

# **WHAT AUTHORS ARE SAYING ABOUT BOOK PROPOSALS THAT WORKED!**

***"I've been reading through your book. I'm going to recommend it everywhere I can. There's nothing on the market like this. Also, the book -- physically -- looks fantastic. Congratulations."***

- Doug Clegg, author of more than 20 novels and winner of the Bram Stoker Award, the International Horror Guild Award, and the Shocker Award

***"A wealth of information, guidance and direction only a true friend and master of the craft can provide. I am engaged in a work that may very well change the course of my career because of this book she has compiled."***

***"I want to thank Angela Hoy for her endearing fortitude and unwavering commitment to the craft. And, I want to encourage all of you to read Angela. She is formidable, if not the best I've ever had the privilege of knowing."***

- RJ Peters, author of Rules of THUM: The Human User's Manual



# **Book Proposals That Worked!**

**Real Book Proposals That Landed**

**\$10K - \$100K**

**Publishing Contracts**

*Angela Hoy*



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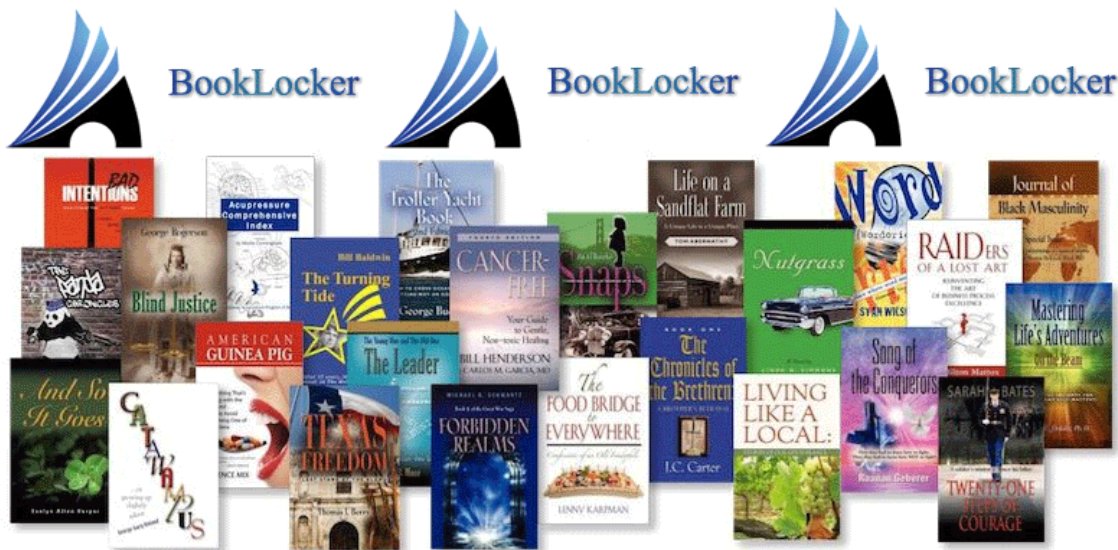
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**\$10K - \$100K**

**Publishing Contracts**



**WritersWeekly.com**





## **With Gratitude**

I'd like to personally thank each of the highly successful authors appearing in *Book Proposals That Worked!* Only through the guidance of our most successful peers can we learn how to succeed in this industry. Even though I offered cash for the opportunity to publish real book proposals that landed lucrative publishing contracts, not everyone invited to contribute to this book was willing to share their secrets with the rest of us. The ones who did, whose book proposals appear herein, deserve a big hug! Thanks guys and gals!

And, once again, warm fuzzies and love to my hubby, Richard, and my children, Zach, Ali, Frank, Max, and Mason, for patiently enduring my head-scratching and grumbling while I worked on this book.



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# Introduction

Every week at WritersWeekly.com, we receive emails from authors requesting advice on how to land a traditional publishing contract. While we're always happy to give free advice, there's a much better way to learn - by studying and emulating real, successful book proposals!

In these pages, you'll find copies of real book proposals that landed lucrative publishing contracts for their authors worth \$10,000 to \$100,000 in a variety of genres, including:

## **Fiction**

## **Non-Fiction**

- Astrology
- Biography, Celebrity
- Business
  - Community Development
  - Internet
  - Employment
  - Women
- Medical
- Memoirs
- Nutrition
- Sports
- True Crime
- Writing, Freelance

## **Ghostwriting**

- Sample Manuscript Evaluation
- Sample Ghostwriting Contract

From a "pitch sheet" to a professional "manuscript evaluation" by a ghostwriter, to full-blown proposals that look like books in themselves, you'll find it all right here.

Along with seeing the actual book proposals in their original formats, you'll also learn about the history behind each proposal, and receive advice from traditionally published authors. While you can't copy these book proposals word-for-word (they're copyrighted), and submit them to publishers, you can emulate their style, and use the advice contained herein to improve your own book proposal(s).

## **WHAT WE'VE REMOVED**

Since acquisition editors occasionally jump around from publishing house to publishing house, we have removed their names from the book proposals. Since publishing companies move as well, we have removed addresses and other contact information. If you wish to contact a publishing house featured in this book, you can find their current contact information, and perhaps even the names of their current editors, at their website.

In some cases, we have removed names to protect the author's sources or clients.

## **WHAT WE'VE INCLUDED**

We have retained the original formatting of each proposal as closely as possible so you can see how they appeared on paper. Some are fully justified and others are left justified; some use a large font, others a

small font; some authors like Times New Roman while others may prefer Courier or Arial, etc. To save trees, we have changed double-spaced book proposals to 1.5 spacing. Most book proposals are sent on 8.5 x 11 paper, which is why we have published this book at that size.

Chapters include the author's bio, actions the author took to land that particular contract, details about the final, published version of the book, a brief breakdown of the sections the author included in the book proposal, and the book proposal itself.

You may find the occasional error in a book proposal. Sometimes, proposals are so enticing that publishers overlook the errors. However, I would encourage every author to have a professional editor review your book proposal before sending it to literary agents or publishers.

As with any book that offers hints from numerous professionals, you're going to read conflicting advice. However, each method mentioned worked for each author.

You'll also notice that, in some cases, the final published book title is different from the one proposed by the author. It is not at all unusual for publishers to give books new titles after they are complete.

I encourage you to click on each author's website, where provided, to see how they present their professional writing business to editors, publishers and corporate writing clients online. You'll find examples of résumés, writing samples, online clips, and more to help you create and/or improve your own website, résumé, and presentation of clips. You are welcome to contact the authors with questions through the contact information provided on their websites. They'll be very happy to hear from you!

#### **BONUS – SAMPLE GHOSTWRITING CONTRACT!**

Don't miss Anton Marco's sample ghostwriting contract at the end of this book. It provides an example of what he charges and the payment terms he requires from each client.

## **Book Proposals**





## Osborne/McGraw-Hill - \$19,500

*James H. Pence has been in full-time ministry since 1978 and is currently working at First Baptist Dallas. There, he serves as Chaplain of Prison to Praise International, a Bible correspondence ministry that has reached over 5,000 inmates across 45 states. Jim's second novel, The Angel, was released in 2006.*

~~~~~

James Pence originally queried 13 computer book publishers with an idea for a book titled *EZ HTML Workshop* with the premise was that it would be written for non-techies by a non-techie. Two publishers responded with a request for more information. One of them was Osborne/McGraw-Hill.

Jim said, "Osborne already had a 'How to Do Everything with...' series and they wanted to know if I would be interested in plugging my project into their product line (as opposed to maintaining my own title, etc.). They also wanted to know if I would be willing to write the book to their specs. So, the proposal was titled *How to Do Everything with HTML* and the sample chapter was patterned after a sample they sent me (*How to Do Everything with FrontPage 2000*)."

Jim said that, at that time, he knew virtually nothing about HTML, only that it was easy to learn (and he was convinced he could learn it). After he landed the contract, he bought about 20 books on HTML and Web design and studied voraciously, just for the purpose of writing the book.

He adds, "Although my first book was a computer book, I'm a fiction writer at heart. I'd been trying to break in as a novelist for several years, but had only limited success. As a result of my contract with Osborne/McGraw-Hill, I was able to get an agent and it wasn't too long before my first novel, *Blind Sight*, sold to Tyndale House. Happily, I have continued with my fiction writing and my second novel, a suspense-thriller titled *The Angel*, was released by Kregel Publications in April, 2006. The entire experience has been kind of like dominoes falling and the avalanche started with one query letter!"

### **Jim's book proposal includes:**

#### **Creative Fictional Quote**

Jim creatively quotes a fictional potential reader. This is a great hook to get the editor interested in what's to follow.

#### **Competition Information**

He then very succinctly describes comments about his competition and tells how his book will be different.

#### **Book Information and Author Bio**

Jim gives a very brief background behind the idea for the book along with a brief but impressive biography (a teacher is the perfect person to write a how-to book!).

#### **Reminder and Request for Permission to Send More**

One additional paragraph reminds the editor of how much this book is needed, and then asks permission to send an outline and sample chapters.

Jim's book proposal is in Times New Roman, 12 pt. font.

Jim's original contract was for \$8,000. He has earned an additional \$3,500 in royalties on top of that, and was then contracted to write a second edition for another \$8,000.

*How to Do Everything with HTML & XHTML*, is available here:  
<https://www.amazon.com/gp/product/0072231297>

---

## James Pence's \$19,500 Book Proposal

*James H. Pence*

*Street Address*

*City, State, Zip*

*Phone Number      Email Address*

June 12, 2000

Dear [Editor]:

"I am not a dummy. I'm not a complete idiot, either. I'm just a regular person who wants to learn how to design his own Web site. Is there a book out there for me?" The answer, of course, is that there are quite a few beginning HTML books out there – many of which are more frustrating than helpful.

Frequently, people buy computer books to learn about Web authoring and design only to walk away baffled. They begin enthusiastically but soon become mired in technical details. Even the well-conceived *Dummies* and *Complete Idiots*' guides can lose their readers as they move deeper into their subject matter. Consider this reader's review of a basic HTML book on *Amazon.com*, "I feel that HTML should be an easy language to learn. This book made it appear more difficult than it is." Another reader commented, "I quickly got in over my head." These comments were referring, not to an advanced technical guide, but to a book ostensibly written for beginners.

With more and more people going online every day, there is clearly a need for a different type of book on HTML and Web design. A book that:

- Is written, not by a programmer or technical writer, but by a "regular person."
- Integrates instruction and exercise into a progressive learning experience for the reader, rather than merely tacking on a handful of unrelated exercises at the end of a chapter.
- Will not only instruct the reader in HTML and good Web design, but will progressively lead them through the construction of their own Web site.
- Reduces difficult concepts to principles and clear statements, so that the reader with little or no computer background is able to quickly understand.

The book I am proposing, *EZ HTML Workshop: A Non-techie's Guide to Web Authoring*, will accomplish the above goals and more. Thoroughly researched, yet packaged in such a way as to be understandable by someone without a technical background, this book will open up Web authoring to a broad audience. Its content will be comprehensive, beginning with basic HTML and progressing to more difficult concepts such as CGI and JavaScript. *EZ HTML Workshop* will even cover essential aspects of XHTML and XML, teaching the reader how to write their Web pages so that they will be prepared for the inevitable move toward these more versatile languages.

I am a freelance writer, op-ed columnist, and published novelist. My writing credits include *The Dallas Morning News* and, most recently, *The Writer* magazine. I am also a speaker and teacher with over twenty years of experience. I began learning HTML when I was asked to develop a beginner's Web authoring class for Better Information, Inc., a company that holds computer training workshops nationwide. Specifically developed with the non-programmer in mind, *EZ HTML Workshop* grew out of the research necessary for developing the class.

As the Internet plays an increasingly large role in people's lives, the market for easy-to-understand, non-technical guides will grow. I believe that *EZ HTML Workshop* will appeal to a large group of people who, up till now, have been stymied by "beginner" computer books.

May I send you a proposal with outline and sample chapters?

Sincerely,

[signature]

James H. Pence

## Random House - \$15,000

Kelly James-Enger "escaped from the law" in 1997. Since then, the former attorney has written for more than 50 national magazines and is the author of six books, including *Six-Figure Freelancing: The Writer's Guide to Making More Money* and the novels, *Did you Get the Vibe?*, and *White Bikini Panties*. You can view her website at: <http://www.becomebodywise.com>

~~~~~

Kelly James Enger is also the author of *Ready, Aim, Specialize! Create Your Own Writing Specialty and Make More Money*, but says there was a lot of information she wasn't able to include in that book, like how to negotiate a better contract, set up your office, work more efficiently, etc.

She says she wrote up the proposal for *Six-Figure Freelancing*, and sent it to her agent, who pitched it to a number of publishers. Random House Reference liked it and bought it.

Kelly's proposal, numbering more than 40 pages, is a booklet in itself, featuring a title page, overview, table of contents, audience and competition analysis, marketing and promotion suggestions, information about the author, chapter summaries, and an entire sample chapter (Chapter 1).

### **Kelly's book proposal includes:**

#### **Overview and Proposal Table of Contents**

In the Overview, Kelly does an impressive job of letting the potential publisher know about her current connections. Being a regular columnist for one of the largest writing magazines will certainly translate into sales for this future book! She also includes a Proposal Table of Contents, which really is needed in a proposal of this size. We have removed the page numbers from the Proposal Table of Contents.

#### **Audience and Competition Analysis**

Her Audience and Competition Analysis is concise and excellent. She has obviously checked out the competition and explains exactly how her book will be different...and better.

#### **Marketing/Promotion**

Kelly's Marketing/Promotion section explains why she is the perfect author for this book and the unique opportunities she will have to promote the book in national publications, conferences and more.

#### **Biography**

She then includes her impressive biography, which further demonstrates how immersed and well known she is in the industry.

#### **Book Contents and Chapter 1**

The next section, Book Contents, includes a breakdown of what will be included in each chapter. She then provides the entire text of Chapter 1.

Kelly's proposal was double-spaced and in Times New Roman, 12 pt. font when submitted to the publisher. Since the proposal is so extensive, we have single-spaced the documents here to save paper.

*Book Proposals That Worked!*

Random House paid Kelly a \$15,000 advance for this book and it went into a second printing less than a year later!

*Six-Figure Freelancing*, is available here:

<http://www.amazon.com/gp/product/0375720952>

## **Kelly's \$15,000 Book Proposal**

**The Six-Figure Freelancer:  
The Writer's Guide to Making More Money**

Kelly James-Enger

Agent: [Agent's Name]  
[Agency name]  
[Phone number]  
[Email address]

## Overview

Earlier this year, I was asked to speak on a panel on “six-figure freelancing” at the annual American Society of Journalists and Authors Writer’s Conference. I agreed, and then realized I had only 12 minutes to compress more than six years’ of fulltime writing experience into simple, practical tips that attendees could use in their own writing careers to work more efficiently—and more lucratively. How could I possibly cram everything into my speech? Then I realized all of the strategies I had employed over the years to grow my business from \$17,000 my first year to \$100,000+ my sixth came down to three simple points—having a business mindset, working as efficiently as possible, and making and sustaining all-important connections with editors, clients, experts, agents, and other writers.

Mindset. Efficiency. Connections. That’s how I’ve built my freelance business. I started with no journalism background, no connections in the publishing world, and no experience. I learned along the way and began employing strategies that help me maximize my time and fatten my wallet in the meantime. When I began teaching writing classes and speaking at writer’s conferences throughout the country, I discovered that many writers were unaware of these kinds of techniques. They knew plenty about how to write, how to overcome writer’s anxiety, and maybe even how to pitch their work. But they didn’t grasp the importance of taking a business-like approach to their writing, identifying ways that they could produce more work in less time, and creating and maintaining relationships with clients and colleagues.

That’s why I want to write this book. As the “Bottom Line” columnist for *The Writer* (before that, I wrote the “Dear Writer” column for the magazine), I’ve been addressing writing-related business and income issues in print for two years as well as dealing with them in my own writing career. I’ve also published writing-related articles in magazines and email newsletters including *Writer’s Digest*, *Byline*, *Writing for Dollars*, *Writer’s Weekly*, and *The Write Markets Report*. My first book, *Ready, Aim, Specialize! Create Your Own Writing Specialty and Make More Money* (The Writer Books, 2003) introduced readers to the ideas that they could produce more income by developing writing niches and working more efficiently.

Over the past three years, I’ve spoken at writer’s conferences throughout the country as well as at libraries and bookstores. I’m asked the same kinds of questions over and over—questions about the business of writing that this book will answer. My name, reputation, and network of contacts will help sell this practical title. Since January, 1997, when I launched my career with no connections and no experience, I’ve written and sold four books (two nonfiction, two fiction), written hundreds of magazine articles in more than 45 national publications (including *Redbook*, *Self*, *Health*, *Woman’s Day*, *Family Circle*, *Fitness*, and *Marie Claire*), and produced advertising copy, brochures, and other pieces for business clients. I know what it takes to start and operate a successful freelancing business, and I know how to share this information in an accessible, practical, engaging style. SIX-FIGURE FREELANCER will include not only my experience but that of other successful writers as well, making it a valuable resource for any writer who wants to make more money for his or her work.



## **Proposal Table of Contents**

Overview	[page#]
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The Book	[page#]
Audience and Competition Analysis	[page#]
Marketing/Promotion	[page#]
The Author	[page#]
Book Contents	[page#]
Chapter Summaries	[page#]
Sample Chapter (Chapter One)	[page#]
Attachments	
Writing-related magazine articles by the author	[page#]
Book covers by author	[page#]
Articles about author	[page#]

## The Book

# Audience and Competition Analysis

Millions of Americans claim themselves as writers—and wanna-be writers, and writing-related books tend to sell steadily. While hundreds of books aimed at writers crowd the shelves at bookstores, most aren't dedicated to making money as a writer but to more esoteric subjects like claiming yourself as a writer and getting in touch with your voice. Many limit themselves to narrow topics—how to write a nonfiction book proposal, for example, or how to structure a mystery novel. Most aren't concerned with the nuts and bolts of freelancing.

A handful of books do take a more business-like approach to writing and offer constructive advice for freelancers who want to maximize their income. Possibly due to the downturn in the economy and the insecurity of today's work world, books about making money writing tend to sell better than narrower, craft-oriented titles. Some of the most popular titles that SIX-FIGURE FREELANCER will compete against include:

- *The \$100,000 Writer*, Nancy Flynn (Adams Media, 2000.) This 236-page book shows readers how to make a six-figure income as freelance business writers. While it's a good guide for writers who want to work for businesses and corporations, like *The Well-fed Writer*, it focuses primarily on that limited area and doesn't include samples or forms to help writers run their businesses.
- *The ASJA Guide to Freelance Writing*, Tim Harper, editor. (Griffin Trade, 2003.) This 320-page book covers a variety of writing topics but doesn't offer forms and samples the way SIX-FIGURE FREELANCER does. While it's an excellent resource, each chapter is written by a different ASJA member/freelancer, so there's no continuity in the text. (James-Enger wrote the chapter entitled "Reprints, Re-slants and Other Ways to Resell Your Work.")
- *The Renegade Writer: A Totally Unconventional Guide to Freelance Success*, Linda Formichelli and Diana Burrell. (Marion Street Press, 2003.) This 206-page book takes the "rules" of freelancing and describes when and why you should break them. It's a quick read but lacking in advice about many of the business and practical aspects of running a freelance business, focusing instead on marketing and selling work to magazines. (Kelly James-Enger is quoted throughout the book as a successful freelancer and wrote a cover blurb for the title as well.)
- *The Well-Fed Writer*, Peter Bowerman. (Fanouve Publishing, 2000.) This is an excellent guide that helps readers get started writing for corporations and businesses. However, it focuses almost exclusively on those markets and doesn't apply to freelancers who want to write magazine articles, books, and other pieces to make a living.
- *Write More, Sell More*, Robert Bly (Writer's Digest Books, 1998.) This 245-page book focuses on ways to write more efficiently but doesn't cover topics like launching your freelance writing business, determining your writing specialties, getting an agent, or other aspects that SIX-FIGURE FREELANCER will address.
- *Writer's Digest Handbook of Making Money Freelance Writing*, Amanda L. Boyd, Thomas Clark, Peter Blocksom, and Jo Gilbert, editors (Writer's Digest Books, 1997.) This 304-page book is collection of articles previously published in *Writer's Digest* that cover a broad range of topics including ghostwriting, business writing, and setting rates. While it's a good resource, the fact that it's a collection of one-shot articles means that there's no continuity to the book; also, it doesn't address more timely issues such as using email and the Internet to conduct research.

- *2004 Writer's Market*, Kathryn Struckel Brogan and Robert Lee Brewer, editors (Writer's Digest Books, 2004.) This 1,120-page market guide is updated annually and includes thousands of listings of writing markets including book publishers and consumer and trade magazines. While it includes some business-related articles in the front of the book, it's primarily a market resource for writers.
- *The Writer's Handbook, 2004*, Elfrieda Abbe, editor (The Writer Books, 2004.) This 1,054-page market guide includes a variety of articles about writing and thousands of market guides; it's updated annually. However, it doesn't cover many of the business aspects of writing and getting published, instead focusing more on craft and pitching and selling writing. (James-Enger wrote the introductory material and had two "Bottom Line" articles reprinted in this year's edition.)

While these books are helpful, SIX-FIGURE FREELANCER differs from each title in that it emphasizes three basic areas: mindset, efficiency, and connections. Writers learn what they need to know about operating a freelancing business and the practical aspects of writing for profit; strategies to help them work more efficiently and productively; and methods of developing ongoing relationships with editors, agents, clients, experts, and other writers. SIX-FIGURE FREELANCER includes time-saving forms and templates along with plenty of practical, easy-to-apply advice dispensed in a conversational, down-to-earth manner. James-Enger's first book, *Ready, Aim, Specialize! Create Your own Writing Specialty and Make More Money* (The Writer Books, 2003), showed readers why creating writing niches for themselves pays off in more and better-paying assignments. SIX-FIGURE FREELANCER will answer the questions about successfully running a writing business readers want to know.

## **Marketing/Promotion**

As an author, freelance journalist, speaker and writing instructor, Kelly James-Enger is uniquely qualified both to write and promote this book. Possible promotional efforts will include:

- Writing and publishing related articles in magazines including *The Writer*, *Writer's Digest*, *Writer's Journal* and online newsletters such as *Writing for Dollars*, *Freelance Success*, *Writer Online* and others;
- Speaking and making presentations at writer's conferences, colleges, libraries, bookstores, and other locations;
- Teaching writing-related classes and workshops at colleges including College of DuPage in suburban Chicago;
- Publicizing the book through membership in the American Society of Journalists and Authors and attending their annual conference in May each year to promote the title;
- Presenting at writers' conferences including the Annual Writers' Institute in Madison, Willamette Writers' Conference in Portland, Oregon, Washington Independent Writers' Conference in Washington, D.C., and actively seeking other speaking opportunities at other conferences;
- Maintaining a free monthly newsletter for writers with practical tips and tricks as well as a web site loaded with information about the title and writing-related tips;
- Developing and maintaining a mailing list of possible buyers for the book; and
- Pitching and writing articles about the subject for other publications such as *The Chicago Tribune*.

Currently James-Enger is the "Bottom Line" columnist for *The Writer* magazine, where she writes about the business of writing. Before that, she wrote the "Dear Writer" column, answering questions about writing. She teaches writing classes and speaks about writing at events throughout the country about 15-20 times a year. She's known as an entertaining, enthusiastic and motivating presenter. In fact, a few months ago, The Learning Annex in New York, New York, contacted her to have her teach writing programs.

James-Enger also has a website, <http://www.becomebodywise.com>, which includes articles about writing and sends a free monthly newsletter, "Writer's Gear," to interested writers. She's an active member of the American Society of Journalists and Authors (where she appeared on a panel entitled, "Join the Six-Figure Club," earlier this year) and receives—and responds to—hundreds of emails from both new and experienced writers every year. She will help develop a marketing and promotional plan to sell the book, and will continue to speak and teach about writing for years to come, ensuring an ongoing demand for the title. And of course, she will also participate in media appearances including television and radio interviews.

## **The Author**

Kelly James-Enger escaped from the law in 1997. Since then, the former attorney's work has appeared in more than 45 national magazines including *Redbook*, *Woman's Day*, *Family Circle*, and *Self*. She created a successful freelance career with no journalism background, no connections, and no experience, and has learned firsthand the lessons she'll share in *SIX-FIGURE FREELANCER*. James-Enger has been an invited speaker at writer's conferences throughout the country including:

- ASJA's Annual Writer's Conference in New York, New York (2001, 2002, 2003; she also chaired ASJA's mentoring program the last three years);
- The University of Wisconsin's Annual Writer's Institute in Madison, Wisconsin (2001, 2002);
- The Journey Writer's Conference at Lake Tahoe, Nevada (2002, 2003);
- SDSU's Annual Writer's Conference in San Diego, California (2002, 2003);
- Willamette Writer's Conference in Portland, Oregon (2001, 2002, 2003);
- Washington Independent Writer's Conference in Washington, D.C. (2003);
- Harriette Austin Writing Conference in Athens, Georgia (2003); and
- Chicago Women in Publishing Annual Conference, Chicago, Illinois (2002.).

This year, James-Enger is teaching magazine writing at the College of DuPage in Glen Ellyn, Illinois and leading a class on six-figure freelancing through The Learning Annex this fall in New York City. She'll be the keynote speaker at NWU's "Cashing in: Writing your Way to Financial Success" conference in Minneapolis in October, and will be presenting at the Surrey International Writing Conference in Vancouver, British Columbia that same month. James-Enger is a contributing editor for *Oxygen*, *Energy for Women*, *Complete Woman*, *For the Bride*, and *The Writer*, where she writes the "Bottom Line" column. "Bottom Line" recently won first prize for regular columns from the Illinois Women's Press Association, and second prize in the same division from the National Federation of Press Women's annual communications contest.

While she's written everything from ad copy to business profiles, James-Enger specializes in health, fitness, nutrition and writing-related subjects. Her first book, *Ready, Aim, Specialize! Create Your own Writing Specialty and Make More Money* (The Writer Books, 2003), earned out in its first royalty period and continues to sell well. She's also a novelist, and her novels, *Did You Get the Vibe?* and *White Bikini Panties*, will be published by Kensington in November, 2003, and November, 2004, respectively. Her current book project is a collaboration with registered dietitian Ellie Krieger, R.D., tentatively titled *Small Changes, Big Results*, and will be published by Clarkson-Potter/Random House in January, 2005. She also has written the introductory material in the current issue of *The Writer's Handbook* (The Writer Books, 2003) and a chapter on reslanting and reselling work in the new book, *The ASJA Guide to Freelance Writing* (Griffin Trade, 2003.)

## **Book Contents**

SIX-FIGURE will consist of 10 chapters of 20-25 pages each for an approximate length of 225 pages; the manuscript will be completed within 6 months of signing a book contract. The book will feature advice from James-Enger and other successful freelancers, agents, and editors; it will also include a short appendix.

### **Section One: Mindset**

#### **Chapter 1**

##### **You're in Business Now, Baby: Getting your Head Straight**

In my mind, there are two types of writers. Writers who simply want to write and those who want to make money doing it. There's nothing wrong if you claim membership in the former group, but this chapter will introduce readers to the importance of having a business-like approach to their writing. It will also show readers how to determine their most lucrative writing options and help them get a handle on their attitudes toward money in general. The importance of mindset and a professional attitude will also be discussed.

#### **Chapter 2**

##### **Fulltime Freelancer: Are You Anal Enough to Take the Leap?**

Fulltime freelancing. It's a dream shared by many writers, but the realities can be disillusioning. What are the pros and cons of freelancing fulltime? And how do you know if you're ready—and able—to quit your day job and make a living from your words? This chapter will include a quiz for readers to help them determine whether writing fulltime is a good fit for them, and offer ways to make the transition easier. It will also demonstrate how doing a variety of different types of writing work for different clients helps ensure a steady income.

#### **Chapter 3**

##### **Laying the Groundwork: Your Office Needs, at a Minimum**

Believe me, I'm no techie, but I've realized that the right office setup can make a huge difference in the amount of work you can produce. That doesn't mean you have to outfit your office with a \$3,000 state-of-the-art laptop when you launch your writing career, but you do need some basic equipment. This chapter will show readers what they need to set up their writing business, demonstrate how to locate and spread the word to potential clients, and discuss the importance of investing in their writing careers. It will also show readers how to set goals and how to launch their careers successfully whether they're writing part-time or full-time.

#### **Chapter 4**

##### **The Armchair Accountant and Attorney: Why your Writing is a Business, Not a Hobby**

One of the questions I'm always asked about at writer's conferences is what kinds of expenses writers can take as business deductions. This chapter will address taxes in easy-to-understand language, explain the importance of having a "profit motive," and discuss different ways to track income and business expenses. I'll cover common expenses including the home-office deduction (to take or not to take?) and how to make

more money and pay less to Uncle Sam. I'll also briefly discuss copyright, another issue that commonly confuses both new and experienced writers, and set out what every writer needs to know about copyright law.

## **Section 2: Efficiency**

### **Chapter 5**

#### **No Need to Recreate The Wheel: Designing Effective Writing Templates**

In the past seven years, I've written hundreds of queries. Early on, I agonized over nearly every query. I'd spend several hours, usually much longer, struggling to come up with the perfect pitch. Now, I can write a query—a good, salable, successful query—in ten minutes or less. I'm fast because I follow the same basic template each time. This chapter will include samples for writers launching their freelance business along with explanatory comments. I'll include magazine queries, follow-up letters, corporate/business pitch letters, invoices, cover letters, nonfiction book query letters, and other samples as well.

### **Chapter 6**

#### **No More One-Story Sales: Getting More Out of Everything You Write**

I used to take an idea, and write a story about it. One story. For one market. Fortunately I discovered that wasn't the most effective way to work. Now I reslant material so I can write about the same subject multiple times for multiple publications—yet most writers don't grasp the importance of doing this. This chapter will describe why this technique works, give examples of exercises to help readers determine multiple angles and multiple markets for material, and discuss the benefits of specializing in certain areas or types of writing. It will also show readers how to license reprints to their work, and offer ways to negotiate better contracts to ensure that they retain reprint rights.

### **Chapter 7:**

#### **Watching the Clock: Time Management Techniques for Every Writer**

As a writer, you're limited by the amount of time you have to devote to your work. Become more efficient in your pitching, researching, and writing, and you'll produce and sell more work—for more money. Most writers spend far too much timing researching articles. This chapter will include ways to research and write more quickly and other time management techniques. Readers will learn how to track their time, determine their hourly rate, and keep email, family members, clients, and other time-wasters from devouring their days—and how to maintain a constant stream of work (and thereby, income.)

## **Section 3: Connections**

### **Chapter 8**

#### **The Low-Maintenance Writer: Make Editors and Clients Love You**

I was flattered when one of my editors referred to me as a “low-maintenance writer.” What does that mean? That I'm easy to work with, dependable, and responsive. Become a low-maintenance writer and you'll find it easier to nab assignments and develop long-term relationships with magazines, editors, and other clients. This chapter will show readers how to become low-maintenance, including how to deal with sticky

situations with clients, and how to turn sporadic clients into steady ones. It will also address everything from making the first contact with an editor, how to follow up without being a pest, and how to turn rejections into assignments.

## **Chapter 9**

### **The Members of Your Team: Working with Agents, Experts, and Other Writers**

Should you get an agent? If you want to write books for a living, yes. The next question? How? This chapter will show readers how to go about getting an agent and the pros and cons of working with an agent. I'll interview several agents for their perspective for this chapter. I'll also discuss the pros and cons of writing collaborations, and the benefits of creating your own writing network of clients, experts, and other writers—and steps to take to do just that. Networking may be an overused term, but it's critical to the success of your career.

## **Chapter 10**

### **Where Do You Want to Go? Your Writing Career Now—and in the Future**

What's next? When you freelance, you never know. How do you adapt your career as your life changes as well? How do you juggle your work life with your personal life? This chapter will discuss obstacles that all freelancers face at one time or another—isolation, burnout, boredom, and juggling cash flow. It will include practical ways to get the most from your freelance career, your time, and your life, and exercises to help readers set goals for the future.

## **Appendix**

List of helpful books



## **SAMPLE CHAPTER: Chapter One**

### **Chapter One**

#### **You're in Business Now, Baby: Getting your Head Straight**

In my mind, there are two types of writers. Writers who simply want to write and those who want to make money doing it.

There's nothing wrong if you claim membership in the former group. I wrote for years because I felt compelled to. Putting words on the page gave me a satisfaction nothing else did. But when I decided to quit my fulltime job as a lawyer and try to make a go of writing fulltime, I knew that meant changing my attitude—and changing the types of writing I did as well.

My first few months, I read every book on writing and freelancing I could get my hands on. I outfitted my office, created letterhead, and began publicizing my services. I learned which expenses were legitimate tax deductions, how to track income and expenses by categories, and to manage my workload.

I went from having no practical writing experience to learning how to write features, profiles, round-ups, and service articles for magazines. I wrote short FOB ("front of book") articles, 2,500-word features, and everything in between. I learned how to analyze markets, pitch attention-getting queries, and set myself apart from other writers. I expanded into writing for businesses and worked for corporations, nonprofit organizations, ad agencies and small companies. And along the way, I learned how to write ad copy, brochures, press releases, newsletters, annual reports, and even books.

I was amazed to discover that not only could I make a good living as a writer—I in fact was making more than I did as an attorney. Yet today I work less than I did seven years ago—and still produce a comfortable living. I'm not a genius. I'm not a workaholic and truth be told, I'm not even an exceptional writer. There are probably millions of writers out there who are more talented, more creative, and more gifted than me. But unlike many of them, I've figured out how to run my writing like a business—and it *is* a business.

#### **You're a Businessperson, Not a Writer**

If you want to make money as a freelancer, stop thinking of yourself as a writer first. Think of yourself as a self-employed businessperson—whose business is writing. See the difference?

But every writer is different. Only you know your motivations for turning what has primarily been a pleasurable activity into a money-making venture. Maybe you think that will make you a "real" writer. Or you'd like the satisfaction of seeing checks for your hard work. Or you'd like to produce additional income from your writing. Or maybe you're freelancing fulltime already but you'd like to make more from your writing (and who wouldn't?).

So, take a few moments and think about money. How important is it to you? Are you happy with the amount you make from your writing? (My guess is no, since you're reading this book.) How much do you want to make? How much do you *need* to make? Why? What are your expenses? Are you living within your means, or do you scabble by, paycheck to paycheck?

I know, we don't talk about money in our culture, but you don't have to share these thoughts with anyone. It's simply a way to help you start thinking of your writing not only as something that you enjoy doing, but as something that produces income. This doesn't mean that you can't continue to write for yourself, or to write for free for causes you believe in (I write a newsletter for my local YMCA gratis, for

example), but it does mean that you embrace the fact that your writing has value. In short, you should be *paid* for it—and paid well.

But all of us come to writing careers from different directions. If you want to make more as a freelancer, you first have to determine where you are now—and then decide what direction to take your writing career. Take a few minutes to answer the questions below—I’ve given you room to make plenty of notes.

## **Your Money Mindset**

Consider the writing you’re already doing, and ask yourself these questions:

What are the reasons you write? (list all that apply—this could be anything from creative satisfaction to producing income to the delight of seeing your name in print)

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What types of writing are you doing? (e.g., articles, books, copywriting, novels, poetry)

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What subjects are you writing about?

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What markets/clients are you writing for?

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What subjects/topics do you have specialized knowledge of/experience with?

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The \$64,000 question: are you making money freelancing?

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How much? (Shhh...I won't tell.)

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Is this more or less than you've made from your writing in the past?

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Where does most of your income come from? Is it from many clients or just a few?

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How much do you *want* to make?

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Let me say something about the last question—how much you want to make. It's fine to say you want to make \$300,000 a year, but is that realistic if you're making \$15,000 a year now? Probably not. But you should have a goal to shoot for—a realistic but attainable goal.

When I started freelancing fulltime in 1997, I never dreamed that I might be able to make a six-figure income as a writer. In fact, my financial goal that first year was modest—to make \$10,000 a year. To date, I can't remember just why I picked \$10,000. It seemed like a nice, neat, round number. I had no experience and no idea of what to expect my first year of freelancing, but simply setting this goal helped remind me that I was writing as a living, not as a hobby. Every assignment I took should be moving me toward that goal of \$10,000—meaning that every assignment should pay, even if only a little.

I worked my butt off my first year. Fear of having to return to the legal profession—a career I'd grown to hate—was a tremendous motivator. And I think it's safe to say that I'm a driven person. My first year, I mailed out hundreds of queries, and wrote dozens of articles. I joined the local chamber of commerce, and attended networking events (eek!) to find business clients. (This paid off—I picked up a local hospital, a small business that sold and installed industrial technology equipment to school districts, and a local advertising firm just by getting my name out there and actively pursuing business. I freelanced, or “strung,” for my local paper to get clips and checks, and to hone my interviewing and writing skills in the process. I read dozens of magazines, and familiarized myself with the types of articles that they published. In short, I was willing to write anything for a buck—or rather, several bucks.

As I started my second year, I had a couple of steady clients—a local hospital and a trade magazine—and I used that fact to create a new annual financial goal of \$30,000. My third year of freelancing, I performed the same kind of analysis—basing the next year's income goal on what I'd made that year and the amount of work I thought I could handle, readjusting that figure upward to reflect that. Over the years, that process continued—at the end of each year, I'd revisit my current income and financial status, set my writing goals for the coming year, and choose a financial goal that reflected those priorities.

That doesn't mean that my financial goals have increased every year. One year, I decided I wanted to break into writing books. I knew that the process of finding an appropriate book subject, writing a proposal, finding an agent, and finding a book publisher would take a significant amount of time. I decided to focus on making the same amount as the prior year, but to focus more time on breaking into books instead.

Many writers don't like the idea of tying their writing to specific financial goals. But you've probably already set some kind of goals for yourself as a writer—to be published in a major magazine or to finish your novel, perhaps. So, what's wrong with setting financial goals as well? It's not that scary. Consider the work you're currently doing, how much time you spend writing, and pick a dollar amount to aim for—and then break this down into monthly, weekly, and daily goals.

For example, my fourth year of freelancing, I decided I wanted to make \$60,000. This number might seem daunting, but I'd made close to \$45,000 the year before, and had a number of fairly steady gigs with magazines and was starting to get more features, which paid \$1,500-\$2,000 and up. Think about it—it only takes 20 or 30 of those a year to produce that amount of money.

Still, \$60,000? That's a lot of money for a lowly writer, right? It's (gasp) more than I ever made as a lawyer, in fact. (I was a woefully underpaid lawyer, but still.) So, to get my mind around this enormous sum, I break it down, assuming that I'll work 240 days out of the year—that's Mondays through Fridays, with four weeks off for holidays and vacations. When I divide that number into monthly and daily goals, it comes to \$5,000 a month, or about \$250 a day. Instead of trying to make \$60,000, I focus on producing \$250 worth of work each day—and then I track my progress. As long as I meet my daily goals, I'll achieve my annual income goal as well.

When I have a daily goal, it's reflected on my calendar. Every Monday through Friday, there's a little \$250= and a blank space. It forces me to figure out how I made my nut at the end of the day. Here's an example. If I'm hired to write a brochure for \$500 and it takes me two days, I'll write "\$250=half of Client X brochure" for those two days. That's an easy one. But this line of thinking extends to any kind of work I do. If I take on a 1,000-word story for \$1,000, I should spend about four days' time (or less) working on that piece. If I routinely spend more time on a project than it's "worth," I'm not going to make my financial goals—and probably not going to be able to pay my bills, either. And in the meantime, I have to continue to market myself, pitch new story ideas, and take care of record-keeping and all of the other non-income-producing aspects of running a writing business. But focusing on what I'm producing income-wise keeps my eye on the bottom line.

## **Using your Background**

When you approach your writing as a business, one of the first illusions to fall by the wayside is that you're only going to write about:

topics that interest you  
topics you care about  
topics that make a difference in the world  
all of the above.

This is a common misconception I encounter when I tell people that I'm a freelancer. I hear things like, "How wonderful! So you can just write about whatever you feel like and get paid for it!"

Um, no. Sure, I occasionally write articles about subjects I find fascinating—like hypnosis, for example. I've been fortunate to pen work that may actually have a positive impact on readers' lives, like a story I did on the health benefits of taking oral contraceptives continuously for *Redbook* a few years ago. And sometimes I get to take assignments that are just plain fun.

But the majority of the time, I'm writing about subjects I don't necessarily find fascinating—like writing the copy for an advertisement about which HMOs a local hospital accepted. But that's part of the gig when you write fulltime. I was doing a lot of work for this client—a small rural hospital—and I wasn't about to say, "Thanks, but this assignment sounds a little too boring."

I'm not saying you must take on work that you detest. But if you're going to make a living as a freelancer, you need to accept that plenty of what you write isn't going to thrill you the way working on your novel or screenplay or personal essay will.

With this no-nonsense, businesslike approach in mind, take a look at where you are now in your freelance career. What kinds of subjects do you already know about? What industries are you familiar with? What hobbies or interests do you enjoy? What types of connections do you have? Every writer has a unique background, life experience, and set of skills. Start figuring out what yours are and how to maximize them.

A few pages ago, you made some hopefully detailed notes about the kinds of writing you're doing, for what kinds of markets, the subjects you have specialized knowledge about, and the like. Take a look at your notes. You may have writing opportunities staring you in the face that you haven't considered. Use your background. Use your connections. Use your experience as you decide the next step you'll take with your writing career.

If you're an accountant, for example, you've already amassed a huge amount of knowledge simply by working in your field. That doesn't mean you have to limit yourself to writing about ways to save on taxes. It does mean that you'd probably be more efficient writing about tax- and business-related subjects than about health, for example. Your work experience also makes you more likely to nab assignments, especially early on in the game, when you're a new writer. Over time, you can always decide to branch out into other areas, using your background as a jumping-off point. (Case in point: I started writing about fitness because I'd been a runner for years. Those articles led to writing nutrition stories—there are some natural tie-ins between the two, after all—and eventually led to gigs freelancing for *The Pampered Chef* and a collaborative book project down the line.)

### **The Importance of Your Mindset**

Let me talk about the most important element of your freelancing career. It's not your Rolodex. It's not your writing ability. It's not your desire to be published or see your work in print. It's your mindset. See, there's a whole stereotype of writers I'd like to overcome. Many people think of self-employed writers as:

Disorganized

Unprofessional

Creative

Unconcerned about money

Difficult

Angst-ridden

Naïve

Distracted

Flakey

Sexy, wonderful, charming, intelligent people. (Oops! That's what *I* think of self-employed writers.)

Plan to shatter these stereotypes. You'll hold yourself out as a smart, savvy, business-oriented professional. Yes, you can still be creative. Yes, you can still work in pajamas. But to the world at large—and in your perception of yourself—you're going to have the mindset of success. You're going to believe that you are a successful freelancer, act like a successful freelancer, and guess what? You'll become a successful freelancer.

Step one is believing in yourself. Yes, you will have days where you doubt your abilities. But remember this. If you begin your career as a competent writer—and I really believe that's all you need, competent writing skills—your writing will improve over time. When you deal with a difficult client the

first time, you'll learn what to say (or what not to say) the next time around. Every obstacle you overcome will teach you something about this business. The secret is to keep your self-doubts and misgivings and insecurities to yourselves. That's what you dump on your friends and family members, not potential clients. So, whether you're a fledgling writer or a seasoned pro, be confident when you approach new clients or markets for your work. Too many writers undersell themselves, afraid of appearing boastful or arrogant. Remember that you're offering the editor something unique—yourself and your skills. When you query about an idea or bid on a project, think about how your experience and background will benefit this editor or client, and point that out.

That means not apologizing for your work, either. If someone asks you what you do, don't mumble, "Oh, I'm trying to be a writer." "I'm a self-employed journalist" or "I run my own writing business" is a much more business-like, self-assured answer. You never know where your next client will come from—that person at the neighborhood get-together may wind up hiring you for a project, so be prepared to explain what you do. You also should have a ready answer when people ask you about rates—more about that in chapter 3.

## **Looking the Part**

I know a lot of writers who are drawn to freelancing because of the perks. Working from home is one of the biggest. No commute, no pesky coworkers, no more dress codes. I freely admit that one of my favorite benefits of freelancing is that you can wear pretty much anything you want to. When I practiced law, I was in court almost every day, so I had to wear a suit. As soon I got home, I peeled off my jacket, blouse, skirt, pantyhose, and heels, and slipped into sweats, an old T-shirt, and thick fluffy socks.

Now that I freelance fulltime, I can work all day in those same sweats, T-shirt and thick fluffy socks! And pantyhose are a thing of the past. I usually wear overalls or pajamas when I work. If I'm on deadline, I may not even take a shower and even get dressed until late afternoon. I am spoiled, and I know it.

But when I have a meeting with a client out of the office, or attend a writer's conference, I dig in my closet and pull out my "grown-up clothes." For me, that usually means tailored pants, a nice blouse, and possibly a jacket. I wear makeup and comb my hair. (Usually it's in a messy ponytail all day.) Why bother? I'm the same writer in or out of sweatpants. But like it or not, my professional image is an important part of selling my skills whether I'm pitching a project or speaking about how to succeed as a freelancer.

Writers often focus on the words they sell and don't worry about how they come off to clients. If you want to make money as a freelancer, that's a mistake. Your demeanor and attitude can mean the difference between scraping by as a freelancer and making a good living.

In person, this means dressing like a grown-up. At writers' conferences, I see writers schlepping around in worn jeans, baggy sweaters, and uncombed hair. It's one thing if you're a Hollywood producer and want to bum around in holey pants and a torn T-shirt. But unless you're Tom Clancy or Margaret Atwood or Stephen King or Jon Krakauer, the impression you make matters. It's fine to be comfortable, but remember that the first impression you make is also the most lasting. You don't have to wear a three-piece suit, but "business casual" is always a smart bet.

Your business cards and letterhead are also part of your image. Are they clean-looking, uncluttered, and free of cutesy drawings or cartoons? If you're a children's author, you probably have more latitude with your stationery, and in fact, a childlike design might be appropriate or even eye-catching. If you're doing a lot of corporate work, however, you may want to present a more polished image, but it needn't be fancy or expensive. For example, my letterhead is plain gray recycled paper with my name at the top,

contact information at the bottom. I have matching business cards and preprinted envelopes in the same color to help catch my clients' attention.

Your telephone message on your voicemail should also be friendly but brief. If you share a phone line with family members, leave a professional message on your answering machine, and teach your kids how to answer the phone. And you should check your voicemail—and email—several times a day.

### **Working Even When You Don't Want to**

I mentioned the stereotype of the distracted, flakey, disorganized writer that drives me bonkers. Here's another misconception: "Oh, you're a freelance writer! You're so lucky—you can just write whenever you feel like it."

In theory, sure. In reality, if I only wrote when I felt like it, I wouldn't have a career. Your attitude is important, but you have to walk the walk, too. It's your work habits that will largely determine your success as a freelancer. Consider this—one of my first clients was an editor at *Fit* magazine. When assigning my fourth piece, she commented on the fact she knew I'd make my deadline. "That's so great!" she said. "You're one of the only writers I know who always turns in stuff early."

To me, that's a no-brainer. But many writers don't treat deadlines seriously—if they meet one, fine; if not, no big deal. If you're a big-name writer, you can get away with blowing a few deadlines. If not, you can't. Start researching a story as soon as it's assigned; if you can tell that you're going to need more time to finish a piece (say, one of your critical sources is unavailable until after the piece is due), talk to your editor immediately. Ask for an extension so she can plan for the late story. The *worst* thing you can do is simply not turn it in, and then dodge your editor who's wondering where the story is. (You'll find lots more on making editors love you in chapter 8.)

In the chapters that follow, I'll share practical ways for you to make the most of your writing career whether you started writing for love, for money, or both. That doesn't mean it's always a cakewalk. This business is tough, which is why your business-like mindset is so important. If you think freelancing sounds like an easy way to kick back and make a good living without putting in the time, think again. This is a business, remember?

One of my favorite greeting cards of all time featured a stylized confession magazine cover, complete with eye-catching cover-lines and art. The magazine was called "Job from Hell" and the coverlines said things like, "SEE your stressed-out coworkers! HEAR their bitter complaints! SMELL the week-old coffee!" The line that always made me laugh was: "Read one worker's shocking confession: 'They made me do work I didn't particularly feel like doing!'"

Doing work you don't particularly feel like doing? Sometimes that's the nature of the beast. But ask any freelancer: there's nothing else they'd rather be doing. If that sounds like you, read on.

## **Prentice Hall - \$11,000+**

**\$5000 advance, plus \$6000 in royalties to date**

*Nancy Berkoff, RD, EdD, CCE, AAC is a registered dietitian and a certified chef. She divides her time between nutrition and culinary arts instruction, food writing and consultation to the industry. She has presented nutrition/culinary arts workshops in the US, Mexico, Canada, Turkey, the Czech Republic, China, Russia, Norway and Iceland. Nancy's awards and honors include Chef of the Year (Los Angeles), Food Writer of the Year (Southern California), Nutrition Educator of the Year (US Navy), and team member of the California Culinary Olympics Team.*

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Nancy Berkoff teaches nutrition to various majors, including nursing, dietetic and restaurant management/culinary arts majors at community college and the university level, and for professional development (continuing education credits for people employed in the field). She said, "I found that the existing texts were much too advanced and technical for the restaurant/culinary majors. In addition, a lot of information they needed was not included. I approached several college textbook editors with an idea for a culinary-based nutrition text...and took the best offer. Not only is the text a big success, I am currently under development (can't talk about it too much) with two more publishers, developing ancillary materials and new texts along the same line."

### **Nancy's book proposal includes:**

#### **Introduction**

Wanting to publish a more user-friendly text to compete with the technical books in her genre, Nancy's book proposal gets right to the point, stating exactly what the book is for - "accessibility and usability."

#### **Author Bio**

She then briefly outlines her qualifications and pitches the book. Her writing is succinct and she manages to hook the potential publisher in only three paragraphs.

#### **Book Description, Audience Profile**

Nancy then gets into the meat of the proposal, detailing her audience, which includes a vast array of food professionals, including some the potential publisher may not have considered.

#### **Key Content, Teaching Features and Ancillaries**

Nancy moves on to describe the Key Content (themes of the book), the Key Teaching Features (easy reference sections of the book), and Key Ancillaries (software and other products that can complement the book).

#### **Competition Comparison**

Her Comparison to Competition admits there are several culinary nutrition texts on the market and she describes the major players. However, she also details how each one fails in one area or another, implying her book will succeed in each of these areas.

#### **Proposed Table of Contents**

She concludes with a Proposed Table of Contents, which provides a brief list of what will be included in each chapter.



The section headings of Nancy's proposal were in Arial, 14 pt. font. The actual text of the proposal was single-spaced and in Times New Roman, 12 pt. font.

Prentice Hall paid Nancy a \$5000 advance for this book and she has since earned more than \$6000 in royalties.

Nancy's book, now called *Nutrition for the Culinary Arts*, can be found at:

<http://www.amazon.com/gp/product/0132345528>

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## **Nancy's \$11,000K+ Book Proposal**

**PROPOSAL: *Culinary Health: Nutrition for Chefs*  
Nancy Berkoff, RD, EdD, CCE, AAC**

### **Description of the Product**

The name of the game for this text is accessibility and usability. The final product will be attractive and easy to use, a wonderful, reasonable introduction to nutrition for culinary and hospitality students and an excellent resource for culinary and hospitality educators and professionals.

The author is a registered dietitian, a certified chef and a professional member of the Institute of Food Technologists. She has been a nutrition and culinary professional for over twenty years, having worked in every aspect of commercial and noncommercial food services. She has taught nutrition in universities (to majors and nonmajors), medical schools, community colleges, proprietary schools, post secondary programs and high schools. In addition, she has designed and taught culinary nutrition to professional chefs (nationally and internationally), to health care professionals, to hospitality professionals, to coordinators of community kitchens, to correctional facilities' food service coordinators and to dietetic professionals. She has been awarded several culinary nutrition educator's awards, including citations from the American Culinary Federation and the US Navy.

I propose to write an introductory level culinary nutrition text for the varied audience listed below. This text could be the next great resource for students and professionals. The text will be designed to include sufficient science at an understandable level. This is a "how to" book - how to make healthy eating decisions for one's self and one's family, how to design recipes and menus, how to select food items and ingredients, how to purchase specialty products, how to cater to particular nutritional needs. In other words, a "how to" to make nonmajors conversant with basic nutrition and how to apply this information to real-world situations in hotels, restaurants, health, sports and private clubs and catering facilities.

### **Target Audience**

#### **This book is intended for**

- a. Academic: general nonmajors, restaurant and hospitality majors, leisure studies majors, post secondary culinary arts classes such as regional occupational programs, vocational programs, state-approved apprenticeship programs, community college and proprietary college programs. Possibly high school vocational programs (such as National Restaurant Association-approved culinary arts and restaurant and hospitality courses)
- b. Professional: continuing education courses for culinary and nutrition professionals. For chefs, accumulating continuing ed points toward American Culinary Federation and National

Restaurant Association certification. For dietitians accumulating continuing ed points (through American Dietetics Assoc.—many RDs are becoming interested in the “food” side of nutrition) and dietary managers (through the Dietary Managers Association). Possibly healthcare professionals, such as administrative RNs and healthcare administrators interested in improving dietary services in their facilities.

- c. Others: food service establishments offering healthy menus in their facilities, including cruise lines, hotel and restaurant chains, resorts, sports clubs. This text could be valuable resource for such facilities.

## **Key Content**

A number of themes will provide a view of nutrition as it applies to culinary arts.

These include:

1. Streamlined facts (and dispelled fictions) on basic nutrition. Sufficient science will be included (in accessible language) to adequate coverage nutrition content. It will be written for nonscience students. Topics to include use of energy and nutrients, digestion and absorption, nutritional needs for normal and health-impaired individuals, food safety, food technology.
2. Overview of personal nutrition, including the importance of overall healthfulness of ingredients and menus.
3. Decision-making tools for nutrition-related topics, such as label reading for ingredient or nutrient supplement purchasing.
4. Common food-related illness (such as heart-disease, diabetes) and relationship to culinary interventions (heart-healthy menus, calorie controlled menus)
5. Common food-related health issues (sports-training, vegetarianism) and relationship to culinary interventions (planning sports menus, catering with vegetarian menus)
6. Nutritional menu and recipe design for optimal health and customer satisfaction.

## **Key Teaching Features**

1. CHAPTER INTRODUCTIONS: each chapter will be introduced with a case history or historical or topical vignette relevant to chapter information. This will capture the reader's interest and introduce the chapter's topics. For example, for the introduction for the chapter on food safety, the author would explain how Napoleon's need to conquer Russia led to the new food science of canning.
2. FYI: FYI boxes will enhance chapter information. For example, recent studies on the risks and benefits of performance-enhancing nutritional supplements, current weight-loss programs, nutrient media blitzes, special dietary programs implemented by national hotel chains and how to modify traditional recipes will be included to put a “spin” on chapter content.

3. **CRITICAL APPLICATION EXERCISES:** individual and group questions and activities will be included at the end of each chapter. These will
  - a. reinforce chapter information
  - b. assist in critical thinking and application of information
  - c. offer real-life opportunities for culinary nutrition applications; for example,
    1. visit a natural foods or health food store and assess range of offerings. Give information on three products with which you are unfamiliar
    2. select ten nutrition labels from foods and beverages you usually purchase; assess for nutritional adequacy
    3. design a recipe that incorporates flavor and interest while remaining low fat and low salt
    4. visit a family-style chain restaurant and critique menu for healthy offerings; make suggestions on how to offer more in a healthy vein (while maintaining marketability).
4. **MARGIN NOTES:** to include web sites, video selections, print references and topical activities to enhance chapter information
5. **LINE ART:** including symbols and icons that highlight key information
6. **HIGH QUALITY PHOTOGRAPHY:** the visual impact of the text is important for attracting and holding the reader's attention. There is so much food-related media today that competes for the reader's attention that text photos must be restaurant level or magazine (a la "Prevention" or "Cooking Light") level.

## **Key Ancillaries**

Ancillaries provided with this text should include the following:

1. Student workbook/ CD-ROM-would include forms for projects, self-administered quizzes, topical articles with interactive activities, etc.
2. Nutrition Analysis Software (possibly combined with #1?)-software program for student and instructor-analysis of menus, food items, ingredients-allows personal plans, professional level menu projects, etc.
3. Newsletter/ Web 'zine-updates on nutrition legislation, labeling, trends, food products. Material complimentary to text info.
4. Video Series (a la CNN's "Healthy Living" series)-nutrition as it applies to chefs (interviews, demos), hotels and clubs, sports nutrition, etc.
5. Instructor's Manual/CD-ROM-to include camera-ready pages for overhead transparencies (if CD-ROM, power point presentations), test banks, lecture outlines, etc.

