

MAYBORN
GRADUATE
INSTITUTE OF JOURNALISM

UNT
UNIVERSITY OF
NORTH TEXAS
Discover the power of ideas

Presents

THE MAYBORN LITERARY NONFICTION WRITERS CONFERENCE OF THE SOUTHWEST

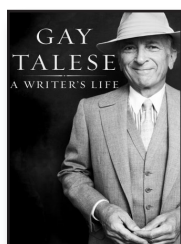
“rapidly becoming one of the most vital gatherings of writers in America.”

-David Granger, Editor of *Esquire*

FRIDAY, JULY 14 TO
SUNDAY, JULY 16, 2006

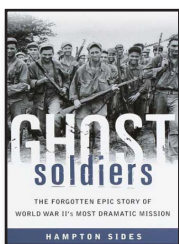
HILTON DFW LAKES,
GRAPEVINE, TX

A Weekend of Workshops, Lectures and Panel Discussions Exploring
“The Art of Narrative Storytelling”



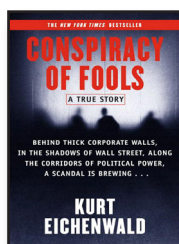
Gay Talese

Author
A Writer's Life



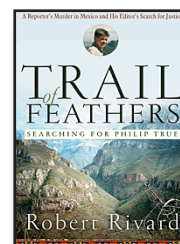
Hampton Sides

Author
Ghost Soldiers



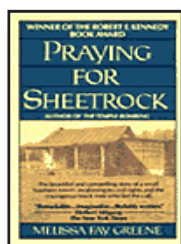
Kurt Eichenwald

Author
Conspiracy of Fools



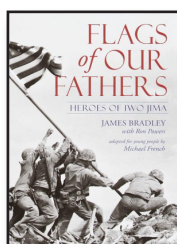
Robert Rivard

Author
Trail of Feathers



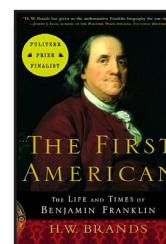
Melissa Fay Greene

Author
Praying for Sheetrock



Ron Powers

Author
Flags of Our Fathers



H.W. Brands

Author
The First American

The Purpose of the Conference

The Mayborn Literary Nonfiction Writers Conference of the Southwest, sponsored by the Mayborn Graduate Institute of Journalism, is designed to explore the art of narrative storytelling through a series of lectures, panel discussions, question-and-answer sessions, readings and workshops. We have brought together some of the nation's top literary nonfiction writers and editors to help us lay the foundation for this unique program, one that we believe will be both enlightening and educational. Most of our conference authors and editors are current and former journalists who have learned how to transcend the traditional boundaries of journalism while upholding its highest standards for fairness and accuracy. They are, in short, practicing what we intend to teach: the art of factual narration.

General Conference Component

Our conference is open to anyone – students, readers and the general public – interested in hearing from and speaking to some of the nation's most acclaimed writers and editors working in this genre. The primary goal is to provide a forum for journalists, writers, readers, students, educators and the general public to listen to, be inspired by and discuss literary nonfiction in all its forms. We also offer instruction to anyone who wants to learn how to employ the literary techniques of fiction in various forms of nonfiction narration.

Workshop Component

In addition to providing a forum open to the general public to hear from and speak to our literary nonfiction authors and editors, our conference is providing another component: the opportunity for all writers to elevate the literary quality of their work. To this end, we are providing hands-on instruction in the art of literary nonfiction narration at two separate workshops- the Article/Essay and the Manuscript- on Friday, July 14, before the start of the Mayborn Conference at 5:30 p.m.

The submissions will be evaluated for literary quality and commercial potential by a panel of conference judges made up of authors, agents and editors. Last year, *The Dallas Morning News* published three Article/Essay submissions as Cover Stories in its Sunday Life magazine. To read these “Best of the Best” narratives published by *The News*, go to <http://www.dallasnews.com/Mayborn>.

We encourage you to start preparing your narrative nonfiction submissions now. We will accept all forms of long-form nonfiction narratives: memoir, personal essays, travel pieces, biography and profiles. But we are particularly interested in narratives that focus on stories involving people, places and events in the outside world rather than the inner world of the writer. Our panel of judges will select the authors of the top 50 narrative article or essay submissions and the top 20 manuscript submissions to participate in the conference workshops.

Our conference only accepts previously unpublished nonfiction pieces. When submitting a piece, please include the following:

The Statement

I, the author of this piece, verify that the work submitted is completely original and authentic, 100 percent nonfiction. Furthermore, I am responsible for all research and writing for this submission. And I verify this submission has never been published in any work including but non limited to a newspaper, magazine, literary journal, academic journal and/or Web site.

For the **Article/Essay Workshop**, there is a \$30 entry fee in addition to the conference registration fee. The page limit is 20 pages. We will select the best 50 entrees from all the submissions to participate in this workshop. Three of the writers selected to participate in the workshop will win cash prizes of \$3,000 (first place), \$2,000 (second place) and \$1,000 (third place) at our Literary Lights reception Saturday evening. The top submissions also will be published in our literary journal, *Spurs of Inspiration*, and be reviewed by editors of *The Dallas Morning News* for possible publication.

For the **Manuscript Workshop**, there is a \$60 entry fee in addition to the conference registration fee. We will select the best 20 entrees from all the submissions to participate in this workshop. The workshop leaders, along with a panel of jurists, will select the best manuscript based on literary quality and commercial potential. The University of North Texas Press will enter into a provisional contract with the writer to publish and market the manuscript upon completion. The writer should submit a first chapter, no more than 25 pages, along with a narrative synopsis of each chapter of the book to demonstrate that the writer has a well-conceived plan for writing a book-length narrative.

Submissions to both workshops should be sent electronically to George Getschow, Conference Writer-in-Residence, at Maybornconferenceinfo@unt.edu. Five hard copies, with no identification other than a cover page, must also be mailed to:

Brandee Harrawood
Mayborn Graduate Institute of Journalism
P.O. Box 311460
Denton, TX 76203-1460

Submissions **must be emailed and mailed no later than Thursday, June 1, 2006**. The writer's name, address and phone number should appear on a cover page. **Any submission with identifiable information on the copy will not be reviewed.** Submissions should be double-spaced and set with one-inch margins. We recommend Times New Roman style, 12-point type.

Writers must also include a signed copy of The Statement (see previous page).

About three weeks prior to the conference, writers selected for both workshops will receive an email containing: 1) a letter of acceptance, which must be acknowledged and returned to the Mayborn Institute, 2) electronic copies of the workshop submissions that you will critique, 3) critique sheets and instructions and 4) the time and location of the workshop to which the writer has been assigned.

Our jurists will read the blind submissions to select our contest winners. The jurists will select one winner from the manuscript submissions and three winners for the article/essay submissions.

Workshop Procedures

Writers selected for the workshops are expected to carefully read all the submissions in the assigned workshop before coming to the conference. Every workshop participant should make written notations on the pages of the piece (article/essay/manuscript), highlighting places in the prose that they will evaluate in greater detail on the critique sheets or in a written memo that they will give to each writer at the conclusion of the workshop. Evaluations should address the strengths and weaknesses of the narrative with respect to structure and unity of the piece (the presence or lack of a narrative thread), the development of tension or conflict, character development, the use of scene-setting, intimate and telling details, anecdotes, metaphor, dialogue and other

storytelling devices. The thoroughness of the reporting and research and the lyrical quality of the prose should also be addressed by the workshop.

There will be a maximum of 10 writers in each workshop, each headed by a workshop leader. The workshops will start promptly at 9 a.m. Friday, July 14. During the first hour and a half of the morning workshop, the workshop will critique five writers; during the second half of the workshop, another five writers will be critiqued. There will be a 10-minute break between the two sessions. Each workshop participant will read a short passage – no more than a few paragraphs - of his or her submission. Then he or she will remain silent while the rest of the workshop members critique both the strengths and weaknesses of the piece, beginning with its strengths. The workshop leaders will not critique the pieces during this workshop. Their primary function is to see to it that the workshop remains constructive, orderly, focused, and on topic. Workshops don't work when they become freewheeling chat sessions. Each member of the workshop, except for the workshop leader, is expected to participate in critiquing the work.

After each workshop participant has offered a critique, the writer may then respond to what he or she has learned from the workshop evaluation. The response should take no longer than five minutes and should demonstrate that the writer has absorbed and understands the suggestions offered by the workshop. In their response, writers are not permitted to argue with the evaluations, defend their work against the critiques offered by the workshop, or offer a rationale why the piece failed or succeeded in some way. To do so would diminish the purpose and intent of the workshops. Each member of the workshop, including the workshop leaders, will then hand over to the writer his or her written evaluation. The writers should review the evaluations, particularly the workshop leader's evaluation, prior to the revision workshop.