## **Comparison to Competition**

Nutrition is an important subject for culinary and hospitality professions. Nutrition is a complex science, embracing biochemistry, biology, psychology and chemistry. It is very much in the news and every restaurant, resort, sports complex and hotel is expected to offer nutritional menus of one sort or another. Nonmajor students need to know basic nutrition so they can make informed

decisions about menu planning and food offerings, as well as cultivating healthy eating habits for themselves. You'd never know it from the texts that currently exist, most used by default.

**There are several culinary nutrition texts currently available. They include:**

**1. NUTRITION FOR FOOD SERVICE AND CULINARY PROFESSIONALS**

(Drummond, John Wiley). This is the text used by the National Restaurant Association for its certification courses. It reads like a majors' nutrition text, with some lighter end-of-chapter topics. The most recent edition continues some quantity recipes that appear very "institutional." There is some mention of marketing topics, but it is not specific to food topics. There is little artwork and no photography. This seems to be the text of choice, simply because there is so little from which to choose and it is possible to obtain certification with it. Nonmajor students seem to find this text difficult to understand and there is little information for nonmajor students to apply in a meaningful way. The student workbook does help students work through the heavy science contained in the text.

**2. CULINARY NUTRITION FOR FOODSERVICE PROFESSIONALS (Hodges, VNR)**

More of the same-heavy science, with less art, less applicable information, bland recipes. Not aware of a lot of adoptions.

**3. NUTRITION FOR FOOD SERVICE MANAGERS (CONCEPTS, APPLICATIONS and**

**MANAGEMENT (Khan, Wiley).** Phospholipids? Pesco-vegetarians? Is this what nonmajors need to know? This text attempts to incorporate hard nutritional science with information on menu planning, receiving and storage and other food service related topics. Leans more to institutional applications, rather than commercial operations.

**4. THE ART OF NUTRITIONAL COOKING (Basquette).** Written by an award-winning chef, this book would be a useful reference tool for chefs and advanced culinary students. The nutrition component combines traditional and nontraditional topics and the recipes utilize "new age" ingredients and ideas. A little too scattered for the beginning student. If you could clarify the information in this book, give it some solid basics and polish up some of the info in the Khan book, add some artwork and develop some ancillary materials, you'd have a pretty good book!

The Culinary Institute of America has published **HEALTHY COOKING TECHNIQUES**. This is a very attractive collection of restaurant level, healthy quantity recipes, all analyzed, with great artwork and explanation of nutritional techniques. It does have several short chapters that introduce nutritional concepts, but the book was not meant to be used as a text, and so does not contain sufficient information for an entire course. Sandy Kapoor, a professor at California State University, Pomona has published two books (**HEALTHY AND DELICIOUS**) on healthy cooking techniques. These follow in the CIA mold-lots of good recipes, sans artwork and photography not meant to be a text.

Master Chef Victor Giелisse has written **IN GOOD TASTE (PH, 1999)**, which he calls a contemporary approach to cooking. Chef Giелisse is known for his promotion of healthy cuisine and his book is a good guide for chefs and culinarians. It is not meant as a culinary text. A student would have to have considerable culinary background to be able to appreciate this book-great for professional chefs and advanced culinary students.

## **Proposed Table of Contents**

Chapter 1: Introducing Nutrition (concept of total diet to health, definition of nutrients, how to judge nutritional claims)

FYI: How to use nutritional tools (such as Food Guide Pyramid, Exchanges, etc)

Chapter 2: Thinking Nutrition (current thoughts on nutritional needs, how to critique recipes and menus for nutritional content, scientific reasoning)

FYI: Nutritional recipe writing

Chapter 3: The First and Last Anatomy Lesson-digestion and absorption, calories and energy, how food is used by body, various disease states and how linked to diet, responsibility of chef/manager

FYI: Mylanta all around: catering to nutritional needs

Chapter 4: Carbohydrates-sources for, economics of, carbohydrate loading for athletes, menu-planning for diabetes, current special products, etc.

FYI: How to Use Exchanges to Your Advantage

Chapter 5: Fats-sources for, issues related to, ways to reduce, current special products, menu-planning for reduced fat, etc.

FYI: Dr. Atkins (high fat weight loss diets) versus Dr. Ornish (restricted calorie, vegan weight loss diets)

Chapter 6: Protein-sources of, issues related to, needs for, ethnic menus for reduction of, special products, etc.

FYI: Soy what-living the vegetarian life style

Chapter 7: Vitamins, Minerals, Water: sources of, deriving from food versus supplements, the supplement market, what can and can't be offered on a menu, marketing the "health" on your menu, maximizing nutrients during cooking, selection of waters, etc.

FYI #1: Will Vitamin Q Save Your Life?

FYI # 2: Gold in a Bottle: Merchandising Water

Chapter 8: Nutrition and Activity: body weight regulation, sports nutrition, factors affecting weight, etc

FYI: Olympic menus

Chapter 9: Food Safety-safe food sources, packaging technologies (Cryo-vac, modified atmosphere, "smart" packs), organic versus traditional foods, food additives preventing food-borne illnesses, etc.

FYI: How About a Little Salmonella with your Fries?

Chapter 10: Ethnic Cuisines: inherently healthy aspects of many ethnic cuisines, components of Asian, Indian and Hispanic cuisines, how to incorporate on menus and marketing plans, purchasing, etc.

FYI: The Ritz Carlton Goes Tibetan (with macrobiotic cuisine)

Chapter 11: Putting it All Together-Healthy Menu Planning-menu analysis, discussion of cooking techniques, ingredient selection, menu terminology, menu design, marketing, product development, recipe and menu development

FYI: Label Definitions

Appendix: USDA Handbook Number Eight (nutritional analysis of over 3000 food items)

Appendix: Food Guide Pyramids (American, Mediterranean, Asian, and Hispanic)

Appendix: Exchange Lists of Meal Planning (a non-computer method for recipe analysis, developed by the American Diabetes Association, used by many hotel and restaurant chains)

Appendix: References: professional and trade organizations, web sites, print media, etc.

Appendix: Weights and Measures, equivalents, recipe conversions

Appendix: Ingredient Substitutions

# **The Vegetarian Resource - \$10,000**

(plus some perks)

*Nancy Berkoff's bio can be seen in the preceding chapter*



Before pitching *The Vegan Microwave Cookbook*, Nancy Berkoff had previously worked with many vegetarian groups, presenting workshops and seminars for professionals, healthcare people and consumers. She said, "Many people wanted to eat vegetarian, but didn't have the time to learn new cooking techniques, spend two hours on meals, do extensive shopping, etc. I approached The Vegetarian Resource (VRG), and pitched ideas for 'easy and vegan,' with recipes using easily-found ingredients. The book continues to be one of the VRG's better sellers, and I've written many articles for the VRG's consumer journal, traveling around the country and demonstrating recipes for consumers and professionals, a lifetime membership to the VRG and a LOT of networking (the VRG has been kind enough to 'promote' me when they receive inquiries for media events, for 'experts' to work with PR firms, etc.)"

Nancy has also authored several other books for VRG. You can view their list of titles at:  
<http://www.vrg.org/catalog>

**Nancy's book proposal includes:**

## **Proposed Table of Contents**

Her table of contents is very detailed and organized in a simple, easy-to-understand format.

## **Sample Chapter**

Nancy provides a well-written, professional sample chapter, which is the Introduction in its entirety.

That's it!

The section headings of Nancy's proposal were Arial, 16 pt. font. The actual text of the proposal was single-spaced and in Times New Roman, 14 pt. font. Her sample chapter was double-spaced. We have changed it to single-spacing, and have also changed the text of the proposal to 12 pt. font to save paper.

The Vegetarian Resource paid Nancy \$10,000 "plus some perks" for this book.

*The Vegan Microwave Cookbook* is available here:

<http://www.vrg.org/catalog/veganmicro.htm>

and here:

<http://www.amazon.com/gp/product/0931411262>



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## **Nancy's \$10,000 Book Proposal**

### **Vegan Microwave**

A convenient guide to preparing fast, healthy and creative vegan meals in the microwave

- I. Introduction to the Microwave
  - a. tips on selecting a microwave
  - b. suggestions for accessories (cooking dishes, storage containers, etc.)
  - c. food safety
  - d. how to make the most of your time-speedy meals made speedier
    - 1. how to estimate microwave cooking time
    - 2. microwave short cuts
- II. Stocking the Vegan Cupboard
  - a. stocking the refrigerator and freezer
  - b. stocking the pantry
  - c. how to store leftovers
- III. Fast Overview of Vegan Meal Planning
  - a. might use something excerpted from VEGAN SINGLE for overview of vegan nutrition and concerns
  - b. vegan microwave meal planning guide
- IV. Converting Traditional Recipes to the Microwave
  - a. what works and what doesn't
  - b. converting soup recipes
  - c. converting casserole and stir fry recipes
  - d. converting loaf and "meat" ball recipes
  - e. converting sauces, beverages and dessert recipes
- V. Microwave Baking and Desserts
  - a. fruit and sauce recipes
  - b. bread and yeast cake recipes
  - c. muffin and pie recipes
  - d. pudding and custard recipes
- VI. Entrees: Medleys, Currys and Casseroles
  - a. loaf and "meat" ball recipes
  - b. vegetable and bean stews and medleys
  - c. vegan currys
  - d. vegan casseroles
- VII. Appetizers and Side Dishes
  - a. potato and sweet potato recipes
  - b. rice and pasta and grain recipes
  - c. vegetable recipes
- VIII. Soups
  - a. from scratch soup recipes
  - b. from convenience products recipes
- IX. Breakfasts and Beverages

Appendices:

- A. The Perfectly Stocked Microwave Kitchen: a wish list of microwave accessories and gadgets and vegan ingredients
- B. Vegan Glossary
- C. More Microwave Vegan Menus: suggestions for holidays, parties, entertaining, etc.

## **SAMPLE**

### **Vegan Microwave**

#### **Introduction**

#### **How to Boil Water**

We'll start with the easy part. Once you know how to boil water in your microwave, you can estimate the heating time for foods. And you can make yourself a fast cup of tea or instant coffee, to boot.

A general rule of thumb for microwaves is that about 1 cup (8 ounces) of water should boil in 2-3 minutes on HIGH. So, test it out. Fill a microwaveable cup or glass that you know holds eight ounces with cool tap water. Place it in the center of the microwave and set the microwave for 3 minutes on HIGH. Now watch. See how long it takes for the water to come to a boil. Now you know!! Store that in your memory banks for future use.

If you use a lower power, like MEDIUM, then it will probably take twice as long, about 6 minutes, to boil water. If you use twice as much water, two cups, then it should take twice as long or six minutes on HIGH. You get the idea.

If you can boil water, you can use a microwave; read on.

What, you say-cook nutritious foods in a microwave? Good food that's good for me and that my company will enjoy? Yes, not only is it possible, but it's quick, requires less clean up than traditional cooking methods and, in some cases, can actually retain more nutrients in the foods you cook.

Learning to cook with a microwave takes a little time, a little effort, and a little concentration. Just as you learned how your traditional oven or coffee maker works, you'll "evolve" with your microwave.

Depending on your menu, you may prepare an entire meal in your microwave or may use it as an integral part of your cooking assemblage, to free up an extra burner or part of the oven. If you have limited kitchen space, or no kitchen space, the microwave will be your link to cooked meals.

The recipes in this book may seem to contain a little more information than conventional recipes. Because we want to take as much guess work out of this as possible, we've included more details than "cook on high." Take the time to read through the recipes so you're familiar with the instructions before you go. After a short time, you'll know how your microwave cooks various foods and will be able to select the best settings for the most uniform cooking.

Many of the recipes in this book take fifteen minutes or less for kitchen preparation and less than ten minutes cooking time. Some actually take only fifteen minutes from the start of preparation to the commencement of eating.

You don't have to be vegan to enjoy these recipes. If you like to TRIM CALORIES, you'll like microwave cooking. You don't need to grease the pan, as foods don't stick. You can sauté in a few drops of water or stock, rather than using oil or margarine. Microwave steams wonderfully without any extra contraptions. It's easy to microwave single portions, so you can cut down on leftovers (or overeating). Some foods are thought to retain more nutrients in the microwave. This could be due to the retention of natural fluids and reduced cooking time.

### How Do Microwaves Work?

Microwaves (the waves themselves, not the ovens) are attracted to molecules that are made of water and ingredients that contain water, such as fat and natural sugars. Microwaves induce water-containing ingredients to vibrate at a very fast rate, causing friction. The friction translates into heat.

In other words, microwaves get water molecules all excited, get them to bump into each other at a faster and faster rate, until they are very hot. Kind of like rubbing two sticks together until you get fire.

Microwaves can penetrate about  $\frac{3}{4}$  to 1  $\frac{1}{2}$  inches into food. Believe it or not, microwaves do cook from the outside in, not from the inside out. The heat from the outer edges of food is conducted into the interior. The heat is trapped inside and the heated molecules vibrate their way back out.

Those dancing water molecules that have been heating while your microwave oven is on will continue to heat for about 2-3 minutes after the microwave oven is turned off. This is important to note for two reasons:

1. You need to let microwaved food sit for a moment or two after the oven has been turned off, to allow steam to dissipate or you'll get burned.
2. You'll want to be careful not to over cook microwaved food. Since it's not getting browned or forming a crust, there is a tendency to think food is done cooking.

Microwaves are reflected, not absorbed by metal. This is why metal cooking equipment is not used in microwaves. The least case scenario is that the metal would reflect the microwaves, so that heat cannot be achieved. You'd be microwaving for a long time with poor results. The worst case scenario is a metal arc inside the microwave, with sparks, flames and the type of pyrotechnics you don't really want in your kitchen.

Here are some microwave cooking terms:

1. arrange: placing food on a platter or in a cooking dish so it will cook evenly. This usually means placing food in a circle or with thicker pieces facing towards the outside of the cooking dish.
2. elevate: for more efficient heating, some recipes will ask you to elevate a cooking dish. This can be done with a microwave safe rack.
3. hot spot: your microwave may have an area in which more energy is concentrated. To taste for a hot spot, place sliced white bread across the bottom of your microwave, so that the slices are touching, forming a solid layer. Microwave on HIGH for 5 minutes. If the bread shows any brown spots, these are indications of hot spots. You'll know how to arrange food in your microwave to either avoid or take advantage of hot spots.
4. Microwave Cookware: glass, ceramic or plastic cookware (bowls, plates, casseroles, etc.) that are sold as microwave safe. Some cookware is designed to be used in both conventional and microwave cooking. Be certain to check your cookware and to follow instructions for use.
5. Oven cooking bags: some markets sell transparent bags designed specifically for conventional or microwave cooking. Do not use plastic bags, storage bags, sandwich bags or any other type of bag not specifically made for cooking.

6. Rotate: turn a cooking dish  $\frac{1}{4}$  to  $\frac{1}{2}$  turn after having cooked in a microwave oven for a period of time. This better assures even cooking.
7. Turntable: some microwaves come with a built in turntable. You may purchase a turntable as an accessory if your microwave does not have one. If your microwave has a turntable, you do not need to rotate cooking dishes.

#### Tips for Getting the Most Out of Your Microwave

1. Your microwave must have its own electrical socket. Even better, your microwave should have its electrical circuit, if possible. If your microwave shares a circuit with other appliances, it may cook more slowly than recipes indicate.
2. Be certain that your microwave is plugged into a three-pronged, grounded socket.
3. Never use an extension cord for a microwave, not even an industrial-strength one.

#### Microwave Cooking Times

1. Most foods cook in 6 to 7 minutes per pound on HIGH. Foods that are higher in fat, like whole fat soymilk or peanut butter, cook faster.
2. The recipes in this book were written for an 800-1000 watt microwave. Cooking times will differ, depending on the wattage and the efficiency of your microwave (see #1 in Tips for Getting the Most Out of Your Microwave). If your microwave is 600-700 watts, add about 20 per cent to the cooking time. For a 500-600 watt oven, add about 33 percent more cooking time.
3. If you double a recipe, expect to add 50% more cooking time.
4. If you half a recipe expect to subtract 33% from the cooking time.
5. If you have a recipe for one item, and you'd like to cook four, expect to add about triple the time. For example, if a recipe for one baked potato calls for 1 minute on HIGH, then cooking four baked potatoes will require 3 minutes.
6. Extra liquid adds more cooking time. So, if you add extra liquid to a recipe, expect to add more cooking time.
7. Foods cook more quickly when spread out in a shallow plate or casserole.
8. Fresher fruits and vegetables tend to cook more quickly than those that are older.
9. Dry ingredients, such as rice, quinoa and oats, take almost the same time to cook in the microwave as they do conventionally. However, in a microwave you can cook and store them in the same dish.

#### The Boil Test

If you're not certain about your microwave's wattage or cooking efficiency, then you can take the boil test. Measure 1 cup of cold water into a glass container. Set to microwave on high for 3 1/2 minutes. Step back and watch. An 800-1000 watt microwave should show a full rolling boil at 2 minutes, a 600-700 watt microwave at 2 1/2 to 3 minutes and a 500-600 watt microwave at 3 1/2 minutes. Note how long it takes your microwave to boil water, and you'll know how much time you will have to add to recipes.

#### The Dish Test

You may have a favorite dish that you'd like to use in the microwave, but you're not certain if it is microwave-safe. There's a method to find out. Measure 1/2 cup cold water into a glass cup. Place the glass cup and your dish side by side in microwave. Microwave on High for one minute. If the water in the cup is hot and the dish is cool or slightly warm than dish is safe. If the dish is hot, don't use it in a microwave. Don't ever use anything that you think has metal in the microwave. It's generally a good idea to avoid using handpainted dishware in the microwave.

### The Power of It All

Microwaves have many different settings. Here is a fast guide to the most common settings:

1. **HIGH:** this will be the setting you use to cook most foods, such as fresh or frozen vegetables, grains, soups, and fruit. Most foods, unless they are very delicate, can be reheated on HIGH.
2. **MEDIUM HIGH:** is about 70% of HIGH and is good for slow cooking, cooking dense foods, such as mashed potatoes, or reheating delicate dishes, such as tofu-cream pasta casserole.
3. **MEDIUM:** is about 50% of HIGH and is good to develop flavors, break down tough textures and to prevent burning. Cream sauces or melting chocolate are often done on MEDIUM.
4. **DEFROST or MEDIUM-LOW** is about 30% of HIGH and is good for defrosting frozen vegetables, to simmer soups or to soften foods, such as margarine.

### The Right Dish for the Right Job

1. Use deep glass bowls for soups and sauces or rice and potatoes.
2. Glass measuring cups are good for cooking soups, sauces and gravies.
3. You can use traditional tandoors (clay bakers) in a microwave. Soak tandoors in water for at least fifteen minutes before using.
4. Deep round casseroles with a lid can be used for casseroles, custards and beans.
5. A microwave safe roasting rack is important for roasting potatoes and vegetables, and for elevating dishes for more even cooking.
6. Shallow casseroles are good for foods cooked in a single layer, such as corn on the cob, baked tofu or broccoli spears.
7. Straight-sided dishes and casseroles allow for more even heating. Sometimes a slope-sided dish can give you overcooked edges.

### Microwave Cover Up

Microwave recipes will sometimes instruct you to cover dishes when cooking. This is to retain moisture and heat. It also helps to keep the food in the dish, and not on the walls of your microwave.

Try to have some microwave dishes and casseroles with fitting lids. This is the easiest way to microwave. If you don't have lids, you can use microwave-safe plastic wrap (Saran Wrap™ is one brand that is microwave safe). Always leave one corner ½ inch open to vent. If you want to, you can insert a wooden chopstick through the plastic wrap, so you can stir foods without having to remove the plastic wrap.

Parchment paper and waxed paper can be used when a loose covering is needed. Don't ever use plastic or paper grocery bags or other plastic in the microwave. They could catch on fire, or some of their components could leach into the food.

If a food has its own natural covering, such as a potato, it needs to be vented to allow steam to escape. Do this by evenly piercing with a fork or a knife.

### Microwave DON'TS

1. Don't attempt to bake yeast breads in a microwave. A conventional oven will produce a far better product.
2. Don't use cracked or chipped dishes or cups in a microwave. They can shatter while cooking.
3. Microwaves can't be used for canning. Temperatures do not stay elevated for long enough times to make homemade foods safe to store.
4. Don't turn your microwave on when it is empty. If your microwave collects steam from cooking, leave the door open and wipe out the steam.

5. Don't use your microwave as a dryer or a warmer. Socks don't belong in the microwave, just like a cup of coffee doesn't belong in the dryer.
6. Don't use single-use paper or plastic products more than once. They can burn, catch on fire and/or release toxic substances into the food.
7. Don't ever use styrofoam or plastic take-home containers in a microwave.

#### Turn, Turn, Turn

The recipes in this book were tested in microwaves with automatic turntables. If your microwave does not have a built-in turntable, you have two options:

1. Visit a kitchen appliance store and purchase a portable microwave turntable. These can be put in your microwave when you need them. They usually work on a spring mechanism. You wind them up, just like a child's toy top, and put them in your microwave where they'll rotate for 3 to 5 minutes.
2. You can manually rotate cooking containers. This means you would stop the microwave, turn the container  $\frac{1}{4}$  turn and resume cooking. This means you'll have to locate yourself close to the microwave and remember which way you turned the container. You should rotate a container at least once a minute.

We have put very few directions for rotating containers in the recipes. It is assumed that the recipes are being cooked on a turntable. If you don't have a turntable, you need to rotate the containers manually to get even cooking. You will see a few recipes that give directions for rotating containers. This is in addition to the regular turntable action. Some heat sensitive recipes, especially microwave baking recipes, requiring very even heat distribution. Additional rotation assists with this.

## Berkeley Books - \$20,000

*Named by NEWSWEEK magazine as one of the "Top 50 People Who Matter Most on the Internet," Aliza Sherman-Risdahl is a Web pioneer, online marketing expert, published author, international speaker and regular contributor to national magazines and websites. In 1995, Aliza started the first woman-owned full-service Internet company, and appeared frequently on CNN, CNBC and MSNBC as an Internet expert.*

*She is the author of six books, including PowerTools for Women in Business: 10 Ways to Succeed in Life and Work; Cybergrrl @ Work: Tips and Inspiration for the Professional You; Cybergrrl: A Woman's Guide to the World Wide Web; and The Everything Blogging Book (see the following chapter for that book proposal).*

*She and her husband co-founded Moonbow Productions, Inc. to encompass their creative endeavors including writing, radio and television production, filmmaking, photography, and art. In addition, Aliza has filed stories for Marketplace on NPR and Wyoming Public Radio.*

*Aliza's website is: <http://www.mediaegg.com>*

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Aliza Sherman-Risdahl first submitted the proposal for *The Webgrrls Handbook* to her literary agent. At that time, her agent was having a hard time selling another book about women and the Internet. Aliza said, "My first book was *Cybergrrl: A Woman's Guide to the World Wide Web*, published by Ballantine, and they weren't interested in another one. I felt it was important to not only introduce women to the Internet (my first book), but to explain how the Internet could transform their careers (the idea behind the second book)."

Aliza wrote her proposal based on a template provided by another writer, and then gave it to her agent, who brought it to Berkeley Books, among others. Aliza adds, "Berkeley was impressed with how marketing-oriented I was - something that most authors don't emphasize. They offered me the book deal, and offered me more than I had received for the first book. For the first book, I didn't really have to write a proposal - I had been approached by several publishers to write a book for women about the Internet after appearing in the Wall Street Journal as a new media entrepreneur helping women learn how to get online."

Aliza has provided her own book proposal template for the readers of his book.

### **Aliza's book proposal, based on her own template includes:**

#### **Overview**

This section includes Aliza's hook, a one-paragraph bio, and information about her previous book on this topic. She then offers statistics indicating the potential size of her audience, and emphasizes the need for this book. Aliza goes on to explain why she's the perfect author for this book.

#### **The Market and Competition**

Here, Aliza again uses statistics, but more in-depth, to emphasize the need for this book. She then explains that there are no other books like hers on the market.

#### **Promotional Opportunities**

Aliza shares information about her frequent promotional trips and her popularity as a speaker.

### **Personal Appearances**

She provides a list of organizations that have invited her to speak as well as information on the workshops she's attended and her appearances at bookstores.

### **Online and Offline Published Works**

Aliza's frequent contributions to magazines and websites are mentioned here. Continued publication will, of course, give her a forum to promote her new book. Publishers know this.

### **Television**

What publisher wouldn't be interested in an author who has appeared on CNN, CNBC, Bloomberg and more?

### **Publicity**

Aliza details the major print publications that have featured her, and also states she is called upon daily to be a resource for the media for Internet stories.

### **Upcoming Media Projects**

Aliza shares hints that she is in negotiations to contribute a regular column to a major women's magazine and that she's also developing a radio segment.

### **A Publicity Machine**

This brief paragraph summarizes the impact all of the above can have on sales of this book.

### **The Phenomenal Webgrrls Network**

Aliza describes her popular network and the impact it will have on sales.

## **Book Outline and Appendix**

Aliza provides a detailed outline and appendix. Note: This proposal did not include a sample chapter.

The section headings in Aliza's proposal were Arial, 16 pt. font. The text of the proposal was double-spaced and in Times New Roman, 12 pt. font. A header is the recurring text that appears on the top of each page of a document or book while a footer appears at the bottom of each page. You can see examples at the top and bottom of this page. Aliza's headers were *The Webgrrls Handbook by Aliza Sherman* and the footers were *Page number - ©1999 Cybergrrl, Inc.*

Note: Using the same book proposal template as the one featured here, Aliza pitched *Powertools for Women in Business: 10 Ways to Succeed in Life and Work*, to Entrepreneur Media, which landed her a \$35,000 advance!

The book's final title was *Cybergrrl@Work: Tips and Inspiration for the Professional*. It is available here: <http://www.amazon.com/gp/product/0425176568>



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## Aliza's \$20,000 Book Proposal (based on her own template)

### OVERVIEW

"**The Webgrrls Handbook: Using the Net to Find a Job, Change Careers or Work from Home**" is the first book geared toward working women and women business owners to:

- give them specific ways the Internet can help them professionally
- guide them to the best Internet resources for their business or career
- take into consideration the unique needs of women who work

Written by Internet pioneer Aliza Sherman who is President of Cybergrrl, Inc. and the founder of a global networking group for women called Webgrrls International. **The Webgrrls Handbook** will be the essential guide for women who want to benefit professionally from the Internet and the World Wide Web.

This book takes up where Sherman's first book, "**Cybergrrl: A Woman's Guide to the World Wide Web**" left off. The first book was an easy-to-understand introduction to the Internet with anecdotal accounts of how going online positively affected women's lives. The Webgrrls Handbook will reach every woman who is already online or looking to:

- get a new job or gain new skills to make more money
- transition into a new career
- start a business, particularly a home-based business, using the Internet

According to Department of Labor Statistics (1995), there are over 13 million working women making over \$30,000 per year and 36 million working women provide half or more of their household's income. Women own nearly 40% of all firms in the US. Working women and women in business are two very powerful markets.

There is a tremendous need for resources that give step-by-step instructions on how to utilize the Internet for more than just "surfing" and that give realistic ways to gain professionally from the Internet beyond "get rich quick" schemes.

Author Aliza Sherman is uniquely positioned to write **The Webgrrls Handbook** as both an expert on women and the Internet as well as a woman who used the Internet to change her career path and start her own business in 1995. She is recognized as the pioneering champion of empowering women through the Internet.

*Newsweek* named her one of the **Top 50 People Who Matter Most on the Internet** and *Swing* magazine named her one of the **Most Powerful People in Their 20s**. Women around the world look to Aliza Sherman for inspiration and guidance on how to benefit both personally and professionally from going online.

## **THE MARKET AND COMPETITION**

The market for this book is growing exponentially. Women comprise 48% of the online population - over 15 million women - and many of them are seeking ways to turn their Internet use into a better job, a different career or a new business. There are many opportunities for women to enter the new media industry and be a part of building and developing for the Internet. Women have the chance to get into an industry at the beginning and are perfectly positioned to become leaders in the field.

By the Year 2000, according to Jupiter Communications, the number of women will surpass the number of men online. As more women continue to get connected, the need for a handbook that spells out specific ways that women can gain professionally from using the Internet will become invaluable for women everywhere.

In terms of competition, there are many books on the market that discuss how to make money online or how to use the Internet to find a job, including "Making Money in Cyberspace" by Paul and Sarah Edwards (J P Tarcher).

None of the Internet-oriented business or career books on the market addresses the particular needs of working women or women business owners. None of them look at the whole spectrum of career and business opportunities specifically geared toward women, particularly for women who are looking for more career flexibility or even the chance to work from home.

Books such as Seven Secrets for Successful Women by Donna Brooks, and Lynn Brooks (McGraw-Hill) and Eleven Commandments of Wildly Successful Women by Pamela Gilberd (Macmillan General Reference) are geared toward the business or career-oriented woman, however, they don't delve into the enormous potential of the Internet as a tool for women's professional lives.

## **PROMOTIONAL OPPORTUNITIES**

Aliza Sherman travels around the world to teach about, consult about and speak about the Internet as a powerful communications tool in women's personal and professional lives. She receives daily requests to appear in cities around the world, all of which are perfect opportunities to sell books.

## **PERSONAL APPEARANCES**

Aliza has spoken to diverse audiences of working women and women business owners at events such as:

- National Association of Women Business Owners, NYC
- Working Women Conferences, NYC
- Governor Pete Wilson's Business Women's Conference (the largest annual conference for professional women in California)
- The Professional Business Women's Conference (the second largest annual conference for professional women in California)
- WESST professional women's networking group, Albuquerque, NM
- Business and Professional Women events, NYC
- National Association of Female Executives conference
- Network of Enterprising Women, NYC

In addition, Borders bookstores have made a nationwide commitment to hold workshops in at least 30 stores devoted to women and the Internet. Aliza has spoken at local area Borders stores including Commack, LI; Bridgewater, NJ; and Mays Landing, NJ. Borders also invited Webgrrls members locally to lead workshops in North Carolina, Arizona, Nevada, California, and Florida.

Aliza has also spoken at Barnes and Noble, Astor Place, NY as well as Printers Inc. in San Francisco and Seminary Books in Chicago, IL.

## **ONLINE AND OFFLINE PUBLISHED WORKS**

In addition to her first book, "**Cybergrrl: A Woman's Guide to the World Wide Web**," she has also written numerous articles about the Internet for women for publications such as *Ms.*, *Executive Female* and *Self*. She also writes regular articles and columns about the Internet for her own website Cybergrrl.com and the websites for Jane magazine, Lifetime Television, Clinique, and Womenconnect.com, a website for professional women.

## **TELEVISION**

Aliza is also called upon for frequent television appearances on CNN, CNN-FN, Bloomberg, CNBC and MSNBC. She is currently in discussions with a major network to develop Internet-oriented segments on a national morning show geared toward a predominantly female audience. She is also in preliminary discussions with a cable network to develop a regular Internet-oriented show in conjunction with a popular television personality.

## **PUBLICITY**

Aliza has been featured in major publications such as USA Today, Wall Street Journal, US News and World Report, Time Digital, People, Glamour, Elle, Working Woman, Entrepreneur, Time Out New York, NY Post, and the New York Daily News. She is called almost daily to be a resource to the media for major news stories about the Internet.

## **UPCOMING MEDIA PROJECTS**

In addition to contributing features to national women's magazines, Aliza is currently in discussions to debut a regular column in a major national women's magazine. She is also developing a Cybergrrl radio segment about the Internet for women that will be nationally syndicated and also be broadcast on the Web.

## **A PUBLICITY MACHINE**

Through television and radio appearances, features in major newspapers and magazines, published articles in print and online, Aliza Sherman has the potential to regularly reach millions of women to promote **The Webgrrls Handbook** while promoting the Internet as a tool for women's professional lives.

## **THE PHENOMENAL WEBGRRLS NETWORK**

In 1995, Aliza Sherman founded Webgrrls International, a global network of women who have formed over 100 local chapters around the world to meet face-to-face to discuss the Internet and technology, particularly in regards to their businesses and careers. The Webgrrls mission is to provide women with a platform to network, exchange job and business leads, form strategic alliances, teach & mentor, intern and learn to gain the skills they need to succeed in an increasingly technical workplace and world.

**The Webgrrls Handbook** is the perfect tool for every Webgrrls member. From Japan, New Zealand, Australia, Europe, Asia, and Canada to over 60 chapters in the United States, the growth of Webgrrls International is unstoppable, not only because women are going online in increasing numbers and are hungry for information about the Internet, but also because of Aliza's Sherman vision and philosophy to empower women to take charge of technology for their personal and professional gain. **The Webgrrls Handbook** will be the inspirational and practical guide for women that will positively change their lives and influence the way women work.

Through the Webgrrls International online and offline network, **The Webgrrls Handbook** already has a built-in potential consumer base of thousands of women in over 100 cities worldwide. Each chapter not only meets in person every month, offering the perfect opportunity to sell books directly to members and potential members, but each chapter also has a website and an Internet mailing list, all of which can also be promotional vehicles for the book.

**The Webgrrls Handbook** will also draw upon personal anecdotes and success stories from actual Webgrrls members, both to give real-life accounts of how the Internet can help women in their careers and businesses, and also to compel Webgrrls chapters and members to promote the book worldwide.

## **BOOK OUTLINE**

### **The Webgrrls Handbook:**

### **Using the Net to Find a Job, Change Careers or Work from Home**

#### **Forward**

Written by a high profile or celebrity woman who has used the Internet to further her career or business [ex. Martha Stewart, Gerry Laybourne, Soledad O'Brien of NBC, Oprah Winfrey, Rosie O'Donnell]

#### **I. Introduction - How the Internet is Opening Doors for Women**

The Internet is changing the way we do business and is creating unprecedented job and career opportunities. Women are finally poised to be major players in a brand new industry, and be a part of shaping not only an industry but also the technology that each of us will be using in years to come. This book will outline the way women should start thinking about the Internet for their professional lives.

1. The changing face of work and business and how it affects us all by:
  - a. Making telecommuting a viable option in the workplace so women can have more flexibility in their work life
  - b. Making a more level playing field for small business owners who want to compete in the global economy
2. The importance of women's use of computers and technology
  - a. Women need to be the creators and not just the users of technology
  - b. The Internet & Web as a professional tool
3. An overview of the business and career resources online
  - a. New Media, the Industry and New Job Opportunities  
An overview of the industry called "new media," what it means, what new jobs are available, what skills are required to get those jobs

#### **II. Finding a Job Online**

1. Building a Resume on the Web
  - a. How it differs from traditional resumes and how you can get one, too
  - b. Best job and career sites and how to use them
    - An in-depth look at some of the most popular job search sites
    - Step-by-step tips for submitting a resume or searching for a job
  - c. Gaining Internet skills and making more money
    - How to leverage new media skills within your current job
    - How to turn your new media interest into a raise
  - d. Webgrrls success stories - using the Net to find a great job

#### **III. Opportunities in New Media**

1. Job Titles for the New Millennium

- a. Web Diva, Traffic Manager, Community Host - what do they really do for a living? How can you do it, too?
- 2. Translating your skills in traditional jobs to new media
  - a. Resume Makeovers for the New Media Industry - a look at actual traditional resumes Before and After.
  - b. Gaining new skills for career transition - what classes you should take, the value of internships
- 3. Online and offline resources for new media
  - a. Organizations you should join, events to attend, people to see, what publications you should read.
- 4. Webgrrls success stories - career transitions
  - a. Advice from women who have done it.

#### **IV. Starting and Growing Your Business with the Internet**

- 1. The Internet as a Tool for your business
  - a. Do you need a website for your business? Why or why not.
  - b. Marketing on a shoestring on the 'Net. Tips from the experts.
- 2. Online resources for Entrepreneurs
  - a. The best sites to get sound advice.
- 3. The 'Net for Starting Home-based Businesses
  - a. Resources for stay-at-home moms who want to work as well.
- 4. Webgrrls success stories - starting a business with the 'Net

## **Appendix**

### Information about Webgrrls International

1. "Need/Give" Philosophy
2. Online and offline benefits
3. Mentor and Teach, Intern and Learn
4. Starting a chapter, profiles of chapters worldwide

**The Webgrrls Handbook** is the essential guide for women who want to make the most of the Internet for their careers.

### Flexibility

Independence

Communication

Support

Resources

These are things that women are looking for in their professional lives. The Internet can provide these things. **The Webgrrls Handbook** will show women how.

## Adams Media - \$10,000

*Aliza Sherman Risdahl's bio can be seen in the preceding chapter.*



While Aliza usually uses a book proposal template that has been successful in the past (see preceding chapter), for *The Everything Blogging Book* she was required to send Adams Media a synopsis.

She said, "They have very specific guidelines for their work-for-hire books, but first wanted to see where I was coming from. I heard about the opportunity through a book agent who seems to get lots of these work-for-hire requests for authors."

**While these aren't clearly defined, there are specific sections in Aliza's synopsis. They include:**

### **Definition and Background**

The definition of blogging, how blogging started, why people blog, blogging for business, etc.

### **Successful Blogs**

Aliza will profile successful blogs, explain why they're successful, and list the key elements in popular blogs.

### **Types of Blogs**

From personal, to professional, to other, Aliza will detail the many uses of blogs.

### **Blog Creation**

Aliza will cover creating a blog and popular blogging services, and will include step-by-step instructions.

### **Blog Promotion**

She'll then cover listing blogs with search engines, getting links, and more.

### **Conclusion**

### **Biography**

Aliza has managed to successfully consolidate her impressive bio down to seven short paragraphs.

The section headings in Aliza's synopsis were Arial, 12 pt. font. The text of the proposal was single-spaced and in Times New Roman, 11 pt. font.

Adams Media paid Aliza a \$10,000 flat fee for this book. It was a work-for-hire contract.

*The Everything Blogging Book* is available here:

<http://www.amazon.com/gp/product/1593375891>



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## Aliza's \$10,000 Synopsis

*The Everything Blogging Book* begins with a clear explanation of blogging:

1. What is it?
2. How did it get started?
3. Who does it?
4. Why do it?
5. Why is blogging so popular?

Bar none, the main purpose of a blog is for self-expression and blogging is a cheap, easy, fast way to self-publish on the Web. Other reasons include marketing, research, entertainment and community-building. Understanding the purpose and nature of blogs is key to using and creating them effectively.

It will examine successful blogs and analyze why some are more popular than others. The book will also break down the elements of a winning blog.

1. Is it the content?
2. Does the personality of the blogger count?
3. Is there a particular blog design that works best?
4. Does a blog need to include additional resources?

It will discuss the many uses of blogs, including personal interests and professional pursuits.

Topics under Personal could include Relationships, Health, Finance, Hobbies, Travel, General News, Politics, and Entertainment.

Topics under Professional could be Marketing, Business Publishing, Entrepreneurship, Career, Business News, and Technology.

The overwhelming majority of blogs are people's personal self-publishing ventures where self-expression is the goal. Secondary to that are the communities that form around particular blogs, much like Web posting boards but with the blog owner being the star of the show. Everything else is incidental, i.e. blogs were not created to market or to sell things. They were not created to do research. But blogs could be helpful with all of those things.

The book will delve into the details of creating your own blog. Since blogs are best created on sites designated as blog publishing sites such as Typepad.com and Blogger.com, the book should analyze the most popular blog publishing services.

1. What are the costs?
2. What are the features?
3. Which are easier to use?
4. What other considerations go into selecting your blog publisher?
5. Is there any reason to program your own blog?

The reader should also be taken through the process of setting up a blog step by step, preferably on a variety of the most popular blog publishing sites because each one operates differently and offers different benefits.

1. Why do you want a blog?
2. How can a blog help you achieve your goals?
3. How do you set up a blog?
4. What kind of design do you want?

5. Will you use images or graphics?
6. What kind of content will you include?
7. How often will you update it?
8. What sort of interaction or response do you want from visitors to your blog?

Most blog publishing tools are based on templates and are geared toward the non-programming individual so detailed programming tips should be limited and would be targeting only the advanced programmer.

Once the blog is created, marketing the blog will be explored, answering questions such as:

1. How do you get listed in blog specific search engines?
2. How do you get other people to link to your blog?
3. Why would you want to link to other people's blogs?
4. How can you get listed in regular search engines?

After reading *The Everything Blogging Book*, the reader should be well-versed in being both a successful blog user and blog publisher.

## **BIOGRAPHY: Aliza Sherman Risdahl**

Named by Newsweek as one of the "Top 50 People Who Matter Most on the Internet," Aliza Sherman Risdahl is a Web pioneer, online marketing expert, published author, international speaker and regular contributor to national magazines and web sites.

She is the Original Cybergrrl - an Internet thought leader, highly sought-after online marketing expert and passionate evangelist for the Internet, particularly as a valuable and useful tool for our personal and professional lives. She is also a motivational and inspirational speaker who has spoken around the world about the Internet.

Sherman Risdahl founded Cybergrrl, Inc. in the early days of the World Wide Web, the first woman-owned, full-service Internet company. She also founded Webgrrls International, the first women's Internet networking group that grew to over 100 chapters world-wide in its first year. She is the recipient of numerous awards for her innovative work on the Internet including the prestigious Avon Spirit of Enterprise Award.

In 1995, she built the first 3 websites for women (Cybergrrl.com, Webgrrls.com, Femina.com), preceding both Women.com and iVillage.com, and is considered the pioneer who helped pave the way on the Web and in the New Media industry for women.

She has been profiled internationally as well as in U.S. publications such as PEOPLE, USA TODAY, WALL STREET JOURNAL, US NEWS and WORLD REPORT, TIME DIGITAL, and ELLE magazine. She has been featured on CBS News with Dan Rather, CBS "This Morning," Fox "Good Day New York," Lifetime TV's "New Attitudes," and has had frequent appearances as an Internet expert and book author on CNN, CNN-FN, MSNBC, and CNBC. Radio credits include NPR, CBS Radio, Newsweek Radio and numerous local radio talk shows and Internet radio shows.

She is the author of *PowerTools for Women in Business: 10 Ways to Succeed in Life and Work* (ENTREPRENEUR), *Cybergrrl @ Work: Tips and Inspiration for the Professional You* (PENGUIN PUTNAM) and *Cybergrrl: A Woman's Guide to the World Wide Web* (BALLANTINE). She also writes the regular women's business column for ENTREPRENEUR magazine.

## **Kensington Publishing Corp. - \$5,000, which led to a \$12,500 contract**

Kensington Publishing is a Pinnacle Imprint

*Linda Rosencrance has worked as a reporter at numerous community newspapers in the Greater Boston area, including the Community Newspaper Co. While there, she was a high-profile reporter, mainly covering Boston politics. She has also written for the Boston Globe and the Boston Herald. Several years ago, she was offered a job as an investigative reporter at the Boston Herald, which she ultimately turned down to remain at her current position.*

*While at Community Newspaper Co., Linda did an investigative story on a child molester who was working at the Boys and Girls Club in Allston, Massachusetts. That story stemmed from a telephone tip she received indicating the woman's name and the fact that she worked at the club. All the information in the story came from Linda's own investigation. After the story appeared, the ABC affiliate in Boston, WCVB, Channel 5, ran a story on it, referencing Linda's story in the Allston-Brighton Tab and the Boston Tab.*

*Linda Rosencrance is currently a senior editor and reporter at Computerworld, an International Data Group newspaper geared to information technology leaders. Her true crime books, Murder at Morses Pond and An Act of Murder, were published by Kensington Publishing Corp. She is currently working on her third true crime book.*

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Linda Rosencrance has always been an avid reader and lover of true crime books. Several years ago, it finally occurred to her that she could combine that love with her skills as a reporter and write, rather than just read, true crime books.

She said, "The first thing I did after that eureka moment was search for the perfect murder – most true crime books are about murder – an unusual murder that had all the elements necessary to make it a great read – interesting characters, dogged investigators, and most importantly, a conviction. As luck would have it, there was such a murder right in my backyard – the high-profile murder of Mabel Greineder by her husband, Dirk, a world-famous allergist. This murder, which took place in Wellesley, Massachusetts, was featured on Dateline NBC as well as on Court TV and CNN."

Linda began researching the murder. Knowing most major publishers won't read a proposal if it's not submitted by an agent, Linda sent a brief email query to several literary agents, asking if they would be interested in reading a proposal about the Greineder murder. One of the agents declined because, coincidentally, she was acquainted with the Greineder family. But Janet Benrey of the Hartline Literary Agency in Pittsburgh, Pennsylvania was interested and asked Linda to send her a detailed proposal.

Linda adds, "After reading the proposal, Janet agreed to represent me and, after signing the necessary contract, she sent my proposal off to several publishers. Although a couple of publishers were interested, Kensington Publishing Corp. made the best offer and we decided to sign on with them. I received a \$5,000 advance and 8% royalties. I must admit that, after signing the contract, there was a moment of panic when I thought, 'Oh my gosh, now I really have to write this book.' But that moment passed quickly when I realized how lucky I was to land this deal. I had eight months from the time I signed the contract to turn in my manuscript. I spent several months researching the case and then about five months on the actual writing – writing after work and on weekends."

After turning in her manuscript, Linda was anxious to get started on another book. She scoured the Internet looking for another perfect murder and stumbled on the murder of Stephen Hricko by his wife, Kimberly, a case that was featured on the Hard Copy and Forensic Files television shows. She put together a proposal, and sent it to her agent, who submitted it to Kensington.

Linda did not use any labeled sections in her proposal until the very end, where she lists interview subjects.

**Linda's book proposal includes:**

**Title and Author Name**

**Outline of Major Points**

Linda details the characters (who make this such a fascinating story!), the trouble that was brewing in the family, their wealth, and the history of deviant sexual behavior practiced by the main character. (By the time I read the first page of Linda's proposal, I couldn't help myself! I went to Amazon.com and immediately ordered the book.) She also introduces the potential publisher to the investigators who helped convict the main character.

**Summary**

Competition, length, time to completion, and the author's bio are all provided in four brief paragraphs, with special emphasis on why Linda is the perfect author for this book.

**Story Details**

Linda creatively throws in some gore ("slitting their wives' throats and bashing their heads in with a hammer") to keep the publisher interested, and then discusses how readers might wonder if they, too, might be capable of this crime, provided they had the same life experiences as the main character. She then briefly details the main character's background, from birth to crime, including information about the crime, the investigation, and the trial. This section of the book proposal would make a great article for a magazine or newspaper, but it's also obvious that there are far more tantalizing details of interest to readers that wouldn't fit in any article.

**Outline**

Linda concludes the previous section by admitting that no writer can know exactly what path the book will take until the entire investigation is complete. However, here she provides a very brief outline of how she envisions the story emerging.

**Conclusion**

**Potential Interview Subjects**

Here, it becomes even more obvious that Linda has already done a great deal of research. She lists numerous potential interview subjects, from the state police, witnesses, and a prostitute, to the defense attorney and the murderer himself.

Bullet point items were double-spaced in the actual proposal while other text was single-spaced. The majority of the proposal was in Times New Roman, 12 pt. font while the interview subjects' names were in Verdana, 9-pt. bold font.

Linda said, "After seeing the first proposal, Kensington offered me a subsequent two-book deal for a \$12,500 advance and 8% royalties, which I accepted on the advice of my agent. After completing *Murder*

*at Morses Pond*, I had nine months to complete *An Act of Murder*, about the Hricko murder, which took place in St. Michaels, Maryland. I am currently working on my third true crime book for Kensington.”

*Murder at Morses Pond* is available here: <http://www.amazon.com/gp/product/0786016566>

## **Linda's \$5,000 Book Proposal** (which led to an additional \$12,500, 2-book deal)

### ***Book Proposal for Murder at Morses Pond*** **By Linda Rosencrance**

Murder at Morses Pond has it all:

- Great characters – On the surface, 60-year-old Dirk Greineder was an esteemed allergist who enjoyed the good life in Wellesley, Mass. with Mabel, his wife of 32 years and three accomplished children. But Greineder had a darker side. Stealing the identity of a former college schoolmate, Thomas Young, the good doctor pursued his all-consuming lust for pornography and prostitutes. Using a credit card in Young's name, he paid for hotel rooms for trysts with call girls. Police also found numerous e-mails and other evidence that Greineder, as Young, was on the prowl for sex on the Internet.
- Family battles – During Dirk Greineder's trial for the murder of his wife, Mabel's sister, Ilse Stark and her daughter Belinda Markel, sat through testimony both tedious and terrifying, a narrow aisle and wide chasm separating them from the three children of Mabel "May" Greineder, who was beaten and stabbed to death on Oct. 31, 1999. Ilse, who believed Greineder was guilty, was there for her sister, their mother. The children were there for their father, Dirk Greineder, accused of killing their mother. Although they were one family, they were not of one mind. The children, two Ivy League-educated doctors and a swim coach, did not acknowledge the presence of their aunt and cousin. And Ilse and Belinda did not speak to them. In fact Ilse and her daughter took the stand as witnesses for the prosecution, which alleged Greineder killed his wife because she had discovered his obsession with pornography and prostitution. Greineder's three children, however, publicly supported their father.
- Wealth – The Greineders lived in Wellesley, Mass., once labeled one of America's loveliest suburbs, a community of 26,613 mostly wealthy residents, whose median income is over \$110,000. Dirk Greineder's house was valued at nearly half a million dollars.
- Deviant sexual behavior – Friends and family knew Dr. Dirk Greineder as a devoted husband and family man, as well as an accomplished doctor who lived in Wellesley for more than 20 years. But, as Robert Louis Stevenson's classic crime tale, *The Strange Case of Dr. Jekyll and Mr. Hyde*, Greineder had a secret identity, one prosecutors said caused him to practice murder as well as medicine. In the months following his wife's murder, police uncovered evidence that Greineder frequented prostitutes under an assumed name, traded lurid messages on Internet dating sites and spent \$1,100 in calls to telephone sex lines. In a flurry of activity before and after Oct. 31, 1999, Greineder had an out-of-state encounter with a prostitute seven days before May's murder; requested sex on the Internet six days before her death; corresponded with a woman on the Internet and traded nude photographs with her five days before his wife was killed; and talked with a prostitute he knew from a previous encounter the day before and the day after his wife was murdered. In addition, when investigators examined the doctor's computer, they found that in the week before the murder he had joined two new sex-related Web sites – one that let viewers watch a live video of naked women. And six days before May's murder, Dirk Greineder contacted a

Massachusetts couple who were into swinging. He met them through the computer dating service he joined the week before his wife was killed. The handle he used on the Internet was “CasualGuy2000.”

- Determined investigators – State police Sgt. Martin Foley, who had been a police officer for 17 years. At the time of the murder Foley had been a criminal investigator assigned to the Norfolk County District Attorney’s Office. During that time he had investigated and processed numerous serious and violent crimes including murder. Foley, who confronted Greineder and urged him to confess, applied for the warrant to search Greineder’s home and 1997 gray, Chrysler Town and Country van the Greineders drove to Morses Pond, where May was murdered. Wellesley Police Officer Paul Fitzpatrick, a 28-year veteran of that department, now retired. Fitzpatrick was the first officer to arrive at Morses Pond on the morning of Oct. 31, 1999, the day May was killed. At the scene, Greineder asked Fitzpatrick if police were going to arrest him. At Greineder’s trial, Fitzpatrick testified that the doctor was fidgety and nervous, but seemed under control when he told police his version of what happened in the minutes before his wife’s death. Wellesley Police Det. Jill McDermott, who was dispatched to what would turn out to be the biggest case of her young career.

My research indicates that there has not been a book written about this case. I propose a book of somewhere between 80,000 and 100,000 words, written in a narrative as well as a novelistic style. It will take 18 months to complete. Because of my outstanding reporting and investigative skills, as well as my excellent writing abilities, I am the perfect person to write this book. In June I completed a book about campus crime – mainly about students who died on a variety of college campuses and whose parents didn’t agree with the schools’ versions of how their children died – for Albion Press, which was recently purchased by Moyer Bell. I have enclosed three sample chapters of my book, *What Really Happened to Adam Prentice*, which was written in a purely narrative style.

In addition I’ve enclosed some clips from my career as an investigative reporter at Community Newspaper Co. While there I was a pretty high-profile reporter – mainly covering Boston politics – as you’ll see from the clips. I was always asked to appear on local radio and television shows to discuss Boston politics. Currently I am a Senior Editor at *Computerworld*, an International Data Group newspaper geared to information technology leaders. Two years ago I was offered a job as an investigative reporter at the *Boston Herald*, which I ultimately turned down to remain at *Computerworld*.

The story I did on the child molester at the Boys and Girls Club stemmed from a telephone tip I received with just the woman’s name and that she worked at the club. All the information in the story came from my own investigation. After the story appeared, the ABC affiliate in Boston, WCVB, Channel 5, ran a story on it, referencing my story in the Allston-Brighton and Boston Tabs. The e-mail story received local as well as national attention. It was picked up by the *New York Times*, a daily in Connecticut, the Lehrer News Hour, the Associated Press as well as the *Boston Globe*. I appeared on a local talk radio show as well as on a local cable news show to talk about the story. The emergency services story was done in conjunction with Channel 5’s investigative reporter. That story received much attention in the Massachusetts Legislature, where legislators were trying to craft a new emergency services law.

As evidenced by my clips, I am as comfortable and as proficient wading through extensive court documents as I am conducting face-to-face, or telephone interviews. I also have numerous media contacts in the Boston area who would be willing to help me publicize this book and I would be willing to actively market it as well.

*Murder at Morses Pond* is not just a story about the brutal murder of Mabel “May” Greineder by her husband of 32 years. It is also a story that shatters the myth that wealthy, Ivy League-educated physicians from the tiny Boston suburb of Wellesley, Massachusetts are not capable of slitting their wives’ throats and bashing their heads in with a hammer. It is not a case about one horrific act committed by one psychopath, but rather a human story – a story of a seemingly normal family, with whom the readers can identify, torn apart by the ultimate act of control. It is the kind of story that pits image against reality and makes us look at our neighbors and wonder what lies beneath the surface of their outwardly conventional lives. And it makes us look at ourselves and wonder if, given similar circumstances, we would be driven to act in the same way.

Dirk Greineder was born in Germany, but grew up in Lebanon. The son of a powerful German doctor who taught at the American University of Beirut, he lived among foreign diplomats and the intellectual elite. He graduated from the American Community School in Beirut, becoming fluent in German, English, French and Arabic. He moved to the United States with his family in 1958, becoming a citizen four years later. He enrolled in Yale, majored in chemistry and graduated in 1962. While at Yale, Greineder excelled in sports as well as academics. He was captain of his swim team, played soccer and was on the varsity crew team.

Mabel, “May” Chegwin was born in Columbia, South America and moved to New York with her family in 1943, when she was two years old. She earned a zoology degree from Hunter College in New York.

Dirk met May in 1965 at Case Western Reserve University in Cleveland. He was attending medical school; she was getting her master’s degree in nursing. They married in 1968 and Dirk got his medical degree from Case in 1970. In 1972 the couple moved to Bethesda, Maryland after Dirk won a fellowship to study asthma and related diseases at the National Institutes of Health. They relocated to Wellesley in 1975, when Dirk became a research fellow at Boston’s Robert B. Brigham Hospital and Harvard Medical School, while May decided to stay at home and take care of their three children. Over the years, Dirk Greineder became one of the region’s best-known allergists. He also conducted clinical research in the field. In 1998, he became director of clinical allergy at Brigham and Women’s Hospital in Boston.

Until May’s murder, the couple seemed extremely close and, by all accounts, they were very devoted to their children. The children excelled at Wellesley High School and all three attended Yale, as did their father. Two are in the medical field, like their father. All speak German, their father’s native tongue, fluently. All three swam competitively – their father had chosen the sport for them when they were young. Both parents were heavily involved in their children’s lives; their father drove them to swim practice and helped coach their soccer teams. Dirk insisted that May learn German so she could deliver commands to the German shepherd that he gave her when they became engaged, according to Ilse Stark, May’s sister. And May learned to cook the German foods that her husband so enjoyed. She even quit smoking because he told her he would not marry her if she didn’t, their daughter Kirsten testified at his trial. In interviews with various reporters, Kirsten described her family as close knit, and said her parents had a “wonderful partnership.”

But somewhere along the way, that “wonderful partnership” fell apart and the good doctor descended into a secret life of phone sex, Internet pornography and visits to prostitutes. Using the alias of one of his college classmates, Thomas Young, Greineder was able to remain anonymous during those encounters. Dirk Greineder said it all started in 1990 when May stopped having sex with him. Through it all, however, Greineder maintained he still loved his wife.

On Halloween morning 1999, Dirk and May Greineder took one of their dogs for a walk on the trails of Morses Pond as they’d done so many times. But on that crisp Sunday morning, May Greineder had only a few minutes to live.



At 8:56 a.m., police received a frantic cell phone call from Greineder. He told them his wife had been attacked and was most likely dead. When authorities arrived on the scene they found Greineder in a wooded area standing over his wife's body. There were blood smudges on his yellow windbreaker, black jeans and eyeglasses. May's head had been bashed in with a blunt instrument, her chest stabbed, and her throat slashed so severely she was nearly decapitated. Drag marks led from her body to a puddle of her blood on a nearby path. Police looked for evidence, talked to witness and canvassed the area, but because of the circumstances surrounding the crime scene, they believed they already knew who had killed May Greineder – her husband.

At the scene, Greineder told police his wife had hurt her back during the walk and decided to turn back early, saying she would meet him where they left their car. He said she told him to continue on with his walk. When he returned a short time later he said he found her body, checked her pulse and then ran to call for help. Police zeroed in on the fact that, although Greineder said he made three attempts to pick up his wife, he had no blood on his hands, which suggested he was wearing gloves. During the trial, the prosecutor peppered Greineder with questions about this fact. At the scene, investigators found several pieces of evidence, including a glove and one of the murder weapons – a knife – that had the doctor's DNA on it, linking him to the crime.

During the four-month investigation into May's murder, Wellesley residents were frightened and angry. They were frightened because her murder had been the first one in their town in 30 years. In addition they thought a serial killer was on the loose because there had been two murders in Norfolk County in the year before May Greineder was killed. And they were angry because they didn't understand how anyone could suggest that Dirk Greineder was capable of murdering his wife.

Finally at the end of February 2000, police arrested Dirk Greineder and charged him with his wife's brutal murder. He pleaded not guilty. When they announced his arrest, Norfolk County District Attorney William Keating said his office had considerable evidence against the defendant, including DNA samples that linked him to the knife used to murder May; his DNA on one of the gloves worn by the murderer and discarded in the park; the other glove found in a storm drain near his van; and inconsistencies in his account of what happened immediately after the killing. Keating also said that for months Greineder had led a secret life involving prostitutes and pornography and even telephoned a prostitute the day after his wife's murder. Despite that fact, Keating declined to offer a motive for the killing.

At trial prosecutors wanted to convince jurors that Greineder murdered his wife so that he could more freely indulge his obsessions with pornography and illicit sex. But they never knew definitely whether May Greineder knew about her husband's secret sex life. However, Greineder's son Colin, who with his two sisters steadfastly supported their father, testified at trial that he accidentally discovered his father proclivity for Internet porn but never confronted him about it. He said he did manage, though, to ask his mother if her marriage was happy. She told him yes, but added their sex life could be better. Colin said he asked his mother if she'd talked the problem over with her husband, and this, Colin said, was May Greineder's chilling reply, "I think your Dad has his own way of dealing with that."

So, in order to make their case that she might have known what her husband had been up to, prosecutors wanted to present evidence of Greineder's secret life going back several years, but the judge only allowed them to present evidence of his covert sexual activities for the week preceding his wife's death.

Greineder's defense attorney argued that police failed to adequately investigate May's murder. He claimed a serial killer murdered her – in fact there was DNA from an unknown person on one of the gloves May was wearing the day she was killed. The judge, however, would not let Greineder's lawyer present his serial killer theory to the jury. But he was allowed to question police about the other two murders in Norfolk County.

Dirk Greineder's trial lasted for six weeks, during which time jurors heard from numerous witnesses, including the good doctor himself and two of his three children, all of whom believed in his innocence and stood by him.

The trial was dramatic throughout. In fact, it was halted briefly before closing arguments so the defense attorney could determine whether he wanted to call a surprise witness who made an 11<sup>th</sup> hour claim that she and her husband had seen a suspicious man in their yard, which was just two miles from Morses Pond, on the day May was killed. The woman claimed she wrote police a letter two days after the murder telling them she saw the man, who was sweating, holding his side, and looking a bit dazed. Police, however, said they had no record of her statement.

Ultimately, Greineder's defense attorney decided not to call this woman as a witness because she had a history of mental illness, as well as a history of calling the Wellesley police. Would the jury have rendered a different verdict if they had been allowed to hear this woman's account, especially given the evidence of the presence of DNA from a unknown individual on May's glove? From the beginning, the defense attorney said the police did not adequately investigate this case. Could he have used this information, especially if he could have determined police did receive the woman's letter, to bolster his argument that police immediately zeroed in on Dirk Greineder and never looked for another suspect?

After 30 hours of deliberations over four days, the jury of seven men and five women returned a verdict of guilty. During their deliberations the jury thoroughly reviewed all the evidence, and went over the testimony of the numerous witnesses. They struggled, as did we all, to come to terms with the man who took the stand in his own defense. Was he a grieving husband, or a cold-blooded killer? Their decision was based, in part, on the fact that Greineder's DNA was in places it should not have been if he had not killed his wife. And they kept coming back to the second glove that ended up in a storm drain just a few yards away from the Greineders' van, as well as the fact that Greineder's hands were remarkably clean even though he said he tried to pick his wife up several times. The jury also believed that there wasn't enough time for someone else to have committed the crime and then deposit the murder weapons and other materials, including the second glove, without being seen.

Greineder was sentenced to life in state prison without parole. The verdict was automatically appealed to the state's highest court.

Although no writer can say for sure what shape his book will be, until after he has done all the research, the book as I envision it now will be constructed this way:

1. Halloween 1999 – The day started off like any other for Dirk and Mabel Greineder. They did the things they always did including taking one of their dogs, Zephyr, to Morses Pond for their daily walk. As they set out down one of the area's wooded paths, May Greineder had no way of knowing that she would never make it out alive. (I do not plan to introduce the murder at this point.)
2. A look at just who Dirk and May Greineder are – their upbringings; backgrounds, choice of career paths, how they met; their first years together; their family life – which, according to testimony at trial, was not quite the close-knit, loving family their Wellesley neighbors, or anyone else, would want to emulate; the circumstances that, in hindsight, might provide some insight into why Dirk Greineder felt compelled to murder his wife.
3. The crime
4. The investigation
5. The indictment
6. The trial

I believe this story will make for a compelling and popular book – this case generated great interest, not only in Massachusetts, but also across the country. My approach would be to find the story behind the

unraveling of this seemingly loving, handsome, super-achieving family in order to give the reader an understanding of what drives a “normal” person to commit such a heinous crime. After all Dirk Greineder is not the type of person that fits our picture of a cold-blooded murderer. He is our neighbor, our doctor, and our colleague. He is one of us. And that fact shatters our perception of reality and frightens us to death.

**Potential interview subjects:**

**Dirk Greineder**

**Britt, Kristen and Colin Greineder – children who stood by their father**

**Prosecutor Richard Grundy**

**Defense attorney Martin Murphy**

**Lt. Ken Martin, Massachusetts State Police**

- Examined the clothes Greineder was wearing the day of the murder for blood spatter
- Said bloodstains on the sleeves of Greineder’s jacket were consistent with picking up and dragging a bloody corpse
- Found spots of blood on the hammer, gloves and knife

**Trooper David McSweeney, Massachusetts State Police**

- A computer investigator, Trooper McSweeney examined Greineder’s home computer as well as Mabel’s
- Testified that Mabel’s computer was not working when he examined it
- Found two documents on Greineder’s computer seemingly created by his wife

**Luis Rosado, Greineder's contractor**

- Renovated the Greineders’ bathroom two days before the murder
- Observed Mabel Greineder working on her computer when it froze
- Heard Greineder ask May if she had been using his computer

**Deborah Doolio, prostitute**

- Said Greineder responded to a newspaper ad for her service, “Casual Elegance” and met her in spring of 1999 in a Boston-area hotel
- Continued their relationship on the phone; described him as “confused” and told him that seeing escorts should be put off until he “found his peace”
- Greineder told her the month before the murder not to call him again because it was “not the right time,” but he called her the day before and day after the murder

**Denise Parrie, Marilyn Escort Service custodian of records**

- Confirmed she sent an escort to the New Jersey hotel room where Greineder was staying
- Stipulated prostitute Nora Perez went to Greineder’s hotel room and had sex with him.

**Thomas Young, former roommate of Dirk Greineder**

- Roomed with Greineder as a college student in Yale
- Testified he was never associated with Corporate Physicians
- Said he was shocked to find his name embroiled in a murder investigation

**Belinda Markel, Victim's niece**

- Greineder said he was concerned because he owned gloves and thought fibers from them might have gotten on his pants.
- Greineder told her about the alleged simultaneous nosebleeds he and his wife suffered and that they shared a towel to wipe their blood
- Said Mabel carried a tissue containing his mucus and blood that could have been transferred to the unknown assailant

**Ilse ("Ilsa") Stark, victim's sister**

- Testified her sister's husband had not taken part in family vacations and that she had to lend her sister money
- Before being charged with his wife's murder, Greineder told Stark that Mabel might have some of his DNA on her since they were tossing a ball to their dog before the attack
- Greineder warned her that there were going to be "bad, ugly things" that come out about him

**Sgt. Martin Foley, Massachusetts State Police**

- Greineder told him that he and his wife had not been sexually active for several years because of her back problems
- Searched Greineder's garage and found an opened box of condoms and a self-prescribed bottle of Viagra and cut up credit cards later linking Greineder to his alias, Thomas Young
- Confronted Greineder and urged him to confess

**Terrence Cunningham, Chief of Police, Wellesley, MA Police Dept.**

- Participated in two searches of Greineder's home that netted aluminum pans, a white garbage bag and several Ziploc bags similar to items found at the crime scene
- Found a pair of brown work gloves with textured palm and fingers in the Greineder's doghouse
- Conceded that sketches of Moses Pond were found during the second search, indicating they could have been drawn after the murder

**Jill McDermott, detective, Wellesley Police Department**

- Saw Greineder sadly sitting with his chin resting in his palms and noticed his hands had no blood on them though his sneakers and glasses did
- Said Greineder told her at the police station that Mabel Greineder's fingernails could have his skin underneath them because she had given him a backrub
- Heard Greineder's daughter, Britt, ask her father, "What happened between you and mom today? Did something happen?"

**William Kear, resides near Morses Pond**

- Spoke to Greineder in Morses Pond near the area where Mabel Greineder's body and the murder weapons were found
- Saw Greineder walk rapidly with his dog from the dirt path where the body was found to the paved path where the murder weapons were found
- Said Greineder told him his wife had been attacked and asked him for a cell phone

**Paul Fitzpatrick, retired Wellesley police officer**

- The first police officer on the scene, accompanied Dirk Greineder to Mabel Greineder's dead body
- Greineder asked him if he was going to be arrested after learning his wife was dead
- Noticed Greineder's windbreaker had blood on it but that his hands were clean

**Sam Sit, jogger in Morses Pond**

- Testified he saw a man in a windbreaker, later identified as Dirk Greineder, get into a police cruiser
- Later saw Greineder near the cul-de-sac near where the body was found
- Said he heard a distraught Greineder say something like, "I am a good doctor, but it doesn't matter how good I am. I can't save her."

**Terry McNally, resides near Morses Pond**

- Walked near Morses Pond around 8:45 a.m. on the day of the murder
- Heard a high-pitched scream coming from the area where Mabel Greineder's body was later discovered
- Said he didn't see anyone

**Sgt. Peter Nahass, Wellesley Police Dept.**

- Said Greineder "couldn't stand still" at the crime scene
- Noticed scratch marks around Greineder's neck, blood on his jacket and shoes but said his hands were clean
- Found a plastic bag stained with blood, a pool of blood in the dirt on the path, and drag marks to the spot where Mabel was found

**Rick Magnan, runs in Morses Pond**

- Was running on the day of the murder in Morses Pond
- Said Greineder yelled to him and asked for a cell phone
- Testified Greineder asked him to stay by his wife's body while he waited for help to arrive, but Magnan offered to wait for help instead

**Patricia Andrews, acquaintance of Dirk and May Greineder**

- Knew the couple from dog walking at Morses Pond
- Testified she saw the defendant walking a dog the day before the murder

**William Delorie, firefighter**

- Saw a visibly upset Dirk Greineder drop to his knees and wail, “Who could have done this to my wife?”
- Testified he did not see the defendant actually cry
- Said Greineder told him that his wife twisted her back throwing a ball to the dog and wanted to stay behind

**Gerard Belliveau, private investigator**

- Went to investigate the Morses Pond area eight days after the murder
- Found a used oval shaped aluminum pan at an abandoned campfire site
- Also found other objects including a brick, rag and a rusty beer can

**Dan Krane, genetics expert**

- Said there was DNA found from an unknown person that were missed by tests performed by prosecution experts
- Unknown genetic material was found on Mabel Greineder’s gloves, blood spatter found on her abdomen, under her fingernails and on the murder weapons

**Stuart James, blood spatter expert**

- Said that the blood on Greineder’s clothing could have been satellite spatter rather than impact spatter
- Testified it is possible that the spatter on Greineder’s sneakers occurred when he tried to lift his wife’s body
- Said the dot pattern on Greineder’s jacket were not necessarily the same as the dimpled gloves found at the scene

**Neighbors, colleagues, trial transcript, court records**

## Kensington Publishing Corp. - \$12,500

(a two-book deal!)

*Linda Rosencrance's bio appears in the preceding chapter.*



As detailed in the previous chapter, Linda Rosencrance first book, *Murder on Morses Pond*, led to a subsequent, two-book contract with Kensington. This is the proposal for her second book, *An Act of Murder*.

### **Linda's book proposal includes:**

#### **Title and Author Name**

#### **Summary**

Linda summarizes the entire story in one paragraph and it's titillating enough to make anybody want to keep reading, even a busy acquisitions editor!

#### **Background**

Here, Linda describes the victim's and murderer's lives and the crime and aftermath in detail, keeping the reader deeply intrigued throughout. She then briefly mentions the trial and conviction.

#### **Outline**

Linda provides a brief description of what will be covered in each chapter.

Linda's proposal was originally double-spaced and in Times New Roman, 12-pt. font.

After receiving this proposal, Kensington offered Linda a \$12,500, 2-book contract.

*An Act of Murder* is available here: <http://www.amazon.com/gp/product/0786017449>

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## **Linda's \$12,500 Book Proposal**

### **Proposal for "An Act of Murder" By Linda Rosencrance**

It's a case of life imitating art – complete with all the ingredients necessary for a blockbuster true crime book: the seemingly perfect couple, the smart and vivacious wife, a surgical technician who worked at a local hospital and volunteered with abused children and the husband, a gentle-giant, who managed an area golf course; the younger lover; the unsuccessful murder-for-hire plot; the money; the romantic weekend getaway including a dinner-theater murder-mystery and the real-life dead husband.

Here's the story:

Laurel, Maryland residents, Stephen, 35, and Kimberly Hricko, 32, parents of 8-year-old Anna, arrive a Harbourtowne Golf Resort and Conference in St. Michaels, Md. on February 14, 1998, at about 3 p.m. for what is supposed to be a romantic St. Valentine's weekend getaway. Their daughter is staying with relatives. The couple, married for eight years, has been having marital problems and they are hoping they can work out their problems. Kim, a hospital surgical technician and Steve, a golf course ground superintendent, are among 100 couples that pay \$239 for the overnight getaway.

They check into Cottage 506. When they arrive they are given a bottle of champagne. A highlight of the weekend is a dinner-theater murder mystery that the dinner guests are invited to solve. The play, entitled "The Bride Who Cried," is a campy, "Mafia Wedding," whodunit. At approximately 7 p.m., the couple goes to the dining room to take part in the production featuring a pretend wedding reception, unhappy new in-laws and a jilted girlfriend. As the reception progresses, the groom gets up to make a champagne toast for his bride and falls down dead. The task for the audience is to figure out who laced the groom's champagne with poison.

Kim is delighted to be at the event. She introduces herself to her tablemates and enthusiastically takes part in solving the mystery, but her husband doesn't seem to be into the fun and games at all. Kim even follows the gurney carrying the "dead" groom's body out of the dining room, questioning the actors. After the groom keels over, it's real life investigator Henry Dove, one of the state's assistant district attorneys, playing a make-believe investigator who leads the audience questioning. Kimberly Hricko guesses wrong when asked the whodunit question. The play ends with the arrest of the mother-in-law character for the murder of the bridegroom. After the play ends, Kimberly and Stephen leave the dinner theatre and return to their cottage, arriving sometime between 10 and 10:30 p.m.

At approximately 1:20 a.m., Feb. 15, Kimberly Hricko drives to the hotel lobby. When she first walks in she asks for a Harbourtowne employee and then calmly announces to the night clerk, Elaine Phillips, who is also the banquet manager, that her room could possibly be on fire. Elaine's cousin Philip Parker and other members of their family are also standing in the lobby when Kimberly reports the fire. Elaine asks Kimberly what room she's in, but Kim says she doesn't know. Someone asks Kim if anybody else is in the room, and she responds that she thinks her husband could be in it.

After Elaine checks the register to determine Kimberly's room number, she and Philip run out the front door, across the parking lot and toward Cottage 506. Cottage 506 is in Building 500, described as a villa, consisting of six cottage hotel rooms. The door to Cottage Suite 506, which is on a porch shared with cottages 504 and 505, is locked. Philip Parker runs around to a back porch. Through a sliding glass door he observes smoke in room 506, as well as legs and feet on the floor. He finally opens the door and crawls into the smoke-filled room where he finds Stephen Hricko lying on his back between the twin beds, two badly



burned pillows beneath his head. There are empty beer bottles and an open eight-pack of Backwoods cigars in the room. Philip and Elaine then drag Steven's body onto the back porch. He is already dead. Clad only in a T-shirt and pajama bottoms, he is badly burned from the waist up.

Around 2:30 a.m., Kimberly Hricko gives Maryland State Police Trooper Clay Hartness an account of the three hours preceding the discovery of her husband's body. Then at approximately 5 a.m. she recounts the story, with a few more details, for Maryland State Trooper Keith Elzey. Kim tells the troopers that after leaving the dinner theatre she and Stephen purchase four bottles of beer from the hotel bar to take back to their room. She adds that Steve was drinking heavily during dinner. In their room they watch the end of a movie called "Tommy Boy" and then begin watching the late evening news, she says.

Despite an agreement with her husband that there would be no sex during the weekend, Kim says Steve begins pressuring her for intercourse. An argument ensues that lasts for approximately 10 minutes. Not wanting to continue arguing, Kim grabs her purse and car keys and leaves the room. She leaves the Harbortowne Resort and drives to Easton to visit her friends Mike and Maureen Miller, the couple's best friends, who suggested the weekend getaway. She gets lost and stops several times to ask for directions. She tells police she isn't familiar with Easton – something police found out later isn't true -- and couldn't find her friends' home, nor could she even find Route 50, the main drag. So she decides to go back to the resort, but has to stop again for directions. She says she arrives at her room shortly after 1 a.m.

Realizing she doesn't have her key to the front door with her, she walks around to the deck area at the back of the room, hoping to get in through the sliding glass door that had been opened earlier. As she pushes the door open, she says she runs into a wall of thick smoke. She reaches inside to feel for a light switch but can't find it. She runs to the front of the building and begins knocking on other doors and screaming for help but gets no response. She then jumps in her car and drives to the main lobby, using her cell phone to call 911 on the way.

The day after Steven's death Kimberly travels to his parents' home in Pennsylvania. Kimberly talks to Steven's sister, Jennifer Hricko, about the funeral and is adamant that his body be cremated. She says she doesn't really care about the other aspects of the funeral. Maureen Miller also offers to help Kim with the arrangements but Kim is largely indifferent, saying she just wants to make sure the body is cremated because that's what Stephen wanted. The following day, Jennifer picks Kim up to drive her to the funeral home. Kim is visibly upset and anxious. She tells Jennifer she's upset because Steven's body hasn't yet been released for cremation. She says she was asked to go to the funeral home to sign some papers that would have to be faxed to Baltimore before Steven's body could be released. Kim's concerned because she feels she has already done everything necessary for the release of her husband's body before she traveled to Pennsylvania.

Initially police view Steven's death as a routine smoker's accident – man lights cigar, falls asleep, fire starts, smoker dies. Later, however, Steven's friends tell police he is a nonsmoker. Meanwhile, Deputy Fire Marshall Michael Mulligan is assigned to investigate the fire. It is initially thought to be accidental, but evidence left at the scene seems to point in another direction. The physical damage to the room is minimal because it's so well insulated the fire doesn't have enough oxygen to spread. They notice one cigar is missing from a new pack near the bed. They theorize the fire started on the bedroom floor where it appears Steve was relaxing. Their investigation also leads them to the conclusion that the lit cigar might have been the cause of the fire. The only problem is that except for some ashes they can't find any evidence of a cigar.

After his investigation, Mulligan rules out lightning and spontaneous combustion as causes of the fire. He also determines it was not electrical in nature. He also eliminates a fire in the fireplace as the source of origin because the only source of fuel is a store bought easy-light log. Mulligan doesn't believe that it's possible for the log to generate a spark that could travel to the pillows and ignite them. After

conducting tests to determine if the cigar could have ignited the fire – Mulligan is unable to start a fire with the cigar – he finally eliminates careless smoking as the cause of the fire.

As fire investigators continue to look into the mysterious fire that took Steve Hricko's life, accelerant-sniffing dogs identify a flammable liquid on the bedroom floor at the foot of the bed. However, chemical tests on the floor cannot identify the accelerant, so the information can't be used at trial. But despite that, Mulligan rules the fire arson.

An autopsy reveals that there is no carbon monoxide or soot in Steven's lungs, bloodstream or in any other part of his body. Nor is there any sign of smoke inhalation. Even though there are empty beer bottles in the hotel room, and even though Kim tells police her husband has been drinking heavily, no alcohol is found in his system. Deputy State Medical Examiner David Fowler lists the cause of death as "probable poisoning," and orders numerous tests in an attempt to detect a nearly untraceable drug, succinylcholine, a powerful muscle relaxant used in hospital operating and emergency rooms. However, the drug is not found in Steven's system most likely because it is processed rapidly by the body and can be undetectable after a few minutes.

During their investigation, police discover that Kim is unhappy in her marriage. They learn she is seeing a man ten years her junior and has told a friend she asked Stephen for a divorce but he refused. She allegedly tells a friend, "I could just tell Stephen about the affair and he would kill himself, but then I couldn't collect the insurance. If I thought I could kill him and get away with it, I would do it tomorrow." Police discover Kimberly takes out a \$250,000 life insurance policy on her husband shortly before he died. The total amount of life insurance she stands to collect is around \$400,000. Police also learn she asks a co-worker, Ken Burgess, to kill Stephen for her for \$50,000. Burgess refuses, and thinking Kim is joking tells her, "You work in the operating room... you could just put him to sleep."

She also confides in a friend that she wants to end her unhappy marriage and even tells her friend how she plans to kill her husband. She tells her friend that she could get a drug that would paralyze Steve and stop his breathing. Then she would set the curtains on fire with a candle or a cigar and Steve would die of smoke inhalation in a fire and nobody would know. Police also trace the cigars to a liquor store where they were purchased and the clerk identifies Kim as the person who bought the cigars. The clerk remembers Kimberly because of her red hair.

On Feb. 23 Trooper Elzey conducts a second interview with Kim, and confronts her with the autopsy report showing that Stephen had a blood alcohol level of 0.00. She tells Elzey she doesn't understand how that could be. Kim seems on the verge of confessing everything to Elzey, but ultimately does not. Finally 3 ½ months after her husband's death Kimberly Hricko is indicted for his murder, as well as for arson. Prosecutors believe Kim confiscates a vial of succinylcholine from the hospital where she works and after the murder-mystery performance waits for Steve to go to sleep. She then injects him with a lethal dose of the drug and stages the scene to make it look like an accident. She places empty beer bottles in a trash can and on the night stand and moves her husband's body to the floor, placing a Playboy magazine and the package of cigars nearby. She then pulls his T-shirt over his head and uses an accelerant to start the fire.

On January 15, 1999, after five days and more than 40 witnesses, a Talbot County Maryland jury finds Kimberly Hricko guilty of first-degree murder and first-degree arson. The jury deliberates only a few hours. The Maryland Court of Appeals denies her appeal in September 1999. Kim Hricko is serving life plus 30 years for her crimes.

I propose a book of 100,000 words to be delivered in nine months. As I envision it, the book would look like this:

**Chapters 1-2** – Stephen and Kimberly Hricko arrive at the resort and participate in the murder-mystery dinner theater, then return to their cottage. Here I'll talk to the author of "The Bride Who Cried," and other actors and guests about the evening's activities and how the couple interacted with each other, as well as with the actors and other guests.

**Chapter 3** – Events – according to Kim – of the evening after Kim and Steve return to their room.

**Chapter 4** – Kimberly drives to the hotel lobby to report the fire. Resort employee Elaine Phillips and her cousin Philip Parker race to the Hricko's room and try to save Steve. Here I'll interview the pair who makes the gruesome discovery.

**Chapter 5** – Who are Kimberly and Stephen Hricko? Interviews with family and friends to learn about the couple. I'll try to interview Kimberly as well – maybe she'll talk since her appeal has already been denied.

**Chapter 6** – The days following the discovery of Steve's body, including his funeral. Interviews with family and friends

**Chapters 7-8** – Investigation into the fire. Interviews with fire investigators.

**Chapters 9-15** – Police investigation. Interviews with police as well as people police interviewed.

**Chapters 16-21** – Trial (and aftermath)

## MIRA Books - “Six-Figure Advance”

*Bonnie Hearn Hill's novel, Intern was published by MIRA Books in February, 2003. In February, 2004, Killer Body, a Cosmopolitan magazine "pick," was published in hardcover. Double Exposure was published in 2005. In 2006, If It Bleeds, Cutline and Off the Record, a series of mass-market newspaper thrillers featuring hearing-impaired reporter Geri LaRue, debuted. Bonnie also had a short story appear in the 2006 Mystery Writers of America anthology, edited by Harlen Coben, and reviews books for Publishers Weekly. She is the co-author of a true crime book about the Scott Peterson murder trial, leads a private writers' workshop in Fresno, California, serves on the faculty of the Yosemite Writers Conference, and teaches online classes for Writer's Digest School. Her website is <http://www.bonniehearnhill.com>.*

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Bonnie Hearn Hill had read lots of newspaper mysteries in her life, but no newspaper thrillers. She said, “When I say thriller, I mean a book of multiple points of view and larger scope and stakes. After working for a newspaper for 22 years, I was interested in ripped-from-the-headlines topics. A fictional series of newspaper thrillers with the same character seemed a natural for me. She is Geri LaRue, who is hearing impaired and does not fit in either the world of the deaf or the world of those who hear. She reads lips so that she won't be treated differently, and was raised in foster homes.”

Bonnie found her agent on a referral from a small regional publisher for whom she'd written a nonfiction book. Bonnie sent the first 50 pages of her book to the agent. Bonnie said, “I'm not sure that she read all 50, but she read enough that she decided to sign me.”

The novel her agent agreed to represent, *INTERN*, was about the disappearance of the lover/intern of a prominent political figure. MIRA bought it in a three-book deal. Before *INTERN* was published, Mira offered Bonnie a second three-book contract for the newspaper thrillers.

Bonnie adds, “Although my agent read the proposals before I sent them, I was the one who sent them to the editor who had acquired *INTERN*. It was pretty informal. They'd already bought three books from me (*INTERN* and two unwritten ones). I think the best way for a writer to get the attention of an agent/editor is with a very short synopsis (single-spaced, present tense) and the first few pages of the manuscript. Even if they say query first, they'll read one page. Just make sure that one page is the best thing you've ever written.

“What's important about my proposal is that it is short. Contrary to what you may read, editors and agents will always reach for the short stack of paper first. And if it's good, they will probably ask to see more. I've shared this approach with my students, who have used it with success.”

### **Bonnie's advice for budding authors:**

1. Write anything to get credits. Without the friendship of the nonfiction publisher, I wouldn't have been able to get close to the agent I have.
2. Know that the right agent can make a difference. This is my third agent, and the only one who was able to sell a book for me.
3. If you can't write an exciting synopsis of your book, take a second look at the book itself. Maybe it isn't ready for publication. The first novel I sold was not the first novel I wrote.

4. Write the synopsis before you write the book. Although it will change as the story does, at least it will provide a map of sorts.
5. Write the synopsis in the style of cover blurbs. Don't let it read like an outline for a nonfiction book.
6. Be sure your story fits a genre. I called mine Newspaper Thrillers.
7. Remember that synopses are about characters and their relationship to each other—and most important—what your protagonist wants.

Included herein are three of Bonnie's book proposals. The three books are a series.

The first proposal, for *If It Bleeds*, is a simple synopsis, and is only one page long. This entire proposal was single-spaced and in Times New Roman, 12-pt. font.

The second, for *Cutline*, is a simple yet intriguing two-page synopsis of her novel. In this proposal, the title and author's name were in Times New Roman, 12-pt. font, while the rest of the text was in Courier New, 12-pt. font. The entire proposal was single-spaced.

The third proposal, for *Off the Record*, was also in Times New Roman, 12-pt. font, but it was double-spaced.

Bonnie signed confidentiality agreements and is not permitted to disclose the exact amount of her advance for the first three-book contract. She can only say that it was a six-figure advance.

You can find Bonnie's books on Amazon.com.

*If It Bleeds*

<https://www.amazon.com/dp/0778323390>

*Cutline*

<http://www.amazon.com/gp/product/0778323471>

*Off the Record*

<http://www.amazon.com/gp/product/0778323579>

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## **Bonnie's Six-Figure Book Proposal – Book 1**

### **IF IT BLEEDS**

By  
Bonnie Hearn Hill

U.S. and Mexico relations are strained. Baja has nationalized its resorts and thrown out American owners. The United States has seized a major drug shipment, and now two DEA agents are missing. California's two senators and Governor Craig Menlo are pressing the president to send in forces.

When the body of Pleasant View's former mayor, Tina Kellog, is found, Valley Voice reporter Corina Casares Vasquez has no idea it's connected to the problem in Mexico. Still heartbroken from being deserted by her lover, Wes Shaw, the year before, Corina is at a crossroads. She has been promoted as assistant to investigative reporter Matthew Henderson, but Henderson doesn't trust her. Meanwhile, Corina's mother is trying to coax her away from journalism, into something safe and respectable, like marriage.

Corina covers the story of Tina Kellog's murder and scoops Henderson. "If it bleeds, it leads," is the newsroom mantra, and Henderson wants this bloody story for himself. Corina proceeds without his help, discovering an illegitimate son in Tina Kellog's past and a connection among the town's leading developer, Eugene Belmont, his daughter, Nan, one of California's senators, and a white-rights group that plans to take back Mexico.

Corina confronts Matthew Henderson and convinces him to work with her, but not before her home and office have been ransacked and her life threatened by the killer known as Whiplash. Terrified, Corina turns to acting mayor, Wes Shaw, realizing that she still loves him. Wes says he loves her, as well. But Wes left her once, for reasons he still won't reveal.

Through a tape her source intended for Corina, she and Henderson discover that something devastating is planned for the fourth of July. Corina and Henderson fly to San Quintin, Mexico to stop the murder of kidnapped DEA agents, who are to be executed on the fourth. What waits them is worse than Corina imagines, as she realizes the extent of the connections between the present and the past.

Set against the backdrop of a newspaper in crisis, IF IT BLEEDS is a story of fear, prejudice and corruption, and of a reporter who learns that trust is the most powerful weapon.

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## **Bonnie's Six-Figure Book Proposal – Book 2**

### **CUTLINE**

#### **A Geri LaRue Newspaper Thriller**

By  
Bonnie Hearn Hill

The body of a murdered priest is found in Golden Gate Park, and even jaded San Francisco is in a furor – not only because the victim was engaged in sexual activity at the time of death, but because the forensics report shows traces of the drug Ecstasy in his system.

Award-winning reporter Leta Blackburn, who would have covered the story for the *San Francisco Times*, has vanished. Her new roommate, hearing-impaired reporter Geri LaRue, a childhood friend of Leta and Leta's deaf sister, Phyllis, learns of the disappearance when Leta fails to meet her at the airport upon Geri's arrival in San Francisco.

Geri is isolated, not part of the world of the deaf or the world of the hearing, reading lips so that her coworkers at the newspaper will not treat her differently. Now, with Phyllis and her mother out of the country and abrasive columnist/talk-show host Edd Forrester insisting she knows something about Leta's disappearance, Geri must deal with a strange apartment, a new job, and a folder full of notes that may lead to the rarest and most deadly of serial killers: a woman.

Only author/therapist Malcolm Piercy understands the mind of what the paper calls The Razor Killer, an erotomaniac who believes each victim is in love with her. But Malcolm has reasons for keeping his beliefs secret. His almost-too-perfect partner, Dr. Peggy Stearns, reminds him that the last thing he needs is a reporter looking into his past. Is Peggy just trying to protect him, or does she realize how attracted he is to Geri?

And what about Adrienne Revell, Malcolm's former media trainer, who now has less than a day to prepare Geri for Forrester's television show? What about Adrienne's jealous husband, novelist T.J. Revell, who attempts to control his wife's every move and is convinced she is involved with Malcolm?

Harry Miller, the bad-boy actor with a drug problem, partied with Leta just before she disappeared and was the last person to see her alive. He offers Geri a glimpse of Leta's hidden lifestyle and introduces her to his sometime lover, Forrester's ex-wife, Jet. When Geri and Harry return to his hotel room, Jet is there, naked, and hours later, Harry is found bleeding to death in a bathtub of bubbles.

After Harry's murder, Geri and Malcolm join forces to find The Razor Killer, ultimately giving into their attraction for each other.

But Malcolm needs trust, and Geri doesn't trust anyone, certainly not someone with Malc's secrets, and for that matter, not even herself. When Leta's mother and sister return from Europe to discover Leta's disappearance, they beg Geri to get to the bottom of it.

But a killer, unknown even to herself, is watching the scene, writing, in her mind, one more newspaper caption – one more *cutline* – where the photograph is gruesome, and the only bottom line is death.

As Leta's secret love affair is revealed, the reason for her disappearance becomes clearer, Geri rushes to a secret beach house, hoping to find her friend alive, encountering instead, the killer.

*CUTLINE* is about those who cross, in different ways, the line between love and obsession – and one woman who learns that hearing happens on many different levels, and that what she has been conditioned to believe is her greatest liability is also her greatest strength.



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## **Bonnie's Six-Figure Proposal – Book 3**

### **OFF THE RECORD**

**Third in the Geri LaRue Newspaper Thriller series**

**By  
Bonnie Hearn Hill**

### **SYNOPSIS**

Hearing-impaired newspaper reporter Geri LaRue has put her past behind her. No one at the San Francisco newspaper knows that she reads lips, and she's fitting in for the first time in her life. She even has a good chance of landing the job of writing the paper's OFF THE RECORD column. Instead, the columnist job is snagged by the insufferable new reporter Doug Blanchard, who surprises everyone by writing a touching essay about his fiancée's murder and its effect on him.

### **A SUDDEN DEATH**

Kathleen Fowler, owner of Blooms, the five-acre nursery in Half Moon Bay, is murdered, thrown from the cliffs of her oceanside home. The story should have been Geri's. Only Geri left work early to commiserate with investigative reporter Steffan Kim over losing the column.

Doug Bastard, as Geri and Steffan call him, strikes again, and uses the sensational details of the murder for his second column. Geri is humiliated, and her job is at risk. Before her distracted editor can decide how severely to punish her for lying about why she left work early, she receives a visitor at the newspaper, Kathleen Fowler's lawyer. She, Geri LaRue, is the murdered woman's sole beneficiary.

### **AN UNEXPECTED LEGACY**

According to the lawyer, Geri inherits it all -- the house in Half Moon Bay, the money, and the business. It's bigger than any dream Geri ever dared, and she's as terrified as she is thrilled. Raised in fosters with only a sometime relationship with Mama, she knows this must be a terrible mistake -- or the cruelest of jokes. She needs to find out. Most of all, she has to discover the reason Kathleen Fowler chose her. Her search for the woman's identity leads her to a foster home in California's Central Valley, a location Geri knows all too well.

### **A SECOND MURDER**

She's blocked out those days at the fosters, but she can no longer allow herself the balm of memory loss. She contacts a social worker from her past, but the woman is killed before Geri can meet with her. From a sketchy map of memory, she begins to visit her former homes, and with each encounter, she is forced to peel off another layer of protection.

Her search is complicated by her attraction to Native American artist turned advertising man Jesse Medicine, the dead woman's ex-husband, and the interference of Annette Montgomery, a partner in the nursery, who is engaged to Kathleen Fowler's son, Eric.

Someone poisons the plants and then the cider at the nursery, sending both Geri and Eric to the hospital. Geri begins to receive photographs of the killer's victims. Knowing that it's a matter of time before she and the killer come face to face, Geri needs to decide if she should accept protection from gun-happy Lester Brown, a former police officer, now a detective.

### **A DEADLY CONFRONTATION**

Geri's investigation puts her in danger when she uncovers a long-ago tragedy that links the inheritance and the murder to her own haunted past. In order to identify the killer and save herself, she must confront her most painful memories.

### **A SEARCH FOR A KILLER**

**JESSE MEDICINE:** As owner of Medicine Avenue Advertising, he knows he's sold out and may never create any real art again. Kath's heir, Geri LaRue, is not the monster he expected, far from it. Jesse imagines how Geri could fit into his life the way Kath had. He is driven to protect her, the way he failed to protect Kath. He'll help her any way he can, anything but reveal the secrets his ex-wife shared only with him.

**DOUG BLANCHARD:** The story of his murdered fiancée' landed him the job as OFF THE RECORD columnist. But what can he do for an encore? Geri's suspicious inheritance might just be his ticket.

**ERIC FOWLER:** His mother loved him, in spite of their differences. She wouldn't just leave her estate to a newspaper reporter she'd never met. No, Geri LaRue knows more than she's revealing. Somehow, she's involved in his mother's sudden change of heirs -- maybe even her murder. He'll find out, too, starting with that columnist in San Francisco who's been bugging him for an interview.

**ANNETTE MONTGOMERY:** She's done everything right. Everything. And with Kathleen's death, her secrets are buried forever. Finally, she can marry Eric and take charge of the business she helped build. Geri LaRue could destroy it all. Eric is obsessed with discrediting Geri, but that will take time Annette doesn't have. There must be an easier way.

**CHEV PARNELL:** Detective Lester Brown, his former neighbor, did the job Chev should have and gunned down the druggies who broke into Chev's house and murdered his wife. He owes Lester, but does he trust him enough to tell him what he knows about Kathleen Fowler's murder? When Annette Montgomery asks him to help check out Geri LaRue's background, Chev turns to Lester, and soon the careful lies he's told begin to unravel around him. With the murder of a homeless woman, he knows that the time has come to tell the truth.

### **BACK FROM CUTLINE, the first GERI LaRUE Newspaper Thriller:**

**BRIDGET**, the newspaper's fashion maven;  
**STEFFAN KIM**, the gay investigative reporter;  
**THE YO BOYS**, and **TBM**, "That Bitch Marie," the managing editor.

### **THE THEME**

OFF THE RECORD is ultimately a story of displaced children -- what happens to them, what they become, and what danger their sad beginnings can inflict on society.

But stories are not about themes; they are about people. In *OFF THE RECORD*, Geri LaRue takes on the challenge of her life, and what she risks, what she discovers, will change her. She realizes that she no longer has to run from her past, and that she is able to face the future in a way she never before imagined. And, to her amazement, no longer alone.

## Simon and Schuster - \$100,000 (2-book deal)

*Hazel Dixon-Cooper is Cosmopolitan magazine's Bedside Astrologer and the author of the internationally best-selling humorous astrology books, Born On A Rotten Day and Love On A Rotten Day. She writes a daily horoscope for Hearst Development Corporation's cell phone product, Cosmo Mobile, and is a volunteer faculty member of the nonprofit, Yosemite Writers Conference. Her website is: <http://rottenday.com>*

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Hazel Dixon-Cooper used a “pitch sheet” (copy below) to land a literary agent, and to attract attention from a Simon and Schuster editor while she was attending a writer’s conference. Less than six weeks later, Simon and Schuster offered her a 2-book, \$100,000 deal.

Hazel said, “A pitch sheet is a great tool to use at writers’ conferences to grab the attention of agents/editors when you are walking/stalking them through the halls, especially if the writer is new and terrified as I was when I pitched *Born Rotten* at the San Diego University Writers Conference.”

Hazel has been an astrology buff for most of her life, being a “sixties kid.” But, she adds, “I sort of backed into writing an astrology book. I was writing a weekly horoscope with a skewed-but-astrologically-accurate perspective for a freebie news magazine and writing my first novel (one I had put in the file cabinet) when I had the idea to write a humorous astrology book. When I took the pitch sheet to the conference in Feb 2001, I was very fortunate to get both an agent and interest from a Simon and Schuster editor. It’s sort of a Cinderella story, but proof that it can happen to an unknown writer. I sent an email to the Simon and Schuster editor after I signed with my agent and she actually contacted my agent with their interest.”

Hazel’s actual book proposal follows the “Pitch Sheet.” She has removed the extensive table of contents and sample chapter, but those were provided to the publisher with her proposal.

### **Hazel's book proposal includes:**

#### **Title and Subtitle**

#### **Overview**

Hazel uses her wit and wisdom to attract a potential publisher with such terms as “Queen Bitch of the Universe” and “Sagittarians make the best serial killers.” She names celebrities, something all editors love to see featured in books (knowing fans may snatch up the title just to read one more tidbit about their favorite star). After bringing several smiles to the potential publisher, she briefly summarizes the book.

#### **About the Author**

Hazel very briefly describes her impressive credentials in the world of astrology.

#### **Market Analysis**

Hazel describes her target readers (not only women and men in general, but also professional and amateur astrologers, astrology students, and even skeptics), and explains why each group is a potential buyer of this book. She then details her competition and provides information on why her book will be better than what’s currently available.

## **Promotion**

In this section, Hazel briefly tells what she's willing to do to promote the book.

Hazel's book proposal was double-spaced. The title was in Times New Roman, 24-pt. font, the subtitle in Times New Roman, 14-pt. font and the section headers were in Arial, 16-pt. font. The remainder of the proposal was in Times New Roman, 12-pt. font.

*Born on a Rotten Day: Illuminating and Coping with the Dark Side of the Zodiac* is available here:  
<http://www.amazon.com/gp/product/0743225627>

## Hazel's "Pitch Sheet"

### BORN ON A ROTTEN DAY

In love with an obtuse Taurus, drunk Pisces or hot-headed Aries? Fed up with whining relatives, and back-stabbing co-workers? Discover how to use your own inner brat to outwit bullies, out maneuver manipulators and win those endless games that lovers play.

Forget traditional astrology and take a trip to the maladjusted side of the universe. *Born On A Rotten Day* debunks the myth, reveals the flaws and examines the dubious virtues of each sign. Find out who's the compulsive cheater, the hypochondriac, emotional blackmailer.

*Born On A Rotten Day* takes a cheerfully jaundiced jab at each sun-sign personality. It exaggerates the bad, exorcises the good, and puts a new spin on the age-old question—what's your sign?

### ABOUT THE AUTHOR

Hazel Dixon-Cooper is a professional astrologer and teacher of astrology. She is a member of the American Federation of Astrologers and writes a horoscope column for a weekly entertainment magazine. She is also a freelance journalist, most recently writing three columns for McClatchy newspapers. She is currently writing a second humorous astrology book, *Love On A Rotten Day*.

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## Hazel's \$100,000 Book Proposal

# BORN ON A ROTTEN DAY

*Illuminating The Dark Side of the Zodiac*

### OVERVIEW

Traditional astrology books dispense advice on health, money and the pursuit of true love. BORN ON A ROTTEN DAY is the first book to focus on the unenlightened qualities of each sign. It explores the dark side of the sun sign personality types and describes what to expect if you love, live or work with one of these disagreeable characters. It reveals how to outwit bullies, outmaneuver manipulators, and thwart emotional blackmailers.

BORN ON A ROTTEN DAY takes a cheerfully jaundiced jab at each sign. Anecdotes and quotes involving famous characters from both fiction and life illustrate various churlish behaviors.

Joan Crawford and Bette Davis are classic examples of why the Aries female is known as Queen Bitch of the Universe. The Ayatollah Khomeini, Saddam Hussein, William Randolph Hearst - all the best dictators are born under the sign of Taurus. Think double-trouble when thinking about the Gemini twins. The Norman Bates character in Psycho was no doubt an Oedipus-obsessed Cancer. But Mother had to be a Virgo. Congenitally nitpicky Virgo can drive a saint to kill. Leos will stand on their heads, or someone else's back, to get attention. Libra lover boys and girls are vain, indecisive and easy targets for insincere flattery.

Scorpios will self-destruct to prove a point. Sagittarians make the best serial killers. That constant smile covers a volcanic hostility. Capricorns, even the ones crawling out of the gutter, are stodgy, social climbing snobs. Aquarians are so preoccupied with themselves they frequently forget where, and with whom, they live. Pisces goes with the flow, right into the sewer of humanity.

BORN ON A ROTTEN DAY invites readers to take a saucy trip to the maladjusted side of the universe. Readers will be shown their own petulant inner child and how to use its power to goad the powerful, torment the chronically anal, and win those endless games that lovers play.

At an approximate length of 55,000 words, the book will consist of thirteen chapters and an introduction.

BORN ON A ROTTEN DAY reveals all the flaws and dubious virtues of each sign. The barbs are sharp. The tone is biting. But the premise is that, in humanity's fevered search for peace, love and the meaning of life, the universal common denominator is humor.

### ABOUT THE AUTHOR

Hazel Dixon-Cooper is a professional astrologer and teacher of astrology. She is a member of the American Federation of Astrologers and writes a horoscope column for a weekly magazine. She also writes three columns for The Fresno Bee, the largest daily newspaper in the San Joaquin Valley (circulation 450,000).

She is currently working on a second book, LOVE ON A ROTTEN DAY.

## MARKET ANALYSIS

### Target Readers

Primary target readers for BORN ON A ROTTEN DAY are women, aged eighteen and above, who are the principal buyers of all self-help and relationship books, and New Age materials, including astrology books and horoscope magazines. This audience is familiar with the names of the zodiac signs and also with some of the basic character traits of each sign. They often read the daily horoscope in the newspaper and frequently peruse astrological Web sites. This audience will appreciate the fact that the author is a professional astrologer and that the book is astrologically accurate. They will enjoy the unique perspective and the humorous tone.

Secondary audiences are men who appreciate astrology and frequently buy astrological and other New Age materials, and the skeptical, who will find the book entertaining and fun to read. The latter group will discover that BORN ON A ROTTEN DAY is the perfect put-down gift for their New Age friends.

Professional or amateur astrologers, and astrology students, will enjoy the premise and see it as a lively change from typical astrology books. The book will also make an excellent all-occasion gift.

BORN ON A ROTTEN DAY was developed from the author's life-long appreciation of human character and twenty-five years' study of astrology.

### Competition

More than 16 percent of books published today fall into the category of New Age/Spirituality, and the popularity of astrology continues to soar throughout the world. Amazon.com lists 3,274 books with astrology titles alone. However, less than 2 percent are written from a humorous perspective. Humor is an enduring nonfiction genre, and the time is right to include an astrology book.

*Sun Signs* by Linda Goodman (Taplinger Publishing Co., Inc., 1968; Reprinted by Bantam Books, 1971) is still popular after more than 20 years. Goodman's conversational style is easy to follow and reader-friendly. She offers advice on love, friendship, children and work, with an overview of each sign. Her book emphasizes the good qualities of each sign and softens the negative ones.

BORN ON A ROTTEN DAY is deliberately presented as an exposé of common astrology personality types. It assumes everyone is a crank, crackpot, or emotional vampire and instructs the reader in the fine art of handling these obnoxious characters.

*The Only Astrology Book You'll Ever Need*, by Joanna Martine Woolfolk (Stein and Day, 1982) is a best-selling how-to guide, presented from the traditional viewpoint. Written for the amateur, or student astrologer, it leads the reader through the process of casting and interpreting a simple horoscope chart. Woolfolk provides a brief look at the mythology behind astrology and gives a short history lesson of astrology throughout the ages. Although she presents a wealth of information, the negative qualities of each sign are presented as a list of dangers, without further explanation or application.

BORN ON A ROTTEN DAY discloses the bad behavioral traits of each sign. Readers will easily recognize their own irascible sides as well as those of family, friends, co-workers and other acquaintances.

*The Secret Language of Birthdays* and *The Secret Language of Relationships* by Gary Goldschneider and Joost Elffers (Penguin Studio, 1997) are two oversize, coffee-table volumes that use the day of the month as a further indicator of the Sun sign personality. The former focuses on the individual, and the latter on relationship compatibility. Goldschneider and Elffers have divided the zodiac into 48 Personology-periods, with sub-titles such as The Week of The Child, or The Week of The Empath. They give an overview of each sign that includes some dark-side qualities, however, the primary focus is on the positive, as well as the various layers of compatibility.

BORN ON A ROTTEN DAY's primary focus is entertainment. It suggests there are no compatible relationships, only the *Sturm Und Drang* of maneuvering for control.

## **Promotion**

Hazel Dixon-Cooper will actively promote BORN ON A ROTTEN DAY through New Age and general bookstores, and will travel to promote the book. As an astrology teacher and practicing professional, she will secure book reviews and interviews through contacts in the local news and media, and is constructing a website and will promote the book through links to other astrology and New Age sites, as well as additional sites that are of interest to women.

As a member of the American Federation of Astrologers, the author can also arrange to promote BORN ON A ROTTEN DAY at various astrological conferences, including the AFA's annual convention, which attracts more than 15,000 participants. The author will also seek endorsements from world-renowned astrologers, such as Jonathan Cainer.

The author will arrange speaking engagements for astrology and writers' groups, as the book will fit into each category comfortably. For an astrological audience, she will use her book as an example that is both accurate and entertaining.



## Five Separate Publishing Contracts - \$37,694.00

*Marjorie Lamb is the author of several books, including Dying for a Hamburger: Modern Meat Processing and the Epidemic of Alzheimer's Disease (2004) published in Canada, U.S.A., the U.K., Japan, and China; the best-selling Two Minutes a Day for a Greener Planet (HarperCollins, 1990), published in Canada (English and French), U.S.A., and Australia; Two Minutes a Day to Super Savings (HarperCollins, 1991), and The Boyd Gang (Peter Martin Associates, 1979). Marjorie's career has included four years on CBC Radio as a featured guest on radio interviews and open line talk shows across Canada and in the U.S., writer and performer of Environmental Minute for CBC Television; CBC Newsworld correspondent to the United Nations Conference on Environment and Development (UNCED—The Earth Summit) in Rio de Janeiro, host of the award winning six-part environmental television series Your Green Home, writer and consultant (magazine columns, publications, newspaper articles, reports for governments and private sector organizations), guest appearances on numerous television stations across Canada and the United States, and keynote speaking engagements across the country. You can read more about Marjorie at: <http://writerinres.googlepages.com>*

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A Toronto coroner approached Marjorie Lamb with a book idea about the relationship between meat-packing and Alzheimer's Disease. He could tell a good story, but needed help with writing the book. Marjorie was a published author, and had made her living by writing for many years. They agreed to co-author the book.

Marjorie said, "I wrote a proposal, introduced the doctor to a publisher I knew, and we were offered a contract. We then engaged an agent, who negotiated the rights for us. Eventually our book, *Dying for a Hamburger: Modern Meat Processing and our Epidemic of Alzheimer's Disease* by Dr. Murray Waldman and Marjorie Lamb, was published in Canada (McClelland & Stewart, 2004), the United Kingdom (Piatkus Press, 2004), the United States (St. Martin's Press, 2005), Japan (in Japanese, 2005), and China (in Chinese, 2005)."

While one cover letter and proposal are featured in this book, the authors' agent created slightly different versions of the cover letter, when appropriate, but the same book proposal when approaching different publishers.

### **Marjorie's book proposal features:**

#### **The cover letter**

Despite the use of medical terms, Marjorie's cover letter is easy to understand and succinct. Offering busy acquisition editors easy-to-read bullet points is always a good idea. That's probably the first place their eyes will wander on the page.

#### **Overview of the book**

In the first and third paragraphs of the overview, the writer mentions victims and statistics in Canada and the United States. Note: She was pitching to a publisher in Canada. She could then easily find the names of victims in other countries, where other publishers will be interested in this book.

Frankly, anyone would be terrified after reading this page. The author has definitely touched the reader! The statement "This is a story that affects all of us" is not only absolutely true, but also reminds the publisher that every adult is a potential buyer of this book.

### **About the authors**

This section quickly summarizes each author's qualifications, and offers full versions of the authors' resumes on request.

### **Market/audience appeal**

Here, Marjorie links their new book's potential readers with those of the best seller, *Fast Food Nation*, as well as other books. However, it's obvious their book covers completely different material. They also mention recent bad press (name-dropping Oprah!) experienced by the meat-packing industry.

### **Selected chapter excerpts (chapters 5 and 6)**

### **Selected chapter synopses (chapters 1, 2, 3, 4, and 9)**

### **Endnotes**

The advances received as a result of Marjorie's book proposal are:

McClelland & Stewart (Canada) CDN\$15,000, or approximately: \$12,877.00

Piatkus Press (U.K.) £6,000, or approximately: \$10,617.00

St. Martin's Press, Thomas Dunne Books (U.S.): \$10,000.00

Fukusha (Japan): \$3,000.00

Eurasian Publishing Group, Prophet Press (China): \$1,200.00

Total Advances (in US Dollars): \$37,694.00

*Dying for a Hamburger: Modern Meat Processing and the Epidemic of Alzheimer's Disease* is available at:  
<http://www.amazon.com/gp/product/031234015X>

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## Marjorie's \$37,694.00 Book Proposal

[Date]

Dear [acquisition editor's name]:

*RE: DYING FOR A HAMBURGER: HOW MODERN MEAT-PACKING LED TO AN EPIDEMIC OF ALZHEIMER'S DISEASE, A NON-FICTION BOOK PROPOSAL*

By Dr. Murray Waldman and Marjorie Lamb

What do mad cow disease, Creutzfeldt-Jakob disease, and Alzheimer's disease have in common? All are neurodegenerative diseases caused by a simple malformed protein called a prion—and all are the result of eating meat from infected animals. That's the arguable, but well-supported premise of *Dying for a Hamburger*, a book that blames modern meat-packing for our current epidemic of Alzheimer's disease.

We are a medical doctor and a best-selling author. We hope you will consider our book for publication, and trust that you'll find it a timely, controversial, and serious examination of a topic with broad public appeal.

Enclosed please find:

- Overview of the book
- About the authors
- Market/audience appeal
- Selected chapter excerpts
- Selected chapter synopses.

We currently have an Introduction and eight chapters written in part or in full. We hope to have a complete manuscript ready by December, but would be willing to contemplate any schedule that would suit your needs.

Please note that we are submitting simultaneously to other publishers.

Sincerely,

Murray Waldman and Marjorie Lamb

## **Overview of the non-fiction book Dying for a Hamburger: How Modern Meat-Packing led to an Epidemic of Alzheimer's Disease**

Absolutely impossible, insisted British health authorities, that mad cow disease could be transmitted to humans through infected beef. Yet less than a decade later, hundreds of people (including recent victims in Saskatchewan and Florida) who ate infected beef have died of Creutzfeldt-Jakob disease (CJD), with perhaps hundreds of thousands more at risk for developing the disease. Could the same scenario hold true for Alzheimer's disease?

Before about 1900 Alzheimer's disease did not exist, or if it did, was so rare as not to be noticed. We know that as long as people have been keeping records, they have inventoried diseases. But just over a hundred years ago, Alzheimer's disease did not even have a name, and most people did not know anyone who exhibited the symptoms of dementia that are now all too familiar to the families and friends of victims. German neurologist Alois Alzheimer first described the disease in 1906.

Alzheimer's disease (AD) now afflicts 15 million people around the world, including 250,000 Canadians and 4.5 million Americans. One in 10 people over 65 and nearly half of those over 85 have the disease. More significantly, the number of people with dementia is expected to increase steadily over the next 25 years: in Canada, 10,000 new cases of AD are diagnosed each year—27 cases per day.

Many would argue that the number of victims has increased because Alzheimer's is a disease of the elderly, and people are living longer these days. But most of the gains in life expectancy have been made at the bottom end of the scale. Centuries ago, if you lived past childhood, you still had an excellent chance of reaching 60, 70, or even 80 years old.

Ancient literature, mythology, and religious testament frequently describe old people as being physically weak, shrunk, and wrinkled, but seldom demented. Aristotle goes on for pages about the faults of old men, calling them "timorous, hesitant, suspicious, parsimonious, fearful, cowardly, selfish, pessimistic, talkative, avaricious, and ill-humoured." Yet nowhere in this diatribe does he suggest any kind of dementia. The few anecdotal reports of dementias (possibly vascular dementias) from the 18th century do not suggest anything even approaching a scale comparable to today's prevalence of AD.