Revision Workshop

At 2 p.m., following a lunch break, the workshops will reconvene for a two-hour revision session. At this session, the workshop leader will review each piece. The review will provide an overview or summary of the critiques offered by the workshop, and the workshop leader's response to some of the suggestions. In some cases, the workshop leaders will agree with many of the conclusions reached in the workshop about a piece. In other cases, they will not. The workshop leader, drawing on his or her own written evaluation, will make clear the fundamental strengths and weaknesses of the narrative, and offer specific suggestions for improving it. The writer whose work is being reviewed and evaluated by the workshop leader will then have five minutes to ask any specific questions they might have about the workshop leaders written or oral response to their narrative. Once again, writers are not permitted to argue with the workshop leader's evaluation, defend their piece against the critiques offered by the workshop or offer a rationale why the piece failed or succeeded in some way. The primary purpose of the revision workshop is for our professional editors and authors to offer workshop participants specific, concrete suggestions for improving their narratives.

Pricing

Complete Conference

	Before March 15	After March 15
General Admission	\$250	\$275
Educators	\$200	\$225
Students	\$130	\$150

Friday, July 14 Options

Opening Dinner with Hampton Sides \$60
Wine and Cheese with Literary Agent/Publisher Session 1 (Must attend conference) \$50

Saturday, July 15 Options

Literary Lights Dinner with Gay Talese \$100
Wine and Cheese with Literary Agent/Publisher Session 2, 3 or 4 \$50/each
Literary Lights Table Sponsorship \$1000

Workshop Entry (Must attend conference)

Article/Essay \$30
Manuscript \$60

Conference at a Glance

Friday, July 14

- Workshops
- Texas-Style Dinner
- Hampton Sides
- Close Encounters of the Literary Kind
- Spurs of Inspiration Release Party/Conference Keg Party

Saturday, July 15

- Author/Editor Lectures
- Publisher's Roundtable
- Literary Lights Dinner and Awards
- Gay Talese
- Close Encounters of the Literary Kind
- After-Hours Party

Sunday, July 16

- Author/Editor Lectures
- Melissa Fay Greene
- Literary Agent Roundtable
- Q&A with all Conference Speakers

Conference Schedule

Friday, July 14, 2006

11 a.m. to 5 p.m. Registration: Hilton Lobby

9 a.m. to 4 p.m. Workshops (2nd Floor Conference Rooms)

4 p.m. to 5 p.m. Close Encounters of the Literary Kind, Session 1 (Location TBA)

Reminder: For our conferees who want to discuss the merits of specific ideas for book projects and have booked this time, our book editors and agents will be expecting you.

5:30 p.m. to 7:15 p.m. Texas-Style Dinner for Writers and Conferees (Ballroom)

Sue Mayborn, honorary publisher of the conference; Mitch Land, director of the Mayborn Institute; and Bob Mong, editor of *The Dallas Morning News*, will open the conference and welcome our writers and guests.

7:30 p.m. to 8:30 p.m. Keynote Address: Hampton Sides (Ballroom)

Lecture: Facts are Stupid Things

Session Open to Public, \$60 admission

(Note: Advance reservations only. We won't accept payment at the door).

8:35 p.m. to 9 p.m. Q & A with Hampton Sides (Ballroom)

9 p.m. to 9:45 p.m. Hampton Sides Book Signing (Ballroom Lobby)

9 p.m. to 10 p.m. Close Encounters of the Literary Kind, Session 2 (Location TBA)

9:45 p.m. 'til the roosters crow. "Spurs of Inspiration" Release Party/Conference Keg Party (Hotel Bar Patio)

Saturday, July 15, 2006

8:30 a.m. to 10 a.m. Late Registration (Hotel Lobby)

8:50 a.m. to 9:25 a.m. Plenary Session with Michael Granberry, personal essay writer, *The Dallas Morning News*

Lecture: "The Best Personal Essays are Ballads of the Heart" (Auditorium)

9:25 to 9:35 a.m. Q & A with Mike Granberry

9:40 a.m. to 10:15 a.m. Plenary Session with Skip Hollandsworth, executive editor, *Texas Monthly*