What has happened in such a short time to make a little-known disease, Alzheimer's, one of the great definers of old age? What has changed in our society and culture to wreak such havoc upon the aged of our population?

*Dying for a Hamburger* presents strong evidence that Alzheimer's disease is caused by the same agent that causes mad cow disease (bovine spongiform encephalopathy, or BSE), variant Creutzfeldt-Jakob disease (vCJD), and a host of other neurodegenerative diseases called transmissible spongiform encephalopathies (TSEs). We also present compelling evidence that AD has become epidemic due to modern meat-packing practices.

TSEs arise spontaneously in about one in a million individuals, and appear in all living entities, from one-celled organisms to rocket scientists. The target of all TSEs is the brain, and in short order victims enter a devastating downward spiral that leads to loss of motor control, emotional control, speech, and memory. Eventually, mercifully, all TSEs lead inevitably to death.

TSE diseases are not caused by any viruses or bacteria but by a single protein that has become misshapen. This misshapen protein, called a prion (PREE-on), is by far the smallest and perhaps most lethal agent ever discovered. Prions, invisible to all the body's defenses, represent the ultimate in stealth invaders. The immune system does not recognize them. White cells, the body's soldiers, ignore them. They do not cause fevers or rashes. Prions can be frozen, boiled, or even soaked in formaldehyde, and come out unscathed and still deadly.

Prions are responsible for other fatal brain diseases in both humans and animals. In addition to vCJD, other human prion diseases include kuru, Gerstmann-Sträussler-Scheinker disease (GSSD), which causes memory loss and deterioration of other mental and physical functions, and fatal familial insomnia (FFI), a rare disease that causes total insomnia, hallucinations, and dementia. Kuru, which was found only among the Fore tribe in Papua New Guinea, has been virtually eliminated since the Fore ceased eating of the brains of deceased relatives.

Scientists have definitively linked consumption of processed beef to the outbreak of vCJD. This book makes the same link to Alzheimer's disease. In countries where there is no meat-packing there is almost no AD. We argue that AD did not exist (except perhaps as a spontaneous TSE) before about 1885—the year that refrigeration led to the beginning of what we now know as the modern meat-packing industry.

The link between eating meat and getting Alzheimer's disease unfolds as a remarkable narrative, and one of the most fascinating stories in modern medicine. We compare great plagues of the past with the current extent of AD. We examine dementias past and present. We recount the story of the discovery of prions, and the brilliant but personally flawed scientists who both won Nobel prizes, 21 years apart. We look at prion diseases of humans and animals, including the connections between beef and vCJD, and we present the lowdown on the meat-packing industry, including everything you were afraid to ask about what happens to hamburger before it ends up on your plate.

The tale involves cannibals, both two- and four-legged, men and women who ended up dying in dreadful ways because they wished to grow taller or have children, one Nobel Prize winner who is a convicted pedophile, and another who is one of the most disliked men in academic medicine.

*Dying for a Hamburger* is a medical story, a detective story, a story of bureaucratic bungling, and a story of the rise of an epidemic that has already created extraordinary public health, social, and economic implications. With baby boomers fast heading towards their sixth decade, our society will soon experience far-reaching consequences of the AD epidemic—in the work force, government, health care, medicine, business, and industry—in the next twenty years. This is a story that affects all of us.

Most troubling of all, this is a story of how, in the space of a mere one hundred years, many new and devastating diseases have been unleashed upon the world, while an entire segment of the population has gone from being one of society's great assets to one of its greatest burdens.

Already epidemic in proportions, Alzheimer's disease will be the plague of the 21st century. *Dying for a Hamburger* concludes with new insights into future prevention of, and perhaps even treatment for Alzheimer's disease.



## The Authors

As a team, we bring

- Medical expertise, credentials, and credibility.
- The writing skills of a best-selling non-fiction author.
- Extensive experience in book promotion, public speaking, television, radio, and academic presentations.

### Murray Waldman, MD, CCFP(EM)

A physician who has enjoyed a very eclectic career, Murray is currently a coroner for the City of Toronto, and on staff at the University of Toronto.

Murray's career has included:

- Chief of one of Canada's busiest emergency departments.
- Medical director and chief of staff of a large rehabilitation hospital.
- Medical director of several major corporations.
- Murray has published articles in the *Toronto Star* and many medical journals, and has lectured at both national and international meetings.
- Murray has appeared on radio and television, including such shows as "Diagnosis M.D." and "The Fifth Estate".
- He has presented the ideas outlined in this book proposal as a scientific paper at an academic Alzheimer's research group, and at Grand Rounds at large Toronto teaching hospitals. The topic and thesis were well received in all instances.

### Marjorie Lamb

Marjorie is the author of several books, including the best-selling *Two Minutes a Day for a Greener Planet* (HarperCollins, 1990), published in Canada (English and French), U.S.A., and Australia. High on the bestseller lists of the *Globe & Mail* and the *Toronto Star*, favorably reviewed across Canada and the U.S., including *The New York Times*, the book sparked television and radio appearances, speaking engagements, and presentations across the country.

Marjorie's career has included:

- **Radio:** Four years on CBC Radio giving listeners weekly advice, information and commentary on environmental concerns. Featured guest on radio interviews and open line talk shows across Canada and in the U.S.
- **Television:** Writer and performer of "Environmental Minute" for CBC Television. CBC Newsworld's correspondent to the United Nations Conference on Environment and Development (UNCED—The Earth Summit) in Rio de Janeiro. Host of the award winning six-part environmental television series, *Your Green Home*.

- **Guest appearances** on The Journal, Canada AM, Cityline, Breakfast Television, The Dini Petty Show, Global News, CBC Newsworld's On The Line, YTV's The Parent Connection, Alberta's Access Network, British Columbia's Knowledge Network, and numerous stations across Canada and the United States.
- **Speaker:** Keynote speaking engagements include: McGill Graduate Business Conference, Queen's University Environmental Science Conference, Ontario Ministry of Environment and Energy, Alberta Teachers' Association, Alberta Hospital Association, Ontario Science Centre, York University, Alberta Medical Lab Technologists, Ontario Ministry of Tourism, Earth Day Canada host, National Council of Women, and hundreds more.
- **Writer and Consultant:** Environmental columns for Chatelaine and Select Homes Magazine. Publications and reports for Natural Resources Canada (NRCan), Ontario Ministry of the Environment, Ontario Ministry of Housing, Earth Day Canada, Ontario Ministry of Energy, Ontario Ministry of Municipal Affairs and Development, Consumers Gas, Ontario Hydro, Ontario Environmental Network, The Toronto Atmospheric Fund, and many private sector organizations.

Complete résumés of both authors available on request.



## MARKET/AUDIENCE APPEAL

*Dying for a Hamburger* aims for broad appeal to a general audience, with special appeal for those interested in:

- Alzheimer's disease
- Mad cow disease (BSE)
- Health
- Popular medicine
- Science
- Creutzfeldt-Jakob disease
- Nature and environment
- Food and nutrition
- Historical medical research
- Academic research
- Vegetarianism.

**People who will buy *Dying for a Hamburger* might also have read books such as:**

- *Fast Food Nation: The Dark Side of the All-American Meal* by Eric Schlosser. Houghton Mifflin, 2001.
- *Deadly Feasts: The Prion Controversy and the Public's Health* by Richard Rhodes. Simon and Schuster, 1998.
- *Cannibals, Cows & The CJD Catastrophe* by Jennifer Cooke. Random House, 1998
- *The Forgetting: Alzheimer's: Portrait of an Epidemic* by David Shenk. Doubleday, 2001.
- *Alzheimer's Disease* by Dr. William Molloy and Dr. Paul Caldwell. Key Porter Books, 1998.
- *Mad Cowboy: Plain Truth from the Cattle Rancher Who Won't Eat Meat* by Howard F. Lyman. Simon & Schuster, Inc. 1998.
- *A History of Old Age: From Antiquity to the Renaissance* by Georges Minois. University of Chicago Press, 1989.

*Dying for a Hamburger: How Modern Meat-Packing led to an Epidemic of Alzheimer's Disease* differs from the above books in that it is the first to discuss Alzheimer's disease specifically as a prion disease, and link it to modern meat-packing.

Recent appearances by celebrities K.D. Lang and ex-cattle rancher Howard Lyman on television shows such as Oprah have proven the public's interest in the topic of the harmful effects of the meat-packing industry.

The topic of prion diseases hit the media again in the summer of 2003 with the revelation of vCJD victims in Saskatchewan and Florida.

But since the discovery of the first mad cow in Alberta, and a second one in the United States, the public and media alike have found this hot topic irresistibly compelling.

## **Excerpt from Chapter 5**

### **Doctors and Medicine in the Old Days**

Why did people even go to see doctors before 1900? Antibiotics and anesthetics had not been discovered, and most diseases had no effective treatments. Surgery was always a last resort—if the pain of the operation didn't kill you, infection usually would. These facts were well known to the populace but still sick people sought medical attention and paid for it. Why?

To answer that question we have to look at how doctors were trained two hundred years ago. What did they learn? First they learned anatomy (what the body is made of) to a level of detail that is unheard of today. A question from a nineteenth century anatomy exam might ask, "If a long pin were inserted between the ribs just under the nipple so that it came out between the 4th and 5th lumbar vertebrae, name at least 100 structures including muscles, blood vessels, and nerves that the pin would pass through."

Medical students were also taught physiology (how organs work, including topics such as circulation, blood, and the digestive system), and pathology (the science and history of diseases). In the days before effective treatments pathology was the study of the natural history or course of disease. Pathology consisted of three components:

- Diagnosis: figuring out which disease the patient suffered from.
- Therapeutics: figuring out what, if anything, could be done to help cure the disease.
- Prediction: being able to tell patients what was the natural history and progression of the disease.

It was this last component, prediction, that drew patients to doctors' offices. People knew that medicine could offer little in the way of effective treatment or cure, but doctors could tell them what to expect. Would their disease get worse? Would they become incapacitated? Would they die? And in what time frame would these things happen? This knowledge proved a great benefit to patients and their families wanting to plan their lives and futures.

Trained to be meticulous observers and to examine patients thoroughly, doctors of these earlier eras could not cure most diseases, although they could describe them. They knew the signs and symptoms of hundreds of different conditions and diseases, and they knew the natural history and progress of these conditions. The motto of pre-20th century medicine could have been: "We can't cure it but we can describe it."

Given that doctors were such wonderful observers, why is it that none of the neurological diseases that cause plaques in the brain were described until after about 1850?

There is no mention of Alzheimer's, multiple sclerosis, ALS (Lou Gehrig's Disease), CJD, FFI. The reason is that before 1850, these diseases did not exist. Like AIDS, they are a modern plague due to our modern lifestyle.

The greatest physician of the late 19th and early 20th century was Sir William Osler (1849-1919). Born and trained in Canada at University of Toronto and McGill University, he later he became the first professor of medicine at Johns Hopkins University. In 1905, he moved to England where he took up the Regius Chair of Medicine at Oxford. Not only was he the best-known physician in the English speaking world, he was universally acknowledged as the greatest physician of his time and the most influential physician in history. A brilliant observer and clinician, his name is appended to many signs and diseases such as Osler's nodes, Osler's sign and Osler's disease.

Osler is best known for the fact that in 1892 he published the first comprehensive textbook of medicine, an extraordinary detailed work of medical scholarship. The seven-volume opus *Principles and Practice of Medicine* is regarded as the template for all modern medical texts. The seventh and last volume, almost 1000 pages long, deals only with disorders of the brain and nervous system. Dementia is mentioned only in the context of the dementia associated with end-stage syphilis and with certain forms of schizophrenia. Nothing even vaguely resembling Alzheimer's appears. If the disease were present is it likely that the great Dr. Osler would have missed it?

Even in the 1935 edition of Osler's text there is only one sentence dealing with the subject. "As the disease (cerebral atherosclerosis) progresses, the mental state may fail, but, in contradistinction to the presenile and senile types of dementia, many of these people keep a clear mind, and there are none of the features of Binswanger's dementia, presenilins or of Alzheimer's Disease."<sup>1</sup> That sentence is the only mention of dementia, with, of course, the exception of syphilis.

The other landmark text of this era was Boyd's *A Textbook of Pathology*, widely recognized as the most comprehensive pathology text of the time. In the third edition published in 1938 there is no reference to AD or other neurodegenerative diseases of the brain. Nor is there any histopathological evidence that plaques, a defining feature of AD, had been seen in brains at autopsies.

After reading both of these books one is struck by their very thorough nature. In a recent article in the *Canadian Medical Association Journal*, David Hogan compared the 1892 edition of Osler's *The Principles and Practice of Medicine* to the 1987 edition of Harrison's *Principles of Internal Medicine*. He compared how the two texts dealt with diabetes, ischemic heart disease, pneumonia, and typhoid fever. He found that except for the therapeutics sections (Osler felt there was no effective medicine at the time for any of these conditions), there are very few differences between their descriptions of these diseases.<sup>2</sup>

If Alzheimer's or the other neurodegenerative diseases were endemic it is difficult to imagine that both Osler and Boyd would have missed them.

Even as late as 1945, in French's *Index of Differential Diagnoses*, there is only one line stating that dementia and extreme memory loss are a symptom of senility associated with old age.<sup>3</sup> In a similar review of books on neurology and psychiatry there is no mention of anything that resembles this disease.

The popular medical literature of the time, *The Home Health Manuals* and books of popular remedies, are similarly devoid of any mention of Alzheimer's or anything resembling it, except for a form of dementia that occurs in the final stages of syphilis. Home health guides, very popular in the first half of the twentieth century, remain so today. Home Health Society of London, Philadelphia, and New York published the 1914 edition of *Health and Longevity*.

Twenty physicians from all over the world edited this text. The cover page immodestly states it is the "Absolute Authority on Every Subject" and "No other medical work in the world has such a list of eminent physicians and specialists for every subject."<sup>4</sup>

At more than 1300 pages long the book features excellent sections on anatomy and good descriptions of most diseases classified by symptoms. The only mention of dementia is in one sentence as a "natural termination of extreme old age". There is nothing of any of the other neurodegenerative diseases. Dementia is listed along with Melancholia, Imbecility, and Idiocy in the section on Insanity and Madness.

## **Excerpt from Chapter 6 Dementia Then and Now**

As long as people have been keeping records, diseases have been inventoried as part of human culture. Polio dates back to pre-historic times, and smallpox flourished in Biblical times. The Greek physician Hippocrates (c. 460-377 BC), often called the father of modern medicine, described diabetes, epilepsy, and hundreds of other conditions. But before about 1900 Alzheimer's disease did not exist, or if it did, was so rare as not to be noticed. German neurologist Alois Alzheimer wrote his paper first describing the disease in 1906.

Certainly we have both literary and medical descriptions of demented old people from the past, but nothing resembling the hideous manifestation of Alzheimer's. Shakespeare's *King Lear*, for example, seems to have been driven mad by a combination of his own bitterness and the abuse he received from others. He dies, not from his madness, but from grief.

A review of the history of medicine finds a few well-documented early cases of what appears to be dementia. British author Jonathan Swift wrote of the *Struldbrugs*, a race whose members live forever but lose their mental faculties in their 80s. Swift had seen his uncle decline thus, and in an ironic twist of fate, the same thing in turn happened to him. The myth persists that Swift was driven insane by his misanthropy, but modern opinion suggests that he probably suffered from Ménière's disease, an affliction of the inner ear that causes imbalance and dizziness, and may have caused his erratic behavior in later life. He also suffered a stroke, which may have magnified his symptoms. But he seems to have kept his sense of humor. At his death in 1745 he left money to establish St. Patrick's Hospital for "ideots and lunatics" because "no nation wanted (*i.e.* needed) it so much."

Historical descriptions of other famous cases of insanity mostly portray victims of vascular dementias such as multi-infarct dementia (MID). MID is caused by a series of small strokes, called mini-strokes. Even the victim may not be aware that these mini-strokes have occurred, but today they can be seen on brain scans. Strokes cause damage to the cortex of the brain—the area associated with learning, memory, and language.

How can we tell Alzheimer's victims from those whose dementia is a result of mini-strokes? Positive diagnosis can now be made after death by examining the brain of the victim. But historical descriptions of symptoms give us many clues that AD did not exist until the late 19<sup>th</sup> or early 20<sup>th</sup> century.

Strokes can occur in any part of the brain, creating a wide variety of symptoms. People with MID may be more aware of their condition in the early stages than people with AD, and parts of their personality may remain relatively unaltered for longer. Like Alzheimer's victims, people with MID have trouble remembering things (especially recent events), find it difficult to communicate or follow a conversation, and may be generally confused. In addition, a person with MID may experience hallucinations (seeing or hearing things that are not real), delusions (firmly held false beliefs), or depression. People with MID may also experience emotional swings, epileptic fits, or partial or total paralysis of a limb.

Other historical descriptions of dementia portray victims of Binswanger's disease, or insanity associated with syphilis. We find few, if any, accounts that match Alois Alzheimer's description of a woman known only as Auguste D., the first known victim of the disease that came to bear Alzheimer's name.

How could a disease so dreadful and obvious in its manifestation not be noticed if it existed before the twentieth century? In order to answer this question we must examine two possibilities.

First, perhaps, as Alzheimer's is a disease of aging, it may have been very rare, because people did not live as long in past centuries as they do today. Maybe people simply did not live long enough to contract the disease.

Second, perhaps Alzheimer's did exist and people just thought it was part of the normal aging process like going gray or getting wrinkles. Perhaps it was so common that it was felt to be obvious, and since everyone was aware of it there was no point in writing about it.

## **Are we really living longer now?**

People on average are, of course, living longer than they used to centuries ago. However most of these gains have been made at the bottom end of the scale.

Although the average life expectancy in Europe in the 16<sup>th</sup> to 17<sup>th</sup> centuries was only about 35 years, the major reason was very high rates of infant and childhood (up to age five) mortality. In the 18<sup>th</sup> century, these rates were about 212 and 177 respectively. This means that of 1000 children born, almost 400 died before their 5<sup>th</sup> birthday.<sup>5</sup> This would make the average life expectancy very low.

In fact, the rate of childhood death was so high in certain cultures that children were not even named until they reached a year of age. Thus perhaps parents hoped to lessen the impact of their dying. Women had many children in the hopes that one or two would live to adulthood. With the advent of antibiotics, modern childbirth methods, and immunization, almost all children today can look forward to reaching adulthood. This is where most of the gains in life expectancy have been made.

It is difficult to get accurate statistics before 1800; however, some English church parishes kept good records, and there are good civilian records for the Scandinavian countries going back to about 1750.<sup>6</sup>

Examination of this data reveals some interesting figures. The average maternal fertility—that is the average number of children a married woman would bear—was almost 9 (8.99). However, only about 2.3 to 2.8 of these children would live long enough to have families of their own. Thus the population of a village often remained the same for hundreds of years. Lack of means of birth control combined with a high rate of early mortality ensured a fairly stable population base.

The most interesting figures, however, are those related to men. If a male escaped all the dangers of simply being born, avoided the diseases of early childhood, and managed to attain the age of 21, he could count on a reasonably lengthy further life expectancy. His chances of reaching an old age of seventy or beyond were not greatly different than they are today.

**Table: Expectations of Life Among the aristocracy of England, 1200 to 1745<sup>7</sup>**

<b>Epoch</b>	<b># Of males observed</b>	<b>Estimated # of years of life after 21</b>	<b>Age at death</b>
1200-1300	7	43.14	64.14
1300-1400	9	24.44	45.44*
1400-1500	23	48.11	69.11
1500-1550	52	50.27	71.27
1550-1600	100	47.25	68.25
1600-1650	192	42.95	63.95
1650-1700	346	41.40	62.40
1700-1745	812	43.13	64.13

\*The low number in the years 1300-1400 reflects the impact of the Black Death rampant in Europe at that time.

In France in 1740, the probability of a 21 year old reaching the age of 60 was 41.9% for men and 43% for women. By the year 1820, this had risen to 58.1% for men and 59% for women. In England in 1881, 6.9% of men and 7.8% of women were over the age of 60.<sup>8</sup>

In 1750, the risk of dying between the ages of 5 and 10 years was about 150 per 1000. By 1914, this risk had dropped to 15 per thousand, and between 1963-1985, it was less than 2. Similar gains were made in the 0-5 and 10-15 age groups.

These figures clearly show that in the last 300 years, although the average life expectancy has risen very sharply, the top of the age pyramid (that is the percentages of people who die in their 60's, 70's and 80's) has remained almost unchanged.

This fact is clearly documented in hundreds of cases. Giorgio Vasari compiled a list of famous Italians in his *The Lives of the Most Excellent Painters, Sculptors and Architects*, first published in 1550 in Florence, and revised and extended for a second edition in 1568. Vasari lists 47 Italian artists from the fourteenth to the sixteenth century.

- 34 (or 72 per cent) lived to be older than 60.
- 17 (36 per cent) lived to be older than 70.
- 6 (12 per cent) were over eighty when they died.

As Georges Minois recounts in *The History of Old Age*, a census of serfs in a French abbey's domain in the ninth century shows that "even among this category of poor peasants, more than 11 per cent of the adults were aged over 60."<sup>9</sup> Church records from Bristol from the 16<sup>th</sup> and 17<sup>th</sup> centuries listing the age of death of all parishioners show that about 20 per cent died between the ages of 60 and 69 and about 15 per cent died over the age of 70.

Curiously, the percentage of seniors in the population doesn't seem to change much over the centuries. In 2001 in both the United States and Canada, more than 12 per cent of the population, or nearly 4 million Canadians and about 34 million Americans, were 65 or older.<sup>10</sup>

Records from England show the age of retirement and death of holders of one hundred highest administrative posts in the Tudor government from 1485 to 1558; most retired at about age 63 to 65, and died about 5 years later. Not much different from senior civil servants today.

So although fewer people survived to live to a relatively old age, many of those who survived childhood did live to comparable ages as we do today.

## **Was dementia common in the past?**

If people hundreds of years ago did live into their 60s, 70s and beyond, conceivably dementia was so common as to be unworthy of mention—perhaps like wrinkles and decline in physical prowess.

In reviewing ancient literature, mythology, and religious testament, we find frequent mention of old people being physically weak, shrunken, and wrinkled, but seldom, if ever, demented. We do have anecdotal reports of dementias from the 18th century, although nothing even approaching the scale that would be

comparable to today's prevalence. Given the descriptions, these dementias may be vascular, as mentioned above, or may be the result of other diseases such as syphilis or Ménière's disease.

Even though there may have been a few demented people in times past, the concept of the elderly as inevitably dotty is a very modern one. In Biblical times old age was considered a reward for a good life. All the Biblical patriarchs lived to an old age and were considered wise till the day they died.

The symptoms of AD are so dramatic and so tragic that if it had been present it must have appeared in mythological, religious, or lay literature. But nowhere in the ancient literature, i.e. religious or mythological, are the elderly considered either forgetful or senile.

Neither St. Augustine nor Cicero see mental decline as a characteristic of old age.

"When men desire old age, what else do they desire but prolonged infirmity?" —St. Augustine (AD 354-430).

"It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and intellect; in these qualities old age is usually not only not poorer but is even richer" —Cicero (106-43 BC.)

From classical times and mythology old people are universally portrayed as wise. In ancient Greece, Homer and others like him could recite thousands of lines from memory, and although in the Greek literature the aged could be portrayed as vain, foolish, and occasionally gullible, there is no character in this entire body of literature who could be said to be senile.

Aristotle goes on for pages about the faults of old men, calling them "timorous, hesitant, suspicious, parsimonious, fearful, cowardly, selfish, pessimistic, talkative, avaricious and ill-humoured."<sup>11</sup> Yet nowhere in this diatribe does he suggest any kind of dementia.

The same holds true in religious texts. Religions talk of the sages, the patriarchs, and the wise elders. In some African societies there is a saying that "when an old man dies, it is as if a library has burned down."

In Jewish religious texts one section is called the Wisdom of the Fathers. It is also written in the commentaries on these texts that the words 'old man' and 'scholar' are to be thought of as interchangeable.

The Christian Church to this day refers to the wise people who govern the church as the elders. First Nations people likewise refer to their wise mentors as elders.

In a comprehensive and scholarly review of old age from prehistoric times to the present, Georges Minois quotes Harvey C. Lehman, who summed up old age as regards cultural evolution: "... the old usually possess greater wisdom and erudition. These are invaluable assets. To learn a new thing they often have to unlearn the old, and that is twice as hard as learning without unlearning. But when a situation requires a store of past knowledge then the old find their advantage over the young."<sup>12</sup>

Even the words describing senile dementia are of modern origin. The Complete Oxford Dictionary, in addition to defining words, also cites the first time any word is used in print. The word dementia is first used in 1874. The word senile, meaning belonging to, suited for, or incident to old age, dates back to 1661. But senile, referring to the *weakness* of old age does not appear until 1848. And senile meaning *forgetful*, and other mild derogatory terms for the aged such as codger and geezer do not appear till the 1930s.

### **Public Health Statistics**

We also looked for evidence of Alzheimer's disease in hospital and public health statistics. In 1890 the population of the U.S., according to the U.S. Census Bureau, was 63 million, of whom 2.4 million were 65 or older. If the incidence of the disease were similar to today there should have been about 240,000 cases of Alzheimer's or senile dementia. If these huge numbers existed, there should be some mention of people exhibiting these very distinctive symptoms. Yet, as we have seen, there is none.

The Virginia State Assembly for the Insane shows records for 754 patients from the period of 1868 to 1879. The diagnosis is listed for all the 754 patients. Only one case lists a diagnosis of "insanity of old age", which may correspond to a dementia. This is the only example of age-related mental disease that can be found from that period.



We have already noted that we do not use the word epidemic lightly. In modern times we hear public health officials and governments referring to the current "epidemic" of Alzheimer's which they assure us will get much worse in the coming years. Their choice of the word epidemic strikes us as noteworthy, as that word almost always refers to diseases caused by some form of infectious agent—diseases such as the great flu epidemic of 1918, or the polio epidemics of the early 1950s.

As we shall see, the word is well chosen because many scientists now believe that Alzheimer's too is due to an infectious agent. However, the suspected agent is not a virus or bacteria, but something far more deadly and sinister than either of these. A massive body of evidence now suggests that the infectious agent causing Alzheimer's disease is a prion.



## **Synopsis of Chapter 1: KURU—THE CURSE OF CANNIBALISM**

1953. The story begins in one of the most remote and wild areas of the planet, the West Pacific island of Papua New Guinea. Nen lies by the fire on the mud floor of a primitive hut in the jungle. She is dying of the shaking disease—kuru.

The Fore tribe believe that sorcerers casting curses caused the shaking disease. Carleton Gajdusek suspects otherwise. The search for the cause of kuru uncovers one unique feature of the Fore—they were cannibals.

Numerous types of cannibalism, including auto-cannibalism, survival cannibalism, and pathological cannibalism all have their own grisly tales. But the Fore practiced endo-cannibalism—eating members of one's own tribe.

After years of study under the most primitive conditions, which included performing autopsies by lantern lights, Carleton Gajdusek concluded that kuru, the hideous shivering disease, was the direct result of cannibalism.

For his groundbreaking work on this disease Carleton Gajdusek received the Nobel Prize in Medicine in 1976. Twenty years after his Nobel win, Gajdusek's reputation suffered a serious blow when he spent year in jail for sexually abusing a teenage boy he had brought home from a research trip to Micronesia. His scientific work on kuru, however, would have far-reaching repercussions, and would ultimately lead to a Nobel prize for another scientist.

## **Synopsis of Chapter 2: MAD COWS AND DEAD ENGLISHMEN**

If a group of scientists were asked to design the ultimate biological weapon of mass destruction, what would they come up with? First, a single exposure to the agent should be sufficient to cause the disease. The agent should be tough enough to withstand conventional disinfecting methods. It should lie dormant in its victim long enough so that ideally the entire population is infected before the first case develops symptoms and, while lying dormant, it should be undetectable.

It would also be good if the agent, once introduced, would perpetuate itself in the food chain so that a minimal amount could infect the entire population.

In the 1980's, the British Agricultural Industry with help from the British Government and Mother Nature inadvertently not only created such an agent, but also let it loose on the world.

This super infectious agent is a prion. The story of how a few dead sheep led to the potentially greatest public health disaster of all time involves cannibalism in the feedlot, and bureaucratic bungling that persists to this day.

In the space of ten years over a half a million cows were destroyed, the British beef industry collapsed and tens of millions of people were exposed to prion-tainted meat. The only other example of a population thus exposed was the Fore of Papua New Guinea, and people were still dying fifty years after being exposed.

### **Synopsis of Chapter 3: CJD: A VERY PECULIAR DISEASE**

In the medical texts of the 1960's diseases were grouped together in classes: things you were born with like muscular dystrophy, things you got as you got older like heart disease, and things you caught like measles. At the very back of these 1500-page texts was the chapter called Other Diseases. This was the chapter that all medical students would read if only to tell themselves when they got here, they'll be done. One of the diseases mentioned there was Creutzfeldt Jakob Disease.

This disease appeared to occur in families, it came late in life, was quickly fatal, and was very rare, affecting about one in a million people. It appeared to be similar to Huntington's disease. Then several years later, it was noted some people who got it had no family history. It was thought that this disease was somehow related to Lou Gehrig's disease (A.L.S.). In the 1960's, it was shown to be transmitted by surgical instruments and human growth hormone so it was similar to Hepatitis B.

In the 1990's with the advent of mad cow disease, science proved that CJD could be transmitted by one species eating another, like tapeworms.

This disease has now moved from the back of the texts to one of the most exciting diseases in medicine because it is caused by a prion in a newly discovered source of disease transmission—a discovery as profound in its implication for human health as that of viruses.

### **Synopsis of Chapter 4: PRIONS – THE ULTIMATE STEALTH INVADER**

A prion is the smallest and toughest infectious agent ever discovered. It is hundreds of times smaller than the smallest virus. It can survive being heated to past the melting point of lead. Acids and disinfectants do nothing to reduce its virulence.

Prions are rogue proteins that through some trick of biochemistry induce other similar but normal proteins to also become rogues and thereby setting off one of nature's slowest and inevitably fatal chain reactions.

The first human disease shown to be definitely attributable to prions was CJD. For his brilliant work in describing this agent, Dr. Stanley Prusiner won the Nobel Prize in 1997. Since that discovery several new diseases due to prions have emerged. They include GSS, a disease very similar to CJD, and Fatal Familial Insomnia, a truly horrific disease where the sufferer becomes unable to sleep and endures a horrible downward spiral of disability, hallucinations, and finally death. This disease is horrific and dramatic in its symptoms, yet there is not a single mention of it prior to about 1880.

Search the medical literature for other diseases that could be caused by prions, such as Alzheimer's, Multiple Sclerosis, ALS and even Parkinson's and two facts stand out. First, these diseases all seemed to have entered the medical literature in the last one hundred and twenty years, and second the rates of these diseases vary widely from place to place on the globe. This is bound to the major change that began 120 years ago—the industrial revolution, the invention of refrigeration and the advent of the meat packing industry.

## **Synopsis of Chapter 9: HOW NOW GROUND COW**

Prions are relatively rare infections that appear to affect about 1 in a million individuals of all species from yeast cells to rocket scientists. However if you take this one in a million infected individual and feed it to thousands of others then it becomes more common. If you preferentially feed infected animals to well animals it becomes ubiquitous. This describes how cattle feed lots have operated for the last 50 years.

If you take infected meat and mix it with non-infected meat through batching as occurs in the commercial manufacture of hamburger and sausage, then a small number of infected animals can infect large numbers of people. If you make this food (hamburger) the food of choice for young people, you can guarantee that almost your entire population will be exposed to a disease that over the next 50 years will destroy their minds.

## ENDNOTES

<sup>1</sup> Osler, William. *Modern Medicine: Its Theory and Practice*. Philadelphia: Lea Brothers & Co., 1935.

<sup>2</sup> Boyd, William. *A Textbook of Pathology: an Introduction to Medicine*. Philadelphia: Lea and Febiger, 1938.

<sup>3</sup> French, Herbert, ed. *An Index of Differential Diagnosis of Main Symptoms*. London: John Wright and Sons, 1945.

<sup>4</sup> Richardson, Joseph G, et al, eds. *Health and Longevity*. New York: Home Health Society, 1914.

<sup>5</sup> *Population Patterns in the Past*. Ronald Demos Lee, ed. London: Academic Press Inc., 1977

<sup>6</sup> *The Decline of Mortality in Europe*, Roger Schofield, David Reher, Alain Bideau, eds. Oxford: Clarendon Press, 1991.

<sup>7</sup> Lancaster, H.O. *Expectations of Life: A Study in the Demography Statistics and History of World Mortality*. New York: Springer-Verlag, 1990.

<sup>8</sup> *Encyclopedia of European Social History for 1350-2000*. New York: Charles Scribner and Sons, 2001.

<sup>9</sup> Minois, Georges. *A History of Old Age: From Antiquity to the Renaissance*. Chicago: University of Chicago Press, 1989. p. 148.

<sup>10</sup> Statistics Canada. Population by Age Group.

<sup>11</sup> Minois, p.60.

<sup>12</sup> Minois, p.305. Minois quotes Harvey C. Lehman, *Age and Achievement*, Princeton, 1953. p. 330.

## Ghostwriting Former CEO's Memoirs - \$50,000

*Tom Hanlon has written all or major portions of more than 40 books that included memoirs, self-improvement, business, health and fitness, and coaching books. He also ghostwrote a book for a client that made the New York Times bestseller list. Tom has 20 years of experience writing for publishers, corporations, newspapers, and magazines. Besides books, he has written brochures, video scripts, training manuals, white papers, newsletters, articles, press releases, proposals, and curriculum and program development materials. Tom lives in Champaign, Illinois, with his wife, Janet, and children, Tessa and Trevor.*

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Tom Hanlon recently co-wrote *Only in America* with Paul Orefice, a former CEO of Dow Chemical. Paul contacted Tom on the suggestion of a mutual friend, Kathy Lubbers, who is now representing Paul as his agent. Paul has had a fascinating life from very early on, beginning in Venice, Italy, where his father was imprisoned for his antifascist views shortly before Italy entered World War II. Paul and his family (along with his father) escaped Italy just days before Italy entered the war, going to Ecuador for five years, and then settling in the United States. Paul enrolled at Purdue University in West Lafayette, Indiana, knowing about 50 words of English.

Tom said, "While Paul has a fascinating life story, he wanted help in telling it. He had a decent manuscript put together that served as strong background and I spent several days interviewing him face to face. We also corresponded by email. I wrote the manuscript first and then the book proposal. When we were happy with both pieces, I came up with a short list of agents and wrote a query letter. Paul had a few contacts in publishing that he wanted to try first, so we went that route. Some publishers were interested, but wanted it to be not so much a memoir, but a more traditional 'how-to' business book from a successful CEO. Paul wasn't interested in that.

"In the meantime, Kathy Lubbers, who first connected Paul with me, had begun to represent authors. She knew Paul's basic story, of course, and expressed interest in representing him. So she began contacting publishers – first major ones, then smaller ones. Many times she heard the same story we had heard: the publisher wanted a 'how-to' business book. We weren't interested. This went on for almost a year before Kathy found a publisher, Stroud & Hall, which was interested in Paul's book as it was."

### **Tom's book proposal includes:**

#### **Title Page**

#### **Table of Contents**

#### **Overview**

Tom's "In a Sentence" hook is a great idea! He successfully describes the book, and catches the reader, in only one sentence. However, from that sentence, I can certainly understand why so many publishers wanted to turn this into a business book! Starting with the *In a Nutshell* subheading, the proposal turns to first-person. This gives it a more personal feel and further catches the reader's attention. Continue reading and you'll get pulled into this heartbreaking story very quickly, too. He later offers photos to appear in the book as well. Readers love memoirs that feature photo sections!

The Length and Timeline, and Endorsements subheadings provide necessary information about the current state of the manuscript and extremely impressive endorsements the author has already lined up,

including ones by Dick Cheney and Gerald Ford! Impressive endorsements are one way to get serious interest from a publisher.

### **Author Biography**

Here, Tom features the "author's" biography as well as his (the ghostwriter).

### **Contents & Outline**

Tom first features a "Brief Table of Contents", which catches your curiosity. (Black shirts? Ship from hell??). When you turn the page, you're rewarded by more in-depth information about each chapter (chapter outlines).

### **Sample Chapter**

Tom calls this a "Manuscript Sample." He provides Chapter 1 in its entirety.

### **Marketing**

Tom admits there are other books on the market about that period in history, but reminds the potential publisher that all memoirs are personal and that no book can offer the author's unique perspective or even similarly describe the events that personally affected him. He then compares the fear of terrorism in the United States today (tying a story to current events is a good way to generate interest!) to fascist, communist and socialist states (his story). He uses this argument and others to let the potential publisher know why Americans will be interested in this book. He concludes by mentioning the author's public speaking experience, and promising to use that activity to promote the book.

### **Competition**

While Tom mentioned competition in the marketing section above, here he mentions four books that are similar to this one. However, he then includes a paragraph that points out many areas where this book will be different, and better.

Tom Hanlon wrote this book proposal the way the agent asked him to. Except for the title page, this manuscript was double-spaced throughout. For this book, we have changed the proposal to 1.5 spacing to save trees. We have also removed the page numbers from the Proposal Contents page.

Tom was paid \$50,000 for this ghostwriting job.

*Only in America: From Immigrant to CEO* is available here:

<http://www.amazon.com/gp/product/0974537675>

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**Tom's \$50,000.00 Book Proposal**

**ONLY IN AMERICA:  
FLEEING FASCIST ITALY FOR  
FREEDOM & FORTUNE IN AMERICA**

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**BOOK PROPOSAL BY  
PAUL F. OREFFICE**

**Paul Oreffice (author)  
(coauthor)**

Address

Address

Address

Email Address

**Tom Hanlon**

Address

Address

Office Phone Number

Cell Phone Number

Email Address

## **Proposal Contents**

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| <b>Marketing Sample</b>       | <b>(pg#)</b> |
| <b>Competition</b>            | <b>(pg#)</b> |



## Overview

### In a Sentence

*A young Italian boy flees to Ecuador with his family to evade fascist persecution at the beginning of World War II, and later – after learning English, his fifth language – becomes CEO of Dow Chemical, leading that company from national to international status.*

### In a Nutshell

When I was 12 years old, my family and I were extremely fortunate to escape fascist Italy at the beginning of World War II. We eventually landed in Ecuador, where we began a new life free from the perils of persecution brought about by my father's antifascist views. With the end of World War II, I was able to enter the United States, and I enrolled at Purdue University, setting foot on American soil in 1945 while knowing only 50 words of English. In part because of the fine high school education system in Ecuador, I graduated early from Purdue and used my international experience to help make Dow Chemical the international company it is today.

### The Bigger Picture

Italy, 1939. Mussolini is in power. His Black Shirts roam the cities searching out antifascists, dissenters to *Il Duce*, "The Leader." There are two sets of police in Italy: the regular police and the fascist police. Cross the one and you get in trouble; cross the other and you get beaten, maimed, imprisoned for no other reason than you do not hold fascist views. Perhaps you get placed in *confino*, sent to confinement on a small island. Or perhaps you wind up dead.

My father has not come home for 12 days; I have no idea where he is. I am 11 years old. My mother says he is on a "business trip," but something in her eyes makes me think differently.

My instincts are right. The Black Shirts have gotten hold of him, severely beaten him, thrown him in a tiny cell. One eye swollen shut, his face a roadmap of cuts and bruises. He is grateful for the meager and stale food that sustains him. He wins the heart of one of his jailers, who places an anonymous call – protecting himself – to my mother. "Your husband is alive," he says. He tells her where my father is.

She procures his release by going to none other than Mussolini's son-in-law, Galeazzo Ciano, one of the highest-ranking Fascists in Italy. She is an amazing woman; she cannot be stopped. My father, likewise, is an amazing man – an idealist, an entrepreneur, a lover of freedom and of life. My parents are not rich but they are strong of heart, noble of character, unafraid of the dark side of life. Even of Mussolini and his dreaded Black Shirts.

My father – the rebel, the dissenter – has made our family name famous among the Black Shirts. Though he is released by the regular police, he is placed under house arrest by the fascist police. They visit our house several times nightly, making sure my father is not out scheming with other nonfascist rebels. They eat our bread, drink our wine. But they do not put fear into my father. He welcomes them in as a host would any guest. I try to take my cues from him; I try not to fear the Black Shirts. But I despise them for entering our house.

As the days pass, with Italy's entry into World War II a looming reality, my family and I escape by narrow margins. To be exact, by eight days before Italy enters the war. Passage out of the country after that – especially with our name – would have been impossible. It was nearly impossible even before. Shortly before we leave, the *prefetto* (governor) of Venice calls my father in, shows him the orders of *confino* he has for my father, tells him to flee. The *prefetto* is a good man. He risks much in holding onto those orders.

But we escape, we make it to America, holding only the 30-day visa we were granted. And so we travel again, this time to Ecuador, in the hold of a ship that I label "The Ship from Hell." I begin a new life, learn a new language – my fourth – and ground myself in a new culture. But I don't forget the past. I remember it, both good times and bad, and I learn from it. I learn from my father's beliefs, from his unyielding stance, from his courage. I learn from the betrayals of his so-called friends and from the helping hands of strangers. I learn from Mussolini and his Black Shirts – that is, I learn what not to do from them. To Mussolini I am greatly indebted. Were it not for Mussolini, I would not be the man I am today.

Mussolini tried to forge me, as he tried to forge all Italians, as a fascist. Instead he forged a free thinker, someone who could dream, hope, plan for the future, who abhorred government control and intervention, who became a liberal in the true sense of the word: a lover of liberty, of free enterprise, of individual responsibility.

Were it not for Mussolini, were it not for the persecution that caused us to flee first to America, then to Ecuador, then back to America, I would not have had the opportunities that came my way. I would not have served my new country, America, in the Korean War even before I became an American citizen. And so I

would not have interviewed, while still in the Army, with Dow Chemical. I would not have risen so quickly through Dow's ranks, thanks to my international experience and acquisition of five languages. I would not have led that company to a global presence, guiding it as I did, based on my experience and beliefs, which were shaped in part by my father and deepened by my disgust for Mussolini, and for dictators in general.

I encountered persecution and crisis, envisioned it as challenge, turned it into opportunity. That opportunity, I am convinced, could happen only in America. That opportunity turned into a life fully lived. I am, indeed, grateful for the challenge, because without it, I might have bypassed my opportunities, walked by them without noticing them.

And so I turn eastward, toward my native country, and I remember the love and the laughter, my passion for horses and for numbers – both of which factor big in my life – and I remember the canals of Venice, the lack of good playing fields, the home-baked cookies fresh from the oven after school, the expansive villa of my grandfather, the day I brought Panaro, my horse that followed me around like a dog, inside our house, to the chagrin of my mother. I remember the hard times too. Along with the love and the good times, it was the hard times that shaped me.

I remember my second cousin Giorgio, who escaped from a train headed to a German concentration camp and who nearly died during his three-month walk home, including crossing the Alps. When he got back to Italy, his family's own maid didn't recognize him because he had lost so much weight. He had lived to fight another day; upon returning to good health, he immediately rejoined the partisans. This is the same Giorgio who was known as a playboy, driver of fancy cars, lazy in all he did except in his pursuit of good-looking women. He would never amount to much. Strange what dire circumstances will bring out in a person.

All of this is, of course, water under the bridge. I recognize now what Mussolini's zeal and stupidity did to me, for me. I don't know what would have become of me, but I cannot imagine a life richer or fuller. And this life, I fully recognize, turned early, turned hard, retreated halfway around the world before being reborn in a new country, all because of one man.

And so I turn eastward, my mind's eye drifting back to events occurring more than 60 years ago, and, strangely enough, I say thank you, Mr. Mussolini.



*Only in America* is my memoir. It has a rags-to-riches flavor to it, but it goes beyond that theme as it explores how my family and I overcame crisis and, indeed, turned the tables on it to live lives that likely would not have been as full had we not gone through our travails. My experience is highly personal, but the application is universal: idealism is worth holding onto, freedom is worth fighting for, courage can prevail in a crisis.

In *Only in America*, I share my early life experiences, my passions and beliefs, my trials and terrors, and recount how those experiences shaped me and prepared me to lead a major company in the US. There were Hitler and Mussolini, floating down a Venetian canal in early spring 1939, receiving the forced cheers of schoolchildren. There were the grand birthday celebrations for my grandfather Vittorio, who owned a huge villa outside of Chirignago and who was at once stern and kind-hearted, gruff and loving. There were the horses, always there were the horses; my father raised them and from the time I was 18 months old I was on them. We spent summers on our farm and my father and I would race and I would always win because he would give me the best horse. (Later, the fascist police charged my father with the heinous crime of saying that one of his horses was smarter than Mussolini. Since when is the truth a crime?) I still love horses, and was one of the owners of Summer Squall, whose bloodlines included Secretariat and Northern Dancer, and who won the Preakness and finished second in the Kentucky Derby in 1990.

There was my sister Sandra's and my time spent in Switzerland, after my father had made himself known to the fascists; this was a brief but wonderful time. And Fraulein Grete, our Czechoslovakian nursemaid who cared for Sandra and me in our home in Venice; she taught me German and as the war heated up in Europe she tried to return to her homeland to make sure her mother was all right; unfortunately, she met her end in a German concentration camp. There was my father, nearly half a world away from his native country, doing radio broadcasts from Ecuador, where he was known as the "Voice of the Andes," relaying war news to Italians back home, news that had not been reshaped by propagandists.

Not all the stories are serious or sad:

- I learned, at age 9, for example, about prickly situations when I took my cousin Paolo's dare to walk on a thin wooden plank next to a bed of cacti on my grandfather's farm. It took an hour to extricate the prickles from my body.
- Not long after the cacti incident, I got revenge on Paolo, who dared me to ride my bike down a hill that ended with a sharp curve. I suggested that he go first. He did, and he *kept* going – until he ended in the muddy lake below, ruining his bike and his clothes.

- Another cousin, Marina, felt strongly that it was time for ice cream while our families were dining in a ritzy hotel restaurant at a ski resort. (I was six years old.) Her mother thought it a better idea that she finish her spinach first. Marina climbed on her chair and sat on her plate of spinach, in clear view of the other guests. This, unfortunately, did not procure the desired results for Marina, but it taught me a lesson about bartering (and about acting out of stubbornness or pride).

There are many, many stories, some funny, some sad, some invoking fear or anger, and many that were instructive. I learned about who you can trust, what you can do when you're under pressure, when to gamble and take risks, and much more. Together, these are the stories that made me who I am. Through reading *Only in America*, readers will understand what shaped me, and hopefully will be inspired to look for greater opportunities in their own lives.

### **Photos**

I have many family photos that can be used to draw the readers closer to the people in the book, and to the surroundings we lived in.

### **Length and Timeline**

My coauthor, Tom Hanlon, and I are in the beginning stages of the manuscript; we estimate it will be somewhere between 65,000 and 80,000 words. We estimate we will be finished with the manuscript by the end of 2004.

### **Endorsements**

I can receive endorsements for my book from a number of notable people, including vice president **Dick Cheney**; former president **Gerald Ford**; **Newt Gingrich**, former Speaker of the House; **Jack Welch**, retired CEO of General Electric; **Don Keough**, retired president and COO of The Coca Cola Company; **Dexter Baxter**, retired CEO of Air Products and former chair of the National Association of Manufacturers; **Barbara Franklin**, former Secretary of Commerce and a director of several large companies; and **Chris DeMuth**, president of the American Enterprise Institute.

## **Author Biography**

### **Paul Oreffice**

I am the retired president, CEO, and chairman of The Dow Chemical Company. I was hired by Dow straight out of the Army in 1953. My work with Dow took me to five countries – Switzerland, Italy, Spain, Brazil, and the US. Dow recognized that I already had extensive international experience, having lived in Italy, Switzerland, the US, and Ecuador before coming to the company. So I headed up the company's international growth and ascended the ranks, becoming president and CEO in 1978 before retiring in 1992. I still serve on several boards of directors and live in New York, Arizona, and Florida with my wife, JoAnn.

What I experienced as a child and as a young man greatly influenced how I approached life and who I became. Many people went through similar situations in Italy and in other countries, but none have my perspective, and none used that experience exactly as I did. I have long been encouraged to share my stories, because they are compelling and inspiring. And that is what I would like to do.

### **Tom Hanlon**

I have written all or major portions of more than 40 books. I have ghostwritten books for an author who has been on the New York Times Bestseller List (yes, one of the books that made the list was written by me!). I also ghosted a book for Jack Schultz called *Boomtown, USA: The 7 ½ Keys to Big Success in Small Towns* (NAIOP, 2004), and wrote a series of officiating manuals and coaching books for Human Kinetics Publishers and for Que Publishing. A full-time writer with 20 years of professional writing experience, I live in Champaign, Illinois, with my wife and two children.

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### **CHAPTER OUTLINE**

#### **Part I: A Childhood Interrupted**

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##### **Chapter 1: Black Shirts**

I recount my father's troubles with the fascists – his interrogation and beating, his imprisonment, his eventual release, procured through my mother's tireless efforts. He then is brought up on trial, 25 trumped-up charges against him; the judge throws them all out. My father is a free man.

But freedom in 1939 fascist Italy is not necessarily true freedom. The fascist police don't care what the judge decreed: they place my father under house arrest. This means, for one thing, they come by two or three times a night, checking on him (and eating our food and drinking our wine). It means, for another, that he has made a name for himself, for us. He is a troublemaker, a rebel. The *prefetto* (governor) of Venice calls him in, shows him the orders of *confino* he has for him – orders that he be sent away for five years to a tiny island. “You must leave, and leave at once,” the *prefetto* says. My father is lucky in one respect: the *prefetto* is a friend of his, one courageous enough to hold onto the orders, taking risks himself in doing so.

Interwoven is background on Mussolini and the growing impact of fascism in Italy in the late 1930s.

## **Chapter 2: Life on Calle Scaletta**

Life had not always been so difficult. In fact, till then it had been fairly easy, very pleasant and happy. I share details and scenes about the events and the people that helped to shape my life – my parents, my grandfather, my fifth-grade teacher who opened up the world of mathematics for me, which was to become important in later life. I frame this against the backdrop of Mussolini's dictatorship and the fascist movement, and detail my father's business ventures and some of his pertinent dealings with his business partner, a well-known silk manufacturer by the name of Cugnasca, who was a fascist and later betrayed my father.

In this mix is the significant relationship that my sister Sandra and I had with our nursemaid, Grete Grossman, a Czechoslovakian who looked after us like a mother hen.

## **Chapter 3: A Passion for Horses**

Part of that early happiness in life centered around horses. My father raised horses and I loved them from the moment I was set on one when I was 18 months old. When I was five or six years old, I would sneak out my bedroom window on the farm, where we spent our summers, and head off to the stables to “take care of” the horses. I began breaking horses when I was nine or ten. I rode horses that no one else had been able to ride. At age 12 I won an adult show jumping competition. My father and I used to race up and down the levies all the time, and I would usually win – because he would give me the best horse.

The passion has stayed with me; I have owned many fine race horses throughout the years.



I detail life on our farm and provide more family background, including our time spent at our grandfather's villa in Chirignago and the huge birthday celebrations we had for him at the villa, as well as the time we spent at the Lido of Venice – one of the most wonderful beaches in the world.

#### **Chapter 4: Rumbblings of War**

When I am in fifth grade, I and my classmates are forced to stand and cheer for the two men my father hated the most: Mussolini and Adolph Hitler, who are “gracing” us with their presence, floating down the Grand Canal in Venice. We are given instructions while standing in pouring rain for an hour and a half: where to stand, how and when to cheer, and so on. I catch bronchitis from being in the rain. When Hitler and Mussolini float by the next day, a teacher shoves me in the back, prompting my “cheer” for the two charlatans.

As the racial laws go into effect, Sandra and I are forced to attend a Jewish school. This isn't really a hardship as the teachers are mainly Jewish professors banned from teaching in the universities. The quality of education is very high.

As war looms in Europe, and as the fascists make life difficult for us after my father's trial, my parents decide to send Sandra and me to boarding school in Champéry, Switzerland, a little town in the Alps, near the French border. I learn French there. We are in Switzerland when Germany invades Poland in September 1939, beginning the war in Europe.

We spend about eight months in Champéry, returning to Italy when my mother feels she has all the papers in order for us to leave Italy. We are set to leave in May of 1940 – but the government, knowing it is heading swiftly to war, cancels all its ships. The only ship headed to the US is an American ship, the S.S. Manhattan, which is leaving on June 1. My mother moves mountains to try to get us on that ship, and eventually is able to. We all heave a sigh of relief at knowing we are going to be able to leave.

### **Part II: To Ecuador and Beyond**

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#### **Chapter 5: Bound for America**

We leave Italy on the S.S. Manhattan on June 2, 1940. On June 10, Italy enters World War II. We would not have been able to leave after June 10. We are allowed to carry only \$100 per person. While in sight of the Statue of Liberty, still on the ocean, we hear the news that Italy has entered the war.

We have only a 30-day visa for the US, but we had been able to obtain an immigration visa to Ecuador. While in the US, we get our first taste of America (including something that seemed, to me, like manna from heaven: chicken salad. I would have eaten it for breakfast, lunch, and dinner, had my parents allowed me). I remember seeing, at the World's Fair in Queens, a strange box with a flickering, black-and-white screen: a television. It is about five inches by three inches, and it is transmitting a baseball game all the way from Yankee Stadium. While I am fascinated by it, I know, in my rash 12-year-old's judgment, it will never amount to much, because the image is so poor.

At any rate, our brief time in New York is enjoyable, interesting, and a break from what is going on back home in Italy.

### **Chapter 6: The Ship from Hell**

Not quite so enjoyable is our journey to Ecuador. Because we have so little money, my mother and sister travel second class – which is far better than my father's and my accommodations in steerage. We are squashed together in one big room with about 60 other people. The room and the entire trip are unmercifully hot. Ecuador, of course, is on the equator, and traveling to the equator in July in cramped quarters that are stiflingly hot makes this adventure truly one from the netherworld. My father and I – and our 60 or so roommates – are the guests of the legions of cockroaches that make the bowels of the ship their permanent residence. The food in steerage is filled with vermin; my sister and mother give us half their food and pass it through the screen barrier that keep us – if not the cockroaches – from mixing too much with the passengers in second class.

Somehow we survive our ride, and I keep reminding myself that it is worth it, because had we stayed in Italy, my father would, by now, be a dead man.

### **Chapter 7: Port in the Storm**

When we emerge from the ship in Guayaquil, the largest Ecuadorian port, it isn't much cooler than it was in our tight, un-air-conditioned quarters in the ship that delivered us. We take a train ride of about 300 miles to Quito; there are no planes in those days to Quito, not that we could have afforded to travel that way. The train has to traverse the *Nariz del Diablo* ("nose of the devil"), zig-zagging back and forth on the steep climbs of the Andes; it can't make it going straight up.

Quito proves to be a marvelous port in the storm for us. We begin a new life there, and my father is made into a bit of a hero because he had stood up to Mussolini. He hits the ground running, continuing his

entrepreneurial ways, starting first a castor oil business, then a tent-and-tarpaulin business. We settle in, learn a new language – my fourth – and adjust to a different school system.

On December 7, 1941, I am on a golf course, learning how to play golf, when we all run inside to listen to President Roosevelt speak of “the day that will live in infamy.” (I don’t understand English, but translators explain.)

## **Chapter 8: The Voice of the Andes**

It is in Ecuador that my father, who dearly wanted to join the allies and fight the Germans, finds a way to contribute to the cause. He begins doing radio broadcasts from Ecuador; he and my mother write, edit, produce, and broadcast the truth of the war back to those in Italy who are starved for news that hasn’t been filtered through propagandists. He finds out later that those broadcasts were extremely important to a great number of Italians.

I ride horses in Ecuador, do some jumping, some polo playing, participate in various events on horses. I play tennis – even played the great Pancho Segura in a tournament (I lost 6-1, 6-0, but I was the only person to take a game from him in the tournament), and discover a new passion: bridge. I make strong friendships with a bunch of great guys. I discover bananas, pineapples, and try (but fail) to discover girls. I am painfully shy around girls. I get violently drunk – and have never been drunk since.

The high school education system is very good in Ecuador. It prepares me for life after the war and after high school, which happen nearly simultaneously. It is in Ecuador that I set my path for my future. And my future, it seems, is to be in America.

## **Part III: Land of the Free**

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### **Chapter 9: America Revisited**

Through my father’s connections with the American Ambassador in Quito, I am given a priority visa to fly to the US shortly after the war ends. I had determined, because of my love for math and for chemistry, that I would become a chemical engineer. The commercial attaché to the American Embassy, with whom I played golf, steered me toward Purdue University in West Lafayette, Indiana. And so I hit campus with a little cash, a lot of hope, and all of 50 words of English at my command.

Yes, I have difficulties adjusting. It is a new country, a new experience, I am taking 21 semester hours (I would not recommend my academic advisor to anyone), and I study with two books always open – a textbook and a dictionary.

Things are difficult in the beginning, but they get smoother as time passes. I join Tau Kappa Epsilon fraternity, and this helps bring me out of my shell. I become active in inter-fraternity sports. I enjoy most of my days at Purdue, with the exception of the day I separated my shoulder and broke my scapula playing “touch” football. It was a heavy touch that did me in.

I also detail my first job, which presented my first run-ins with unions, and my time in the Army during the Korean War. Of the 650 men in the 319<sup>th</sup> Infantry Regiment, 646 are sent to Korea, and their casualty rate is 67%. Four men – and I am one of them – are sent to Fort Dix to train for special services. The four with the highest IQ scores are selected. Had it not been for my test scores, my chances of surviving the war were not very good.

I turn down a commission to first lieutenant, because it would have meant another year-and-a-half in the Army. My focus is on putting my time in, getting out (alive), and getting on with my life. And so I stay a private.

## **Chapter 10: Early Dow Years**

In the Army I meet a dentist, a major who takes a liking to me. He likes Dow Chemical, and introduces me to the company. I interview with Dow toward the end of my stay in the Army. I also interview with several other companies. Dow offers me a lousy salary and wants to place me in a sales training program. I want to be placed on a track where I can work in the international office. I send a letter to Dow saying their offer was lousy and they should place me in the international end. My father reads the letter and says, “If I got this letter I’d tell you to go to hell.”

I want to go in under the conditions I express in the letter, or not go at all. There’s an interesting story that goes with this letter. But, to make a long story short here, I am hired at Dow in February of 1953.

I lived and worked in five countries for Dow: Switzerland, Italy, Spain, Brazil, and the US. Here I recount the highlights and important events of my time in those countries and with Dow, including

- Going to Zurich after two years, as one of only four Dow people covering all of Europe. From there, I go to Milan with the great title of “Mediterranean Sales Manager.” In reality, that means I am the only

person covering France, Spain, Italy, Greece, and the Middle East. My only orders are to “Set up distribution and get some business.”

- At age 28, I am asked to go to Brazil to set up the first country outside the US and Canada where Dow does business directly and not through agents. This is a huge break for me. I discover a whole new way of financing, and my little three-person office becomes the second-largest chemical company in Brazil in less than three years. This changes my career and my life.
- I am then sent to Spain to restructure a major chemical company that Dow had bought and that is heading toward bankruptcy. Within three years the company is a thriving, growing enterprise – quadruple the sales with half the employees.
- I then am asked to head up a new Latin American division and set up this division in Coral Gables, Florida.

## **Chapter 11: Climbing the Ladder**

Through the successes I’d had for Dow in various roles and countries, I am offered, in late 1969, the job of Chief Financial Officer. With a BS in chemical engineering, I am an unlikely candidate to ever become a CFO. But the chairman likes the way I handle money. As I say, only in America.

Five years later I become president of DOW USA. Because I had spent most of my career away from the US, I am an unknown quantity to most US Dow employees. So I set out to meet all 33,000 of them, and did so within two years.

Four years later, in 1978, the board removes the CEO and asks me to take over in that role. I later become the chairman of Dow.

In between these moves are numerous anecdotes and highlights that paint a picture of my career at Dow and what made me successful.

## **Chapter 12: Only in America**

Here I share how my early life experiences shaped my views and affected my business management style and approach to life. I share some thoughts on freedom, risk-taking, responsibility, being a maverick executive, and

so on. I talk briefly about my first marriage and divorce, about meeting and marrying my wife JoAnn, about my current passions, interests, involvements.

## Manuscript Sample

***Note: This is Chapter 1: Black Shirts.***

In some ways it all seems so long ago; in other ways I can remember it as if it happened yesterday.

Venice, Italy, September 29, 1939. I had gotten ready for bed and trudged into the living room to say good night to my parents. I found only my mother there, standing at the second-story window, peering into the darkness below. The flagstones of Calle Scaletta were bathed in yellow street lamps; beyond the calle moonlight bounced off the water of the canal.

“Where’s Papá?” I asked. My sister, Sandra, had come in behind me, hurried along by our nursemaid, Fraulein Grete Grossman, who stood in the doorway. We all looked questioningly at my mother, who turned to face us. She forced a smile.

“He’ll be home soon,” she said. “He probably got a good hand tonight. Come give me a kiss.”

We gave her a kiss and went off to bed. It was true that my father played cards in the evening, before coming home for supper, but it was also true he was never late – no matter how good his hand was. I was eleven years old, old enough to see my mother try to mask her concern. Sandra, four years older than me, looked doubtful too, but she didn’t say anything.

He wasn’t home when we got up the next morning. “Where is he?” I asked again, this time a little more insistent. Our cook, Maria Baraga, was setting breakfast in front of us: breads and pastries with butter and homemade jams, bananas imported from Africa. I watched her face as she set the food on the table; she avoided looking at me, perhaps because she didn’t want me to see the worry in her eyes. Maria had a rough exterior and a heart of gold. She would often make treats for Sandra and me without my mother’s approval.

“He’s on a business trip,” my mother said.

“He left already? Without saying goodbye?”

“He... he never came home last night. He called after you were in bed.”

I watched my mother for a few moments before turning to my food. It was odd that he wouldn’t have come home – that he would rush off on a trip like that – but my mother’s behavior was odder still.

She was calm, unperturbed on the outside. But she looked away from me when she told me about his not coming home. And she wasn’t eating. She had some bread and jam on her plate, and she moved it around a bit, but she didn’t bring it to her mouth.

“Eat, children,” Grete said. And we ate. We did what we were told. And, of course, we believed our parents. We had no reason not to.

This pattern continued for several days. My mother picked at her food; she had no appetite. We thought she was coming down with something, a mild flu. Faint circles grew under her eyes. She found it harder to smile. She spent a lot of time looking out the window, unless she was aware that Sandra or I was around. We'd ask her when he was coming home and she'd say he wasn't sure. You know him, she'd say. When he's got a deal going he's not going to stop until it's time to stop.

This was true. My father was an entrepreneur extraordinaire. He was a man of the land, a visionary; he could take marshland, land that hadn't yielded a crop in centuries, and he could drain the land, build dams and sluiceways to control and redirect the water, and coax life out of the land. He was like a midwife for the earth, expertly and gently drawing life from it, producing crops on thousands of acres that had heretofore been home only to bog, bug, and peat moss. Perhaps he was surveying the land near Grosseto or Massa Marittima in Tuscany, or Fermo or Jesi in Marche.

It was hard to say, my mother told us. Her tone was, *And don't pry further*. We children had our bounds. We were given glimpses into the adult world, but glimpses only.



A week went by, then ten days. Still no father, still no word. My mother continued to hide her worry, but it was reflected in the eyes of Grete, of Maria, of our maid, Angela.

On the twelfth day, when Sandra and I got home from school, Grete was there to meet us, but Mom was gone. She was typically home when we got home from school, but I wouldn't have been so worried had it not been for my father's hazily-explained "business trip." Grete was many things, all of them wonderful, but she was not an actress. The worry that my mother had managed to suppress fairly well in front of her children came popping out on Grete's brow.

Reading this worry caused a panic to rise in my throat. "Where's Mamma?"

"She was called away. She'll be back soon."

I looked doubtfully at Grete, who loved me as her own child. She shooed me into the kitchen where Maria had some fresh-baked cookies and orange juice ready for Sandra and me. Sandra and I asked a few more questions, but we knew the answers already. Sometimes communicating with adults was like my father's work with the land: adults built dams to control the flow of information, sluices for the words to all flow in a certain direction, to connote just the meaning intended, and nothing more. *She'll be back soon* was all we would get out of Grete. We simply had to wait – and hope Grete was right.



She was. Mom returned late in the afternoon. When we heard her walk in, we ran to greet her, relieved to see her. She smiled, though it appeared to be an effort to do so.

“I have some news for you about your father.” She looked first at Sandra, then me. She looked us squarely in the eye; no more avoiding our questioning gazes. This time, the truth – the fuller version – would come out. The sluiceways were being redirected; we were to be let in on some adult secret.

“Papá is in jail,” Mom said. I don’t know what I had been expecting; this time of mystery had been a gray fog for me. This pronouncement didn’t clear the fog. (Sandra told me, years later, that she was almost happy to hear this news; she had begun to think that Dad had run off with another woman.)

“Jail! Why is he in jail?” I said.

“He is in jail,” my mother said evenly, gaining strength from her anger, “because the Fascists see him as a troublemaker.”

She went on to tell us about Italy’s dictatorial regime, which brooked no dissension, and that my father was in jail because he had dissented, but I couldn’t comprehend what she was saying. It was too ludicrous. The racial laws, enacted the previous year by Benito Mussolini, Italy’s dictator, had had a negligible effect on our lives to this point. We had been forced to change schools, to go to an all-Jewish school. This didn’t bother me. The classes were taught by ousted Jewish university professors; the education was actually better than my old public school.

The effect was no longer negligible. They had yanked my father from our house and thrown him in jail.



Mussolini – who gave himself the title *Il Duce*, meaning, literally, “The Leader” – was a Machiavellian figure in every sense of the term. He used people, including the Italian Jews, and issues – for example, early on he was vociferously against Catholicism, but as he gained power he realized the support he could garner from Catholics and shamelessly did an about-face, proposing that Catholicism become the official state religion. He played on public sentiment according to his immediate desires and needs. He brought fascism to Italy, he consorted with Hitler when he felt it was to his benefit (though he later came to hate and fear the German chancellor), and he, in more suave and charismatic fashion than his German counterpart, demanded the reverence of his people. He feasted on the nationalistic fervor that his Fascist regime stirred in conservative, antisocialist Italians; he became bloated on his own power. He had a three-dimensional likeness of his face, twenty feet from forehead to chin, erected on the side of Rome’s Fascist headquarters. This face, with furrowed brow and steely gaze, scowled at people passing by in the huge plaza down below. The face was surrounded by

one word, repeated over and over again in five-foot-high letters, on the entire side of the building: *Si. Yes. Yes, you will support my regime. Yes, you will rally to Fascism. Yes, you will hail me, revere me, honor me, for I am your Il Duce.*

Mussolini changed colors like a chameleon. In 1912, he became editor of *Avanti!*, a Socialist Party newspaper in Milan. He decried World War I as imperialist, but soon reversed himself and called for Italy's entry into the war on the Allied side. The socialists kicked him out of their party, and he became editor of his own newspaper in Milan, called *Il Popolo d'Italia* (The People of Italy). This paper later became the organ for his Fascist movement, which began in 1919, following World War I. Mussolini helped found the *Fasci di Combattimento* in March 1919; this later became the *Partito Nazionale Fascista*, the National Fascist Party. Fascism began as a curious blend of socialism, populism, and nationalism. In postwar Italy, with mothers and wives grieving the loss of sons and husbands, with the country in economic turmoil, and with the five million returning veterans feeling alienated – in fact, the veterans were prohibited from joining the Socialist Party – people were upset, angry, ready for change.

Mussolini sensed this and seized the opportunity. He appealed to the factory workers, the common laborers, the trade unions; he spoke with power and charm of Italy's return to its rightful place among the elite European countries. He stirred the embers of dissent, and he rode the crest of this dissent in the March on Rome on October 28, 1922. About 25,000 Italians, including more than 200 Jews, took part in this march, which installed Mussolini in power. Mussolini was not anti-Semitic at this time; it was not clear that fascism was to become deadly for Italian Jews. Indeed, fascism was seen by its party members, whose ranks were swelling daily, as the antidote that Italy needed to reverse its downward trend, to revive its economy, to restore its dignity and place in Europe and in the world.

It is telling that Mussolini expressed pride in his coming to power through illegal and violent means. Far from shying away from violence, he revered it, for he found it a useful tool in “convincing” those – like my father – who were not supportive of his dictatorial regime.



My father, Max Leone Orefice, never wasted time looking back, bemoaning injustices, second-guessing himself, or plotting revenge on those who had done him wrong. He looked forward, planning and plotting business ventures, seeing opportunities where others saw nothing, cutting boldly through life with an energy that others could get swooped up by, or left far behind. That's why it was somewhat plausible to me that he could be gone at the drop of a hat for twelve days on a business venture.

It's also why he didn't spend a lot of time, in later years, talking about his experience during those twelve days. Years later he was to tell me this:

*I received notice from Ludovico Foscari to come and meet with him. Foscari was head of the Fascists in Venice; more than that, he had been my friend. I knew him well, but I also knew that nothing good could come of this visit. It was not as friend that he summoned me, but in his official role as head of the Venetian Fascists. I knew I could not avoid this meeting. And so I went, dressed in a coat and tie, as always. I had nothing to hide.*

*His tribunal was in downtown Venice. I was escorted into his office by two guards with faces like stone. No light shone from these faces; all the life had been sucked out of them. Despite myself, I became quite nervous. I felt with each passing step that I was entering a place of evil, a place of darkness.*

*A door slammed shut. I was alone with Foscari. He of course wore the black uniform of the Fascists. He glared at me for several moments. I recognized this as his first attack on me; he was trying to break me down with this glare. A slight sneer curled his lips; he had a terrible secret that I knew he would divulge, in his time.*

*"Confess."*

*"Confess to what?"*

*"Do you say you have nothing to confess to?"*

*"What are you talking about?"*

*He kept telling me to confess. He never said what I should confess to. I saw this was a game that I couldn't win. I said with finality, "I have nothing to confess to. Charge me with something or let me go."*

*He pressed a buzzer on his desk. The two guards who brought me in entered. Foscari nodded to them. They grabbed me and one opened a bottle of castor oil. He poured it down my throat while he and the other guard held me down. I gagged and choked, but much of the oil slid down my throat. I sprayed oil in their faces as I spit out what I could. They began beating me – not for spitting, but because that was next in their routine. They used the *santo manganellos*, the "holy cudgels" they used to beat people with. They beat my back, my ribs, my arms, my shoulders, my face. I fell to the ground. This gave them the opportunity to kick me. After a while I blacked out. I was dragged from the room, bloodied, senseless, full of my own excrement because of the castor oil. When I'd regain consciousness they would beat me some more. I was in another room but I don't know where. I only dimly remember being moved.*

*This went on for what seemed an eternity, but in all likelihood was a couple of hours. It's hard to say. After a while, I mercifully stayed passed out.*

*When their enthusiasm flagged because I was no longer conscious to feel the sting of their manganellos, and perhaps because it was time for their dinner, they dragged me to a boat and took me to a jail across the canal. I came groggily to when they dumped me in solitary confinement, left me in a pile of my own blood and excrement.*

*"Should have confessed," one of them said as they clanged shut the door. I heard their laughter trail down the hallway. I closed my eyes and wished I could lose consciousness again.*



My father could read people. He knew when to press an issue, when not to. He could sense vulnerability, leanings, hesitation. This served him well in business, and it served him well in jail.

Several of the guards who brought him his meager food and water had the same stone faces and hard looks of the guards who beat him in Foscari's offices. But one had a look of softness about his eyes, a hesitant and faintly compassionate look. Perhaps he did not agree with imprisoning people for political reasons, when no charges had been brought against them. Perhaps he felt stuck in his role, which had changed significantly since Mussolini came to power.

My father saw this look in the guard's eyes, and he went to work. A smile, a nod of thanks for the stale bread and weak soup. Then casual conversation: the weather, the guard's background. The guard's love of soccer. *Ah, my son, Paul, loves soccer too!* And so my father introduced the concept of family, of a wife and two children who were worried about him, who had no idea of his whereabouts. This idea gnawed at the guard's conscience. My father would inquire about the guard's family. And express concern for my mother, for Sandra and me. *You can get word to them, my father said. You can set their minds at ease. Imagine your wife being taken, or one of your children, and you not knowing. They need to know where I am, that I'm alive. Tell them. Will you not tell them?*



My father broke down that jail guard better than most guards break down prisoners – and without, of course, using physical violence. The guard called my mother on the twelfth day of my father's disappearance, told her where my father was being held, told her the words she longed to hear: *he is alive*. Fearing for his own life, he never revealed his name to my mother. That didn't matter. She rushed down to the jail, where she was allowed to briefly see my father, see the bruises on his neck and face. Her initial shock at seeing him in this condition was overcome by her relief that he was, indeed, alive.

"You've got to get me out of here," he said. He told her to be frank with Sandra and me, to tell us the truth. "They need to know." Another veil was to be dropped between our sheltered children's world and the adult world. Sandra and I were to grow up quickly in those years.

My mother, Elena Friedenberg Orefice, was four-foot-eleven, though when questioned about her height, she would thrust her shoulders back and proudly proclaim that she was five feet tall. And you have to understand this about Italian women back in the 1930s: they were in charge of the house, but Italian families were very patriarchal. Women didn't work outside the home, as a general rule, at least in the middle and upper-middle classes of society. We had a comfortable life, not lacking for anything, up to my father's false imprisonment. A woman's place in Italy was to run the home, more or less in the manner in which her husband was accustomed or desired; she had dominion in certain home matters, but her place was not in political or legal arenas, speaking out on issues, decrying injustices. There was an almost invisible line between the world of men and of women at that time, and most women knew not to cross that line, and indeed didn't care to cross it.

This didn't matter to my mother. Energized by finding my father alive, released from the pressure of having to keep up a false front with Sandra and me, she went to work to free my father from his cell. She worked tirelessly, making phone calls, knocking on doors, tracking down people who could help her. She traveled to Turin, to Milan, to Rome, meeting with influential friends and public officials, pleading her husband's case. Nothing the more reluctant or pessimistic officials could say would deter her from her mission. If they were helpful, she retained them and used their help; if they were unwilling to help, she discarded them and sidestepped them. In our coal furnace at home, she burned any papers that the Fascists might use to show that my father was active in the fight against fascism, should they raid the house.

In the meantime, my father was allowed to write us one letter a week – censored by prison officials – and my mother alone was allowed to visit him, on Sundays. Apparently we kids were seen as too subversive, or perhaps the guards felt threatened at the thought of being approached by a four-foot-eleven (excuse me: five foot tall) woman flanked by two children. It was all ludicrous and in its own warped context it all made sense. Twisted logic had become the norm for Fascist Italy in the 1930s.

In his weekly letter to us, my father would usually include some math problems for me to work out, or some crossword puzzles that he had made up. He often had to write these letters on toilet paper. Perhaps the paper's stiffness made it less than desirable for its intended use, but my father, in his typical way, made creative use of what he had and used it as jail stationary. He wouldn't tell us anything about being imprisoned; instead he would focus on what was going on in our lives. He was, even in jail, looking ahead, keeping positive. "How are the foals coming along?" he'd write. We raised horses; he loved horses and passed that love down to me. "Have you named the two new fillies yet?" He would ask how my tennis was coming along, was I playing soccer, how my studies were going. I had injured my finger while he was in jail, and he wrote, "It's an awful long time that we don't see each other, but I know from your mother your finger's doing better and soon you

can be riding your bike and playing tennis.” Rather than bemoan his fate and burden us with worry about him, he focused on the good things in our lives.

Because of this response, we became used to him being gone; we didn’t like it, but we adapted to it. Mom was a picture of calmness, strength, and resolve through the ordeal, and Sandra and I took our cues from our parents. We looked forward; we tended to our daily lives; we were strong and positive. We carried on.

That’s not to say I didn’t miss my father; I did, terribly. At times, at night, I would lie in my bed, tears streaming down my cheeks as I wondered when he would get out, when we could ride our horses together again, when we would play checkers again, when we’d work on puzzles together. The days turned into weeks and the weeks began adding up with still no end in sight. We had no idea when he would be released. We tried to hold to a vague sense of fairness and justice, though that grasp was slipperier than it used to be. The logic, of course, went like this: *They can’t hold him forever. He hasn’t done anything wrong. They must be reasonable and release him soon.* That, plus my mother’s relentless campaign to get him out, would surely do the trick – or at least in a fair and just world it would. But as the weeks passed, without us knowing whether he was any closer to being released than he was on Day One, my understanding of the fairness and justice in Fascist Italy began to change, and my worry began to grow.

In the end, my mother got the help she needed from a most surprising source: Galeazzo Ciano, Mussolini’s son-in-law. Ciano was one of the highest-ranking Fascists in Italy; when my mother met with him, he was minister of foreign affairs. I still marvel at the thought of this diminutive woman visiting Mussolini’s son-in-law and demanding that her husband be released. Whether Ciano was amused or impressed, or both, I don’t know. But I do know my mother got his attention, because Ciano looked into my father’s case. He met with Foscari, my father’s erstwhile friend who had ordered him beaten and imprisoned. Foscari did not want to release my father, saying he was a traitor to his country, a political insurgent who was outspoken in his contempt for Mussolini and his Fascist regime.

“On what charges is he being held?” Ciano asked.

Foscari had not been idle in preparation for this meeting. “There are twenty-five charges against Max Orefice, including one of defamation against *Il Duce* himself.”

“And what is the charge of defamation?”

“He said that one of his horses was smarter than Mussolini.”

“Release him. Bring him to trial, if you want, but in the meantime release him.”

I wasn’t there, of course, but I like to think that a small smile crossed Ciano’s face when he heard that this “political insurgent” was being held on charges that included a horse being smarter than his father-in-law. It’s significant to note that Ciano was relieved in February 1943 of his post by his father-in-law because Ciano

was strongly opposed to making Italy subservient to Germany. Later that year Ciano led a group who voted to overthrow Mussolini. In January 1944, German troops captured Ciano and he was handed over as a trophy to Mussolini's Italian supporters, who executed him.



Sandra and I came home from school one day in mid-November 1939; Grete, who had been watching for us, opened the front door to let us in. She had a strange look on her face – one of excitement and of worry. “Go into the living room,” she said, and we dropped our books on a table in the entryway and rushed into the living room.

My father's grim face broke into a broad smile when he saw us; he was sitting on the divan with my mother. We cried out and ran to him and gave him hugs. I felt his bristly whiskers against my face. I pulled back to look at him again and hoped my worry was hidden. I was extremely happy to see him, of course, but I understood the worry in Grete's eyes: the six weeks in jail had not helped his appearance any. Here was a man who, even when riding horses, dressed in a pressed shirt, a tie, a sharply-tailored coat, and a hat; he had always been trim and athletic with a clean, healthy sheen to him and a sharp eye. Now his face was gray, with that scraggly growth of beard, and his eyes were sunken; he looked emaciated. His clothes were dirty rags. He looked like a beggar Grete had taken in.

But he was home. He was home, he was alive, and that was all that mattered.

He saw the questions and concern in our eyes. “I'm fine,” he said. “I'm home, thanks to your mother. I'm home, and in a few moments I'm going to clean the filth of the prison off me and throw these rags out. But first, tell me,” he said, looking at me, “How's your riding coming?”

“Very well.”

“And how many boyfriends do you have?” he asked Sandra, a twinkle in his eye.

“None right now.”

“You watch, they'll be at the door in no time.”

I had a hundred questions for him, but none could find their way through the tangled maze of my mind. I was too choked with emotion at seeing my father – and at seeing how different he looked. All I could think was how horrid his time must have been in that tiny cell. A grimness hung on him like fine soot. I had never seen that before. I also saw the familiar, positive side of him. I felt I was seeing him through a kaleidoscope. I was having trouble piecing the images together, drawing, as it were, a new composite of my father, a composite that had partly been etched by the Fascist regime.

I quickly learned that he was released, but not freed: he was under house arrest. Upon his release earlier that morning, he had been given orders: return to his home at Calle Scaletta 6039, straying neither left nor right. This direct path had brought him by Piazza San Marco during midday; as he made his way past the Piazza on the side of the basilica, he heard someone shouting, “Max! Max!” He turned to see his old friend Vilfrido Casellati, the mayor of Venice. As Casellati approached him, my father motioned to keep away, explaining that the mayor was endangering himself, because he, my father, was a political prisoner. To be seen consorting with a political prisoner – especially a Jew – was risky business in 1939 Italy. Casellati waved that off and gave my father a big hug, telling him how great it was that he had gotten out of jail.

“Great to be out, greater yet to stay out,” my father said. He told Casellati of the trumped-up charges brought against him, of his impending trial, of the conditions of his release.

“They have nothing on you, Max. You’ll find justice still resides in our courts.”

“We’ll see, Vilfrido. That’s my hope and my belief.” My father had not run much into justice in recent days, so his uncertainty was understandable. He looked over his shoulder. “Better go. You don’t want to be seen hanging around with undesirables.”

Casellati took hold of my father’s shoulders and looked him in the eye. “Don’t give in fear. That’s what they want.”



My father explained to us briefly what house arrest meant: he could not leave Venice unless he was given approval to do so, and was escorted by Fascist officials. He could not leave the house until it was light in the morning and he had to return before it became dark. Once it was dark he could not leave. And the Fascist police would be checking on him every night, several times a night, to make sure that he was in the house, that he had not slipped out to meet with other subversives to plot the overthrow of the government. I suspect the Fascists were not so concerned about my father slipping out, but enjoyed the thought of disrupting our sleep and imposing their ugly presence in our lives.

“You mean they’ll be coming here?” I asked. He nodded, and then changed the subject, because he didn’t want to give the Fascists any more power in his house than they already had. A chill ran down my spine as I thought of seeing Fascist police, of seeing the faces of some of the people who were at least indirectly responsible for the beating and imprisonment of my father. To put a face on these criminals made it that much more personal for me.



Sure enough, at about eight p.m. that evening, a sharp rap resounded on the door. Angela went to answer it, but my father – clean-shaven now, washed and dressed in freshly-laundered and pressed clothes that hung on him a bit with his lost weight – was not far behind; he knew who it was. I walked to the hallway, well behind my father but in view of the door. My mother came scurrying up and I stood behind her. My blood raced as Angela extended her hand to open the door; I knew in a few seconds I would be able to put a face to the hatred that had taken my father from me.

Angela opened the door to two Black Shirts – the name given to Mussolini’s paramilitary squads, the Fascist police who used violence and terror as weapons against those who had the gall to oppose fascism. These Black Shirts had a menacing look about them – they were swarthy, which was more common of southern Italians; they were squat and powerful, with stubbly growths of beards. One had a thick mustache hanging over his lip. Everything about them – even the watery redness of their dark eyes – seemed menacing. Including the way they stomped loudly into the hallway, slamming down their dark boots as they stepped inside. My jaw dropped open as I saw them.

“Max Orefice!” the one with the mustache barked.

“I am here.” My father appeared unruffled, pleasant, smooth. With his reply, an electric surge of confidence shot through me; this was our house they had so rudely entered! This was my father they were speaking so rudely to! That my father replied so calmly made me almost want to laugh in glee. These Fascists were in our house, but they did not rule in it.

Angela skittered away, glad to get away from these Black Shirts, who proceeded to read my father a long list of rules that he had to abide by unless he wanted to be thrown in jail again. They told him the areas he could be in and when he could be in them. He could never leave the house after dark. My father nodded, smiled, assured them he would abide by the rules. The Black Shirts scowled; perhaps they hoped he would argue with them, give them something to tear into. They left, having completed their initial duty. My father closed the door and looked at my mother and me. Despite that surge of confidence I had felt earlier, my father saw the look of fear in my eyes.

“We cannot live in fear. That’s what they want.”

I nodded, but, try as I might, for a time I really dreaded the Black Shirts. They had taken my father, beaten him, thrown him in jail, and now put him under house arrest. I couldn’t tell anyone my feelings about the Black Shirts; I felt I could no longer trust anyone outside my family, not even my closest friends.



My father eventually had a bell installed by his bed. When the Black Shirts came in the middle of the night, they'd ring the bell, and he could respond directly, rather than having them wake the whole house.

The Black Shirts made these visits every two or three hours during the initial part of my father's house arrest. They would always come in pairs, whoever was on duty in that part of Venice at that time of night. Several pairs eventually made their way to our house – and more than a few made their way to our table, too. Ostensibly they were fulfilling their duty, making sure my father was there; but a sandwich of cold cuts and a glass of wine wouldn't hurt while they were there, would it?

While I didn't see these middle-of-the-night visits, I learned of them, and what I learned helped me to realize that not all Black Shirts were alike. Not all were stone-faced, hateful, unfeeling instruments of violence, unthinkingly bent on carrying out Mussolini's destructive methods in championing his regime. Some were pleasant, some were grateful for the food my mother prepared for them, some had a sense of humor, some were perhaps a bit afraid themselves – afraid of somehow stepping out of line with the Fascist party, afraid of raising the ire of *Il Duce*. Some were bored, some were sullen, some were, no doubt, depressed and melancholic. Perhaps some loved soccer, and horse racing, and playing checkers; perhaps they loved playing with their children, reading to them, taking them out for *gelato*.

It made me wonder even about the first two Black Shirts I saw: perhaps in another light (and out of those black uniforms that succeeded in their intent of helping them look so imposing) they were not so evil, so rude, so menacing. Perhaps, perhaps not.

The thought that they were caught up in something that was much larger than them, that they were pawns in a deadly game, entered my mind. This didn't absolve them of being responsible for their actions; I wasn't filled with compassion for them. But I began to see them, and the whole political situation, in a new light.



It was Mussolini who first used the term *Fascism*. He did so in 1919, seizing on the social and political unrest after World War I and the Russian Revolution of 1917. *Fasci* means *union* or *league*. Its symbol – the fasces, a bundle of sticks bound to an ax – represents civic unity; it originated with the ancient Romans, and was a graphic reminder that Roman officials were free to punish those who were not in step with their state.

When Mussolini formed the *Fasci Italiani di Combattimento* in 1919, he assembled returning war veterans, revolutionary socialists, and futurists whose vision of a new Italy included a dramatic break from its past. The Fascist platform was crafted with leftist ideology, calling for government reform, increased workers' rights, and

a redistribution of wealth. The shadow of fear and uncertainty that swept over postwar Italy proved to be the veil that Mussolini needed to rise to power.

He and the National Fascist Party presented fascism, of course, as the remedy Italy needed to be restored to health and power. When the Socialist Party orchestrated militant strikes in Turin and other industrial cities in the north, fascism was looked on in favor by greater numbers of Italians. Fearing that socialism would further damage their already weak economy, more and more Italians turned to fascism, swayed in part by Mussolini's rhetoric and promises.

Mussolini promised, in essence, the delivery of a revolutionary, modern state for Italy, through fascism; he promised health and prosperity for Italy; he promised harmony among workers, managers, and the state; he promised a glorious new state that would be the envy of the world, and a model that other countries would follow. In his "The Doctrine of Fascism," published in the *Italian Encyclopedia* of 1932, Mussolini states, "Fascism reaffirms the State as the true identity of the individual.... Outside the State there can be neither individuals nor groups (political parties, associations, syndicates, classes).... The nation is created by the State, which gives to the people, conscious of its own moral unity, a will and therefore an effective existence.... The Fascist State... is the form, the inner standard and the discipline of the whole person; it saturates the will as well as the intelligence.... It is the soul of the soul."

Looking back, it's amazing that people bought into his rhetoric and his fascist ideals; but Italians were unhappy with the present system, with the direction the country was headed, and the fascist ideals, the creation of a single-party state, the lure of a unified national identity and will, the promise of an end to political instability, economic woes, and worker struggles, soothed the minds of many Italians. Indeed, *Il Duce* presented fascism as divine intervention: "Fascism is a religious conception in which man is seen in his immanent relationship with a superior law and with an objective Will that transcends the particular individual and raises him to conscious membership of a spiritual society.... The man of Fascism... through the denial of himself, through the sacrifice of his own private interests, through death itself, realizes that completely spiritual existence in which his value as a man lies."

Mussolini stopped just short of saying he had personally been anointed by God to restore a purified Italy to its rightful place in the world.

*Il Duce* was true to his word: death did not stand in the way of his pursuit of a Fascist state. He effectively used violence in controlling the Socialists, and in 1925, he seized dictatorial powers after his Black Shirts murdered the socialist Giacomo Matteotti, an outspoken critic of his. Three years earlier, in the March on Rome where Mussolini threatened to stage a coup against King Victor Emmanuel III, the king had a chance to impose martial law and destroy the Fascists through military force. Instead, he offered Mussolini a position

in the government, and Mussolini accepted. The rest, as they say, is history – and a sad portion of Italian history it is.

Those who did not live in those times, and especially those who did not live in Italy in the 1920s and '30s, reduce history to simple terms and wonder how Mussolini was able to come into power. You had to live through it, you had to be immersed in the political and social and economic turmoil, to be placed in the labyrinth of lies and empty promises, to understand why people could be swayed by this man and by fascism. And, for those of you who are quick to judge, remember this: the United States, Great Britain, and a great number of Italian Jews all found fascism, in its early stages, to be just what Italy needed. Mussolini enjoyed early successes; under him, the government built new stadiums and huge new buildings and monuments. It hosted large sporting events, it held grand parades and celebrations and rallies that were attended by hundreds of thousands of Italians; it created a new calendar of holidays that celebrated key events in Fascist history. The economy did begin to revive, and fascism was seen by many as the catalyst. *Il Duce* had duped Italy, and the rest of the world, and his Black Shirts were like the nails in the coffin of people who wanted to return to life without fascism. For Mussolini, there was no escaping, no turning back. Everyone was to get on board, or be thrown overboard.



*Il Duce* may have duped Italy, but he had not duped my father. The Fascists boasted about the new roads they had built as a sign of improvement for the country; my father scoffed at this and told me, “If you want to see true improvement in roads, look at what they’re building in America. In Italy, we are improving the roads by using slave labor from Libya and Somalia, and the ends do not justify the means. The United States has some roads with eight lanes and we keep strutting around saying we are the best because we have a few four-lane roads.”

My father had a deep respect for America, even in the '30s, before he had visited the country himself. This respect tied in with American idealism and with capitalism, including the notion that hard work should be rewarded. My father was a true Liberal – one who believed in liberty, in individual responsibility, and in free enterprise. In Italy he belonged to the Liberal Party, which was grounded in those ideals. (Today, the term “liberal” has been prostituted, especially in the US; what we call liberals today are people who *don’t* believe in personal responsibility and who think that government should do everything for the citizens. What we now call “liberals” are really Socialists who don’t want that term applied to them because of the implications of Soviet Socialism.)

Mussolini, of course, abolished many civil liberties through Fascism, ran a controlling, strong-armed government that leaned heavily on its people and closely watched their activities, and preached on the need to replace individual responsibility with the subjugation of the individual to the state. All this was in direct opposition to what my dad believed in, and was ready to fight for. Had King Victor Emmanuel been willing to stand up against Mussolini and his Black Shirts in the March on Rome in 1922, my father would have been first in line to defend king and country. But Emmanuel sold out Italy for promises of added territories and titles, and this treason grated on my dad until the day he died.

As my father would see or hear of Mussolini speaking from yet another of his new palaces, his face would become grim and set and his eyes would harden. He always maintained control of his emotions, but it was not difficult to see when something upset him. “How can you justify spending so much money on *girigori* when people are starving?” he would growl. *Girigori* refers to excessive and frivolous thrills spent on anything. It essentially means opulent waste, and that is one way my father would describe Mussolini’s reign.

My father could have despised Mussolini but played it safe and kept his mouth shut. That, however, was not his style. He refused to be muzzled, to be stripped of the freedom of expressing his own thoughts. He refused to be subjugated, as Mussolini demanded, to the will of the state – not when the will was so warped by such a madman.

And so he expressed his opinions. He expressed them without fear to the people around him: those who worked on his farm, and to his business partner, a silk baron from Como named Cugnasca. He expressed them because he refused to be bought out. To accept Mussolini’s edicts, to acquiesce to his fascist ideals, was, in my father’s view, to walk willingly into an open prison and swing shut the door behind you.

I am certain, if he had it to do over again, he would not remain silent. Through his silence he would have betrayed himself and lost self-respect. Instead, through his spoken words, he opened the door for others to betray him.



My father’s big farm project of the 1930s was *Prati Nuovi*, “The New Grass Fields” or “The New Lawns.” *Prati Nuovi* was located on 2,800 acres about halfway between Venice and Trieste on the Adriatic Sea. When he took it over you could see large areas of marshland where the sea had seeped in, then receded, leaving behind a pale cloak of salt. Only about 250 acres were productive.

My father knew how to separate land from sea and withdraw the cloak of salt, but he needed financial backing. Enter Signore Cugnasca, who became my father’s “silent partner,” meaning he put up 50 percent of

the money in return for 50 percent of the income. Cugnasca had been known to my mother's family for quite some time, and for seven or eight years was a good partner to my father.

*Prati Nuovi*, like other Italian farms, was run under the *mezzadria* system, in which the owner provided the land, a house for each family who worked the fields, the seed and fertilizer, and all the tools, equipment, and machinery. Each working family had property assigned to them, and the proceeds from the crops were divided evenly between the owner and the *mezzadros*, or the laborers. In many cases the *mezzadros* lived and worked on their farm for their entire lives. About a dozen such families lived on *Prati Nuovi*. Each family also had their own vegetable garden by their house.

Luigi Ghirardelli was the *fattore*, or supervisor, of *Prati Nuovi*. He lived with his wife and several children in a house my father had built for him on the farm. My father had given him more money in the ten years they had worked together than Ghirardelli had ever seen before. He also gave Ghirardelli the power to make many decisions when my dad wasn't around.

Ghirardelli came from the South of Italy, from poor people, and he was squat and strong. He had a swarthy complexion and, in retrospect, it appeared that he was trying to look like *Il Duce*, with his jutting jaw, stern visage, and short-cropped hair. But of course this in itself meant nothing at the time, and my father and Ghirardelli enjoyed a good working relationship for a decade before my father's troubles began. For his part, Ghirardelli had performed well as *fattore* of *Prati Nuovi*. Working together, my father and Ghirardelli had managed to increase the production from 250 acres to about 2,000 acres. *Prati Nuovi* was transformed from dead marshland to productive farmland, each year yielding bountiful crops of wheat, corn, rye, oats, beets, with smaller areas dedicated to beans, white asparagus, peas, potatoes, and grapes. The latter were grown in quantities sufficient for our needs and for those of the families living and working there. We just ate the grapes, but the other families made wine from them.

For a long time, my father never knew who betrayed him, why Ludovico Foscari had summoned him, had him beaten and imprisoned. My father had not been as careful as perhaps he ought to have been, given the political climate. He had expressed his antifascist views to Cugnasca and to Ghirardelli, to his neighboring farmer, Bastianello, who, along with his wife, were friends, and used to play cards with my parents, and to others. He had expressed his views whenever he felt like it, and he probably couldn't recount all the people to which he had he spoken about his disdain for fascism and for Mussolini. Regardless, it was apparent he had spoken to at least one too many. His views had landed him first in jail, and then, after my mother had been able to obtain his release, it landed him in court in February of 1940, where the prosecuting attorney asked for the death sentence. At the time, Sandra and I knew nothing of this; fearing for our psychological and physical well-

being, our parents had sent us to a boarding school in the Alps, keeping us clear of the tumult below. Only later did we learn of the proceedings.

At the trial, Bastianello was brought forth as a character witness for my father. As he took the stand, he refused to make eye contact with my dad. Bastianello placed his hands in his lap to keep them from shaking. He kept sucking on the ends of his bristly gray mustache; my father said he had a miserable, nervous look on his face. He blinked nearly nonstop, and would not look the defense attorney in the eye when the attorney asked him, “Do you know Mr. Orefice?”

Bastianello licked his mustache some more and looked down at his hands before lifting his head and looking at no one as he said, “No sir.”

The defense attorney was stunned. “You do not know Max Orefice? You do not know this man right here?” the attorney said, pointing to my father.

Bastianello looked vaguely in my father’s direction, still avoiding eye contact. “No sir. Not really.”

“*Not really?* What does *not really* mean? You either know the man or you don’t.”

“Well, sir, my farm borders his, and I’ve seen him on occasion, but I can’t say as I know the man.”

It was my father’s turn to be stunned. He had, after all, spent many evenings playing cards with this man and his wife! My father’s head began to swirl. If the Fascists could beat him, lock him up for twelve days, conjure up charges against him, and his own friends could either turn him in or not stand up for him, then who was to say that the death sentence – as ludicrous as it seemed – could not be passed?

Not far into the trial, Luigi Ghirardelli was called to the stand. After the *fattore* of *Prati Nuovi* was sworn in, he sat fidgeting as he waited for the prosecuting attorney to question him. His eyes darted around the courtroom; he appeared greatly agitated and excited. My father was confused. If the *fattore* had been called as a character witness, why had the prosecuting attorney called him? Ghirardelli seemed impatient to speak, as if he had something of great importance to say. Even with the ten years of friendship, something about Ghirardelli’s demeanor made my father brace himself.

After identifying himself and his relationship with my father, the *fattore* said, “Max Orefice has spoken to me on numerous occasions about his disdain for Mr. Mussolini and for fascism.”

“And how did he put it to you?” the prosecuting attorney said.

“He said that Mr. Mussolini was ruining the country, that fascism was Italy’s shame, and he questioned Mr. Mussolini’s intelligence.”

“How did he question Mr. Mussolini’s intelligence?”

“He said that one of his horses was smarter than Mr. Mussolini.”

A murmur went through the courtroom. The prosecuting attorney smiled in satisfaction; Ghirardelli looked indignant and self-righteous. The judge released a weary sigh from his bench. My father stared incredulously at the *fattore*.

The prosecutor pressed on. “Do you have reason to believe Max Orefice was conspiring against the state?”

“Max Orefice is an intelligent man, and he knows a lot of people throughout the country,” Ghirardelli said. “He is capable of trying to subvert the efforts of our government, to sway people to his antigovernmental stance, to undermine the efforts of Mr. Mussolini to restore the economy and rebuild Italy into a power once again. Why anyone would want to do this, I don’t know. But if you are asking me is he capable of doing this, I would have to say yes, he is. Max Orefice is capable of many treasonous acts, and is outspoken in his opposition to Mr. Mussolini and Fascism.”

And so it was Luigi Ghirardelli who turned my father in, who alerted the head of the Fascists in Venice, Ludovico Foscari, that my father was a “menace to society,” a rebel who refused to subjugate himself to the will of the state, who refused to bow to the dictator, who unfavorably compared the dictator’s intelligence with that of a horse.

Ghirardelli was a big shot – or at least he considered himself so – in the fascist system of a small community. By turning in my father, Ghirardelli no doubt thought he would rise in the system. My dad had underestimated Ghirardelli’s commitment to and passion for the Fascists and had overestimated their own relationship in working together for ten years. To work the land together, to take 250 acres of producible land and turn it into almost 2,000 acres of productive land, that meant something to my father. And he showed it in how he compensated Ghirardelli. But evidently, ten years of kindness, good treatment, and respect meant nothing to the *fattore*. Such was the zeal of Fascism in those days. It swept through Italy like the Plague, and Ghirardelli was one of those infected.

Ghirardelli’s betrayal blindsided my father. All twenty-five charges that the *fattore* had helped conjure up were intended to build the airtight case that my father was a traitor to his country, that he was conspiring against Mussolini, and that he was a threat and a danger to Italy and perhaps even to Mussolini himself. There was no telling what a madman such as my father would do, given half a chance. Thus, better to kill him before he grabbed that chance.

The trial lasted two weeks. The twenty-five charges were all vague fabrications, like wisps of smoke that were blown in the judge’s eyes. Rather than veil the judge from the truth, however, the smoke merely irritated him: he saw that the case was wasting the court’s time. The judge dismissed all the charges. He castigated the prosecutor for clogging up the court system with such a flimsy case. Mayor Caselatti’s words to my father



proved to be true: justice did still reside in Italian courts. My father, breathing a sigh of relief, walked out of the courthouse a free man.

But free as an antifascist did not mean truly free. The Fascists had no real concerns about what the court said. My dad was met at the bottom of the courthouse steps by a man he did not know. The man blocked my father's path. "Oreffice?" he growled, with what seemed like a throat full of gravel. "Mr. Foscari has a message for you." The man turned his head and spat on the sidewalk, never shifting his eyes from my father's. "You are still under house arrest. Nothing has changed. You understand? Go home. We'll be watching you."

My father stared at this henchman for a long time. Then he slowly nodded.

"Mr. Foscari doesn't like you, Oreffice. Don't do anything to make him mad. He won't sit idly by next time. *Capisce bene?*"

My father gave a brief nod. Only then did the man take a half step to the side, allowing my father to pass.

"We have eyes everywhere, Oreffice."



Not long after he was acquitted, my father had two interesting meetings. The first was with his business partner, Cugnasca. "I want to buy you out of *Prati Nuovi*, Max," Cugnasca said. What Cugnasca offered to pay was an insult, not even worth ten cents on the dollar of my father's portion.

"You can't be serious," my father said.

"Take it or leave it. If you leave it, you'll be sorry."

"And why would I be sorry?"

"Because I know some people."

"What does that mean?"

"These people work outside the courts, Max. And it's dangerous for me to be associated with you. These people don't like people like you. You understand, I need to distance myself from you. The things you say, they can get you in trouble. And me too, because I am your partner. And I don't like to be in trouble."

"Then offer me a fair price for my portion."

"Considering your predicament, I'd say any price at all is fair."

"So you're in with them too?"

"I'm simply saying, Max, for your own good, you need to take this offer. You're a smart man. Surely you see the wisdom in this."

My father saw only greed and betrayal in Cugnasca's "offer." But he was convinced that the vague threat behind Cugnasca's words was real enough. My dad wanted no more trouble. And so he sold his stake in *Prati Nuovi* for a sliver of its worth.

It was not long after this that my father's friend, Marcello Vaccari, the *prefetto* (governor) of the province of Venice, called my father to his office. Vaccari shut the door and offered my father a seat. My dad – who had regained most of his weight and looked healthy again, and as finely-tailored as ever – asked if there was a problem.

The *prefetto* slid open a desk drawer and pulled out some papers, placing them on the desk between himself and my father. "Max, these are papers ordering your *confino*. You are to be sent away for five years." *Confino* meant you were shipped to a town or an island in the southern part of the country, where you were confined by the Black Shirts, where every move was watched, where no family members could visit. It was a milder form of concentration camps – and indeed, most Italians placed in *confino* later died in German concentration camps.

My father looked into his friend's eyes, wondering if Vaccari would betray him as Ludovico Foscari had.

"I will hold on to these as long as I can, Max, but you must leave. Don't delay. Do you understand?"

## **Marketing**

While many authors have written about issues that have direct or indirect ties to my book – the Holocaust, World War II from a European angle, persecution under dictatorial regimes – none have my perspective or experience, and none have written from my vantage of not only escaping persecution, but taking that experience and turning it into something good, something that bettered my life and the lives of those around me. My memoir is not about the Holocaust, not about the war, not even, in its deepest sense, about persecution, though persecution plays a crucial role in the early drama.

My memoir is – as all memoirs are – highly personal. It is filled with my own stories and experiences that recall times, places, and issues that still have emotional power and impact for a large number of readers. The themes – fighting for freedom, struggling for justice, standing up for what you believe is right, overcoming betrayals and great challenges – are as relevant today as they were 60 years ago. The threat of terror rising up in America and around the world isn't new; it's only another form of the fascist, communist, and socialist states of yesteryear that imposed its own will on its people.

People who love freedom, people who believe in fighting for what's right, who root for the underdog, will appreciate this book. People who have, or yearn to have, a positive outlook on life, who want to be inspired and encouraged to keep fighting against the odds, should enjoy this book. People who are intrigued by real-life drama and by how we are shaped by our experiences will be drawn to this book.

I would actively pursue speaking engagements and media interviews to publicize this book. I enjoy public speaking, have significant experience in doing so, and have contacts in the media that could get the ball rolling here.

## Competition

As I mentioned, there are many books out that have direct or indirect ties to the subject matter of my book. Here is a representative sampling of them.

*First Words: A Childhood in Fascist Italy* by Rosetta Loy (Henry Holt & Co., 2000) is the account of a Catholic girl in Rome who begins to understand the persecution of Jews and the papal responsibility – never fulfilled – to decry it. Ms. Loy went through the same time that I did, but was afforded a different perspective from mine; I tell the tale firsthand of the persecution that eventually led, for me, to a better life.

*The Reawakening* by Primo Levi (Touchstone Books, 1995) depicts the author's journey back to Turin after being freed from Auschwitz. Of the 650 Italian Jews placed in Auschwitz, Levi was one of the few who survived, and he emerged into a Europe that was stunned, ecstatic, and much changed. His recount is compelling, but his experience is vastly different from mine, and focuses on trying to reacquaint himself to Europe and to Italy as they were immediately following the war.

*Jack: Straight from the Gut* by Jack Welch and John A. Byrne (Warner Books, 2001) recounts the career of Jack Welch, retired CEO of General Electric. It delves briefly into his childhood, but quickly progresses to his entry into the business world and his rise up the GE corporate ladder as he made that company one of the most successful companies of the last century. This book is a compelling look at an influential and successful businessman, but its focus – unlike mine – is almost solely on the business side.

*Buffet: The Making of an American Capitalist* by Roger Lowenstein (Main Street Books, 1996) tells the story of Warren Buffet, who started from scratch and amassed a net worth of more than \$10 billion through stocks and investments. Along the way, it traces Buffet's life, his partnerships and his role in various investments and purchases, as well as his rescue of the scandal-ridden Salomon Brothers. Again, this is an insightful book, but more on the business side, less on the personal side, compared to mine.



My book blends two distinct types of books: the first-person account of persecution and challenge, and the rise up the corporate ladder. Most of the recounts of successful entrepreneurs and businesspeople focus on their genius and business successes. Mine digs deeper, exploring my experiences as a boy and young man and showing how those shaped me into the person and businessman that I later became. Whereas most memoirs of successful businesspeople give scant space to childhood and young adulthood, mine focuses long and hard in these areas, with briefer mention than usual of business dealings and successes. Why do I approach it this way? Because only in America could an immigrant like me become the CEO of a major company, and how that happened could be inspirational to many people.

## Que Publishers - \$12,500

*Tom Hanlon's bio can be read in the preceding chapter.*



The book proposal for *Absolute Beginner's Guide to Coaching Youth Baseball* was very informal because Tom Hanlon wrote it for someone he knows very well. No agent was involved in this sale.

Tom said, "This book did not begin with a proposal sent to an agent or publisher. Rather, a senior executive editor for Que Publishing, Jeff Riley – who also happens to be a good friend of mine – contacted me about writing a series of coaching youth sport books for Que. We discussed the specifics of the projects over the phone, and the deal was done before I put together the 'proposal' information. I'd call this more of an informal 'post proposal.'

"It doesn't follow traditional format because Jeff didn't need that from me. Instead, I outlined specifically how I planned to approach the book, what features it would include, what the contents were and how they would be handled, and so on. I wouldn't recommend this format for a proposal to someone you don't know or for a project that hasn't already been approved – but it does have many useful aspects that would go into a more traditional proposal."

### **Tom's informal book proposal includes:**

#### **Title and Introduction**

In this section, Tom briefly describes what will be in the proposal. He also states it's a "working document" and that the next step will be for one of the publisher's technical editors to review it before he can proceed.

#### **Audience and Purpose**

The target audience is provided and the book's purpose is condensed into only two sentences.

#### **Overview**

This section provides a bullet-point list of what will be featured in the book.

#### **Tone and Approach**

Here, Tom describes how the book will be written (informal, upbeat, second-person, etc.).

#### **Features**

This area describes some of the aesthetics of how the material will appear in the book.

#### **Table of Contents**

As with Tom's previous proposal, he provides a simple Table of Contents, which is followed by more detail.

#### **More Detailed Contents**

Tom's Table of Contents items appear again, but with descriptive paragraphs and bullet points under each item.

Tom's book proposal title is in Century Gothic 16 pt. font, the subtitles are 14 pt. font and the body of the proposal is in 10 pt. font. The proposal is formatted in 1.5 spacing.

Que Publishers paid Tom \$12,500 for this book.

*Absolute Beginner's Guide to Coaching Youth Baseball* is available at:

<http://www.amazon.com/gp/product/0789733579>

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## Tom's \$12,500.00 Book Proposal

### Absolute Beginner's Guide to Coaching Youth Baseball

In this document I'll describe the target audience for the *ABG to Coaching Youth Baseball*, state the essential purpose of the book, provide an overview of the contents, describe the tone and approach I envision taking, outline the books' features, and create a detailed table of contents.

This is a working document, with the next step being a review by the technical editor, who will be guided in his review of this document by the Book Proposal Review form sent by Que.

#### Audience and Purpose

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**Target Audience:** Coaches of 6- to 12-year olds who are new to coaching or have coached before but want to become more effective.

**Essential Purpose:** To provide first-time or inexperienced coaches with the basics of coaching baseball. This *isn't* meant to be encyclopedic; it *is* meant to provide clear and practical instruction on all the essentials coaches need to begin coaching.

#### Overview

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The *ABG to Coaching Youth Baseball* will provide beginning coaches with the information and basic instruction that they need to navigate their way through a successful season. It will be a practical reference and guide for first-time and newer coaches, helping them to

- Understand their role, and know what to expect, as coach
- Know the keys to being a good coach
- Understand why kids play sports and how this knowledge should affect their approach to coaching
- Know the learning, social, and emotional characteristics of kids from ages 6 to 12, and adapt their coaching style accordingly

- Understand the basic rules of the sport, and know how to impart those rules to the kids
- Know how to provide for kids' safety and respond to emergency situations
- Know the general principles of teaching skills and tactics
- Teach the sport-specific individual skills and team tactics
- Know how to effectively coach during games
- Make the sport experience a learning and enjoyable one for the kids
- Know what and how to communicate with parents, league administrators, game officials, and players
- Form positive alliances with parents, involving them in various ways
- Use season plans to prepare for the season, and practice plans to prepare for practices
- Know the keys to conducting productive practices
- Celebrate victories and learn from defeats
- Keep it all in perspective

## Tone and Approach

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The tone will be positive and upbeat. The book will be written in second person, addressing the reader as “you” throughout. The style will be informal but professional. We won’t ridicule or make fun of the reader, in terms of his or her lack of expertise in coaching, but will be encouraging and instructive. The book will be the readers’ ally in coaching; the tone of the writing would be that of a mentor-coach speaking to the reader. Humor will be used in places, but never at the expense of the reader.

## Features

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Some of the features we will use include

- **Chapter-opening bulleted lists.** These will show the main topics, as in other ABG books.
- **Tips, Notes, and Stops.** As with other ABG books, we will use Tips, Notes, and Stops throughout: Tips for practical nuggets; Notes for supplemental information; and Stops for warnings or things *not* to do.



- **The Absolute Minimum.** Again, as with other ABG books, we will use this feature to summarize the key concepts of the chapter.
- **Artwork.** We will use illustrations, diagrams, charts, and tables as appropriate to most effectively convey the information.
- **Sidebars.** We will use sidebars when they can be effectively used to illustrate points in the text; perhaps some of these would be real-life examples. It might be, though, that the use of sidebars is minimal, because the Tips and Notes might cover the type of info often covered in sidebars.

## Table of Contents

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### **BRIEF CONTENTS:**

#### **Introduction**

### **Part I: Coaching Basics**

- Chapter 1.** Welcome to Coaching
- Chapter 2.** Knowing the Basic Rules
- Chapter 3.** Communicating as a Coach
- Chapter 4.** Providing for Safety
- Chapter 5.** Planning and Conducting Practices
- Chapter 6.** Teaching Skills and Tactics
- Chapter 7.** Coaching During Games
- Chapter 8.** Making the Season Successful

### **Part II: Skills & Tactics**

- Chapter 9.** Offensive Skills
- Chapter 10.** Defensive Skills
- Chapter 11.** Offensive Tactics
- Chapter 12.** Defensive Tactics
- Appendix A.** Sample Letter to Parents
- Appendix B.** Injury Report
- Appendix C.** Emergency Information Card
- Appendix D.** Sample Practice Plan
- Appendix E.** Season Evaluation Form

## **MORE DETAILED CONTENTS:**

### **Introduction**

What the book is about, what the reader can expect to gain from it, how to use it, and, if appropriate, some key terms.

## **Part I: Coaching Basics**

### **Chapter 1. Welcome to Coaching**

This chapter provides an overview of what to expect as a coach, including what is expected of you. It begins with a typical scenario: you're recruited to coach your son or daughter's team; you're given a schedule of games and little else. What do you do? We lead into the following topics:

#### **Your Coaching Philosophy**

Your philosophy should be focused on helping the players develop physical and mental skills, have fun as they do so, and work together as a team throughout the season. Winning is a byproduct of these things, not the foremost goal, as it is at older levels of the sport. (We'll expound on this a bit more.)