Lecture: "The Magazine Writer and the Fact Checker" (Auditorium)

10:15 a.m. to 10:25 a.m. Q & A with Skip Hollandsworth

10:25 a.m. to 10:40 a.m. Break outside La Verde, Refreshments in Lobby

10:40 a.m. to 11:15 a.m. Plenary Session with Evan Smith, Senior Editor for *Texas Monthly*

Lecture: "Soul of the Machine"

11:15 a.m. to 11:25 a.m. Q & A with Evan Smith

11:30 a.m. to 12:05 p.m. Plenary Session with Robert Rivard, editor of the *San Antonio Express-News*

Lecture: "Searching for Story" (Auditorium)

12:05 to 12:15 Q & A with Bob Rivard

12:15 p.m. to 1:15 a.m. Lunch in Hotel Cafeteria

1:15 p.m. to 1:50 p.m. Plenary Session with H.W. Brands, author, "The First American: The Life and Times of Benjamin Franklin"

Lecture: "The Best Story Wins" (Auditorium)

1:50 p.m. to 2:00 p.m. Q & A with H.W. Brands

2:05 p.m. to 2:40 p.m. Plenary Session with Karen Thomas, narrative writer, *The Dallas Morning News*

Lecture: "Touching the Story's Heart" (Auditorium)

2:40 p.m. to 2:50 p.m. Q & A with Karen Thomas

2:55 p.m. to 3:30 p.m. Plenary Session with Ron Powers, author, "Flags of Our Fathers," and "Mark Twain: a Life"

Lecture: "The Terrifying Step" (Auditorium)

3:30 p.m. to 3:40 p.m. Q & A with Ron Powers

3:40 p.m. to 3:55 p.m. Break outside La Verde, Refreshments in Lobby

3:55 p.m. to 4:30 p.m. Kevin Helliker, senior editor for *The Wall Street Journal*

Lecture: "How to Turn Conventional Wisdom on its Head" (Auditorium)

4:30 p.m. to 4:40 p.m. Q & A with Kevin Helliker

4:45 p.m. to 5:25 p.m. A Publishers Roundtable with Luke Dempsey of Crown Publishing, Ken Wells of *The Wall Street Journal* and Ron Chrisman of UNT Press.

Topic: Will focus on everything from what's hot and what's not in literary nonfiction to important issues such as contracts, royalty payments and the sort of direction and editing writers can expect from their editors. (Auditorium).

5:25 to 5:30 p.m. Wrap-up, Dr. Mitch Land

6 p.m. to 7 p.m. Literary Lights Dinner (Ballroom)

7 p.m. to 7:30 p.m. Literary Lights Award Presentations

7:30 p.m. to 8:15 p.m. Keynote Address, Gay Talese, The Michelangelo of Literary Journalism

Lecture: "The Origins of a Nonfiction Writer Who has Mastered the Art of Hanging Out" (Ballroom)

8:15 p.m. to 8:20 p.m. A Short Reading from "A Writer's Life"

8:20 p.m. to 8:40 Q & A with Gay Talese

8:40 p.m. to 9:15 p.m. Book Signings by Gay Talese and all Conference Authors (Ballroom Lobby)

9 p.m. to 10 p.m. Close Encounters of the Literary Kind, Sessions 3 & 4 (Location TBA)

9:15 p.m. 'til you can't keep your eyes open. Talk to like-minded writers about what you've learned at the

conference.

Sunday, July 16, 2006

8:50 a.m. to 9:25 a.m. Plenary Session with Macarena Henandez, Senior Columnist for *The Dallas Morning News*

Lecture: "Moving Beyond the Cinco de Mayo Story: How to Mix Research, Reporting and Opinion into a Persuasive Narrative" (Auditorium)

9:25 a.m. to 9:35 a.m. Q & A with Macarena Hernández

9:40 a.m. to 10:15 a.m. Plenary Session, Kurt Eichenwald, a senior writer and investigative reporter for the *New York Times* and author of "Conspiracy of Fools: A True Story"

Lecture: "If You Think Writing About Corporate America Sounds Boring, Think Again" (Auditorium)

10:15 a.m. to 10:25 a.m. Q & A with Kurt Eichenwald

10:30 a.m. to 11:05 a.m. Plenary Session with Sonia Nazario, a writer for *The Los Angeles Times* and author of the just released "Enrique's Journey"