#### **Attributes of a Good Coach**

Here we list some characteristics of a good coach. These characteristics include

- Taking your role seriously – but not *too* seriously
- Being comfortable with being in charge
- Being dependable and stable
- Being patient
- Being flexible\*
- Enjoying being around kids
- Getting to know your players\*
- Desiring to help kids learn and grow
- Being an encourager
- Being willing to learn
- Being humble
- Having a sense of humor

(We will provide brief instruction in each of those bulleted items.)

### **Keys to Being a Good Coach**

It's not about winning, especially at the younger ages, though that can be a nice side benefit to effective coaching. (We'll note some differences between coaching at the youth sport level and at older levels.) It's about these things:

- knowing the basics of the sport;
- planning for your season and practices;
- conducting effective practices;
- teaching skills and tactics;
- correcting players where they need to be corrected, and in a way that helps them improve their skills;
- teaching and modeling good sporting behavior;
- providing for their safety;
- communicating effectively with players, parents, and league administrators;
- knowing how to coach during games; and
- knowing what constitutes success in youth sports.

(We will provide brief instruction in each of those bulleted items. This is really an overview of the rest of Part I, so we won't go into explicit detail here.)

### **Learning on the Job**

Maybe you played baseball – perhaps at the youth level, maybe high school level, even beyond. That's great. That experience will be valuable to you as a coach. But it won't make you a great coach in and of itself.

Having played baseball doesn't qualify you for coaching any more than having taken geometry qualifies you to teach that subject. (We expound on need for coaches to learn about coaching.)

Just as players learn and expand their skills throughout the season, so should you. You'll learn as you go, through experience, through observing other coaches, through this book, and through other means. (We'll expound on the ways to learn and grow as a coach here, and how those ways provide opportunities for growth.)

### **What to Expect As a Coach**

Expect anything and everything, from kids not showing up on time to kids getting minor injuries at practice or games to parents complaining about their kid not playing enough or playing the right position, and so on. Also expect little support from your league, because they're busy administering the league and are just happy to have coaches in place.

Here we'll detail some of the ups and downs of coaching, and how to find the upside in each situation, always with the well-being of the players in mind.

### **What is Expected of You as a Coach**

It's really pretty simple. It's summed up in the Keys to Good Coaching. Follow through on those keys and you should meet everyone's expectations. In shorthand, though, you will be expected to:

- Show up on time.
- Be prepared to coach.
- Keep the well-being of the players in mind.
- Keep the game in perspective.

(We'll provide brief guidance with each bulleted item, leading into the next section.)

We'll also address inappropriate expectations – mainly from parents, but also from players – and how to address them.

### **Equipment and Insurance**

(This is a brief section that covers the tools a coach can put to use: clipboard and scorebook; bats and balls; catcher's equipment; and also coaches' insurance.)

### **Last but Not Least: Why Kids Play Baseball**

State national study showing why kids play sports: to have fun, to be with friends, etc. There are four or five main reasons. Discuss how these reasons should affect a coach's approach to coaching.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 2. Knowing the Basic Rules**

You need to help your players understand the basic rules of the game and any particular rules adaptations that your league has. (We expound on this, make it clear that this isn't meant to be a complete rules book, but an overview of the basics, and then lead into these issues:)

### **Basic Youth Baseball Rules**

Here we cover the basics (each item is a subhead in this section)

- Number of players on the field
- Positions (we'll explain each position and its functions and show a diagram of field with all positions)
- Basepath, pitching, and fence distances at various levels
- Type of ball used
- Type of pitcher used (T-ball at youngest levels; coach pitch or machine pitch at after T-ball; player pitch after coach pitch)
- Pitching restrictions
- Number of innings per game and outs per inning
- Bats and bat rules
- Batting order and DH rules
- Strike zone, strikes, and balls
- Outs (strikeouts, force outs, tag outs, fly outs, etc.)
- When it's a force situation, when it's a tag play
- When and how to tag up on a fly ball
- Leadoffs and steals (generally not allowed at younger levels)
- 10-run rule
- Signals (we'll show signals here)

We'll go into detail on each bulleted item.

### **How the Game is Played**

A general depiction of how the game is played, in terms of visitors batting first, how players reach base, how they score, how the defense records outs, etc., for the novice who doesn't know the sport well. This is a bit of repeat from the previous section (the info could be culled from there), but here it's packaged concisely for a quick overview of how the game proceeds.

### **Terms**

List essential terms of the sport as youth baseball coaches need to know them. Not a complete list, but probably 15 to 20 terms.

### **Keep on Learning**

Your league should have league-specific rules. Make sure you're thoroughly familiar with not only the general rules of baseball, but the specific rules your league has in place. (We'll expound on this briefly.)

For more in-depth info on general baseball rules, you can learn more through (list various resources and perhaps websites).

### **Teaching Rules to Your Players**

Okay, so you know the basic rules. But how do you impart them to your players? Subheads in this section:

- Situational Plays  
(That is, set up brief games in practice that focus on one or more rules, such as force situations and tag situations.)
- Brief Discussions  
(Held at the end of practices and games.)
- Practice Games  
(Scrimmages can provide opportunities to teach a wider variety of rules than the more focused, situational plays mentioned earlier.)
- Through Players' Experiences  
(Reinforced through practice and game experiences.)

We'll expound on each bulleted item.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 3. Communicating as a Coach**

Communication is one of the keys of coaching. How well you communicate – and what you communicate – will impact how effective you are as a coach and how enjoyable the season is for you and your players. You need to communicate with parents, players, league administrators, and umpires. (This intro leads into the following sections:)

### **Keys to Good Communication**

- Verbal Communication
- Nonverbal Communication
- Written Communication
- Listening Skills

(We'll go into the essentials on all four.)

### **Communicating with Parents**

What to communicate and when to communicate it. (Preseason info, letting parents know your coaching philosophy, involving parents in positive ways, etc.) Subheads within this section:

- Preseason Call
- Preseason Letter (refer to sample in appendix)
- Invitation to Help  
(Invite parents to help at practices and games, and detail the various ways they can help.)
- Be Understanding – and Set Boundaries  
(Understanding parents' motivations and desires, talking about working with them, but not tolerating abuse or behaviors that cross the line.)
- Difficult Situations  
(The types of problem parents you might face, and how to deal with them. What types of problems you might discuss with parents, and when to discuss them, as well as when not to – such as during games. How to handle yourself in all discussions, and what you're aiming for in all discussions: the welfare of the child, and a win-win situation.)

### **SIDEBAR: Involving Parents**

Effective ways to involve parents. Snack duties, phone tree, transportation help, practice help, etc.

### **Communicating with Players**

You communicate skills, rules, other game info, schedules and practices, etc. We'll note that in a later chapter we get into how to teach skills, so we won't delve into that type of communication here. Subheads include:



- Establish Your Identity as Coach  
Talk about the need to do this, and how to do this.
- Be Encouraging  
Especially at younger ages, kids respond much better to encouragement than they do to harsh criticism. This doesn't mean you don't correct errors; you do. You simply do so in an encouraging way. (We'll expound, but only briefly, because correcting errors is covered in full in the Teaching Skills chapter.)
- Watch for Problems  
Watch for communication problems (attention span, not paying attention, players goofing off, players not understanding you, etc.), and deal appropriately with them. (We'll expound.)
- Remember the Keys  
Remember general communication keys at beginning of chapter (on verbal, nonverbal, and listening skills). We'll reinforce those keys here in terms of how they should affect a coach's communication with players.

### **Communicating with League Administrators**

What and when to communicate with league administrators. Subheads:

- Coaches' Meetings and Clinics  
Attending coaches' meetings. Attending any coaches' clinics put on by the league.
- League Information  
Getting schedules, rainout phone numbers, keys for equipment storage (you might be called on to get bases and equipment from field storage unit and replace same at the end of games), etc.
- Problems  
Communicating problems with administrators, such as with parents, if you can't resolve the problem yourself.

Communicating other types of problems to administrators.

### **Communicating with Umpires**

Talk about who umpires are at various levels: either volunteer parents or teenagers, in many cases. Talk about how umpires at the lower levels also teach some, in terms of communicating rules to players or even suggesting tips, but how this isn't done at older levels.

Discuss what is appropriate to talk about with umpires and when and how it should be discussed. Give a few examples of what's okay and what's not okay.

Emphasize sportsmanship and keeping your cool at all times. Talk about being a role model for players, and giving the umps – especially unpaid volunteer teens – a break. Keep the game in perspective.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 4. Providing for Safety**

Describe minor injury problem in practice and ask the readers how they would respond. Talk about the need for knowing how to respond to minor injuries and what to do in case of emergency. Lead into:

### **Communicating the Inherent Risks**

Detail the inherent risks of the sport and the need to communicate these risks to parents and players.

### **Respecting the Weather**

Talk about various weather conditions and how to respond: heat (talk about need for hydration and tips for playing and practicing in the heat), and severe weather (storms, lightning, etc.).

### **Providing Proper Supervision**

Many injuries happen because kids aren't properly supervised at practice. Talk about how to supervise; about general supervision of the practice and specific supervision of activities. Talk also about foreseeing potentially dangerous situations and taking steps to prevent them. Also talk about record keeping – season and practice plans, injury reports.

### **Being Prepared**

Check with league in terms of any requirements they might have in terms of CPR training, first aid training, etc. They might offer a clinic, or a local hospital might offer one. Have a plan for responding to injuries before you arrive at practice. Lead into subheads:

- **First Aid Kit**  
What should be in the kit.
- **Responding to Minor Injuries**  
How to respond to minor injuries: scrapes and cuts, bumps and bruises; the PRICE formula for injury care. Refer to injury report form in appendixes.
- **Responding to Emergency Situations**  
How to respond to emergencies: evaluate player, call appropriate medical personnel, provide first aid. Having an emergency plan in hand. Refer to emergency info card in appendixes.  
  
Perhaps a SIDEBAR on knowing the differences between, symptoms of, heat stroke and heat exhaustion, and responding to each.
- **Fulfilling Your Duties**  
Talk about the 9 duties of a coach, from a legal standpoint, in terms of providing for safety and responding to injuries.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 5. Planning and Conducting Practices**

Effective planning for your season and for practices is crucial. (We'll expound on this and lead into the following):

### **Planning for Your Season**

What should go into a season plan. Figuring out what you want to teach and in what order. Laying out a sample season plan.

### **Planning Practices**

Same approach for practices. Each practice should have a specific purpose and focus – not just “same old, same old.” Components include warm-up, games and activities, skill training, and wrap-up.

We'll include a few sample 60-minute practice plans, and a few 90-minute ones as well, breaking them down minute by minute, but we won't provide a complete set of plans for an entire season.

### **Conducting Your First Practice**

The essentials of conducting the first practice, including intros, setting team rules (refer to sidebar), talking with parents, etc., that set this practice apart from other practices.

- **SIDEBAR: Setting Team Rules**

Rules should be few, and give players some input. Examples include what happens if players miss practice without an excuse, what if they're late to games, etc. Talk about age-appropriate rules; much of this pertains more to older kids. It's something that should happen at the first practice, then is simply in place.

### **Conducting Effective Practices**

We provide practical pointers for how to keep the practice flowing, the kids involved and not just standing around, etc. Parent involvement is part of this mix, but we address how to conduct an effective practice with just yourself and an assistant coach as well. Lead into these subheads:

- **Set the Stage**

Players need to know what they're going to work on at practice that day. They will approach practice as you approach it. (Keys: Be on time, be purposeful and fun, be respectful and supportive, etc.) You want to cultivate a sense of fun and camaraderie, and also a sense of urgency: the kids should feel a purpose, a mission, at each practice, and enjoy working toward it together.

- **Emphasize Listening Skills**

This reinforces the portion in chapter 3 on communicating with players. They need to be paying attention, respecting you as coach, etc. Ways to do this.

- *Make it Fun*

Remember the reasons kids play sports (from chapter 1)? “To have fun” is the main reason. Make practices fun while working on improving skills, etc. Talk about the other aspects of why kids play sports and how this relates to conducting practices.

Part of making practices fun is playing games and having fun activities that are tied directly to the purpose of the practice – in other words, kids are having fun, and they’re learning what they need to learn and practicing what they need to practice.

Provide some examples of fun games that are instructive – for example, a fielding game or baserunning game that is a real game, not just a drill.

- *Provide a Supportive Environment*

You also want to cultivate a supportive atmosphere, starting with the coaches and continuing through the players supporting and encouraging each other.

- *Be Active*

Practice, as the word implies, is all about trying your hand at whatever the endeavor. One of the common problems in youth sport practices is kids are standing around waiting their turn. They spend 80% of their time standing and 20% practicing. (We expound on this and give practical advice on how to keep this from happening.)

- *Be Active with a Purpose*

Of course, activity is great, but the next worst thing to kids just standing around in practice doing nothing is kids bouncing all around the field like balls in a pinball machine with no purpose at all. (We expound on the need for purposeful action, for planning activities and skill practices that maximize each child’s chance to hone skills, etc. Part of purposeful action is the kids need to understand why they’re working on a skill, why it’s important, how they’ll use it in a game, and be put in game situations in practice.)

- *Involve Parents*

Invite parents to help you and your assistant conduct activities and skill sessions. Talk about how to invite parents, how to briefly instruct them in terms of their role at practice as a volunteer, etc.

- **Instruct Your Players**

Players need to be given clear but relatively brief instruction. They need to be given corrective pointers as well, as they perform the skill (this is briefly addressed here, because it's more fully addressed in the next chapter).

- **Handle Discipline Problems Appropriately**

Players need to know you're in charge and respect your authority (refer to content in chapter 3 on this). We talk about discipline problems and a few ways to effectively handle them. We talk about do's and don'ts of disciplining players.

- **Wrap up the Practice**

Talk about how to effectively wrap up the practice with a brief meeting.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 6. Teaching Skills and Tactics**

Importance of being able to properly teach skills and tactics. At the core of coaching is your ability to teach skills. Knowing how to perform a skill doesn't mean you know how to teach it. You should know how after you read this chapter. Lead into:

### **Three-Step Method for Teaching Skills**

1. Introduce the skill. (How to do this. This includes why skill is important to know, and how they'll use it in a game.)
2. Show and tell. Show and tell the players how to do the skill. (How to do this.)
3. Give feedback. Watch and give feedback to players as they practice the skill. This leads into next section.

### **Giving Feedback**

What kind of feedback to give and how to give it. Using positive feedback.

Knowing when to push a little harder, when to back up a little. Working with kids of varying abilities. Always staying positive.

Examples of giving feedback.

### **Correcting Errors**

Two types of errors: learning errors (kids don't know how to perform the skill) and performance errors (kids know how to perform the skill, but just aren't adept at it yet). Discuss these, break down the differences, and talk about how you approach correcting each type of error.

Watching for and correcting errors. Breaking skills into small steps.

Using praise, making sure your feedback is clear and simple, making sure the player understands what you're saying. Observing again, after giving new instruction, and praising any part of the effort that is effective (and praising the effort in and of itself).

### **Helping Players Hone Skills**

As players begin to grasp the basic skills, reinforce them less frequently and focus on reinforcing only the best performances of the skill. This focuses them on continuing to improve the skill.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 7. Coaching During Games**

Finally, game time approaches. Spent a lot of time preparing for games in practice. Excitement of playing another team, playing in front of parents and friends, etc. Need for coach to prepare team before a game, coach them during a game, and talk with them after a game. Lead into:

### **The Practice before the Game**

Discussing the particulars: when and where the game is, what clothing and equipment they need to bring, when to arrive at the field for warm-ups. Also talk about discussing team tactics and game plan, what the players should focus on (and at what levels this is appropriate). Talk too about brief, general advice regarding pregame meal (what to eat, what not to eat, when to eat it).

### **Shortly Before the Game**

When to arrive. Inspecting the field to make sure it's safe (and what to do if it's not).  
Making out lineup card. Advice on doing this, on planning to rotate players in, etc.

Player warm-up. What this should consist of.

SIDEBAR on communicating with parents before the first game regarding your approach to games and the focus of your team during games. Be positive and encouraging and ask them to support the team in a positive fashion while respecting the umpires and the other team.

### **During the Game**

Intro into the following subheads:

- **Your Approach to the Game**  
Your approach to winning and losing.
- **Positive Coaching**  
Not over-coaching. Positive coaching during the game. Supporting your players.  
Using strategy as appropriate for different age levels, but not going crazy with it.  
Keep it simple and let the kids play.
- **Minimal Error Correction**  
You can't spend a lot of time correcting players' errors during games, and you don't want to embarrass them, either. Leave error correction mainly for practices, though you can briefly and appropriately address errors.
- **Scoresheets**  
Keeping a scoresheet. Some basics on how to do this and why to do it.
- **Rotating Players In and Out**  
Rotating players in and out of the lineup. Playing kids at different positions (especially desired at the younger levels).



- **Your Conduct**  
Your conduct on the bench during the game. Communication with umpires and the opponents – what it should be. Emphasis on role model of good sporting behavior.
- **Your Players' Conduct**  
What it should be, both during games and immediately following a win or loss.  
Addressing players if their conduct isn't appropriate.

### **After the Game**

What you should focus on in a brief team meeting. What they did well, areas for improvement. Helping kids keep both wins and losses in perspective. Taking away some positives and reminding them of the next practice or game.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 8. Making the Season Successful**

This chapter focuses on the ingredients of a successful season, one that doesn't hinge on your win-loss record. It summarizes much of what has been presented in Part I. A nice entry in is kids at the end of a season who are celebrating without really knowing their win-loss record (which is 2-10). They had fun; that's the main thing. That will lead into these essentials to a successful season; we might pose them as questions that the coach reflects on:

**Did Your Players Have Fun?**

**Did Your Players Learn New Skills and Improve on Previously-Learned Skills?**

**Did You Help Your Players Understand the Game and Its Rules?**

**Did You Communicate Appropriately and Effectively?**

**Did You Provide for Your Players' Safety?**

**Did You Plan and Conduct Effective Practices?**

**Did Your Players Give Maximum Effort in Practices and Games?**

**Did Your Players Leave the Games on the Field?**

**Did You Leave the Games on the Field?**

**Did You Conduct Yourself Appropriately?**

**Did You Create a Positive Environment?**

**Did You Involve Parents in Positive Ways?**

**Did You Run Effective Practices?**

**Did You Coach Appropriately During Games?**

**Did You Win with Class and Lose with Dignity?**

**Did You Keep It – and Help Your Players Keep It – in Perspective?**

**Did You Make the Experience Positive, Meaningful, and Enjoyable for Your Players?**

(We'll provide guidance in each area. Then we'll direct coaches to an appendix where they can fill out an evaluation on these topics.)

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Part II: Skills & Tactics**

### **Chapter 9. Offensive Skills**

This chapter breaks down the individual offensive skills. Coupled with the info learned in chapter 6 on Teaching Skills, coaches can teach the offensive skills. The skills we'll present (supplemented with many photos of correct execution) are:

#### **Hitting**

Grip, stance, stride, swing.

#### **Bunting**

Technique.

#### **Baserunning**

Running to first.

Leadoffs.

Stealing bases.

Sliding.

Tagging up.

Paying attention to your coaches.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 10. Defensive Skills**

Same approach as for chapter 9. Skills:

### **Throwing**

Overhand.

Sidearm, three-quarter arm.

Snap throw.

### **Pitching**

Grip, windup, pivot, stride, delivery, follow-through.

### **Catching**

Catching pitches.

Catching throws.

Fielding ground balls.

Catching fly balls.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 11. Offensive Tactics**

This chapter breaks down the individual offensive tactics. Coupled with the info learned in chapter 6 on Teaching Skills, coaches can teach the offensive tactics. Tactics are:

### **Steal**

#### **Delayed Steal**

#### **Double Steal**

#### **Hit and Run**

#### **Drag Bunt**

#### **Sacrifice Bunt**

#### **Sacrifice Fly**

#### **Hitting to the Opposite Field**

#### **Hand Signals**

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Chapter 12. Defensive Tactics**

Same approach as for chapter 11. Tactics are:

**Force Plays**

**Tag Plays**

**Double Plays**

**Rundowns**

**Backups**

**Relays and Cutoffs**

**Other Strategies**

Get the lead runner.

Look the runner back.

Pickoff play.

Pitching strategies.

### **The Absolute Minimum**

Here we summarize the key points of the chapter.

## **Appendix A: Sample Letter to Parents**

This is a preseason letter, referred to in chapter 3.

## **Appendix B: Injury Report**

This is referred to in chapter 4, and would be a blank form coaches could use.

## **Appendix C: Emergency Information Card**

This is referred to in chapter 4, and would be a blank form coaches could use.

## **Appendix D: Sample Practice Plan**

This would be a blank sample plan that coaches could use to create their practice plans. Referred to in chapter 5.

**Appendix E: Season Evaluation Form**

This would be referred to in chapter 8, and would be used by coaches as a self-evaluation.

# Ghostwriting Business Book for CEO - \$40,000

Tom Hanlon's bio can be seen in a preceding chapter.

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Tom Hanlon ghostwrote *Boomtown, USA: The 7½ Keys to Big Success in Small Towns* for Jack Schultz, CEO of Agracel, Inc., an Effingham, Illinois-based company that works, in part, to develop business in small towns.

Tom said, "I got this book the way you never get books – through answering a newspaper ad labeled 'Ghostwriter wanted'! No, I haven't gotten another job that way – but I've done several more projects for Agracel. Jack, Coleen Phillips (the project coordinator), and I hit it off immediately. I spent a few sessions with them in person, emailed back and forth a lot, and came up with a book outline based on Jack's ideas. We refined the outline and I began writing the book. Once the manuscript was completed, I fleshed out the proposal. We contacted an agent from Indianapolis, Marta Justak, and she liked the project. She made some suggestions for revising the proposal; I did that and she began shopping it around. We eventually published the book with the National Association of Industrial and Office Properties, a trade association for developers and investors in industrial, office, and commercial real estate. While not a large publisher, this was a good fit for Jack's book because of the industry ties."

Tom reports that, in the book's first 18 months on the market, Jack gave more than 150 talks and presentations in 34 states, traveling more than 130,000 miles, and the book has sold quite well as a result.

**Tom's book proposal includes:**

**Title Page**

**Table of Contents**

**Overview**

As in previous successful proposals, Tom uses the subheadings, *In a Nutshell* and *The Bigger Picture*, to quickly "hook" the potential publisher with concise yet enticing information. He then lists "critical concepts" that separate this book from others on the market. It is in this area that Tom states what the author discovered to indicate a need for this book. Tom then discusses the projected length of the manuscript, and also lists endorsements (though no names are mentioned) the author will obtain for the book.

**Marketing Analysis**

In this section, Tom provides a list of groups that might be interested in this book, and also lists statistics. He then discusses marketing plans involving both physical and online activities. Sub-headings follow that detail planned personal appearances, media exposure, and seminars. Tom then predicts the number of sales and provides a chart detailing his calculations. He summarizes by mentioning the possibility of future books targeting the same audience.

**Competition**

Tom lists and describes eight competing books, and provides information on how this book will be different and, of course, better.

**Contents**

This is the book's table of contents with a more detailed description of each chapter.

## **Chapter Descriptions**

Each chapter is briefly described in only three or four paragraphs.

## **Author Biography**

Tom includes the author's biography here. However, since the author and ghostwriter's relationship was proprietary, Tom himself is, of course, not mentioned here.

Tom's entire proposal was double-spaced. I have changed the formatting to 1.5 spacing here. His font for this proposal was Palatino Linotype. The main title page font sizes range from 28 pt. to 12 pt. In the remainder of the proposal, the main section titles are 16 pt., the sub-headings are 14 pt. and the rest of the text is 12 pt.

Tom was paid \$40,000 to ghostwrite this book.

We'd like to send a big hug to Jack Schultz for allowing Tom to share his story and book proposal with us here!

*Boomtown, USA: The 7½ Keys to Big Success in Small Towns* is available here:

<http://www.amazon.com/gp/product/097189552X>

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**Tom's \$40,000.00 Book Proposal**

**Boomtown, USA:**

**THE 7½ KEYS TO BIG SUCCESS IN SMALL TOWNS**

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**BOOK PROPOSAL BY**

**JACK SCHULTZ**

Mailing Address

City, State, Zip

Phone Number

Email Address



## **Proposal Contents**

Overview.....	(pg#)
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Competition.....	(pg#)
Contents.....	(pg#)
Author Biography.....	(pg#)

## OVERVIEW

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### In a Nutshell

Have you ever wondered why a Branson, Missouri can become such a great tourist attraction, while so many small towns across the country just struggle to survive? What are the secrets that prospering small towns hold, and what are the secrets of the people who make them prosper? Can *you* prosper in a small town, and help your town thrive as well?

The answer to that last question is *yes*, and *Boomtown, USA: The 7½ Keys to Big Success in Small Towns* explains how you can make this happen. In fact, *Boomtown* is the first book to provide the keys to small-town success. These keys are critical to all people living in small towns or considering moving to small towns – whether to live, to work, to run companies, or simply to improve their quality of life.

### The Bigger Picture

*Boomtown* is a how-to manual for people in rural communities who want to not merely survive, but thrive, in the 21<sup>st</sup> century. The book spells out the societal trends and factors that give rise to the potential for people in small towns to prosper, and for the towns themselves to be thriving, healthy, economically stable communities. It then delineates the keys that people and towns must master to prosper, and lays out plans for them to do so. Finally, it features the top 397 small communities in the country – chosen from the more than 15,800 towns with populations of 50,000 or less -- telling many of their success stories, which were forged by the people who mastered the keys in this book. (*Agurban* and *agurbs* are terms I have coined to describe prospering rural communities.)

There are three critical concepts that separate this book from other books on small towns.

***Concept #1: The Nash Equilibrium Theory***

The first concept is based on the Nash Equilibrium Theory, for which John Forbes Nash won a Nobel Prize in Economics in 1994. Nash, who was profiled in the recent movie, *A Beautiful Mind*, theorized that in competitive games, players can have a mixture of common interests and rivalries, and in the ensuing struggle to win, there can be *multiple* winners. Stated another way, individual and town economics don't boil down to a "winner take all" reality; rivals within towns and between towns can coexist and even mutually benefit each other. The key is not to fight over the pie, trying to grab all you can get, but to work together to expand the pie so that everyone has a chance at a larger share. When applied, this theory has a direct impact on the economic health of a small town, and with it the lives of those operating businesses, working, and living in the town.

***Concept #2: The Symbiotic Relationship between Individual and Town Success***

The second concept that separates this book from others is the recognition of the symbiotic relationship between individual and town success. Individual success (meaning the success of one person, group, or company) can influence a town's prosperity, and town success can influence an individual's prosperity.

The former case – where individual success can impact an entire community – is best witnessed in small towns; individuals truly *can* make a difference in others' lives, and in community prosperity and identity. This impact is rarely, if ever, seen in large cities, at least to the same extent as in small towns. I have great examples of this, such as Columbus, Indiana, which has become a town of architectural masterpieces due to one person and one company.

***Concept #3: The Keys to Success***

The third concept that distinguishes this book from others on small towns is the identification of the keys that people and communities must master to prosper. Through the research I have undertaken and through my everyday experience as president of Agracel, Inc., I have been able to identify the keys to small-town growth and revitalization.

***Small-Town Struggles***

As I delved into my research, I came upon a distinct fork in the road, with one road leading toward small-town success and the other toward a dead end for towns in trouble. Opportunities in small towns represent, to paraphrase Dickens, the best of times and the worst of times. On the one hand I found towns whose economies were, as my book title suggests, booming; on the other I found towns that were withering on the vine and hanging on for dear life.

Unfortunately, the vast majority of small towns are closer to withering than to prospering. Thus I realized the need for this book.

On the positive side, the percent increase in population from 1990 to 2000 in the top rural or non-metro counties rivaled or even exceeded that of metro counties – and the employment increase in the top non-metro counties exceeded that in metro counties. In fact, although rural towns as a whole are struggling, the 397 agurbs exceed the major metros and suburbs in many key measures of economic and societal success for towns and cities. These 397 are diamonds in the rough. I explore their secrets, and share how they can be emulated.

On the negative side, the growth in both population and employment in most rural counties was stagnant or dropping. Rural towns face a multitude of challenges to survive. I describe these challenges and reserve the majority of the text in explaining ways to overcome those challenges.

While there are many books on rural communities, most are simply guide books or books that rate towns based on education, economic viability, and so on. No other book attempts to define the keys to success for people in small towns and for the towns themselves. Because I am in the trenches every day, helping rural communities recover and revitalize, I have found myself in a position to identify and share those keys with

- current small-town residents who want to improve their lives and their towns;
- people who want to begin a small-town business or grow their business;
- residents of larger towns or cities who want to improve the quality of their lives and see small towns as a viable option for doing so;
- small-town public officials and leaders; and
- business executives who are interested in relocating to small towns to make their businesses more profitable.

I have dozens of great stories to tell about towns that suffered serious, disabling setbacks but rebounded from those setbacks and essentially reinvented themselves, coming back stronger than they were before.

There's a charm to small-town living, but there's much more than that: There's ingenuity in some small towns, an attitude and approach to problem-solving, a vision, and a work ethic that all work together to pump new life into a place that's barely a speck on a map – but is astoundingly vibrant and healthy within its borders.

## **Length and Timeline**

The manuscript is about 76,000 words. The manuscript is finished .

## **Endorsements**

I will obtain endorsements for the book from business executives and economic development professionals with ties to rural communities.

## **MARKETING ANALYSIS**

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I see these markets for this book:

- Current small-town residents who want to improve their lives and their towns
- Current small-town residents whose town is featured among the “Top 397 Agurbs in America”
- People who want to begin a small-town business or grow their business
- Business executives who are interested in relocating to small towns to make their businesses more profitable
- Residents of larger towns or cities who want to improve the quality of their lives and see small towns as a viable option for doing so
- Small-town officials and leaders (mayors, town councils, town attorneys or managers, chamber of commerce members, tourism bureau personnel, town economic developers, and all those in position of leadership within small towns)
- Libraries
- Community and four-year colleges and universities who could use this book as part of a curriculum for a sociology or business course

There are more than 15,800 rural communities and small towns in America. We will aggressively market the book to all 15,800 + communities through multiple mailings, Internet marketing, and other methods, including press releases to small-town newspapers.

In addition, Agracel has a database containing about 11,000 companies that we market to up to 10 times per year. We will market the book to these customers through various methods, including Internet and e-mail marketing and direct mailings.

We will register with various online search engines and make the book available to order online. We will make concentrated efforts to have the book available on Amazon.com, Borders.com, Booksamillion.com, and other places where books are commonly sold online.

I also plan to devote extensive time to marketing the book on my own, focusing my efforts in three ways here:

- **Personal appearances**

I will travel to all of the Top 100 communities that are identified in the book. In addition, I'll travel to a great number of the other communities that are within the 397. I'll present some type of award – a plaque or certificate – to these communities, set up book displays, and do book signings.

- **Media exposure**

In conjunction with my national tour, I'll set up as many local television and radio and newspaper interviews as possible to promote the visit and the book.

I'll also look to place articles – book excerpts – in various regional and national magazines and journals to heighten awareness and to whet the appetites for more. Order information will be included with these articles.

▪ **Seminars**

I am creating a seminar on the keys to success. I will present this seminar at least 20 times per year at various regional and national conferences. I expect a large percent of conference attendees to purchase the book. This seminar would also target the average citizen who wants to improve his or her life and wants to do so in a small town; small-town business owners or those who want to own a business; and public officials and leaders of small towns.

My conservative estimate on sales numbers that I can generate – aside from sales generated by a publisher – is 32,000, based on the following numbers.

GROUP	# IN GROUP	INDIVIDUALS WITHIN GROUP	TOTAL	ESTIMATED SALES
	397	40	15,880	4,000
AGURBS				
SMALL TOWNS	15,800	6	94,800	12,000
INDUSTRIAL	11,000	1	11,000	1,000
SEMINARS	20/YEAR	200	20,000*	15,000*
<b>TOTAL SALES</b>				<b>32,000</b>

\*over a 5-year period.



Finally, I see great potential for additional books down the road. The extensive research I have conducted through Agracel – and the survey information I obtained from 1,300 towns – provide me with ample material for related books.

## COMPETITION

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### **The New Rating Guide to Life in America's Small Cities**

Kevin Heubusch. Prometheus Books, 1997 (529 pp, \$22.00, paperback)

- Lists best cities based on census information. Details jobs, school quality, crime rate, etc.

### **The 100 Best Small Towns in America, 2<sup>nd</sup> Edition**

Norman Crampton. Macmillan, 1995 (442 pp, \$13.95, paperback)

- Very brief info on 100 towns. Used as reference book.

### **Hot Towns, The Future of the Fastest Growing Communities in America**

Peter Wolf. Rutgers University Press, 1999 (284 pp, \$24.00, paperback)

- Academic look at growth, planning, zoning, land use, public policy.

### **50 Fabulous Places to Raise Your Family**

Melissa Giovagnoli. Career Press, 1997 (360 pp, \$18.99, paperback)

- Details 50 top towns based on features, economic health, cost of living, education, and similar factors.

### **America's 100 Best Places to Retire, 2<sup>nd</sup> Edition**

Richard L. Fox. Vacation Publications, 2000 (310 pp, \$16.95, paperback)

- Focuses on retirement towns only. Looks at best towns based on what's important to people who are retiring.

### **National Geographic Guide to Small Town Escapes**

Barbara A. Noe. National Geographic, 2000 (352 pp, \$25.00, paperback)

- Gives tourist information on small towns in America.

### **America's Most Charming Towns and Villages**

Larry T. Brown. Open Road Publishing, 2001 (576 pp, \$17.95, paperback)

- Historic and tourist information on small towns across America.

### **The 100 Best Small Art Towns in America, 3<sup>rd</sup> Edition**

John Villani. John Muir Publications, 1998 (244 pp, \$16.95, paperback)

- Brief information on art towns and art events within the towns.

### **How My Book Differs from the Competition**

My book differs from competing books in that it is a how-to book, presenting specific keys to guide readers in helping their businesses and their towns flourish. No other book attempts to do this. Most of the others are guide or tour books. Mine is a roll-up-your-sleeves, let's-get-to-work book that will help people improve their towns and, in the process, their own lives.

Presenting the keys to success and vividly showing them through dozens of real-life examples will bring a fresh look to what success means in small towns and how to achieve it. In doing so, the book should attract a wide readership.

## CONTENTS

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### ***Boomtown, USA:***

#### ***The 7½ Keys to Big Success in Small Towns***

Introduction

Chapter 1: The Blonde, the Grad Student, and the Dilemma

Chapter 2: Back to the... Agurbs?

Chapter 3: Key #1 - Adopt a Can-Do Attitude

Chapter 4: Key #2 - Shape Your Vision

Chapter 5: Key #3 - Leverage Your Resources

Chapter 6: Key #4 - Raise Up Strong Leaders

Chapter 7: Key #5 - Encourage an Entrepreneurial Approach

Chapter 8: Key #6 - Maintain Local Control

Chapter 9: Key #7 - Build Your Brand

Chapter 10: Key #7 1/2 - Embrace the "Teeter-Totter Factor"

Chapter 11: A Case Study - An Eagle Town Putting All the Keys to Work

Chapter 12: Comparing Agurbs and Cities

Chapter 13: A Look into the Agurban Future

Appendix A: The Best Agurbs in America

Appendix B: Local Flavors of Towns

## ***Chapter Descriptions***

### **Introduction**

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I'll introduce the basic concept of this book, who it's for (i.e., the multiple audiences), and what its benefits are.

### **Chapter 1: The Blonde, The Grad Student, and the Dilemma**

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John Nash posited his Nash Equilibrium theory in 1950; in 1994 he was awarded the Nobel Prize in Economics for his theory. Simply stated, Nash came up with the notion of equilibrium in the case of multiple “players” who are rivals but who also share common interests. He took what had traditionally been held as a win-lose situation and showed how it could be a win-win situation. Rivals can cooperate to their mutual benefit, and a group as a whole can be more successful, Nash reasoned, if it enjoys internal cooperation.

This theory directly applies to people's and to small towns' success. The key is not to selfishly go after the biggest piece of pie you can get; it is to collectively consider how to expand the pie so that *everyone* has a chance at a larger piece.

In this brief chapter I explain how Nash's theory applies to individuals, businesses, and small towns; Nash's theory is at the core of the success that I describe throughout the book. I also detail the reciprocal relationship between individual success and town prosperity. To a much greater degree than happens in a city, an individual person's or company's success in a small town can positively impact that town. Likewise, a town's shared success can positively impact each resident and company within the town.

## **Chapter 2: Back to the... Agurbs?**

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The opportunities for small-town communities to prosper are abundant; the landscape for success is as fertile as the fields that grace America's heartland. But that success doesn't occur by happenstance. It is the people who understand the trends and societal factors that influence their chances of success, and know the value of having a vision for their lives and their towns, that will prosper.

Three great waves have occurred in our society, in terms of mass movements: from agurban to urban; from urban to suburban; and now from suburban back to agurban. There are reasons for these movements, and the people who grasp the reasons are the ones who see the opportunities to improve the quality of their lives and their towns.

Conversely, the towns that dig in their heels and stand pat, that have no vision for their future, in terms of growth and development, and that don't capitalize on the societal trends and factors that produce such a fertile environment for small-town success, are the ones that will struggle, lose businesses and people, and eventually be little more than ghost towns.

I examine the common causes of small-town decay, detail the trends and factors that are in place to pave the way to success, and note the common characteristics that prospering small towns possess. I also preview the 7½ keys to success. Along the way I present a case study comparing Wal-Mart's approach to the rural market to Kmart's. Wal-Mart has placed great emphasis on reaching rural consumers, while Kmart has focused on urban areas. Interestingly, \$1000 worth of stock bought in the two companies in 1971 would today be worth \$7.88 million for Wal-Mart stock and \$129.05 for Kmart stock.

### **Chapter 3: Key #1 - Adopt a Can-Do Attitude**

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The first key to big success in small towns is having a “can-do” attitude. People with can-do attitudes are the ones who lead successful lives both personally and professionally; business owners with this attitude find ways to grow their business when others around them are struggling.

The success of an individual or a company in a small town can have a tremendous impact on the town itself. There remains in small towns the invigorating and intoxicating notion that individuals still *can* make a difference – much more so than in cities. There’s simply not so much red tape to cut through or bureaucratic waves to wade through. The attitude of business leaders and concerned citizens in small towns is critical; it can make or break a town’s development and future.

In considering the collective attitude of a town, I identify four types of towns: Mules, Moles, Jackals, and Eagles. Mules are resistant to change; they don’t listen to reason and are defensive. Moles are timid and passive; they don’t take advantage of opportunities. Jackals are subservient and derisive of others; they expend their energy cutting others down while not trying to better themselves. Eagles are bold and fearless; they possess keen vision. I use these analogies to distinguish between towns that are successful and towns that struggle. It all begins with attitude.

A can-do attitude can be fostered in a small town; I give guidance on how to do so. I also provide a summary of the key points for this chapter. (I provide similar summaries for chapters 4 through 10 as well.)

## **Chapter 4: Key #2 - Shape Your Vision**

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Imagine planning a trip without clearly defining what you want to experience or where you can go to experience it. As a popular book once stated, “If you don’t know where you’re going, you’ll probably end up somewhere else.” This is true for individuals, businesses, and for towns. People without a vision might drift along in life, not seeing opportunities or taking advantage of their own gifts. Businesses without a vision, and a plan to make that vision happen, flounder or go out of business. A town without a vision for its future is likely to suffer the decay that many small towns across the nation have faced as they struggle to keep people and businesses.

I describe what vision is and give examples of communities who have shaped their visions based on their strengths, and turned those visions into reality. Once you have a vision in mind, and once you know your strengths and weaknesses, you can begin to map out how to get from here to there.

I give examples of setting specific goals and using those goals to achieve a vision. I explain how to use action steps to reach goals, how to get and keep on track as you pursue your goals and vision, how to evaluate your progress toward your goals, and how to make adjustments as necessary.

Through it all I make it clear that having a vision is as important as having a can-do attitude: a positive attitude with no vision or forward thinking won’t result in a better life, a stronger business, or a revitalized town. On the other hand, a can-do attitude coupled with a strong vision for the future can make all the difference.



## **Chapter 5: Key #3 - Leverage Your Resources**

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We all know talented people who have wasted their talent, either misusing it or not using it at all. The same is true of some towns: A town can have great resources at its disposal, but it doesn't know how to parlay those resources into prosperous industry.

Every person has talents and gifts, and every town has multiple resources that it can use to its own benefit – though some towns do much better jobs at this leveraging than others. Such resources include

- current industries, businesses, and institutions
- natural resources such as lakes, beaches, mountains, forests
- man-made resources such as lakes, parks, recreation areas
- avenues of transportation, such as access to railroads and interstates
- local celebrities, either living or dead
- local flavor
- local “brain bank”

Just how adept a town is at leveraging its resources goes a long way toward determining its economic future. I explore the ways to leverage these resources, giving examples of how successful towns do this, and I suggest ways that towns can network effectively to gain access to state and federal funds and grants. This networking should extend to other small towns as well to aid in mutual development.

Many small towns have great resources to utilize and build upon, but these resources lie essentially dormant. Successful small towns not only know what their resources are, but they know how to utilize them to their fullest advantage.

## **Chapter 6: Key #4 - Raise Up Strong Leaders**

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Residents in small towns have a greater capacity to be heard than do their city counterparts. As I said earlier, people in small towns really *can* make a difference; and that difference can be felt through their contributions in a number of sectors: government, business, education, medical, service, social, and private. The leadership that emerges from these sectors is critical to the ongoing health of a community.

Regardless of the sector, the voices that emerge, the action that is generated by the energy from individual's contributions and efforts, and the impetus that is maintained by caring people who are plugged into the town's inner workings, shape the town's present and has vital impact on its future.

In this chapter, then, I explore leadership qualities – a primary one being service – as it applies to people in small towns. This leadership is played out by people who

- Create a positive and open working environment and have a can-do attitude
- Have a strong vision for the community
- Keep the welfare of the community its priority
- Make decisions based on the long-term welfare of community, not on short-term fixes
- Are willing to serve the community
- Focus on a positive outcome for the community rather than on who gets credit for it
- Voice their concerns (and, in terms of public officials, hear the concerns of citizens and are open to criticism)
- Are not afraid of challenges or problems; they are open to new approaches and solutions from others, and are themselves adept at “thinking outside the box”
- Work well with the local business community

Citizens must raise concerns in an appropriate manner and respect government while not going along blindly with everything that local officials lay out. Citizens should be as adept at suggesting solutions as at pointing at problems. In short, citizens and local officials must work hand in hand, guided by a long-term vision, for the community to prosper.

## **Chapter 7: Key #5 - Encourage an Entrepreneurial Approach**

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The people who accomplish great things are most often those who are willing to take risks to do so. They have an entrepreneurial spirit and approach, one that encompasses, in part, thinking outside the box, asking “what if?,” trying out new solutions to old problems.

Successful towns are no different. They, too, are willing to take risks; they, too, are willing to think outside the box; they, too, aren’t afraid of trying new things, of going against the grain, of going out on a limb. And why not? The branch is sturdy (they’ve tested it), no one else is out there, they’ll have it all to themselves. And going out on that limb opens up opportunities for them that can’t be gained elsewhere.

This risk-taking, entrepreneurial approach is one where great ideas can turn into great opportunities for businesses, creating new jobs and bringing more cash into the community. Through an entrepreneurial approach, people and businesses within the community, and the community itself, can see and create opportunities in a whole new light.

This approach calls for people to leave their comfort zone and to take calculated risks. I guide readers in these areas, and also describe how they can learn from failure, how to use failure to succeed in the future.

An important part of this approach is that people (and towns) must understand the need to change. The status quo won't work forever – even if it's working well now. Even *successful* towns need to change; what works today may not work tomorrow. The towns that prosper are the ones who monitor their need to change – and actually *seek* to change when they see the need or discover greater opportunities.

## **Chapter 8: Key #6 - Maintain Local Control**

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Most small towns that are healthy and vibrant maintain local control in three areas: its financial institutions, its newspaper, and its retail, service, and manufacturing sectors. The first two areas – financial and newspapers – are of greatest importance. Why? Because the banks and credit unions that are locally owned have a greater interest in community development than do financial institutions that are controlled by a board halfway across the country that has never even heard of your town. Local banks will assume more risk if the venture is viewed as beneficial for the community. By contrast, banks that aren't locally owned make decisions solely by the book, based only upon the numbers.

Likewise, a newspaper that is owned by one of the national conglomerates will not take the interest in your town and thus will not play the role that a newspaper can in helping your town develop. Their interest is in selling more newspapers and advertising. Local publishers and editors tend to see more of the community "soul," take more of a long-term approach, and generally try to take a more positive approach for the community.

I detail the importance of gaining and maintaining local control in these two areas as well as the impact that local control of retail, service, and manufacturing sectors can have on a community. The lack of control in these areas – especially in financial institutions and newspapers – can

handicap a community's development. I describe approaches to gaining that control if a town doesn't already have it, and detail how to use that control to your advantage if you *do* have it.

## **Chapter 9: Key #7 - Build Your Brand**

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When most people think of brands, they think of products, and what those products deliver. Effective brands always deliver what they promise: For example, you know exactly what a McDonald's cheeseburger will taste like, whether you're in southern California or northern Maine. Tide will get the dirt out every time you use it. A BMW promises luxury and quality, and delivers what it promises.

Brands aren't limited to products or corporations; towns can use brands just as effectively. I explore five areas that are important to a town's success in building its own brand – with the outcome, of course, being health, growth, and additional income.

These areas are

- delivering the town's message to the outside world: a brand speaks of a town's strengths and value
- coming through on promises: a brand is only as effective as long as it delivers what it says it will deliver
- growing your brand: brands can help a town grow and expand, and with that growth and expansion come greater community wealth and vitality
- branding for the long haul: brands are long-term reflecting tools, not quick fixes for a community
- focusing on service and quality: the best brands are service-oriented, concentrating on what they can do for others

Towns that realize the importance of branding, and develop and utilize their brand to the fullest extent, have a head start on towns that have similar resources and opportunities but that haven't built their brand. This concept is largely ignored in community development, yet is critical to the community's success.

## **Chapter 10: Key #7½ - Embrace the "Teeter-Totter Factor"**

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This curious and admittedly minor key – the last in the 7½ -- nevertheless can play an important role in the health of a community. I describe the Teeter-Totter Factor this way: It only takes a little shift one way or the other to make a negative or positive impact on a community. There's a precarious balance in small towns, and the towns that are aware of this balance and the ease with which it can shift are the towns that are more likely to keep their weight on the positive end (and their feet on the ground), maintaining what they have going for them. Those towns that are not aware of this capability of shifting are the ones that find themselves, all of a sudden, up in the air on the negative end.

I give examples of shifting both ways – toward the positive side and toward the negative side. I explain how these shifts can happen and advise on how to avoid the negative shifts. I also provide a summary of all 7½ keys, and a 20-question quiz that helps readers assess how their towns fare in those keys.

## **Chapter 11: A Case Study - An Eagle Town Putting All the Keys to Work**

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Cape Girardeau, Missouri, is a town that puts it all together – that is, that excels in the keys to small-town success as described in the previous chapters. In this chapter I present examples of how Cape Girardeau excels in each of the keys, backing up their success with statistics and with

stories of projects that have helped the town thrive even as the nation's economy has taken a downturn.

## **Chapter 12: Comparing Agurbs and Cities**

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Here I compare vital statistics of agurbs and cities, looking at population, employment, and per capita income figures. I also look at some surprises I found through my research and compare standard of living information between agurbs and some larger cities. Again, the statistics show agurbs in a favorable light.

## **Chapter 13: A Look into the Agurban Future**

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In chapter 2 I described the different waves of movement, how and why they occurred. In this chapter I look at where I think we're headed and sum up the state of agurban America. I discuss emerging trends and their effect on agurban America, and I encourage the readers in the roles they have to play in keeping rural America strong. I summarize the 7½ keys to big success in small towns and encourage the readers to focus on these keys as they work to maintain their town's vitality or to revitalize it.

I emphasize the importance of learning from past successes and failures and from other small towns that have been successful, and I cite why individuals would want to relocate in the agurbs – what makes an agurb attractive to an individual or a family. I do the same for companies: Why would they want to relocate to an agurb; what makes an agurb attractive to them? I'll provide some examples of people who have happily relocated to the agurbs and enjoy the charms of agurban life that can't be found in urban or suburban America.

## **Appendix A: The Best Agurbs in America**

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I describe my selection method and list the top 397 agurbs in the country, and, within them, the Top 100 Golden Eagles. I compare the Golden Eagles with Silicon Valley, Seattle, and Boston. The Top 100 compare quite favorably to the better-known “hot spots.”

## **Appendix B: Local Flavors of Towns**

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Here I note numerous examples of small towns that excel in at least one of a variety of areas that influence town health and prosperity: tourism, recreation, music and arts, unique events, retirement, manufacturing, high tech, medicine, and education.

## **AUTHOR BIOGRAPHY**

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Jack Schultz is president of Agracel, Inc., which is known as the Can-Do Company in terms of turning problems into opportunities for manufacturers and rural communities. Jack, who has a Bachelor of Business Administration degree focused upon entrepreneurship from Southern Methodist University and an MBA from Harvard, founded Agracel in 1986. He has steered its growth from its original focus on business development in Effingham, IL, where Agracel is located, to a Midwestern focus that is spreading nationwide in its efforts to help rural communities develop by recruiting new business and by retaining their young adults through better job opportunities.

In the early years of Agracel, as Jack’s travels took him around the Midwest, he observed the resurgence of some (and the slow death of many) small towns. These observations developed a



curiosity for understanding why some communities were growing and offering opportunities for their young people, while others were turning into ghost towns.

Agracel's small-town economic development focus was born of necessity. In 1988 Effingham was faced with the loss of 3000 of its 4000 manufacturing jobs, as its three largest manufacturers were on the verge of closing or moving out of town. With the community in a state of paralysis, Effingham realized it could no longer let itself be dependent upon any one company, no matter how good that company was. The town had to diversify its base with additional plants, smaller in size (up to 300 workers each), so that if a few closed they would not cripple the community's economy in doing so. At the same time Agracel led an effort to try to bring in more high-tech jobs, and as a result created Network Centre, where Agracel's offices are now located. Some of those efforts were featured in a *Newsweek* article about Agracel's campaign to "Bring Back the Best" (bringing back the town's young people with better employment opportunities).

During the 1990s, Effingham realized a 70 percent increase in new manufacturing jobs, leading all Illinois counties in this category. In the mid '90s the local power company's Economic Development Team saw what Agracel was doing and started to refer Agracel to other small towns around Illinois. In the March 2003 issue of *Site Selection*, Effingham was ranked 7<sup>th</sup> among the Top US Small Towns for new and expanded facilities. This was quite an accomplishment for a town that was on the verge of economic disaster twenty years ago. Today Agracel operates throughout the Midwest in a unique niche without any significant competition and has helped to facilitate over 3,500 manufacturing and high-tech jobs. Agracel is actively working with about 30 communities trying to bring in more jobs, with a portfolio of over 3 million square feet in 35 buildings, and 1600 acres in 10 industrial and commercial business parks.

Jack has been featured in articles in *Top Producer*, *Farm Journal*, *Progressive Farmer*, and *Newsweek*. He would love to hear from readers who have great stories of how small towns have prospered by using one or more of the keys in this book. He can be contacted at [email address].

## That's Chicago Review Press: \$13,000

*There are few things Hank Bordowitz hasn't done in the entertainment business. His career has taken him to television, radio, records, the web, infinity and beyond. Starting out as a player, Hank worked the bars and dances in North Jersey through high school, touring with a theater company by night while attending classes by day. He came to college armed with a third class radio silence that put him on the air his first week. His edgy work on college radio nearly got him thrown out of school his first semester. He has since done production work for the late, lamented WEVD, written scripts for MJI Broadcasting, and currently programs a channel for Music Choice.*

*Hank graduated as a recording artist for a company that went out of business weeks after he turned in his master. He has subsequently worked in a business capacity for A&M, Antilles New Directions, Columbia, IRS, Island, PolyGram, RCA/BMG, Atlantic, Intuition, Tuff City and others. He currently teaches the Introduction to the Music Business and Music Journalism courses for the Baruch College CAPS Entertainment Business department.*

*As an editor, Hank has worked with Rock Scene, Metal Mania and Concert Shots magazines. He edited Interactive Quarterly, the first magazine about Cyberotica -- and takes credit for coining the word. As the managing editor of Wizard, The Guide To Comics, he championed independent comics. He served as Director of Editorial Content at MCY.com. He also wrote the bulk of the copy for CaroleKing.com.*

*Hank's work appears in half a dozen books, including the forward of the Peanuts Illustrated Songbook. His own books include Bad Moon Rising: The Unauthorized History of Creedence Clearwater Revival, The U2 Reader: A Quarter Century of Commentary, Criticism and Reviews, Bruce Springsteen Scrapbook and Every Little Thing Gonna Be Alright: The Bob Marley Reader, Noise of the World: Non-Western Artists In their Own Words, and Turning Points in Rock and Roll. His work has appeared in hundreds of magazines including Playboy, Southwest Spirit, Spin and Creem. He has written the liner notes for a couple of dozen albums, including the CD release of Blood Sweat and Tears.*

*Hank's television work includes stints with VH-1, the CBS Morning Show, and TV-1 News, Finland. He worked extensively on the PBS show Spike and Company Do It A Cappella. All that, and he is the god and monster of the Bar-be-que grill!*

Hank's website is: <http://www.bordowitz.com>

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Hank Bordowitz is an extremely successful biographer and we are honored that he's chosen to share his success secrets with other authors here! You're going to enjoy Hank's spunk and wit in the following pages. His background, experience, and connections mean he's going to get most of the projects he proposes. And, while we can't all be so blessed, his advice and methods can be very valuable to other authors! Three of Hank's book proposals are included in this book. You'll see that he has his own template, which has proven extremely successful.

Let's face it. If you're a well-known celebrity biographer, you've already got the connections for success (willing biography subject and more-than-willing publishing house). But, you usually still have to go through the formal submission process and you still have to nail that sale!

**Hank's book proposal includes:**

**Title Page**

**Table of Contents**

**Who's a Punk?**

Opening a formal book proposal with a quote that would shock most people probably isn't that unusual in Hank's world. But, including something this shocking is definitely a way to get a publisher's attention! After you recover from the quote (I bet you already turned the page and read it!), you'll see that Hank immediately launches into the brief, yet interesting history behind the term "pop-punk." He then details the success of Green Day (all publishers know that bands with millions of fans can mean lots of book sales!) and why they're so popular.

**Whither Punk or Wither Punk?**

Here, Hank creatively describes the history and evolution of punk and mentions several bands that have been popular for decades.

**The Bay Area Foment Vs. East Bay Ennui**

Hank discusses why the East Bay area has spawned such groundbreaking music. (This also implies East Bay residents, many of whom have watched the evolution, will be interested in buying this book.)

**Escape from Teenage Wasteland**

Hank proposes a well-illustrated, large, hardcover format for this book. He then clearly explains the potential audience (not just Green Day fans, but punk fans, popular music fans, and even people who have an interest in how society changes).

**Biography**

Hank's first paragraph lets the potential publisher know he's perfect for the job. With books about Bruce Springsteen, U2, Billy Joel, and more on his resume, why would any publisher go searching for another author for this project? Hank also mentions his fierce integrity (extremely important when writing facts about individuals), and lets the publisher know he, too, is a musician (he obviously knows the industry).

He concludes by mentioning his other professional and publishing credits, and includes quotes about his books from well-known industry and national publications. He also provides information about his next contracted book and review excerpts from past books.

Hank's book proposal included headers that said:

Bordowitz/Escape from Teenage Wasteland: The Green Day Story/  
(page number)

Hank uses a variety of font types and sizes in his proposal, including Arial, Comic Sans, and Times New Roman. The original book proposal was double-spaced. We've changed the spacing to 1.5 for this book.

Hank was paid a \$13,000 advance for this book.

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## **Hank's \$13,000 Book Proposal**

### **ESCAPE FROM TEENAGE WASTELAND**

A large photo of the group was included here.  
We have not published it in this book for copyright reasons.