Lecture: "The Harrowing Journey of Turning a Newspaper Narrative into a Book" (Auditorium)

11:05 a.m. to 11:15 a.m. Q & A with Sonia Nazario

11:15 a.m. to 11:30 Break outside La Verde

11:30 a.m. to 12:15 a.m. Keynote Address. Melissa Fay Greene, author, "Praying For Sheetrock"

Lecture: "Aristotle and the AIDS Pandemic" (Auditorium)

12:15 a.m. to 12:20 p.m. Short Reading by Melissa Fay Greene

12:20 to 12:30 p.m. Q & A with Melissa Fay Greene

12:30 p.m. to 1:30 p.m. Boxed Lunch and Readings with Conference Authors (Auditorium)

Book Signings: Our authors will eat their boxed lunch with pens in hand at the book signing tables in the lobby.

1:30 p.m. to 2:15 p.m. An Open-Ended Q & A With Our Conference Writers (Auditorium)

Note: All of our writers assemble in the auditorium to address any and all questions about storytelling.

2:20 to 3:15 p.m. James Hornfischer, a former New York book editor turned literary nonfiction author and agent, will team up with another literary nonfiction author and agent, Jim Donovan, to tackle an important topic in literary nonfiction publishing: the author-agent relationship. The relationship can determine the success or failure of a literary career.

3:15 p.m. to 3:30 p.m. Farewell Address to Authors and Conferees by Dr. Mitch Land (Auditorium)

Vist <http://mayborninstitute.unt.edu> for complete registration detail and conference information

Conference Speakers

Friday Keynote Speaker

Hampton Sides



Hampton Sides is the author of the nonfiction best-seller “Ghost Soldiers,” which won the 2002 PEN USA award for nonfiction and the 2002 Discover Award from Barnes & Noble. “Ghost Soldiers” has been published in nine foreign languages, was the basis for an award-winning documentary, “The American Experience,” produced by WGBH for PBS, and was the inspiration for the recent Miramax film, “The Great Raid.” Hampton’s stories have been twice nominated for National Magazine Awards for feature writing, and have appeared in *Outside*, *Esquire*, *The New Yorker*, *Men’s Journal*, *Preservation*, and on NPR’s All Things Considered. Sides covered the Iraq War for *The New Yorker* and *Men’s Journal*. He is the author of “Americana” (Anchor), and “Stomping Grounds.” His new book, “Blood and Thunder, is a narrative history about the controversial frontier hero Kit Carson and his role in the conquest of the West.” Sides is a member of the Author’s Guild and a fellow of the Japan Society of New York, through which he was awarded a 1999 media

fellowship in Tokyo. A Memphis native and Yale graduate with a B.A. in American history, he lives in New Mexico with his wife, Anne, and their three sons. Go to www.americanathebook.com for more information about the writer.

Lecture: Facts are Stupid Things

The James Frey scandal was only the most conspicuous illustration of it, but 2005-2006 has been a bad year for the literature of truth. In the conference’s keynote address, journalist and historian Hampton Sides takes aim at the curious assault on reality, and why non-fiction writers now more than ever must define and hold the line on “faction.” The impulse to improve on “what is,” to stretch and doctor the truth, is as old as Homer, but it’s has never been more widespread or acceptable, and its implications have never been more confusing. Sides discusses the inevitable temptation to “lay it on thick” in the writing of both journalism and history and especially as it relates to his forthcoming *Blood and Thunder*, a narrative history about the controversial life and times of Kit Carson, a real-life man who was also a pulp fiction hero, a figure whose frontier exploits no writer could resist improving upon.

Saturday Keynote Speaker

Gay Talese



Gay Talese is credited by Tom Wolfe with creating an innovative form of nonfiction writing called “The New Journalism.” Though Talese shuns such labels, he clearly represents literary journalism’s finest. In both his books and in his many profiles in *Esquire*, Talese demonstrates his extraordinary skill as the invisible narrator and a master in the use of dialogue, scene-by-scene construction and an eye for the telling detail. As one writer puts it, “What Talese does better than just about anyone is hang out, observe and listen. Another says Talese is “well known for his daring pursuit of ‘unreportable’ stories, for his exhaustive research, and for his formally elegant style.”