### **THE GREEN DAY STORY**

By Hank Bordowitz

**Represented by**  
**James Fitzgerald**  
**The James Fitzgerald Agency**

Mailing Address  
City, State, Zip  
Phone Number  
Email Address

## TOC

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| <i>ESCAPE FROM TEENAGE WASTELAND.....</i>          | <i>(page #)</i> |
| <i>HANK BORDOWITZ.....</i>                         | <i>(page #)</i> |

## WHO'S A PUNK?

"I always thought a punk was someone who took it up the ass." - William S Burroughs

The press pretty much invented the term pop-punk to describe Green Day. Many, in both the press and the punk rock community regarded pop-punk as an oxymoron -- and eschewed the first three letters in describing Green Day themselves. Especially after the band:

- ◆ Got signed to a major label after the success of their first two independent albums
- ◆ Sold over 5 million copies of their major label debut album *Dookie* that year
- ◆ Won a Grammy award for *Dookie*

In the wake of the success of the Seattle branch of the punk family, the catch-all category "grunge," punk bands needed to come to terms with something that had never occurred to them before: the possibility of success. Since Johnny Lydon first sang, "No future for you" punk bought into the idea. "No future" defined the gestalt of the movement, both in terms of the musicians and their fans: Why just be a loser when you could be a loud, obnoxious, in-your-face loser? That ethic didn't address something key, however: What happens when the losers win?

**Escape From Teenage Wasteland: The Green Day Story** will answer that question, focusing on Green Day for several reasons:

- ◆ They made it necessary for punk to redefine itself
- ◆ They embody many of the sociological quandaries endemic to today's youth and the youth of a generation earlier
  - Why so many young people identify with "losers"
  - What it meant to "grow up punk"

◆ Why kids identified with *Dookie*

- One college age guy told me that in Jr. High everyone knew the lyrics to “Basket Case”
- “Good Riddance (Time of Your Life)” was the theme song to many mid-90s proms, ignoring the irony that drips from every note of the song.

Green Day’s rise also exemplifies dichotomies and changes within the punk community:

- ◆ California Punk vs. East Coast and English Punk
- ◆ Northern California Punk vs. SoCal punk
- ◆ Urban vs. Suburban youth culture in general
- ◆ Pop Themes vs. political themes.

As much as any group, or artist for that matter, Green Day were a product of their time and place, and *Escape From Teenage Wasteland* will explore that as well.

- ◆ How they reflected the tenor of the 90s, and how they changed with the tenor of the 00s.
- ◆ How their music captured the East Bay ennui, the causes of that ennui and it’s effect on the youth of the East Bay – from the sixties through today.
- ◆ How Green Day went from kids obsessed with pot and scatology to adults, family men and artists concerned with the state of the union and still managed to keep some semblance of their punk credibility.

Beyond all of this, *Escape From Teenage Wasteland* will detail how the group managed to overcome the community mentality that promotes punk and holds it in stasis. It will explore the band’s growth as musicians and thinking people and how, when they hit their 30s, became their own men. More importantly, it will explore how they accomplished this, took their fans with them and continued to grow a new fan base as well.



## WHITHER PUNK OR WITHER PUNK?

"Musical Innovation is full of danger to the state, for when modes of music change, the laws of the state always change with them." - Plato

Very few sights rival the pathos of an old punk. When the firebrands of the Class of '77, the musicians recognized as the original "punks," hit the stage these days, the shows take nostalgia out for a walk, give our sense of revolution a bit of air before we stuff it back into a cell.

Two-tone ska artists like the Selector and Bad Manners continue to capitalize on the third wave they influenced. The Sex Pistols have turned cabaret, bashing out "God Save The Queen" in Las Vegas casino show rooms.

Bob Geldorf took on the cause of African starvation, initially through his music pursuits, then over them. Tom Robinson has a BBC talk show. The Gang of Four work on internet music sites and teach at universities where long sleeves and ties cover their tats.

More honest spiv rockers like conservatory trained Joe Jackson and the artist with whom people forever confused him, Elvis Costello, now record for *classical* labels. Electronica musicians regard Suicide's Martin Rev as their patron martyr, while Rev's partner Alan Vega has made a name for himself as a painter. The Jam's Paul Weller took his Who influenced post-mod roots back to the Tamla-Motown from whence they came and invented post-blue-eyed-soul.

Even the punks that survived had to *grow*, and sometimes painfully, both for the artists and the audience. U2 went through their electronic dance phase, coming out of it sounding suspiciously like classic rock (in the best sense of both words). Wire metamorphosized continuously, temporarily disbanding when they hit creative road-blocks.

As the acknowledged granddaddy of punk, Pete Townshend says, you must acknowledge your current position in life. "I have to accept that if I write songs today, they are songs that are written by very mature, very stable, serene, contented, balanced man. What a yawn!"

Ironically, one of his spiritual grandchildren, Green Day's Billy Joe Armstrong, recently echoed this sentiment. "I felt like I was too old to be angry anymore. I didn't want to come across as the angry older guy. It's sexy to be an angry young man, but to be a bitter old bastard is another thing altogether."

Fresh off a win for Album of The Year at the 2005 Grammy Awards, for one of the most mature, politically and personally astute rock recordings in many moons, Green Day has earned grudging respect among critics, the music industry and even their peers. How the band that made their reputation with songs about chronic masturbation from albums named for defecation came to record one of the best heard repudiations of the contemporary state of politics and America also is the story of the continuum of punk rock, how things grow, how they change, and what remains.

## **THE BAY AREA FOMENT VS. EAST BAY ENNUI**

Jeff Fogerty, son of guitarist Tom Fogerty from one of the East Bay area's other big rock bands from another era, Creedence Clearwater Revival, described the area where his father grew up, where HE grew up and where he currently lives as "...the most un-hip place to be in the Bay Area."

This, despite the area giving birth to the Berkeley Free Speech movement, Jack London and Green Day. Where San Francisco to the West and the Silicon Valley to the South have become two of the most happening places of the 90s and 00s, the East Bay remains as it has been for decades, a sleepy bedroom community, home predominantly to the people who commute on a daily basis to the more happening areas and back east to their bedroom communities for rest and home.

So why has it spawned groundbreaking music, from CCR to Country Joe to Green Day? This is yet another issue ***Escape From Teenage Wasteland*** seeks to explore and answer.

## **ESCAPE FROM TEENAGE WASTELAND**

This should be a big book in every way. A somewhat oversized, hardcover, between 80,000 and 110,000 words long, with perhaps 30 color and black and white photos and other images in appropriate places throughout, not quite a scrapbook, but a well illustrated biography of the band and social history of the scene.

The book should have an even broader appeal than the band it is about. Granted, Green Day fans will want to read it, but so will people interested in popular music in general. It will also attract readers interested punk in general, and pop punk in particular.

Beyond that, the book will speak to people who have an interest in how people and society progress and change. As the book will follow the path these three young men have taken from teenage punk slackers, for whom a “green day” meant a day spent smoking pot, to three politically astute performers who were able to take their fans with them as they ventured into adulthood. Parallel to that, it will follow the society that their growth and their art mirror.

## HANK BORDOWITZ

A veteran music and entertainment journalist, Hank Bordowitz has written books about Creedence Clearwater Revival, Bruce Springsteen, U2, Bob Marley, and Billy Joel. Additionally, he is the author of **Turning Points of Rock and Roll** and **Noise of the World: Non-western Artists in Their Own Words**. Hank writes with the sort of fierce integrity with which most artists make their music. A musician himself, Hank was a recording artist during part of the period this book would cover. He understands the creative drive that impels musicians.

However Hank has worked in most facets of the music business as well, starting with a stint at the trade journal *Record World*. Hank has plied his extensive knowledge of music and the music industry in the retail record business, the wholesale record business, in marketing for A&M records, in promotions, publicity and as a studio engineer and producer. He has worked in radio for WEVD as well as several non-commercial stations, and currently programs a station for Music Choice, the digital cable radio system available in millions of homes around the world. In addition to these accomplishments, and his achievements as an author, he is an adjunct professor at Baruch College in New York and Ramapo State College in New Jersey, teaching about the music business.

Over the course of the last 20 years, there are few facets of music journalism Hank has not explored:

He edited dozens of magazines, including *CREEM* Special issues like *Heavy Metal Hall of Fame*.

Hank wrote articles, features, commentary and criticism for literally hundreds of periodicals ranging from *Playboy* to *Brutarian*, from *Jazziz* to *Metal Mania* on topics ranging from production music to Ornette Coleman.

He has interviewed artists spanning the spectrum from Wynton Marsalis to Willie Nelson, from Glenn Danzig to the late, great Jam Master Jay.

Hank's book, ***Bad Moon Rising: The Unauthorized History of Creedence Clearwater Revival*** was the first to tackle this great American band's sad story from inception through the personal difficulties that broke the band up and the legal wrangling that followed.

*Book Proposals That Worked!*

- ◆ BOOKLIST said: “*Bordowitz’s recounting of all the acrimony is well detailed and not too hyperbolic. This is must reading for CCR-philes...*”
- ◆ PUBLISHERS WEEKLY said: “*Bordowitz provides evenhanded treatment of highly charged issues.... persuasively demonstrating that CCR has earned their reputation as one of the most important bands in rock history.*”
- ◆ LITERARY JOURNAL agreed: “*Bordowitz brings CCR’s complex story to life...[he] never takes sides or passes judgment yet brilliantly illuminates the tragedy of CCR’s lost potential.*”
- ◆ USA TODAY said: “*If Hank Bordowitz’s **Bad Moon Rising** isn’t ‘the saddest story in rock ‘n’ roll,’ ... it certain comes within kissing distance.*”

Hank’s next book, ***The U2 Reader: A Quarter Century of Commentary, Criticism and Reviews*** garnered widespread praise:

- ◆ John Shelton Ivany, in his syndicated column called it “(A) superb 320-page collection of writings...”
- ◆ The Celebrity Café awarded The U2 Reader a rating of 8 out of 10, saying: "U2 fans, along with people interested in the band’s cultural impact, will want to read this book."
- ◆ Blender bestowed 3 stars on the book.

The reviews for ***Every Little Thing Gonna Be Alright: The Bob Marley Reader*** have been nothing short of amazing:

- ◆ Q Magazine gave the book 4 Stars, saying: “*Was Bob Marley the most influential artist of the 20<sup>th</sup> Century? Bordowitz’s book begins with this highly debatable claim, yet the entertaining collection of essays that follow establish a convincing argument.*”
- ◆ www.bobmarley.com says: “***Every Little Thing Gonna Be Alright*** synthesizes all these aspects into a cohesive reading experience, and deals with him as a political, spiritual, musical, and above all, human force.”

- ◆ The Jamaica Gleaner hailed it: “*BEFORE THE inevitable ‘not another Bob Marley book!’ leaves their mouths, fans of the reggae king should take a browse through **Every Little Thing Gonna Be Alright**, a new tome by American writer Hank Bordowitz.*”
- ◆ Relix said, “***The Reader** offers a rich variety of angles on the Marley legend...The book abounds with engaging writing.*”
- ◆ Library Journal wrote, “*Generally well written and offering many viewpoints, this collection is a great read for casual readers and longtime fans...For all collections where reggae or Bob Marley material is in demand.*”

The reviews for **Noise Of The World** have been equally strong:

- ◆ Hank Bordowitz is an excellent writer and a man of exquisitely ephemeral musical tastes. His championing of non-mainstream and non-Western artists has played a large role in bringing much-deserving music to the attention of people who otherwise wouldn't know better...Ernest Ranglin give a beautiful and eloquent reggae history lesson or just *knowing* that Fela's chest was puffed to its egocentric extremes during his interview give *Noise of the World* plenty of between-the-lines context and make it a fascinating read.  
-- Jason Ferguson, *Orlando Weekly*
- ◆ Great stuff for what the Rastas might call conscious music collections.  
-- Mike Tribby. *Booklist*

Advanced word on **Billy Joel: The Life And Times of an Angry Young Man** has also been promising:

- ◆ “A solid read without being tawdry. Bordowitz shows Billy Joel as human... and as an artist with a one in a million gift.” - Doug Howard (bassist/vocalist - Touch, Edgar Winter, Todd Rundgren, Stun Leer)
- ◆ "I've always admired the writings of Hank Bordowitz for many reasons. He's blatantly honest---and holds nothing back. And with this new book, he continues his path of opening

the minds of those who are fortunate to come into his creative life"

--Steve Zuckerman, [www.globalentertainmentnetwork.com](http://www.globalentertainmentnetwork.com)

- ◆ After Marley, Bono and The Boss, who expected Bordowitz to outdo himself again? But he has, with Billy Joel: *The Life & Times Of An Angry Young Man*. After ripping through each page of his latest book, just two questions remain: "Who'll be the subject of Bordowitz's next book?" "And when will it reach my grubby hands?"  
- Vinny Cecolini, Senior Head Writer, VH1 Classic
- ◆ "Veteran music journalist Hank Bordowitz applies his inexhaustible research energies to this first major biography of Billy Joel. The result: a compelling look at the one of the most private and least understood musical artists of our time."  
--Stan Soocher, Rock History Professor, University of Colorado at Denver, Author, "They Fought the Law: Rock Music Goes to Court", Editor-in-Chief, *Entertainment Law & Finance*
- ◆ *Publishers Weekly* called the book "...Surprisingly intimate..."

*Crave Magazine* proclaimed it "...full of insightful information about a celebrated musician who has written some of the greatest hits of the 20th century."



# Music Sales Corporation - \$25,000

*Hank Bordowitz's bio can be seen in the preceding chapter.*

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One of Hank's former periodical editors decided he was too busy to work on a project and passed it along to him. Hank got friendly with the book editor at Schirmer and, when the project got put on hold, he asked, "So what else you got?" In response, Hank produced his Creedence Clearwater Revival book proposal.

Hank said, "He liked it, and my agent got me \$25,000. Those were more generous times in the publishing business."

**Hank's book proposal includes:**

**Title**

**Subtitle**

**Author's Contact Info.**

**Introduction**

Hank is incredibly creative and his writing talents are apparent in everything he writes. Here again, Hank's talents are noticeable in the very first paragraph and he's hinting at revealing secrets in this sometimes-seedy industry. Who wouldn't want to keep reading?

Hank then describes his strategy for chronicling the story, starting at the very beginning (an \$80 Sears guitar, practicing in a woodshed, etc.). By the third paragraph, it's already obvious to the potential publisher that Hank has extensive knowledge of the band and their history. He continues with this interesting music industry/human interest story and keeps the reader hooked throughout.

Hank later admits his personal attachment to the band, indicating why he knows so much about their history. A few paragraphs later, he lists five current events that make "the time ripe for this book."

Hank concludes by sharing his unique qualifications for writing this book.

**Preface and Chapters One, Two and Three**

**Outline for the remainder of the book**

Hank's book proposal itself was single-spaced, but the Preface, Sample Chapters and Outline were double-spaced. We've changed the double-spacing to 1.5 spacing for this book. The font he used was Times New Roman, 12 pt.

Hank's proposal features these headers:

**BORDOWITZ/THE MOST IMPORTANT PART WAS REVIVAL:  
JOHN FOGERTY & CREEDENCE CLEARWATER REVIVAL BOOK PROPOSAL\ (pg#)**

*Book Proposals That Worked!*

Music Sales Corporation paid Hank a \$25,000 advance for this book.

*Bad Moon Rising: The Unofficial History of Creedence Clearwater Revival* is available at:  
<http://www.amazon.com/gp/product/0825671574>

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## **Hank's \$25,000 Book Proposal**

### **THE MOST IMPORTANT PART WAS REVIVAL**

John Fogerty and Creedence Clearwater Revival

by Hank Bordowitz  
Mailing Address  
City, State, Zip  
Phone and Fax Numbers

When the Beatles broke up, they left four guys from the San Francisco Bay area in the enviable position of being the most popular band in the world. Yet the story of Creedence Clearwater Revival is far from the tale of poor boys making good in the big bad world of popular music. Rather, it is a chronicle of betrayal and bad advice, some of the worst aspects of the music business sausage mill that grinds so fine only the toughest, most sinewy artists survive.

Initially, a chronicle of CCR smacks of rock and roll folklore: a pair of brothers and a couple of school chums form a rock band, starting with an \$80 Sears guitar and amp, a snare drum on a plant stand and a piano. The guitarist is self taught, the pianist has studied classical music, but they all have an abiding interest in rhythm and blues. They practice, play the sock hops and 4-H fairs, graduate to bars and frat parties. They cut some demos, bring them around to the record companies. They rent a house and they woodshed. And they get a record deal, struggle some more and finally get a hit.

Even within that story, there is another: the older brother had been a popular local singer before he joined forces with his younger brother and friends. In the new band, he is relegated to more of a backing role, playing rhythm guitar and singing back-up to his kid brother's lead. In getting the contract, they go not to a music business attorney, but to the bass player's father -- a lawyer, but certainly not an intellectual rights specialist. He pronounces the paper a contract, and they sign the sort of old fashioned record contract, one where the harder you work, the more you owe.

It also precluded anything like creative control, and became the story of mixed and hidden agendas. When they signed the contract, they had auditioned as an instrumental group, hoping to capitalize on the record company's recent success in that genre. The record company saw these young men as a way to capitalize on the English invasion without leaving the area. Unknown to the band, the record company changes their name and urges them to sound like the Beatles and Kinks. For four years, the group worked within these parameters.

They get delivered by a change in ownership at the record company -- one of the salesmen buys out the owners, who want to retire. After hearing a demo of what they want to do, a more rootsy, rhythm and blues oriented sound, he gives them carte blanche to make the music they want.

While this spells success for the band, it also marks the start of personal problems that would eventually pit brother against brother, turn lifelong friends into bitter enemies, and expose some of the seamiest aspects of the music business, where money disappears, contracts protect the owners and intellectual rights serve as a means of exchange.

Creedence Clearwater Revival were the first band after the Beatles that I was truly "into," one of the reasons I learned to play rock and roll and got into music in the first place. The more I heard their music the more I loved it. The more I learned about their story, the more tragic it seemed. From becoming the most popular band in the world, they eventually lost everything. From a band that came together for the sheer joy of playing Carl Perkins songs, they became four men who reunited in court to give depositions. From one of rock's most successful composers, John Fogerty found himself having to give up half his artistic legacy to buy his creative freedom, and then lost his muse to his anger for the better part of a decade.

Yet, it also is the story of constant revival, the most important word, the band's statement of purpose in 1968. It is the story of music that perseveres, nearly as popular with rock fans today as it was when it was new, certainly a continuing staple of rock radio. Not a day goes by on most rock stations without at least one CCR song going over the air. It is the story of four men who were able to put their anger behind them enough to play together at one member's wedding and their high school reunion. It is the story of musical revival, with Doug Clifford becoming a producer and drumming for the Sir Douglas Quintet, Tom Fogerty an artist with a good sized cult following, Stu Cook finding success in a major country band (Southern Pacific) and John finding the artistic equanimity to finally release his anger and hit the top ten again.

With the group's induction into the Rock and Roll Hall of Fame, the recent death of Tom Fogerty, the forthcoming album and tour by John Fogerty, Doug Clifford's re-emergence as a player with the recently released Sir Douglas Quintet album and Stu Cook's continued success in Southern Pacific, the time is ripe for this book.

The story of Creedence Clearwater Revival is one I've felt the need to tell for nearly a decade, largely because it is a great and mostly unknown story about one of the world's most beloved bands. As the ensuing pages indicate, I have done an enormous amount of research already.

It is a story I am uniquely qualified to tell. As a music journalist I have nearly two decades of writing experience under my belt. My work has appeared internationally in such well respected music periodicals as *Spin*, *Jazziz*, *Request*, *Stereophile*, *Creem*, and literally dozens of the best music magazines have showcased my expertise. However, my real stock in trade is my ability to translate my musical background to a mainstream audience. Articles on musicians as diverse as Ringo Starr, The Modern Jazz Quartet, Bruce Hornsby, Gloria Estefan and Willie Dixon in *Airline Magazines* for United and Southwest and other mainstream publications like *USA Weekend*, *Special Reports*, *American Visions*, *Gallery*, *Emerge*, *Smart* and many others.

I have also served as the editor for half a dozen consumer music titles and on the staff of one of the leading music business trade magazines. My experience in the music business has had me either working on staff or consulting for A&M Records, Sony Music, VH-1, and PBS.

Beyond that, I've cultivated the sources needed to gain access to the artists, players, executives and information that will make this amazing real life drama play out on paper, with all the intensity and energy the story demands, but with all the facts as well.

## **PREFACE**

John Fogerty walked to the stage for the Welcome Home show for Vietnam Veterans on Independence Day 1987, having settled a number of personal, internal dilemmas, achieving a state of emotional independence. There were a lot of ironies at play, and he was certainly aware of them.

While he had just launched a successful comeback after eight years of musical exile, the people at this show did not come all this way, some of them from clear across the country, to hear that music. Certainly *Centerfield* had been an enormously popular album, eventually selling in excess of two million records, and the follow-up, *Eye Of The Zombie* had reached the top 30. These records held minimal resonance for these Vets, however. This group of people were listening to him sing "Run Through The Jungle" while they were actually doing that thing. They wanted to hear him play that song and "Fortunate Son" and they especially wanted to hear him play "Who'll Stop The Rain," a tune that had become something of an anthem during the war.

Fogerty had flatly refused to play those songs on his recent tour across the country through most of the previous year. He had mildly alienated a lot of audiences by playing his new music in the face of their requests for older favorites. He had not done this without reason or merely to be spiteful. He was no longer a member of Creedence Clearwater Revival, the band with which he had recorded those songs. True, he had made his name leading that band in the late Sixties and early Seventies, during the most savage part of the war.

At that time, they became the most popular bands of their era. But Creedence Clearwater was old news, music he had tried to put behind him during a painful decade, during which only these songs were there to break the silence. He wanted to move on to something new. He certainly didn't want to be an oldies act, relying on success that was nearly two decades old. And the ascent of *Centerfield* told him that he didn't have to rely on these old songs, that some lives did get second acts.

His old music provoked the demons. These were the demons that kept him from making any music from around the time the war ended until just before the unveiling of the Washington Memorial honoring the dead and acknowledging the valor of the people who had fought.

There was a great deal of bitterness Fogerty had to overcome to perform these songs. He no longer even owned them. These songs would make more money for a friend turned enemy than they would for him, even when he performed them. The loss of these songs, the loss of all the money he had made in the band, had caused the misplacement of his muse, had kept him in creative isolation for eight years.

But as he strode up on stage, it might have been 1972 again. Certainly he had aged well, and he was sharper musically than ever. Eight years of woodshedding will do that. And when he launched into the opening chords of "Who'll Stop The Rain," the place went nuts.

And the word "revival" became the most important thing yet another time.

**ONE**

During the five years that John Fogerty, his brother Tom, Stu Cook and Doug Clifford made music as Creedence Clearwater Revival, they created a musical legacy that bands with double and triple that life span might envy. CCR songs have been covered by artists as diverse as Elvis Presley, Ace Cannon, the Gun Club, Emmy Lou Harris, Bill Haley and the Queen Ida Zydeco Band, to mention just a few. They inspired a new breed of rock, far from the trippy sounds that surrounded them when they would play the Fillmore during San Francisco's 'Summer of Love'. It was a driving, working class sound, a spirit artists like Bruce Springsteen (who often does "Traveling Band" as an encore) and Tom Petty would inherit a decade later. Despite their short time in the spotlight, their music remains a staple on the radio. Better than a quarter century after it was first popular, long after many of their contemporaries fell into the abyss of obscurity, they still ring in the public consciousness.

Like Elvis or the Beatles, Creedence Clearwater Revival made such powerful music that no less than eight of their twenty singles had both sides hit the charts. In their time, they appealed to both hippies and red-necks. Their songs were as popular on truck stop juke boxes as they were in college dorm rooms, got played on AM top forty and the new FM album oriented progressives. They saw the world as their audience. They were able to appeal to everyone.

"Literally everyone." John Fogerty once said. "And that's why it's hard, because I'm not trying to polarize hippies against their parents, or youth against ... just the people who are in their twenties ... I think music, my concept of what music is supposed to be, shouldn't do that. It should unite, as corny as that is. You know everyone should be able to sit and tap their foot, or say, 'Wow! That's the right thing!'"

Yet this appeal did not come without heartaches, treachery and self doubts, both before their star ascended, during the group's heyday, and after they went their separate ways. Like the Civil War, Creedence eventually set brother against brother. It caused a rift between friends who had been through the leanest times with nothing but each other to rely on. It sent one of the members into seclusion for years. Some of the legal hassles about the band's break-up still have to be ironed out.



## **TWO**

When John Fogerty was thirteen years old, he got the yen to form a rock band. This was in 1958, and it had been in the back of his mind for better than two years, since he first heard Carl Perkins.

"Carl Perkins," Fogerty would say years later, "was the first one ever to make me think about being a musician and singer."

So he went down to the local Sears and paid \$88 for a new electric guitar and amplifier. He then cut classes and taught himself to play.

"I'm really not sure how I passed eighth grade," He admits. "Some of the teachers must have been on my side."

After a few months, he felt proficient enough to look for kindred spirits. He found them in two of his school mates from Portola Junior High School in El Cerrito, California. Stu Cook had been taking piano lessons (mostly classical). Doug Clifford balanced an old snare drum on a flower pot stand. They called the group The Blue Velvets. They played Juke Box standards at sock hops wearing white dinner jackets.

One of the biggest elements unifying the original three Blue Velvets was KWBR, in Oakland, the local R&B station.

"For a long time," recalled Doug Clifford, "before there was any such thing as even Top 40, before that existed, the only real music...well, it was rock music to us, it was called rhythm and blues then, was the black music station in Oakland. And that was our popular music when we were young. The music...they call it blues, but it was such a wide variety."

"The first song on there," Stu Cook added, "the first song I was listening to that my mother told me to turn the radio off, was the first one I remember anyway. It was a song called 'Natural, Natural Ditty'. And if I only knew then what I know now, no wonder she wanted me to turn it off. I mean, that was the biggest boogie ever, man."

The Blue Velvets practiced long and hard. They learned the juke box standards and hits of the day. Clifford added a bass drum and cymbal to his set. With greased back hair and white dinner jackets, they went out and started playing.

"When we started," John Fogerty said, "we had duck tails and the matching outfits. We were trying to be like the Viscounts and the Wailers. You know, a teen band."

"The first thing we played for was sock hops at Portola Jr. High School. Doug and I had been together since April, we got Stu in September, I think, of '59, and we played the school at the end of '59. And then the next summer we went around to all the county fairs representing El Cerrito Boys' Club! That kind of thing."

Despite being one of the few 'teen bands' in the area, there were just so many sock hops they could play, and during the winter, county fairs are hard to come by. Still eager to perfect their craft, by 1961 the Blue Velvets were hanging around the local recording studios, backing up local artists.

"I think it's important to know," John would point out later, "that through high school, almost up until the time we first walked in the door at Fantasy, I had something like 5000 hours in a studio, which I'd done all through high school. Just gone in and, playing with anyone, like in the Berkeley studio that Country Joe made famous when he got a hit out of that place. We made, I guess, five or six records before we ever went to Fantasy. We backed 'officially' two singers from Richmond (California, a Bay Area suburb)--James Powell, who did 'Beverly Angel' and this other guy, this record that never came out. We did a lot of instrumentals and that sort of thing. As a group, we recorded 2000 hours in the studio. And then I would go in and be a sideman or whatever with country and western or polkas. You know, whatever you want, we'd play it, just to learn what a studio was about. I knew it would come in handy some day."

### **THREE**

John's older brother Tom was also a working musician and singer at the time. He was doing the high school dance circuit with a band called Spider Webb and the Insects. It is said he did a version of Bobby Freeman's "Do You Wanna Dance" that would elicit shrieks of delight from the girls in the audience. He also would occasionally sit in with his brother's band. Around 1963, the quartet put out a single called "Have You Ever Been Lonely", written by John and Tom. It was backed with another song called "Bonita" and released by "Tommy Fogerty and The Blue Velvets." It got some local airplay, but not much more.

Concurrently, a record by jazz pianist Vince Guaraldi started making waves on the pop music scene. As 1962 became 1963, "Cast Your Fate to The Wind" became one of the rare jazz records to make that cross over. Guaraldi recorded for Fantasy Records, a company located in Berkeley, just a few miles down the road from El Cerrito. Not only did the song generate lot's of radio air play, it also became the fodder for a television special called "Anatomy of a Hit." John was so impressed by the fact that a local record company was breaking music on a national scale that in March of 1964, just a couple of days after the television show aired, he went there with some of the Blue Velvet's instrumentals, originally with the thought of perhaps selling the tunes to Guaraldi.

"We went over there," John recalled, "with the idea of 'sell the instrumentals!' And that's how it all happened, really.

"Max (Weiss, who with his brother Sol owned Fantasy at the time) convinced us that instrumentals weren't the thing, which wasn't our thing anyway, but we were tryin' to sell them for Vince. It got us in the door. He said 'Well, you should do vocals.' Which is what we'd been doing all along! So we made like a dumb tape, a demonstration thing ... down in that lean-to in the back. It was just supposed to be a demonstration. It was cut at 7 1/2 (inches per second) like a home tape recorder, and we added a few things. Nine months later the record came out."

1964 was a pivotal year for the music business, spawned by four other working class guys from another bay area in the north of England. The Beatles exploded across America and changed everything musical in their path, including the name of the Blue Velvets. In order to cash in on this growing invasion of bands with cute names like The Beatles, The Kinks, The Mindbenders, and Herman's Hermits, the Weiss Brothers put out the single listing the band as The Golliwogs.

"You know," John said of the incident, "I told myself, 'It's okay. I like it. Yeah, it's okay, it's okay, I like it!' And I knew I didn't like it. And I couldn't face Doug and Stu because they like...phew! Me and Tom told 'em, 'Well, it's the only way we'll ever have a record out.' But we didn't like it at all. For four years after that we were laughed at. You know, we were ashamed to say the name even!"

## **FOUR**

Like the Blue Velvets before them, the Golliwogs started playing frat parties, military bases, and, despite being considerably shy of their twenty-first birthdays (except for Tom, who had four years on the rest of the band), bars up and down the West Coast.

"We were getting \$50 a night," Fogerty remembered, "and all the beer we could drink. I think we were in it for the beer."

Being musicians was not paying the bills. Now out of High School, the Golliwogs had to go to work to support their musical habit. Tom got a job with the power company. Stu and Doug went to college. John got on the payroll at Fantasy as a shipping clerk. They practiced evenings and played weekends. John honed his chops in the studio. And the Golliwogs made records.

Around 1965 Stu started to pick up the bass. The public address systems at most of their gigs were of dubious or non-existent quality, so the vocals had to be screamed. This proved to be a bit of a strain on Tom. He started to learn rhythm guitar. John started taking over the vocal chores, and developed that raspy, blues dripping holler that would be his trademark from then on.

These were also formative years for John Fogerty the songwriter. He worked hard at his craft, but in retrospect, he called most of the Golliwogs' songs "very contrived. Everything I could think of in a commercial record, I'd stick in."

During October of '65 they recorded a song called "Brown Eyed Girl" (not the Van Morrison tune). It started to make a buzz and actually sold better than 10,000 copies. It was the only single the Golliwogs made that wasn't a total stiff. Yet in a lot of ways, John was glad that it didn't become a hit.

"If 'Brown Eyed Girl' had been a hit," he mused, "we would have been like every other one hit artist, we would have never gone back and really, you know, really tried to really make it tight. We would have just thought, 'Hey, it's simple,' and that would have been it."

"Stu only knew three notes on the bass. Tom played one string on the guitar, and then I filled in all the other instruments, organ, stuff like that. In other words, we weren't what you call an in person group, we were a studio group."

The follow up to "Brown Eyed Girl", a John Fogerty composition called "Walk on the Water" failed to generate any excitement at all. But the Golliwogs remained undaunted and kept on honing their craft.

Doug had quit school and gone to work by this time. Stu's dad, a lawyer, had a law school all picked out for his son, now into his last year at San Jose State. Tom was into his fifth year with the power

company. Uncle Sam notified John and Doug that he wanted them. They became reservist in different branches of the service. During their six months of active duty, the band got put on a back burner.

Stu graduated at about the same time as John and Doug finished their active duty, and while they still faced monthly meetings and Camp, this meant nothing more inconvenient than going entire weekends without sleep every now and again. But by the summer of 1967, the fate of the Golliwogs was uncertain.

"I'd been telling the group," Said John, "all through the Summer of '67--I just had this feeling--things were gonna kinda come to a head in October. And I didn't know what it was. I didn't even know if I was just giving 'em the Knute Rockne speech, you know!"

The pep talks paid off. Stu sold the car his father had given him as a graduation gift. He and Doug rented a small pink house, where the band hung out and rehearsed. Tom quit his job. They pooled their money, paying off the creditors with the shotguns and leaving the rest until they also got nasty. They played as often as they could get jobs, and the money started to get a little better, but not much. By fall, the band was in pretty dire straits.

**THE MOST IMPORTANT PART WAS REVIVAL**

John Fogerty and Creedence Clearwater Revival

by Hank Bordowitz

Mailing Address

City, State, Zip

Phone and Fax Numbers

**OUTLINE FOR CHAPTERS 5 ON**

I) Saul Zaentz, a salesman for the company, buys Fantasy

A) J. Fogerty's relation w/ Zaentz circa 1967 had them both working for the same company, Fogerty in the warehouse and as an artist, Zaentz selling the product, including product by the Golliwogs, helping to break their only semi-hit, "Brown Eyed Girl."

1) Fogerty in *Rolling Stone*: "I was working for the same company Saul was working for. I was like that, mostly just good friends... Saul was straight ahead."

2) As it would turn out, he was anything but straight, signing them to an old-style music business contract so the harder they worked, the more they owed. Through the 70s, 80s and 90s, most of the dealings Fogerty would have with Zaentz would be in court

B) Immediately, this changed the band's fortunes, however.

1) "I think you boys should make an album." Zaentz told them, seeing that album rock was the coming wave, and albums were no longer going to be just collections of singles. In the marketing and sales of CCR, Zaentz displayed considerable vision.

2) Fogerty recalls that for the first sessions, Zaentz was a presence in the studio, but not intrusive.

3) Fogerty on Zaentz, 1985: "He said. 'If you have a hit we'll all share in a much bigger way in the success.' And I believed him!"

II) Band members have specific memories of recording "Suzy Q" and other early material

III) "I Put A Spell On You," Chart peak @ #58, 11-9-68

IV) Creedence Clearwater Revival Debuts, Christmas 1967:

A) The band had become increasing discontent with the name that the Weiss Brothers had foisted on them. It was a very early sixties type of name, and a psuedo-English one besides.

B) Now that Zaentz was in charge, they were able to use a name with more personal relevance

V) Even before the album was pressed, "Suzy Q" was on the radio. KMPX, one of the more popular free-form FM stations in the Bay Area, were playing tapes the band brought them of their version of the old Dale Hawkins song.

A) This amounted to payback.

1) The band had supported a DJ strike, playing a benefit concert, etc.

2) They bring the tape of the first album several weeks previous to the record coming out, and get immediate airplay

B) Zaentz sent them to play a gig at the Cheetah.

1) Shows up and tells them that "Suzy Q" is on the radio in Chicago.

2) Within months the record peaks at #11 in the charts, and the group's career gets underway.

VI) The band can't go too far from home however, as Doug and John have to be in reserve camp once a month for a weekend. This impediment disappears as they get discharged from the Army.

VII) The group puts three separate albums on the charts in 1969.

A) Their eponymous debut, *Creedence Clearwater Revival* peaks at #52.

B) *Bayou Country*, rises to a chart peak of #7.

1) Largely on the strength of the monster hit single, "Proud Mary," which tops out at #2 on the charts,

a) Beginning of a long history of songs by the band that get shut out of the top spot on the chart.

b) This time the song that skunks them is Tommy Roe's "Dizzy."

C) The third LP of the year, *Green River* also hits #7.

1) This one on helped by the song "Bad Moon Rising" which peaks at #2

a) Plays second fiddle to Henry Mancini's "Love Theme from *Romeo and Juliet*."

b) "Lodi" (B-side) which rises to # 52, starting a long tradition of double sided hits for the band.

2) "Green River," the title track from the album hits #2

a) Kept out of the top spot by The Archie's "Sugar Sugar".



b) The b-side, "Commotion" (B-Side) gets up to #52.

D) The band plays at Woodstock. Not on any of the albums because Fantasy won't negotiate rights on their biggest money maker. Anything CCR will come out on Fantasy.

X) *Willy and the Poor Boys*, appears near the beginning of 1970, peaking at #3 on the album charts.

A) The album is foreshadowed by the single "Down on the Corner," released late in 1969. The a-side of the single reaches a chart peak of #3. The flip side, "Fortunate Son," has a chart peak of #14.

B) The album also featured several other notable songs, like a reworking of Leadbelly's "Midnight Special."

C) "It Came Out Of the Sky" is also included. One of the first musical swipes at Ronald Reagan.

XI) The rest of 1969

A) The band tours all over America, mostly playing weekends.

B) Developments within the Band

1) Success after ten years started to spawn dissention.

2) Fogerty recalls recording "Down On the Corner."

a) One band member complains, 'This isn't rock and roll.'

b) Fogerty "I had to bite my lip and be the little general and wait until we got it right."

C) Doug produces John Spoelestra

XII) The Beatles break up

A) With the Beatles no longer an issue, CCR becomes the most monetarily successful band in the world

B) They also become the biggest singles act in the world, despite never landing a #1 single.

XIII) *Cosmos Factory*, comes out in September of 70. The album has a chart peak at #1, both in America and in England, the band's only #1 album over there.

A) "Traveling Band" had already had a chart peak at #2

1) This time they followed "Bridge Over Troubled Water" by Simon & Garfunkle.

2) "Who'll Stop The Rain" the singles B-side, hits #13

a) One of Fogerty's first public political statements (aside from the gentle jibe in it came out of the sky, the song is an allegory about the situation in Vietnam.

b) The song would inspire both soldiers and antiwar activists.

c) Inspired a 1978 film starring Nick Nolte.

B) "Up Around The Bend" another previous single, peaks at #4, 5-2-70

1) That song was backed with "Run Through The Jungle."

2) Yet another song inspired by the images of Vietnam being pumped into the homes of America, it became a favorite of soldiers as it summed up how they spent much of their day.

C) "Lookin' Out My Back Door" peaks at #2, 8-15-70. A country and western pastiche, it foreshadows some of John Fogerty's early solo work.

XIV) First Tour of Europe

A) English reaction

B) Promoter troubles

XV) *Pendulum*, Chart peak @ #5

A) Promotional Party

1) Press reaction

2) Cost \$30,000

3) Signs of internal dissension

a) Doug Clifford's beefs

b) Tom Fogerty's reticence

B) *Times* Ad

C) "Have You Ever Seen The Rain" Chart peak @ #8, 2-6-71

D) "Sweet Hitch-Hiker" Chart peak @ #6, 7-24-71

E) b/w "Door to Door"

1) First non-Fogerty song

2) Written By Doug Clifford

XVI) Tom Fogerty Leaves the band

A) Reasons

B) Ramifications

C) The Band continues as a trio

D) Tom does Merl Saunders LP

E) Gets hooked into Grateful Dead sphere of influence

XVII) Trio tour of Europe

XVIII) *Mardi Gras*, Chart peak @ #12

A) Attempt at democracy

B) Failure as an Album

C) "Someday Never Comes" Chart peak @ #25, 5-20-72

XIX) CCR Disbands

XX) Rehash

A) John Fogerty as perfectionist/dictator

B) The role of the other band members

C) Accomplishments as a band

D) The Fantasy contracts

E) John Fogerty role as manager/leader

XXI) Solo

A) *Doug Cosmo Clifford*-1972

B) John Fogerty as *Blue Ridge Rangers*

1) 1973

2) John solo LP, despite pretensions of a band

3) *Pop Music and Society* interview

a) "Blue Ridge Mountain Blues"

b) "Jambalaya" Chart peak @ #16, 1-6-73

c) "Hearts of Stone" Chart peak @ #37, 15-19-73

d) "Back In The Hills"

e) Non LP Single-"Comin' Down The Road"

4) LP Chart peak @ #47

C) Tom Fogerty

1 ) *Excalibur*-1973

2) Another Merl Saunders-1973

3) *Zephyr National*

a) 1974

b) Features performances from all past members of CCR.

Last time they all play on the same LP.

D) Stu and Doug become members of the Sir Douglass Quartet-1974

E) Fantasy releases Golliwogs LP-1975

F) Tom Fogerty, *Myopia*-1975

G) Doug plays with Steve Miller Band-1975

H) John Fogerty Solo LP

- 1) Elektra deal w/Fantasy
  - a) Fogerty signs over his publishing to Zaentz for release from contract.
  - b) Start of feud with his former friend and co-employee that winds up in court through the 70s, 80s and 90s.
- 2) "Rockin' All Over The World" Chart peak @ #27, 10-4-75
- 3) "Almost Saturday Night"
  - a) Chart peak @ #78, 12-75
  - b) Covers by Dave Edmunds, etc.
- 4) "You Got The Magic" Chart peak @ #87, 5-76
- 5) Chart peak @ #78

I) Don Harrison Band

- 1) 1976
- 2) Rhythm section of Stu and Doug
- 3) *Don Harrison Band*, Chart peak @ #159
  - a) "Sixteen Tons" Chart peak @ #47, 6-76
- 4) *Red Hot*

J) John Makes Hoodoo LP

- 1) Never released
- 2) Joe Smith at Elektra tells Fogerty to "go home and get straight before you make another LP."
- 3) Fogerty goes into seclusion, not to release any music for eight years

K) Bank in Bahamas Folds

- 1) CCR lose all their money
- 2) Start of legal proceedings
  - a) still on appeal
  - b) 1983 ruling

L) Tom Fogerty forms Ruby, releases LP-1977

M) Don Harrison Band

- 1) *Not Far From Free*
- 2) 1977-Mercury

3) Last LP

N) Stu and Doug do LP with former DHB member Rus DeSheill-1978

O) Second Ruby LP

1) "Rock and Roll Madness"

2) 1978

P) Stu produces Rocky Ericson and the Aliens-1981

Q) Tom Fogerty Solo LP

1) 1981

2) "Deal It Out"

3) c.f. Exclusive HB interview.

a) Comments on his own recording career.

b) Comments on John

i) Stays in his back yard recording records and tearing them up.

ii) "In a very bad space personally."

XXIII) CCR plays Tom's wedding

XXIV) *Centerfield* -1984 Tops the chart 2-2-85

A) "Old Man Down The Road"

1) Single

2) Video

3) Zaentz claims that the song sounds like "Green River"

4) Sues Fogerty, as publisher, for plagiarizing his own song.

5) Chart peak @ #10, 1-19-85

B) "Rock & Roll Girls" Chart peak @ #20, 4-6-85

C) "Centerfield"

1) Major album rock hit, B-side of "Rock & Roll Girls"

2) Another in a long history of hit B-sides

3) Video

4) Baseball tie-ins

a) Major league broadcasts

b) Play in ballparks

D) "Zanz/Vance Can't Dance"

- 1) Major album rock hit
- 2) Animated video
- 3) Change of name
  - a) Zaentz lawsuit
  - b) Settlement ("Vance")

XXV) Showtime special

- A) Back to roots
- B) Band
  - 1) handpicked
  - 2) first band since CCR

XXVI) *Eye of The Zombie*-1986

- A) LP peaks @ a disappointing #26 10-11-86
- B) Single peaks @ even more disappointing #81, 9-6-86
- C) New band
- D) Define sound

XXVII) Tour-1986

- A) First in twelve years
- B) Reaction to return to road
  - 1) Last step of come back
  - 2) Change in 12 years

XXVII) Welcome home concert

- A) Fogerty plays CCR
- B) Brings story more or less full circle

XXVIII) Stu Cook's Southern Pacific

- A) Country band
- B) John & Stu meet in Warner's hallway.

XXIX) Tom Fogerty's new age act

XXX) Tom Fogerty dies, 9-6-90

XXXI) CCR inducted into Rock & Roll Hall of Fame, 1992

- A) Bruce Springsteen speech
- B) Fogerty acceptance

XXXII) John Fogerty's next project, due for release Spring '94

XXXIII) Doug Clifford rejoins Sir Douglas Quintet - Also comes out Spring '94

A) Puts all living former CCR members on Warner owned or distributed label

1) Fogerty on Warner

2) Southern Pacific on Warner

3) Sir Douglas on Elektra

XXXIII) Postscript: How the band members stand on each other.

## Billboard Books - \$17,500

*Hank Bordowitz's bio can be seen in a preceding chapter.*

~~~~~

After completing more projects, Hank Bordowitz and his agent went out and “drank over some ideas.” Hank says, “Billy Joel had been having some high profile hijinks at the time and it had been close to a decade since anyone wrote a book about him. None of those books was really authoritative so I proposed the Billy Joel book. That one brought in an advance of \$17,500. My guess is my agent wanted \$20,000, the publisher wanted to pay \$15,000, and they compromised.”

### **Hank's book proposal includes:**

#### **Title Page**

#### **Proposal Table of Contents**

#### **Billy Joel**

The author introduces Billy Joel to the reader by quoting four lines from his song, *Angry Young Man*. He then lists a detailed, very intriguing, bullet-point biography of the singer.

#### **The Book**

Hank has already hooked the reader so this is the business part of the proposal, detailing what will be included and how he envisions the book will be produced (hardcover, photos, etc.). He also discusses his planned research and a list of sources he has already spoken to or plans to interview. Hank then lists people he will try to locate who worked with/knew Billy Joel long ago.

The author hints of a conflict he had with Billy Joel when they worked together on a television show. Not providing details gives enough of an air of mystery to keep the reader interested!

His conclusion is excellent, detailing how "human tone and scale" will help him portray the singer.

#### **Possible Table of Contents**

#### **The Author**

Hank immediately lets the potential publisher know that he's already written books about singers and that his experience in the industry is impressive. He lists his publishing and other credits, quotes about his published books, and more. Again, Hank is the perfect author for this book and the publisher obviously agreed.

Hank's title page is in Times New Roman, 12 pt. font while the rest of the proposal features Arial, 16 pt. font for the section headings and 11 pt. for the body.

Hank's proposal features these headers:

Bordowitz/Angry Young Man proposal/(page#)



Billboard Books paid Hank a \$17,500 advance for this book.

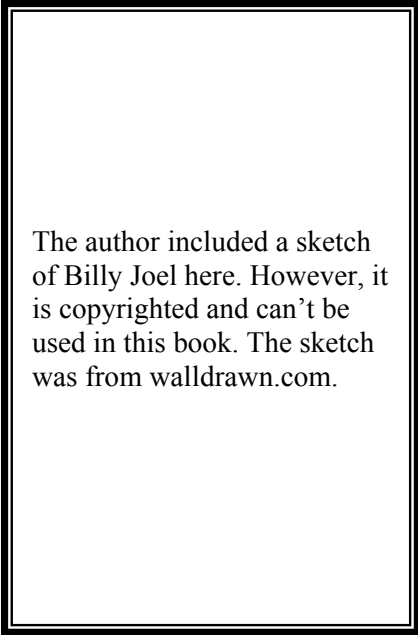
*Billy Joel: The Life & Times Of An Angry Young Man* is available at:  
<http://www.amazon.com/gp/product/0823082504>

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## **Hank's \$17,500 Book Proposal**

### **Billy Joel: The Life & Times Of An Angry Young Man**

#### **Angry Young Man**



The author included a sketch of Billy Joel here. However, it is copyrighted and can't be used in this book. The sketch was from walldrawn.com.

#### **The Dark Side of Billy Joel**

By Hank Bordowitz

Represented by  
James Fitzgerald  
The James Fitzgerald Agency  
Mailing Address  
City, State, Zip

## **Billy Joel**

*The author included four lines  
from the lyrics of Angry Young Man here.  
However, the lyrics are copyrighted and  
can't be included in this book.*

Although he appears to be singing about someone he doesn't necessarily respect, the angry young man in the song might be Billy Joel himself. Consider:

- Son of a Holocaust survivor, his father was rarely home, and by the time he was nine, his parents had divorced. He notes that when he was a kid, his father would tell him, "Ahh, life is a cesspool."
- A classically trained musician, he turned his back on that until very recently. "If you're going to be a concert pianist then you've got to practice six hours a day and devote your whole life to it. You become a high-strung maniac...It just seems so competitive. It doesn't seem to be a lot of fun. And I wanted to have fun."
- A gang member during his younger days, "We'd just play handball all day, kick over garbage cans, sniff glue and use phony draft cards to buy beer...Every evening I'd say goodnight to my mom, go up to my room, crawl out on the roof and sneak away. I'd run over to the green to...drink Tango wine and screw around with the gang."
- As an amateur boxer, he compiled an impressive 22-4 record and a wise guy's broken nose.
- "I only had two friends when I was in high school and one of them was my cousin, so that didn't count. My biggest decision every day used to be what clothes I should wear to school. It was ridiculous. But everybody's self-conscious at that age. You want to conform, be perfect, fit in, have the right shoes. You want to make sure you're not scaggy so that everybody doesn't throw up when they look at you."
- A frequent truant, he never graduated High School.
- "I dodged the draft, but I wasn't into the mass anti-war movement. I dodged the draft on my own and I'm not very proud of it. Where I came from, you went and you fought."

- When he was 21 he attempted suicide by drinking cleaning fluid. “I was into a real self-pity trip...’Isn’t it easier to just cut your throat or slit your wrist?’”
- His first records sold poorly
- His first solo record was so shoddily made that his voice was half an octave too high in the final mix. Even the producer admitted “the musical backup sucks, the mixes suck, and the fidelity on the record sucks.”
- The deal he signed with the company that made it legally tied him up for life and gave him no royalties because he had “signed a lot of stupid papers...I signed away my publishing and my copyrights.”
- He ran away across the country with his drummer’s wife and made his living playing lounge piano. “The characters that Bill Murray and Steve Martin do, I was doing too, only people didn’t know I was kidding. I was like Buddy Grecco, wearing my shirt unbuttoned the whole way down and everybody thought, ‘Wow, this guy is really hip!’”
- His career was made because of a live concert version of his song “Captain Jack.” The real Captain Jack was a heroin dealer in the Long Island area where Joel grew up.
- That song generated controversy during the 2000 New York senatorial race, when it was played (as one of the songs on his Greatest Hits record) at the event where Hilary Clinton announced her candidacy. Her opponent at the time, Rudolph Giuliani, claimed that “the song encourages young people to use drugs and masturbate.”
- During a tour of Russia, he threw a piano off the stage during a concert in a fit of pique.
- When asked on national TV if there was one thing he would like to do that he had never done, he said “I’d like to have a successful long-term relationship with a woman. How about that?”
- He once told another national TV audience that that’s why he started playing the piano in bands in the first place, to meet women.
- Just last year, he spent two weeks in a Connecticut rehabilitation center for alcohol abuse.
- Shortly after that, he ran his car off the road and hit a tree after a night at a Long Island tavern.

- He frequently feels misunderstood:
  - Radio stations refused to play “Only The Good Die Young” because they felt it was anti-Catholic. “When I wrote ‘Only The Good Die Young,’ the point of the song was not religion but lust! ‘Come out Virginia! I’ll tell you anything you want to hear!’”
  - People think of him as middle of the road, yet he considers himself a rocker. “I think I’ve bopped through a lot of styles on each album...”
  - A former critic himself, he is often frustrated that critics don’t “get” him. “The Beatles did ‘Michele’ and ‘Yesterday.’ They also did ‘Revolution’ and ‘Helter Skelter’ and they weren’t pegged as balladeers. But because I had hit singles that were ballads, I became known as a balladeer. I’ve always resented it.”
- Where the ‘characters’ in Bruce Springsteen songs tend to be forlorn losers, Joel’s are more likely to be wannabe tough guys.
- He once described his hit “My Life” as “a song that turned sour for me...just like some of your kids turn into bums.”
- His legal troubles are legendary:
  - His troubles with his first record company took nearly a decade to sort out.
  - He let his next manager try and produce him. While they were in the studio, they fought constantly. Joel wound up firing them and producing the record himself. It became his worst charting album.
  - His first wife and brother-in-law became his managers. After Joel and his wife divorced, Joel sued his brother-in-law for \$90M, alleging fraud and misappropriation of funds. This resulted in a lawsuit that lasted for another decade.
  - He sued his former lawyer Alan Grubman, one of the most powerful attorneys in the music business, for \$90 million, citing (among other things) conflict of interests in representing both him and his record company.
  - His thoughts on the matters: “I think I was stupid, to tell you the truth. It wasn’t my job. I trusted other people to look after my money.”

- He was sued by a nascent songwriter who claimed that two of Joel's hits plagiarized one of his songs. "This is another example of why struggling songwriters can't get anybody, including me, to listen to their songs."
- His marriage to model Christy Brinkley broke up, some say because he was on the road so often, some say because of his drinking. Or perhaps it was just the attitude with which he went into the marriage: "I had this image of her as this high-fashion model. I thought she was going to be a snob and that if she's that beautiful and blond, she can't be bright. She turned out to be extremely intelligent."
- He once said that his "single biggest fear in life is being called to the principal's office. It's someone telling me, 'Billy, you're not following the rules.' It's being told what to do. By a manager. By a lawyer. By a critic. By a cop. By anybody."
- He described himself as "an angry, disillusioned, bitter person who had lost faith in everything because I had lost faith in myself, in my ability to form any discerning judgment about what the hell was going on around me."
- He often ends his concerts, "Don't take any shit from anybody."

It seems that his anger fuels him, is his creative impetus. He writes ballads as tender as anything that Irving Berlin ever wrote, yet is happiest when someone describes him as displaying "the feisty street-kid bluster that is rock'n'roll's essence."

## **The Book**

**ANGRY YOUNG MAN** will try to capture the creative fire of Billy Joel and, as importantly, the elements that fuel that fire. I hope to draw a picture of the forces that made him the artist and person he is today.

I see this as a standard sized trade book running around 100,000 words, with perhaps a well or two of pictures.

The narrative will start in the present and then move back in time to cover Joel's early life, his introduction to music, living in very modest means in a middle class area, his gang days and nights, becoming a working musician and session player (he played keyboards on the Shangri-La's hit "Remember (Walking In The Sand)"). It will cover his early recording bands, the Hassels and Attila, the debacle of his debut album Cold Spring Harbor and his leaving for California and playing in the lounge of a bar.

The book will then follow the growth of his music and the effect of bad advice and bad management on his career. It will bring him up to his induction into the Rock and Roll Hall of Fame, the release of his classical compositions and his tours with Elton John, an artist he used to parody from the stage.

The keystones of the work will be twofold:

Authoritative Facts – Both my original and library research will dig deeply for the truth beyond the legends and the stories.

- To that end, I have spoken to or intend to speak to:
  - Phil Ramone, producer of all of Joel's hit records
  - David Michael Santos – Frequent sideman
  - Long-time band members Richie Cannata and Liberty DeVitto
  - Artie Ripp – The producer of Cold Spring Harbor, Joel's first album
  - People from Colombia records, the company he's recorded for over the past 30 years. As one told me, "I ... made a few observations at the time. Some good, mostly on the sad side."
  - Christie Brinkley – the former Mrs. Joel. Probably will be the hardest interview to put together.

- I also hope to locate:
  - John Dizек, Howie Blauvelt and Richard McKenner from the Hassles, and Jon Small who worked with him in that band and Atilla.
  - Irwin Mazur, his early manager
  - Elizabeth Weber, his first wife and manager and Frank Weber, her brother and his financial manager, who were involved in that monster lawsuit.
  - There will be other interviews as well: I've spoken with several journalist friends who have also spent time with him. One referred to him as "The old drunk." This was before I told him about the project.
- I also had the ... experience of working on a television shoot that involved Joel and Elton John. I might include that little nightmare as well (Elton, by the way, was a pleasure to work with).
- And of course one thing often leads to another – at least that's been my experience. So, while there will be a great deal of hard-core library and citational research, there will also be a substantial amount of first hand information – as much as people are willing to give me.

Human tone and scale – this will be a portrait of the artist as an angry young man and where the anger and the music comes from. I hope to tell it with humor and an earthiness befitting the subject.



## Possible Table of Contents

### ***ANGRY YOUNG MAN: The Dark Side of Billy Joel***

Children Lived In Leavittown

*When Howard met Rosalind; The early years in the Bronx and Leavittown*

And Never Saw His Father Anymore

*Howard leaves; piano lessons, school*

You Might Have Heard I Run With A Dangerous Crowd

*The Gang Years, Boxing*

The Man Had The Power To Perform

*Early forays into rock and roll*

There's a New Band In Town

*The Hassles and Atillia*

I've Seen A Lot of Life And I'm Damn Sick of Living It

*His suicide attempt and first stay in a mental hospital*

What Was Ripped Off By Professionals

*Artie Ripp, Family Productions, Cold Spring Harbor*

We All Fall In Love, But We Disregard The Danger

*Marries Elizabeth Weber, former wife of his ex-Atilla and Hassles band mate Jon Small*

And The Microphone Smells Like A Beer

*The Lounge Year and Piano Man, the beginning of the legal negotiations to extricate Joel from the Family contracts*

Will You Ever Write Your Masterpiece

*Streetlife Serenade, Turnstiles and hooking up with Phil Ramone to do The Stranger*

Everybody's All Excited By It

*The Stranger, 52<sup>nd</sup> St. and Songs in the Attic*

I Came Home To a Woman That I Could Not Recognize

*The breakup with Elizabeth and the subsequent law suit with her and her brother, coupled with his motorcycle accident*

Made His Move On Christie Lee

*Meeting Christy Brinkley, making The Nylon Curtain, the "Uptown Girl" video*

Got A New Wife, Got a New Life

*Balancing marriage and family with touring to recover the money lost in his divorce and to the lawyers in the Weber suit. Making An Innocent Man, touring the Soviet Union, recording Stormfront and dealing with a plagiarism suit.*

I Give My Time To Total Strangers

*The break-up and divorce between Joel and Brinkley, Garth Brooks covers "Shameless" topping the charts and hitting the road with Elton John.*

Could I Have Missed The Overture

*Joel starts working on classical compositions and his Broadway show.*

Every Drunk Must Have His Drink

*The bouts with alcohol become more public.*

You Know Those Lights Were Bright On Broadway

*Moving Out, The Tony.*

## The Author

A veteran music and entertainment journalist, Hank Bordowitz has written books about two other rock and roll Hall of Famers – Creedence Clearwater Revival and Bruce Springsteen – and soon-to-be Hall of Famers U2. Hank writes with the sort of fierce integrity with which most artists make their music. A musician himself, Hank was a recording artist during part of the period this book would cover. He understands the creative drive that impels rock musicians.

Over the course of the last 20 years, there are few facets of music journalism Hank has not explored:

- ◆ He edited dozens of magazines, including *CREEM* Special issues like *Heavy Metal Hall of Fame*.
- ◆ Hank wrote articles, features, commentary and criticism for literally hundreds of periodicals ranging from *Playboy* to *Brutarian*, from *Jazziz* to *Metal Mania* on topics ranging from production music to Ornette Coleman.
- ◆ He has interviewed artists spanning the spectrum from Wynton Marsalis to Willie Nelson, from Glenn Danzig to the late, great Jam Master Jay.
- ◆ Hank's book, *Bad Moon Rising: The Unauthorized History of Creedence Clearwater Revival* was the first to tackle this great American band's sad story from inception through the personal difficulties that broke the band up and the legal wrangling that followed.
- ◆ *BOOKLIST* said: "*Bordowitz's recounting of all the acrimony is well detailed and not too hyperbolic. This is must reading for CCR-philes...*"
- ◆ *PUBLISHERS WEEKLY* said: "*Bordowitz provides evenhanded treatment of highly charged issues.... persuasively demonstrating that CCR has earned their reputation as one of the most important bands in rock history.*"
- ◆ *LITERARY JOURNAL* agreed: "*Bordowitz brings CCR's complex story to life...[he] never takes sides or passes judgment yet brilliantly illuminates the tragedy of CCR's lost potential.*"
- ◆ *USA TODAY* said: "*If Hank Bordowitz's **Bad Moon Rising** isn't 'the saddest story in rock 'n' roll,' ... it certainly comes within kissing distance.*"

Hank's next book, **The U2 Reader: A Quarter Century of Commentary, Criticism and Reviews**, will be released by Hal Leonard Books in June, 2003.

His book, **The Bruce Springsteen Scrapbook**, is due to come out from Citadel Books in June of 2004.

## Da Capo Press - \$10,000

*Hank Bordowitz's bio can be seen in a preceding chapter.*

~~~~~

Unfortunately, Hank's agent disappeared with her husband to somewhere on the Pacific Rim and she eventually retired. Hank adds, "I got a new agent and gave him this proposal. He presented it to Hal Leonard. My editor at Hal Leonard moved on to Da Capo and I then proposed the *Bob Marley Reader* to him via my agent. He had wanted to do it at Hal Leonard, so it was pretty much a slam dunk."

### **Hank's book proposal includes:**

#### **Title Page**

On this page, the author included an action photo of Bob Marley at a concert. Including a photo is a great attention-getting idea for a book proposal.

#### **Proposal Table of Contents**

#### **Bob Marley: Cultural Icon**

In this section, Hank provides an overview of what Bob Marley means to his fans and includes a brief overview of his life, accomplishments, and death.

#### **Tentative Organization of the Book**

Here, Hank proposes two sections for the book, the chronological story of Marley's life and the thematic aspects that contributed to his worldwide popularity. This is followed by a brief breakdown of each section.

#### **Possible Sources**

Hank has created an impressive chart for his proposed sources, probably because of the vast number of them! It's easy to read and proves he's already done extensive research for his new book.

#### **The Author - Hank Bordowitz**

Once again, Hank shows all authors how to write an excellent biography! He tailors each biography to that specific proposal and he always has the perfect qualifications to write that book.

Hank's proposal features a variety of different font types and sizes.

This proposal features these headers:

Hank Bordowitz

[page#]

The Bob Marley Reader Proposal

Da Capo Press paid Hank a \$10,000 advance for this book.

*Every Little Thing Gonna Be Alright: The Bob Marley Reader* is available at:

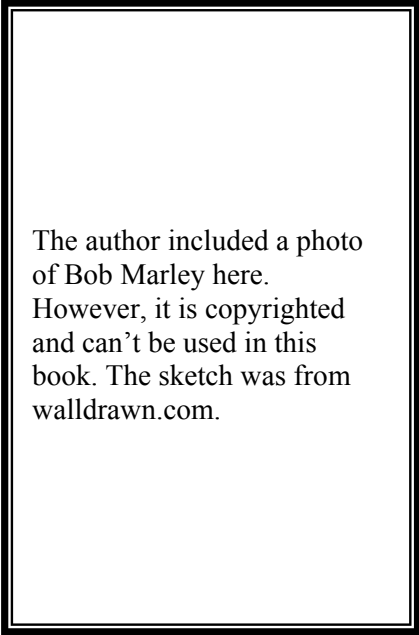
<http://www.amazon.com/gp/product/0306813408>

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## **Hank's \$10,000 Book Proposal**

**THE BOB MARLEY READER**

### **Four Decades In The Press**



The author included a photo of Bob Marley here. However, it is copyrighted and can't be used in this book. The sketch was from walldrawn.com.

**Compiled and Edited by Hank Bordowitz**

**Represented by:**

**Jim Fitzgerald**

The Carol Mann Agency

Mailing Address

City, State, Zip

Phone Number

Email Address

## **Table of Contents**

Bob Marley: Cultural Icon.....	(page #)
Tentative Organization of the Book.....	(page #)
Section 1 – Wake Up And Live – The Life and Times of Robert Nesta Marley.....	(page #)
Waiting In Vain: Oral History/Past Tense – 1962 -1972.....	(page #)
Stir It Up – International Attention 1972-1976.....	(page #)
Top Rankin’ – The first great “Third World” Star 1976-1981.....	(page #)
Blackman Redemption – The death of Bob Marley and his “Second Coming” 1981-2002... ..	(page #)
Section 2 – Music Gonna Teach Them A Lesson – The Meaning of Bob Marley. ....	(page #)
Zion Train – Religion, Rasta and Revelation.....	(page #)
Babylon System – Politics in Jamaica and Beyond.....	(page #)
Children Playing In The Street – Bob Marley, Family Man.....	(page #)
So Much Trouble In The World Today – ‘Third World’ Hero.....	(page #)
Possible Sources.....	(page #)
THE AUTHOR – HANK BORDOWITZ.....	(page #)

## **Bob Marley: Cultural Icon**

Throughout Africa, the Caribbean, and London, even among liberal Americans, both black and white, the image of Bob Marley has become fraught with deeper meanings than just a musician who put his spiritual and political beliefs into hypnotic, rhythmic, simple, hard hitting songs. He has turned into a touchstone of the possibilities inherent in the “third world,” the developing nations of the world.

Part of that was the high profile nature of his career. He touched anyone who enjoyed good, soulful music, often despite the message rather than because of it. He became a one-man marketing force for a genre of music once heard only in the ghettos of Brixton and Brooklyn Heights, on Jamaica and where Jamaican expatriates gathered.

It could also have to do with his tragic death from cancer at 36 years old, at the pinnacle of his career. He is a musical and cultural martyr, who suffered for the sins of his audience, a black Jesus figure for the 21<sup>st</sup> century.

Part of the appeal may well have centered in the ever-present spliff. It is not coincidental that the height of Marley’s career came at the height of marijuana’s worldwide popularity as a cultural aperitif. For Marley, it was a sacrament. For many of his fans, it was fun.

Marley’s steadfast faith also plays a part in this. While he always considered himself a follower of Rastafarianism, to many he became the religion’s high priest, the person that fellow Rastas looked to for insight, information and inspiration. Even to non-Rastafarians, his simple faith and his resolute following of it served as a route back to the spiritual. Say what you will about Rastafarianism, the followers are highly spiritual.

But mostly, through the power of his personality and his music, Bob Marley took an isolated indigenous music and turned it into an international phenomenon. He took reggae, with its “one-drop” off beat, and brought it to the attention of the world through his own performance and hit performances by artists ranging from Texas middle of the road crooner Johnny Nash to guitar god Eric Clapton.

Reggae as proselytized and promoted by Marley fueled entire movements in music and helped spawn English groups like Steel Pulse (one of Marley’s favorites) and UB40, not to mention informing the music of groups like The Police, the whole 2-Tone Ska movement in England that featured groups like the Specials and Madness, and the American Ska movement that continues on strong to this day with groups like No Doubt and The Mighty Mighty Bosstones. As much as contemporary folk singers call themselves “Woodie’s Children,” these artists are Marley’s Children.

That, 20 years after his death, his music survives intact and is covered by artists ranging from Public Enemy to Aerosmith speaks for his enduring nature.

He is also one of the most written-about artists, especially in the years after his death. The fascination with his career, with the inherent spirituality of his music and his message, his aggressively political stance, all speak to fans from the 70s and today. It has led writers ranging from *The Color Purple* author Alice Walker to academics to nearly every music journalist to take their shot at figuring out what makes Marley a nearly sacred name in popular culture.



The Bob Marley Reader will synthesize all of these viewpoints into a cohesive reading experience, designed to inform and allow the reader to form an image of this remarkable man. It will deal with him as a political force, a spiritual force, a musical force, but more than that as a human force. By shining a light through the many facets of what Marley accomplished in his short life and even shorter career, I hope to make the force and puissance of his music and his accomplishments that much easier to grasp.

## **Tentative Organization of the Book**

The book will be organized in two main sections, one with pieces that, together, would create a chronological telling the story of Marley's rise to eminence through features, interviews and record reviews. It will deal with the irony that he continues to get more press 20 years after his death than he did during the early years of his career. In many ways, his body may be gone, but his spirit continues to prevail.

The second section would be thematic. These sections would deal with aspects of Marley's life and work like his family, Rastafarianism, Jamaican Politics and his near deification in developing nations.

### **Section 1 – Wake Up And Live – The Life and Times of Robert Nesta Marley**

#### **Waiting In Vain: Oral History/Past Tense – 1962 -1972**

When the Wailers had their first hit, "Simmer Down" in 1964, the Anglo-centric Jamaican daily newspaper, *The Gleaner* was far more interested in covering the world's reaction to the Beatles and Jamaican's doing well abroad (like Millie Small) than any local recording act, no matter how in tune they were with *the Gleaner's* coverage at that time. "Simmer Down" was an anti-"hooliganism" song, just as the *Gleaner* spent many of its pages decrying the growth of hooliganism (and the rise in the use of ganja) at the time the single hit.

Therefore, pretty much anything about the Wailer's during this period will have the benefit of hindsight. After all, without any on-the-spot, first-hand coverage of the events in Marley's life from 1962 until the early 70s, the only information in print comes from interviews and research done after the Wailers started making inroads into the international consciousness, largely courtesy of the Island Records media machine. This also gives some license to revisionist history, and some *Rashomon* effects from people with different viewpoints on how the band came together and what caused members to leave. This actually makes for more interesting reading.

#### **Stir It Up – International Attention 1972-1976**

For close to a decade, Bob, Peter and Bunny, the last of the remaining sextet that started as the Wailers had on again, off again hits. However, between the corruption endemic in the Jamaican music business (which made the US business look like a Boy Scout Jamboree) and the infrequency of the hits – not to mention jail time for ganja law violations – they continued to ply other trades. During this time, Bob notes he worked at "welding and soldering," soldering being Jamaican slang for having sex. He did work as a welder in Delaware for much of 1967.

Then a few things happened that began the quick, precipitous climb of Bob Marley and the Wailers:

- The first one was the group beginning to work with legendary producer Lee "Scratch" Perry.

- Marley walked into Island Records London in 1971 offices and walked out with an advance to record ***Catch A Fire***.
- Then they cut several hits backing Texas soul singer Johnny Nash, including Marley's "Stir It Up," which went top 20 towards the end of 1973.
- Finally, Eric Clapton cut a version of "I Shot The Sheriff" that topped the US and UK charts at the beginning of 1974.

All this built up to international not just for the band but for the music they created, a slowed down, earthier version of ska, which had brief international success via hits by Millie Small ("My Boy Lollypop") and Desmond Dekker ("Israelites").

## **Top Rankin' – The first great "Third World" Star 1976-1981**

For a brief time, Marley became the major star of the developing world, especially after the Wailers broke up and he reorganized the band into Bob Marley and the Wailers. He records songs of protest and earns the respect of liberal thinkers throughout the world. Then he records *Kaya*, an album predominantly of love songs and his audience grows.

## **Blackman Redemption – The death of Bob Marley and his "Second Coming" 1981-2002**

Lester Bangs once wrote, "Let Death Be Your Santa Claus." After Bob Marley died of Cancer in 1981, his creative legacy did not slow down. Nor did the wrangling over his estate. The posthumous best-of album *Legend* continues to rank #1 on Billboard's catalog album chart. He has become the topic of learned papers, several museums and recordings that recycle his recording as early as 1962.

## **Section 2 – Music Gonna Teach Them A Lesson – The Meaning of Bob Marley**

### **Zion Train – Religion, Rasta and Revelation**

Marley, largely influenced by his half-brother Bunny “Wailer” Livingston, became a major proponent of Jamaica’s singular religion, Rastafarianism. As such, he became a spokesman for the movement, an icon within it. This ‘chapter’ would deal with articles on Rastafarianism and Bob’s relationship with the religion.

### **Babylon System – Politics in Jamaica and Beyond**

During a particularly brutal period in Jamaican politics, when former record salesman Edward Sega and Socialist Peoples candidate Michael Manley fought for control of the Island’s political future while the people engaged in tribal warfare in the streets of Kingston, Marley was revered and feared. During this bitter campaign, someone broke into the Marley compound, shot Bob in the arm, his wife Rita in the head and concert promoter Don Taylor five times. A year later, during a massive concert in Jamaica, he brought both Sega and Manley on stage during the Wailers set and joined their hands together. No other artist would have been able to do this, and no other artist would have dared. Marley earned the UN Third World Peace Medal for this. This chapter will feature articles on Marley’s political activism, musically and personally.

### **Children Playing In The Street – Bob Marley, Family Man**

Bob and Rita Marley had 11 children. He worked with Rita and she also had a solo career before they met, during their marriage and after Bob passed on. Their children were also extremely talented. Ziggy Marley and the Melody Makers have made inroads into the mainstream that their father could only contemplate (several pop hits, the theme song to a TV show). Damian ‘Jr. Gong’ Marley, Steven Marley and several other of his children also have fairly substantial recording careers. This chapter will examine the family of Bob Marley, both while he was alive and after his death.

### **So Much Trouble In The World Today – ‘Third World’ Hero**

Throughout Africa, the Caribbean and even London and the US, Bob Marley’s image is ubiquitous. It has become symbolic of sympathy for the African diaspora and the quest for freedom, both politically and spiritually. This chapter will examine the near deification of Marley, how it developed and how it has been sustained.

## Possible Sources

Author	Title	Date	Periodical
	Bob Marley and the Wailers Uprising	(v1#3) 1981	Vibrations
	Bob Marley	(v2#1) 1980	Rockers
Malik, El	Bob Marley	Winter	Hotelier
Blouin, Rose	Bob Marley: Rastaman, Reggae Musicians	1980	Black Books Bulletin
	Jamaica Rebel Music	(V17#4) 1976	Race and Class
	Marley Medley	(V1#1) 1983	Reggae Jam
Campbell, Horace	Rastafari: Culture of Resistance	(v22#1) 1980	Race and Class
Llosa, Mario Vargas	Trench Town Rock	Summer 2002	American Scholar
	Rita Marley	(V2#5) 1981	Rockers
Clark, Sebastian	The Legacy of Bob Marley	1981	Art Links: The Commonwealth Arts Review
Rycerssa, Seretha	The Rastafarian Legacy: A Rich Cultural Gift	(V4#1) 1978	Economic Report Jamaica
	Tuff Gong – Bob Marley	1983	Jahugliman
O’Gorman, Pam	An Approach To The Study of Jamaican Pop Music	Dec. 1972	Jamaica Journal
Rockwell, John	Bob Marley’s Reggae Style is Polished & Slicker	May 2, 1974	NYX
Gayle, Carl	Confessions of a Rasta Man	Oct. 1974	Black Music
Carr, Patrick	Bob Marley, The Mick Jagger of Reggae	June 30, 1975	VV
	Chris Blackwell Talks	July 1975	Roots News
Gambaccini, Paul	Baffling The Insiders	Oct. 1975	Harpers
Hussey, Dermot	Bob Marley, the Man of Music for 1975	Dec. 1975	Pepperpot
Coibles, Vernon	Musicmakers: Bob Marley and the Wailers	Jan. 1976	Essence
Bangs, Lester	Innocents In Babylon (part 1)	June 1976	Creem
Palmer, Robert	Rastaman Vibration Review	June 17, 1976	RS
Bangs, Lester	Innocents In Babylon (part 2)	July 1976	Creem
McCormack, Ed	Rastaman With a Bullet	Aug. 12 1976	RS
Horner, Cynthia	Bob Marley: Jamaica’s No. 1 Soul Man	Oct. 1976	Right On
	Bob Marley	Nov. 1976	Black Music
	Bob Marley In Another Land	June 27, 1977	VV
Bradshaw, Jon	The Reggae Way To Salvation	Aug. 14, 77	NYX Mag
	Bob Marley Satisfies His Soul	Jan. 17, 1978	VV
May, Chris	Bob Marley Does Himself Justice	April 1978	“ “
May, Chris	Close Encounters of the ‘Erbkind	April 1978	Black Music & Jazz Review
May, Chris	Bob Marley and the Wailers, Steel Pulse	August 1978	Black Music & Jazz review
	Bob Marley: His Bible, Not Just His Music, Is Always With Him	Feb. 1979	People
Reckord, Verena	Is King Marley Threatened	Nov. 1979	Jamaica Pictorial
	Sunsplash	Dec. 1979	Jamaica Pictorial
	Marley Among Music Gods	May 1980	West Indian Digest
Cooper, Carole	Tuff Gong, Bob Marley’s Unsung Story	Sept. 10, 1980	VV
	Tribute To a King	May 21, 1981	JA Daily News
Thomas, Jo	With Pride and Music, Jamaicans Bury Bob Marley	May 22, 1981	NYX
	Melodies and Messages in Marley’s Mission	May 22, 1981	The Nation
	A Powerful Influence	June 1981	Carib. Chronicle

*Book Proposals That Worked!*

Author	Title	Date	Periodical
	Bob Marley, The Ghetto Boy Who Became Reggae King	June 1981	Merry-go-round
May, Chris	Robert Nesta Marley 1945-1981	June 1981	Black Music & Jazz Review
	The Honourable Robert Nesta (Bob) Marley, OM 1945-1981 R.I.P.	June 1981	Kings
	Positive Realisation	Oct. 1981	Black Music and Jazz Review
Manley, Michael	Bob Lives: Reggae and Revolutionary Faith, the Role of Bob Marley	May 1982	Rising Sun
Fergusson, Issac	So Much Things to Say	May 19, 1982	VV
Reckord, Verena	Reggae, Rastafarianism and Cultural Identity	Aug. 1982	Jamaica Journal
	Bob Marley Bio c. <i>Chances Are</i>	Jan 17, 1983	Atlantic Rec
	Catch a Fire	July 1983	West Indian Dig.
	That's Not Bob	Aug. 1983	Caribbean Chron.
Cooper, Carolyn	Chanting Down Babylon: Bob Marley's Song as Literary Context	Nov. 1986	Jamaica Journal
Hussey, Dermot	Bob Marley on the Road – Jamaica's Finest Hour	Nov. 1989	Lifestyle
Davis, Thulani	Obit	May 13, 1991	VV
French, Howard	Celebrating Bob Marley, Voice of the Dispossessed	May 13, 1991	NYX
Leiby, Richard	Dread Reckoning, The Marley Mess	Aug. 25, 1991	Washington Post
Constant, Dennis	Reggae and the Jamaican Society	March 1992	Jamaica Journal
Goodman, Marc	The Spirit of Bob Marley	June 1993	Skywritings
Hussey, Dermot	Bob Marley: A Merchandising Dream	Aug. 1993	Skywritings
Jacobson, Mark	Bob Marley Live	Nov. 1995	Natural Hist
Reckord, Verena	Rastafarian Music: An Introductory Study	(v11#1-2) 1977	Jamaica Journal
Pryce, Vinette K	Still Jammin' at 57.	Feb. 7, 2002	Amsterdam News
	Bob Marley: Master Blaster	(V5-6) 1982	T&T Review
Adler, J & Manly, H.	Marley's Ghost In Babylon	April 8, 1991	Newsweek
Cocks, Jay	Legacy With a Future	Oct. 19, 1992	Time
Palmer, Robert	One Love	Feb. 24, 1994	Rolling Stone
Marley, Rita	Remembering Bob Marley	Feb95	Essence

## **THE AUTHOR – HANK BORDOWITZ**

One of the first journalists to take world music seriously as a genre and as a sound that western audiences would care about, Hank Bordowitz has been writing about reggae through four decades. His work on non-western musicians has appeared in such diverse publications as the men's magazine *Gallery*, The *B'nai B'rith Jewish Monthly*, *All-Star* and in the regular *Cosmopolitan* column that ran in *Jazziz* for over 10 years, among dozens of other periodicals that included his features on artists and music from South Africa to Siberia.

In addition to these publications, for the last six years, Hank has programmed the Reggae channel for Music Choice Digital Cable radio, a service reaching nearly 10 million homes worldwide. One of the few disc jockeys to spin reggae on mainstream radio on the east coast, his shows of the late 70s and early 80s often featured artists like Bob Marley and Steel Pulse interspersed among tracks by The Clash and Parliament-Funkadelic in one of the most rollicking free-form radio shows broadcast.

Records by artists including Horace Andy, John Holt, Dennis Brown and Beenie Man have benefited from liner notes written by Hank. He is a voting member of NARAS based on these notes.

Prominent in the community of music writers and critics, Hank's opinions and writings are much sought after. They have appeared in *The Rolling Stone Jazz and Blues Record Guide*, *Musichound World*, the six volume *Baker's Biographical Dictionary of Musicians*, and many other similar books and periodicals. Hank served for four years as the co-chair of the National Writer's Union Music Writers Caucus, organizing his fellow entertainment journalists. His expertise is evident all over the Internet, as well.

Already an accomplished author, Hal Leonard Books will release his forthcoming book on U2 in the spring of 2003. His book *Bad Moon Rising: The Unauthorized History of Creedence Clearwater Revival* has been exceedingly well received. The first book to tackle this great

American band's sad story from inception through the personal difficulties that broke the band up and the legal wrangling that followed, chronicled the events like a novel.

- ♦ BOOKLIST said: *"Bordowitz's recounting of all the acrimony is well detailed and not too hyperbolic. This is must reading for CCR-philes..."*
- ♦ PUBLISHERS WEEKLY said: *"Bordowitz provides evenhanded treatment of highly charged issues....persuasively demonstrating that CCR has earned their reputation as one of the most important bands in rock history."*
- ♦ LITERARY JOURNAL agreed: *"Bordowitz brings CCR's complex story to life...[he] never takes sides or passes judgment yet brilliantly illuminates the tragedy of CCR's lost potential."*
- ♦ USA TODAY said: *"If Hank Bordowitz's **Bad Moon Rising** isn't 'the saddest story in rock 'n' roll,' ... it certain comes within kissing distance."*

Hank is currently working on a project involving the music of Bob Marley for a possible theatrical tour or video program. With his wide-ranging expertise as a writer, editor and world music aficionado, along with his longtime affiliation and affinity for reggae, as well as his insatiable research capabilities, there is no one more qualified to edit and compile *The Bob Marley Reader*.



## Jist Publishing, Inc. - \$34,028 to date

*Marc Polonsky, M.A. is the author of The Poetry Reader's Toolkit (Glencoe/McGraw-Hill) and the coauthor of the Putting the Bars Behind You workbook series for ex-offenders (Jist Publishing, Inc.). Marc's essays and articles have been published in THE SUN magazine, the East Bay Express, and the Berkeley Daily Planet. He has published more than fifty book reviews on FearlessBooks.com and has ghostwritten numerous articles for medical and psychotherapy-related newsletters and booklets. For twelve years, Marc taught community college English literature and composition classes, and co-taught classes in critical thinking, public speaking, interpersonal communication skills, and ethics. He is now a freelance writer and editor in Oakland, CA.*

*Marc publishes a free monthly e-zine, Watch Words, a quirky and compelling look at some of the not-so-obvious ways that words are used in speech and in the media. You can subscribe for free at <http://www.marcwordsmith.com>.*

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One day, Marc Polonsky was perusing the National Writer's Union (NWU) Job Hotline, an online resource for NWU members. He noticed an ad from a man who was looking for someone to write a book on job search skills based on notes and research he'd collected over the decades as a job developer. Marc answered his ad, spoke to the gentleman on the phone, and then met with him. He chose Marc over the other applicants because Marc told him he would not charge him a huge fee, but would write a long chapter or two and a book proposal for just \$1,000, and then split the proceeds with him if they sold the book.

Marc said, "But after studying his notebooks of research and observations and clippings and so forth, I was discouraged. I really didn't see anything so very unique in his approach that it could stand out from the glut of job search books already on the market. I was prepared to return his materials to him (without getting paid). But then, I had dinner that very evening with the acquisitions editor who had bought my first book, *The Poetry Reader's Toolkit*. I told her my dilemma with this man and his job search book, and how I would have loved to work with him but just didn't think the source material was rich or unique enough to sell.

"I mentioned that, in his current position, my would-be co-author was a job developer/counselor to ex-offenders, at an agency that exclusively served ex-offenders. My acquisitions editor perked up. She said there was probably a niche market for a book that would specifically help ex-offenders in their job searches, and suggested I take that approach. She was very encouraging; she thought it could work."

Marc took her advice. He wrote to his co-author and told him what was needed. Marc then drew up a long list of questions concerning the practical and psychological challenges that ex-offenders might face in their job search, and in adjusting to life outside of prison. Marc's co-author responded by arranging for Marc to interview other people who worked at his agency (including the director) as well as several ex-offenders (including two he'd placed in jobs).

Marc added, "The people I interviewed referred me to other interviewees, and it became a fascinating (if sometimes heartbreaking) research project, as well as a writing challenge to synthesize all the new information I was acquiring with my coauthor's research and his take on effective job search techniques. Once I had written the first long chapter, and had done a few revisions based on feedback from my coauthor and his colleagues, I wrote the book proposal. I submitted it to several publishing houses that I

found listed in the current *Writers Market*. I called the publishers I thought might be interested, described the book project and, if they expressed an interest, I sent them my proposal and my long completed chapter.”

In the meantime, Marc’s co-author was extremely confident that the book would sell and he wanted Marc to complete it even before they got a contract from a publisher. He offered Marc an additional \$3000 to write the entire book, which he did. (Marc later refunded this initial payment to his co-author after the publisher’s advance was received and split evenly between them.)

Ultimately, two publishers offered them contracts. They chose Jist because they offered a higher advance, and the authors believed the publisher would market the book well. By the time they signed the contract, the book was essentially complete, though Marc had to change it quite a bit in adapting it to Jist’s workbook format idea. Marc said it was a pleasure to do so because he realized that they were right - workbooks with exercises and little sidebars were the most appropriate format for the material.

### **Marc’s book proposal includes:**

#### **Overview**

In the overview, Marc not only introduces the book and explains its relevance, but also mentions the connection between the book and the Northern California Service League, which currently employs his co-author.

#### **Market**

Here, the author mentions well-known books that may appear to compete with theirs, but none of them specifically targets ex-convicts. The author does mention a competing book that was published in 1993, but then explains what it’s missing and how his is better. He then lists the markets for the book, which are quite extensive and, of course, have many potential customers (convicts). He then mentions the problems of prison overcrowding and how his book can help keep these prisoners from going back to prison.

#### **Rationale**

This section explains why prisoners need this type of resource based on what they’re not getting when they are released from prison.

#### **Table of Contents**

Here, Marc offers a preliminary table of contents for the book with sub-headings and descriptions under each section.

#### **About the Authors**

This is quite an extensive section, but is needed due to Marc’s co-author’s extensive qualifications to research and co-author this type of book.

Jist paid Marc and his co-author an \$8000 advance and they’ve since earned \$26,028 in royalties.

*Get Out and Stay Out: Job Search and Survival Skills for the Ex-Offender* was eventually changed to *Putting the Bars Behind You*. The material is now available on DVD and VHS formats. You can read more at: <http://www.jist.com>

Also see *Jist’s Putting the Bars Behind You: Instructor’s Resource Manual* at: <http://www.amazon.com/gp/product/1563706385>

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## Marc's \$34,028 Proposal

### Book Proposal

*Get Out and Stay Out!*

## Job Search and Survival Skills for the Ex-Offender

By Ronald Mendlin and Marc Polonsky

### Overview:

*Get Out and Stay Out! Job Search and Survival Skills for the Ex-Offender* is a unique book, targeted specifically to soon-to-be-released prison inmates and ex-offenders who have a desire--or are at least willing to make a serious attempt--to restructure their lives and find gainful employment. The book is largely based on the work and collective wisdom of the Northern California Service League, a nonprofit San Francisco-based agency whose mission is "to reduce crime by helping offenders and ex-offenders become responsible and productive citizens." For over 50 years, NCLS has provided extensive in-jail and post-release education, intervention, training, job placement, drug rehabilitation, counseling, and other social/support services.

*Get Out and Stay Out!* takes a punchy and inspirational tone, guiding readers through a meticulous self-evaluation process, providing practical step-by-step instruction in how to land a good job, and offering compassionate counsel for dealing with the stresses of employment, as well as other challenges attendant to being an ex-offender in society.

The book is compact, simple, direct, respectful, useable, and highly readable. It is comprised of roughly one-third discourse, one-third workbook-type exercises, and one-third factual information and resource material, supplemented by a series of brisk and entertaining prison-to-work success stories.

### Market:

There are many job-search skills books on the market today, some of the most famous of which include *What Color Is Your Parachute?* by Richard Nelson Bolles, *How to Find and Apply for a Job* by John Kushner, and *How to Get a Job in 90 Days or Less* by Michael Deluca. These books are long (at least 275 pages or more), complex, nuanced, and generally targeted to a well-educated reading public. All of these books contain wisdom and insight as well as practical information. None of them, however, speak directly to the ex-offender, or to people from underprivileged classes in this country who have little education and only rudimentary reading skills.

A book came out in 1993 entitled *Man I Need A Job: Finding Employment with a Criminal History* by Ned Rollo. This is a short book, largely focusing on the mechanics of the job search, resumes, and interview skills, along with some brief and general advice, in the opening pages, pertaining to the special problems and challenges of ex-offender status. The book is well-intentioned and sensible, but it does not take a particularly inspirational or encouraging tone, nor does it speak to the ex-offender's situation in the degree of detail that *Get Out and Stay Out!* does.

The market for our proposed book is the United States prison system, prison libraries, service agencies that assist ex-offenders (and other disenfranchised groups), and ex-offenders themselves. With over one million people imprisoned in this country, and recidivism a veritable plague (as well as an exorbitant expense) to our society, the criminal justice system stands to save billions of dollars in court and administrative costs by reducing the number of inmates that return to prison.

Prisons in this country are overcrowded beyond capacity. In California alone, the prison population has grown from 22,500 to over 100,000 in barely ten years, and a large number of the inmates are parole violators that have come back to prison. The California Department of Corrections' education department is yet another natural market for a book like this one.

Helping ex-offenders integrate back into society serves everyone's interests: the court system, the criminal justice system, society at large, and, of course, the ex-offenders themselves. Buying this book and distributing it freely to interested inmates will be a wise investment for prison officials. It will also be a fine public relations gesture on their part, one certain to meet the approval of politicians, government officials, and the public.

### **Rationale:**

Ex-offenders require special support in order to maintain the stamina and confidence required to reintegrate into society. The pull of old bad habits, particularly drugs, is enormous, particularly when there seem to be few other options available.

A person just out of prison is disoriented, even lost. The prison experience has not increased his self-esteem or "rehabilitated" him in the least; on the contrary, prison has a deteriorating effect on the psyche, and this is why the recidivism rate in this country hovers around 60% or more.

The ex-offender is usually unaware of what resources may be available to him, let alone how to make effective use of these resources. The ex-offender generally assumes, unconsciously, that he is a loser, and that society is against him.

A book such as *Get Out and Stay Out!* can help to light a spark and awaken the ex-offender to new possibilities. This book can clarify the ex-offender's situation, reveal options, and point out new ways of coping in the world. Essentially, this book offers the ex-offender a new way of thinking.

Above all, individuals emerging from prison life need to feel understood in their predicament, and this book speaks to the heart of that predicament in a clear, knowledgeable, nuts-and-bolts fashion. This book assumes the role of an ally, job counselor, and spiritual advisor all in one, while also fulfilling the function of a personal journal.

The basic idea is that this book is the next best thing to a living and breathing human being, whose sole enlivening purpose is to provide every ex-offender with all the tools he needs to get back on his feet.

## **Table of Contents:**

### **Section 1: The Double-U: The Person You Are and the Person You Want to Be (approximately 10,000 words)**

**Introduction:** Why Double-U?, The Person You Are (Part 1), Mistakes, The World Wants You to Succeed, Beliefs

**Upon Your Release from Prison:** Survival Needs, Attitude, Choices, Clean and Sober, Get A Sponsor, Diverting Your Attention, More Cautions, Community, Communication, Conflict Resolution, A Few Ineffective Approaches, A Better Approach: Compromise, Better Yet: Collaboration, Listening, Listening Skills

**The Person You Are (Part 2):** Values and Interests, Your Strengths, Your Experience, What You Have to Offer, What Work Has to Offer

**The Person You Want to Be:** The Right Job, Dreams and Desires, Life Goals, Personal Mission Statement, Work Values, Delaying Gratification, Job Ready, Career Planning, Short-Term and Long-Term Goals, Plan of Action, The Responsibility is Yours

### **Section 2: In the Trenches: The Job Search (approximately 22,500 words)**

**Mental Preparation for the Job Search:** Attitude, Challenges of Ex-Offender Status, Never Quit!, Being Realistic, Being Persistent, Overcoming Fear, Confidence, Overcoming Procrastination, Overcoming Rejection, Tips for Avoiding Rejection, A Word About College Education, The Real Secret: Your Personality, Enthusiasm, Generating Enthusiasm, One Foot in Front of the Other, In Short

**Resources for Your Job Search:** State Employment Development Department, Job Hotlines, Private Employment Agencies, Job and Career Counseling Centers, Networking, Volunteering, Apprenticeship Programs, Temp Agencies, Cold Calling, Getting Past the “Screeners,” Telephone Scripts, Classified Ads, General Principles for Responding to Classified Ads or Job Hotline Openings, Help Wanted Signs, Bulletin Boards and Job Listing Binders, Creating Your Own “Work Wanted” Ad, Libraries, Job Fairs, Informational Interviews, Job Analysis, Company Analysis, Reports, Creating Your Own Job

**The Written Word:** Applications, Cover Letters, Resumes: Resumes (long question-and-answer section, including explanations of different types of resumes and their purposes), Sample Resumes, Applications (question-and-answer section), Questions on the Application, The Application and Your Employment History, The Application and Your Criminal Record, Health Questions on the Application, References for the Application, Sample Applications, Cover Letters (question-and-answer section), Follow-Up Letters and Calls, Sample Cover Letters, Sample Follow-Up Letters

**The Interview Process:** Preparing for the Interview: Doing Your Homework, Preparing for the Interview: Questions to Expect, Preparing for the Interview: Questions to Take with You, Questions Not to Ask,

Preparing for the Interview: Peace of Mind, Preparing for the Interview: Personal Grooming, Preparing for the Interview: Documents to Bring, Preparing for the Interview: Tests, Test Tips, Going to the Interview, Beginning the Interview, During the Interview, Controlling the Interview, Handling Difficult Questions, Illegal Questions, Ending the Interview, After the Interview: Self-Evaluation, After the Interview: Follow-Up, After the Interview: Keep It Up!

**Job Search Questions:** General Recap and Overview

### **Section 3: On the Job: Staying on Track (approximately 12,250 words)**

**Introduction:** Before You Take the Job

**The Basics:** Show Up for Work, Be on Time Consistently, Personal Grooming and Appearance, Come to the Job Fit and Alert, Know Your Work and Do It Well, Taking Notes, Keep an Upbeat Attitude, Honesty and Respect, Workplace Rules, Be Flexible, Use Your Head, Be Organized, The Computer, About Promotions

All About Organization: Why Is Organization Important?, Time Management, Attitude and Time Control, Saving Time in Your Work Life, Rating Yourself, Weekly Checklist for Staying on the Job

**Getting Along with Coworkers and Supervisors:** Know Their Names, Cheerfulness, Balance and Harmony in Work Relationships, Stress and Coworkers, Air Your Grievances, What Not to Do, Remember to Listen, The Kind of Person You Do--and Don't--Want to Be, Supervisors, Tips for Getting Along Well with Supervisors, How Your Employer Rates You, Troubleshooting

**Dealing with Stress:** What is Stress? What Does Stress Do to Us? What Causes Stress?, Stress and Anger, Causes of Anger, Dealing with Anger, Stress and Relapse, Relieving Stress, Stress Reduction Exercises, Panic and Anxiety Attacks, Examining Work Pressures, Avoiding Stress, Dealing with Burnout, In Conclusion: Questions to Ask Yourself, And Don't Forget . . .

**The Big Picture:** Job Satisfaction, The Payoff: You and Your Job, Mendlin's Rules for the Road of Life, Taking Control, The Rest of Your Life, Good Times, Your Own Time, Good Luck, Quotes from Those Who Have Achieved

### **Section 4: Prison-to-Work Success Stories (approximately 4,000 words)**

This section will include stories of former inmates (perhaps accompanied by photos of the ex-inmates and their families) who have become successful counselors, salespeople, general managers, and even lawyers and deputy sheriffs. One former inmate has just struck a deal with an established recording label to produce her first CD of gospel rap music.

## ABOUT THE AUTHORS

Ronald Clark Mendlin, a highly regarded job-placement counselor, worked in various departments and agencies of the city and county of San Francisco for over 30 years. He was also employed as a placement counselor for a commercial employment agency in San Francisco. As a volunteer, he served as a job developer for the San Mateo Employment and Training Center and, in the same capacity, for Advanced Career Technology and the Peninsula Placement Agency, both in San Francisco.

Mr. Mendlin has taught and lectured extensively in both public and private forums. In the course of his own business career, he assembled facts and figures and jotted down ideas and personal histories relating to job placement and career advancement. His across-the-board talents and skills in his chosen field have been recognized in numerous commendations from elected officials and government administrators.

Currently, Mr. Mendlin holds the position of Job Developer at Northern California Service League (NCSL) in San Francisco, a nonprofit agency that for half a century has sought to return ex-offenders to their communities as productive members. Mr. Mendlin interviews, evaluates, counsels, and places parolees in jobs at the rate of one for every five to eight hours. He has also obtained jobs for residents in a work furlough program who had only three days or six hours to get a job. If Ron Mendlin had not found jobs for them, they would have been sent back to prison.

Over the years, Mr. Mendlin has put together voluminous files of information on job placement, getting the most out of a job, and getting ahead in the working world. It is from this treasure trove of facts and figures on employment that Mr. Mendlin has distilled *Get Out and Stay Out!*

Mr. Mendlin takes great pride in having placed in satisfying positions hundreds of job seekers whose histories were marked by rejection from potential employers, and in seeing them stay on the job and improve their status.

Mr. Mendlin has conducted trainings and given lectures about job search methods for the following organizations:

Opportunities Industrialization Center West (OICW)  
San Mateo Private Industry Council (PIC)  
Regional Occupational Program (ROP)  
San Quentin Pre-Release Classes  
Twelve Step Programs  
Salvation Army  
Western Addition Recovery House  
St. Anthony Foundation  
City and County of San Francisco Day Labor Program  
Tenderloin Housing  
San Francisco Educational Services  
Ella Hill Hutch Community Center  
Milestones Human Services Inc.  
San Francisco City College  
San Francisco State University

Veterans' Next Step Program  
Santa Clara Adult School  
Sequoia Adult School

**Marc Polonsky, M.A.** is a published writer and college English instructor. He holds master's degrees from San Francisco State University in English and in Instructional Technologies. His book *The Poetry Reader's Toolkit* was published by the NTC Contemporary Publishing Company in 1997. He has written essays for *The Sun* magazine. Mr. Polonsky has taught college writing classes for over ten years, and has assisted in seminars pertaining to critical thinking, public speaking, and interpersonal communication skills.



## Confidential Ghostwriting Contract - \$15,000

*Anton M. Marco has been writing, editing, mentoring writers, and producing publications for 33 years. He writes non-profit and direct response fundraising copy, has worked as a senior writer, copy chief-editor and consultant, has written and edited reviews, magazine and news features, had written 10 books, has been a speechwriter and a writing teacher, has created college-level curricula, and much, much more. Anton plans to write a novel in the near future.*



To help us wrap up this book with a treat, Anton M. Marco has graciously agreed to share not only his successful ghostwriting proposal (which he calls a manuscript evaluation) with the rest of us, but also his ghostwriting contract.

This \$15K ghostwriting job was secured through a rather unusual two-stage process. The subject of the book involved was attempting to secure editing help and they met through on-line channels. First, Anton evaluated the subject's completed manuscript. In this evaluation, Anton suggested they recast the story as a non-fiction narrative, along the lines of a "medical mystery" of sorts. Then, Anton created his proposal/agreement, which also appears herein. Shortly thereafter, their notarized signatures on that document nailed down the job, which is now being shopped to publishing house editors.

Anton said, "My experience does illustrate that there's more than one way to skin a cat. It's amazing how many people want to write life stories/memoirs, but don't have the writing skills to do so. The Internet affords a great medium through which writers and would-be-memoirists can find one another. My materials below give an idea of how it can be done. If lots more writers learned how to work markets, we'd see more quality stuff get published. It irks me that so much crap gets out there, not so much because the writers of it are any good, but because those writers know how to market their projects to publishing houses, while better writers don't."

To protect the identity of Anton's client, we've had to remove their name and contact information.

Anton's Manuscript Evaluation is in Times New Roman, 12 pt. font.

Anton's Ghostwriting Contract is also in Times New Roman with the font sizes ranging from 10 pt. to 20 pt. I left Marco's dollar figures in the contract so you can see how much he charges and the payment terms he requires from his clients. You will, of course, need to replace those with your own rates if you use his ghostwriting contract as a template. One thing that is missing from Anton's contract that you might want to add is a clause that stipulates the final product will not be delivered until the final payment is received from the client.

Anton has been paid \$15,000 by his client for this project so far.

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## Anton's Manuscript Evaluation

### MANUSCRIPT EVALUATION

[BOOK TITLE] by [AUTHOR'S NAME]

*Analysis by Anton Marco*

#### Overall Assessment

John, four times in the past six months or so, I've had to tell highly respected, much published men of science that they'd have to work out different kinds of approaches to books or briefer pieces of writing they thought they'd pretty much finished writing – if they hoped to achieve certain ambitions they shared about before I evaluated their books. As I'm sure you've already suspected, you're the fourth such man. (First was M.B., a highly skilled poet and innovative Internet entrepreneur; next came B.H., whose evaluation you've read; then came a noted psychiatrist who wished to tell the general public about some important findings of his regarding suicide and its possible prevention. In all four cases (including yours) I've dealt with writers who want to reach wider audiences with "prose of a different color" than they've been used to writing.

After some sharp but fair criticism of M.B.'s prose, he decided to henceforth stick to poetry, at which he's been very successful (though after we finished with it, his prose piece did win 2<sup>nd</sup> prize in a large national content). B.H. is in a successful process of reworking his memoir, along the lines of a "non-fiction novel." The psychiatrist I've not talked to since he got his evaluation; a friend of the Dr. who knows him says he is going through a divorce and has put his writing on the shelf for now. Now we come to your project. Perhaps even more than M.B.'s or B.H.'s, your project resembles the psychiatrist's; and I think that along with this evaluation I'm going to forward you the latter's, because many of the same observations I made of his work apply to yours as well.

You know, of course, that I'm no "peer" to be reviewing the science in what you've written so far. What will interest me will be getting your story out. You've written very little of what might pass as "traditional narrative" thus far, so I don't have much about which to make my usual critique/analysis. Thus, this evaluation will be briefer than some of those you've read. Can't judge narrative where there ain't no narrative! I've already suggested to you the course I think we ought to take: interviews from which I can create compelling narrative, about the story of your discovery of this likely future epidemic, including your "human" responses and thought processes as you discerned a mystery, then solved it, then tried to alert others to your discovery, and the aftermath of your best efforts, in human as well as strictly "scientific" terms.

What you've done so far represents the detective material from which you worked, not the mystery story itself. I doubt frankly whether most non-peer readers would get as far as a dozen pages into what you've written so far; and even if they slogged on, they'd not likely be able to put the pieces together, much less discern how your conscience reacted to the seriousness of your discovery. Thus, the need for another approach, the major presently missing ingredient of which is *you*.

Still, reading between the lines you've written (almost falling between them now and then), I did sense in what you have to share a plot line that parallels that of good fiction. I'm going to e-mail you an article I've revised about plotting, and I think you'll see what I mean – your story's essential plot elements seem to me to fit the scheme of protagonist experiencing difficulties; his attempts to resolve these difficulties only land him in hotter water, etc. While we don't want to try to force your story to fit that mode, I think much of what you want to recount will fall into the ancient fictional narrative template – and perhaps even more so as events transpire in future months, as we're working to complete the book.

Some things we'll need to do:

Make sure we define scientific terms as they first occur (you can't expect a general reading audience to be flipping back and forth between a Glossary the whole way through the book). Use the memos, article excerpts, e-mails, etc., to supplement and lend authenticity, in a kind of subtext to the narrative as the latter unfolds. Reveal you as the protagonist in a tense drama of discovery and conflict.

I suggest that we begin as soon as possible the interview process that will make feasible the kind of book you need. During the next couple of days I'm going to write and e-mail to you a proposal outlining the parameters of the job as I see it, cost estimates, etc., for interviewing, writing and subsequent efforts I may make to place your book with a reputable and courageous publisher.

### **Publishing Considerations**

You're writing an important story the public needs to hear. I'm certain that if we do it well, we'll attract attention in the publishing world (not to mention brickbats from the CDC and its tentacles). So let's get on with it, do some scheduling (we'll need to carve out definite blocks of time for interviewing/taping, etc.). Once we get the kind of material I need, I can probably get the writing done in 3-4 months' steady work. We may be able to start the querying before all the writing's done, but publishers'll want to see a completed manuscript before beginning their decision-making process.

So, in addition to this brief evaluation, expect me to e-mail Dr. [L's] evaluation and my article on plotting. In a couple of days I'll send you a proposal for the interviewing and "ghosting" work. Be sharing with you again soon.

## BONUS: Anton Marco's Sample Ghostwriting Contract

### WordWright Consulting Services, Inc.

**Mailing Address**

**City, State, Zip**

**Phone Number, Email Address**

#### AUTHOR-SUBJECT AGREEMENT

Entered into \_\_\_\_\_, [Year]

Between **Tony Marco, M.A.** and **[CLIENT NAME]**.  
(Author), (Subject)

Author agrees to undertake sufficient audio-interview taping with the above Subject to produce a first-draft manuscript of the content of an "as-told-to" book depicting the Subject's life, to the best of the Subject's recollection, to be completed by [MM/DD/YY]. During the subsequent [number of] months, ending [MM/DD/YY], Author agrees also to research and write a publisher's proposal and cover letter promoting said book, and also to make "agenting" efforts, with the Subject's manuscript, synopsis, chapter-by-chapter outline, proposal and cover letter, to secure non-subsidy publication, leading to the production and subsequent release of the Subject's book. If any travel expenses are incurred by the Subject in taping or research related to the above book, the Subject agrees to absorb these; the Subject agrees that the Author will retain exclusive rights to book treatment only of the Subject's partial life story for one year after start date of this project, to be designated as [MM/DD/YY], after which all tapes, notes, transcripts, proposals, outlines, cover letters and chapters taken, written, or transcribed by the Author shall become the exclusive property of the Subject; if the Subject's story has not, within that year, been placed under publisher's contract, the Author resigns all rights to authorship and project-agency, unless the Subject requests that the Author continue as co-author and project-agent;

The Author agrees that the Subject will receive 75% of any publisher's advance paid toward additional writing assigned the Subject's book, and that this will be stipulated in any contract with a publisher of the Subject's story who accepts the Author's co-authorship. (The Author will receive 25% of said advance.) Author and Subject agree that the proceeds of any subsequently acquired rights, royalty or subsidiary (including film), from the sale of the co-authored book, will be divided between Author and Subject on an equal basis. The Author requires no agent's fee in addition to those detailed below for any attempts to place the above book in publication, nor any compensation not outlined in a publisher's contract after the sale, should the Author be a direct agent in the marketing of the book. The Subject agrees to the above stipulations, and in addition agrees to pay the Author, for performing the above services rendered, the total sum of \$15,000; \$3,000 to be paid in advance (on approx. [MM/DD/YY]); then \$3,000 per month (on approx. the 15<sup>th</sup> of each month), each of the following four months, with the understanding that the Author's use of the tapes, manuscript, synopsis, outline, publisher's proposal and cover letter as mentioned above, will continue during the Author's subsequent "agenting" efforts on the completed work's behalf, as stipulated above. Once the Author has completed writing the book and other above-mentioned materials, and "agenting" of the work, the Subject shall retain sole possession of any and all tapes, notes, transcripts, proposals, outlines, cover letters and chapters taken, written, or transcribed by the Author to date. The Author agrees to confer with the Subject at least eight times during the process of entire manuscript development and "agenting" efforts, beginning with drafts of earliest completed chapters. The Subject agrees that any revisions he feels necessary after his (the Subject's) initial approval of all of the above writing, and before the manuscript is accepted for publication, will be made at the Subject's additional expense, at an hourly rate to be agreed upon in that event by both Subject and Author.

Signed: \_\_\_\_\_ (Author, Anton N. Marco, M.A.)

\_\_\_\_\_ (Subject, [NAME])

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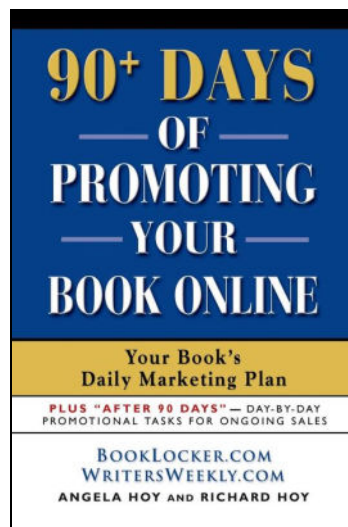
Angela Hoy is the publisher of WritersWeekly.com and the co-owner of BookLocker.com.

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Angela and her family live on a 52-foot sailboat in St. Petersburg, Florida. You can follow their adventures at: <https://www.GotNoTanLines.com>

## Angela's other books include:



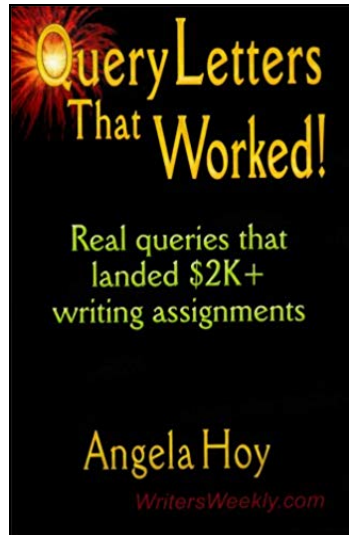
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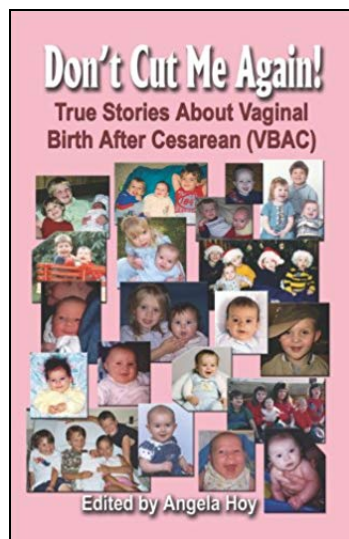
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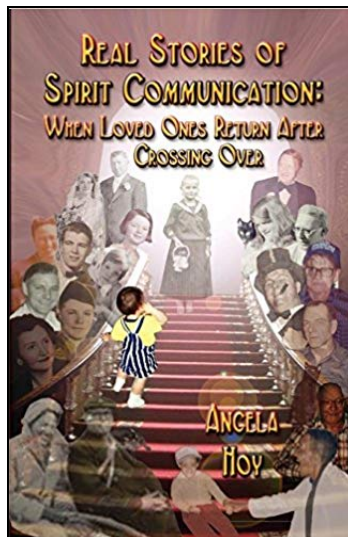
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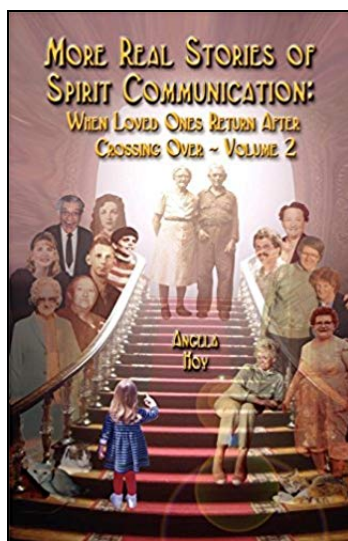
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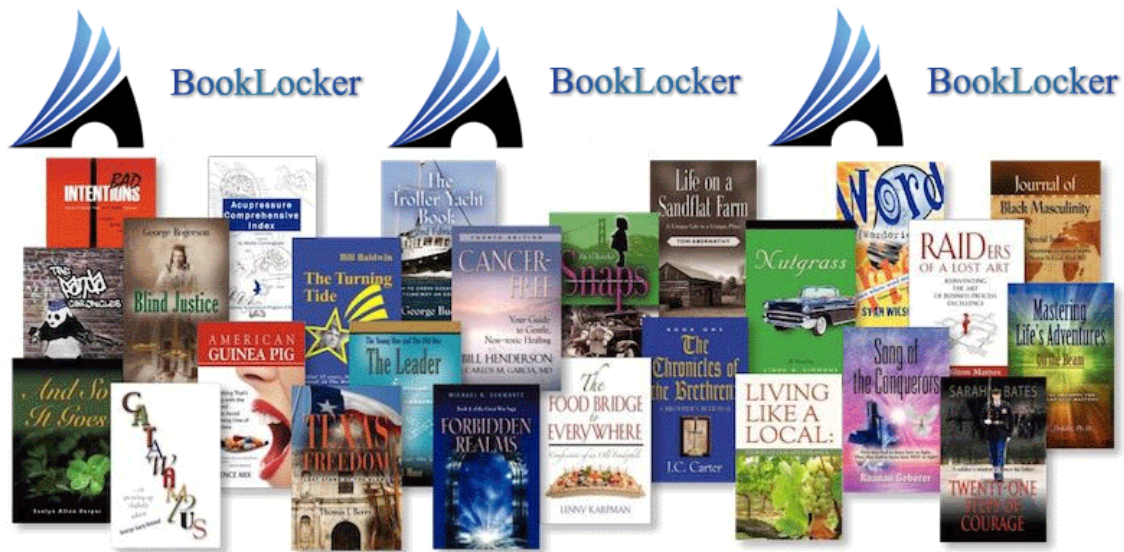
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