In “Origins of a Nonfiction Writer,” Talese offers insight into his personality and his passion for storytelling. “For individuals who were as shy and curious as myself, journalism was an ideal preoccupation, a vehicle that transcended the limitations of reticence. It also provided excuses for inquiring into other people’s lives, asking them leading

questions and expecting reasonable answers.” Talese’s insatiable curiosity has inspired a number of nonfiction best sellers, including, “Unto the Sons,” an historical memoir that spanned two world wars and possessed what Norman Mailer called “the sweep and detail of a grant 19th-century novel; “The Kingdom and the Power,” a meticulously researched and highly readable book that probes the history and influence of the New York Times; “Honor Thy Father,” the inside story of a Mafia family; and “Thy Neighbors Wife,” which examines the changing moral values of America between World War II and the era before AIDS. Talese’s much anticipated book, “A Writer’s Life,” is scheduled for release in April.

Lecture: The Origins of a Nonfiction Writer Who has Mastered the Art of Hanging Out

There is no substitute for “being there,” hanging out with the person you want to know well enough to write about, or fall in love with, or have a serious encounter with -- to understand, to chronicle, to reflect upon and do justice to in words that (one hopes) have lasting merit and meaning. This is how Talese works -- hanging out, spending time with people and, alas, putting up with anguish that inevitably follows as he tries to put words on paper. As the author explains: “Writing well is never easy for me. I have never been a prolific writer. I have “bled” my way through each and every page. I have tried to shorten (or sweeten) the experience, but have never found a suitable shortcut. So I take my time to write, take days and weeks to write very little; but when I am finally finished with the sentence, or when a sentence has finished me, I’m contended with the notion that I have done my best. Then, I move on. . . to the next sentence, and the next . . .”

His book, “A Writer’s Life,” is about what it is like to write -- and not write -- a book. “It is a book,” he says, “about all the people who have driven me to drive many miles to meet them, and about the many encounters that have led me nowhere and somewhere, and to many places in between. Many people read books, without ever knowing how the writers have written the books. Many writers have written books without ever knowing what readers want to know when they read. This book is Talese’s response to the challenge of writing, the joys of finishing and the hopes that endure long after he’s on the road again, “hanging out” with people who, he says, “have indulged my boundless curiosity, my writer’s drive and desire to know more, write more . . . and write well always.”

Sunday Keynote Speaker

Melissa Fay Greene



Melissa Fay Greene is the author of “Last Man Out: The Story of the Springhill Mine Disaster,” the compelling story of a group of men who spent nine days trapped inside a collapsed mine. Greene’s first book, “Praying for Sheetrock” won the Robert F. Kennedy Book Award and was a National Book Award finalist and a National Book Critics Circle Award finalist. Her second book, “The Temple Bombing,” also a National Book Award finalist, won the ACLU National Civil Liberties Award. Melissa’s articles for the *New York Times* and for *Good Housekeeping* about AIDS orphans in Ethiopia have become the basis of a book about a foster mother in Addis Ababa, Ethiopia, named Haregewoin Teferra. “There Is No Me Without You” will be published in the fall of 2006 by Bloomsbury Press.

Greene has written for numerous publications, among them *The New Yorker*, *Newsweek*, *The New York Times*, *The Atlantic* and *Ms.* She lives with her husband and children in Atlanta. Her is www.melissafaygreene.com

Lecture: Aristotle and the AIDS Pandemic

Getting close to the big stories, the global catastrophes, is daunting. How is it possible to tell the most dire stories, the ones involving tens of thousands or millions of victims, in a way respectful of human dignity and individual struggle? How do you paint the big picture without resorting to the graphs and data of epidemiology, or to hyperbole, or to statistics too staggering to comprehend? Even here, on the front lines, it is possible for nonfiction to borrow a few tricks and angles from drama and fiction, and to glean insights from the greatest single theorist of dramatic plot: Aristotle. This is not about manufacturing “truthiness” or faking composite characters. It’s about edging your way close to a crisis, and choosing and arranging the stories that can illuminate the whole.

Our Conference Lecturers



H.W. Brands, a history professor at the University of Texas-Austin, was a finalist for the Pulitzer Prize in Biography for “The First American: The Life and Times of Benjamin Franklin.” The book became a *New York Times* best seller. Brands has written twenty books, coauthored or edited five others, and published dozens of articles and scores of reviews. His books include “Lone Star Nation,” “The Age of Gold,” “Andrew Jackson,” “The Strange Death of American Liberalism,” “The First American,” “TR,” “What America Owes the World,” “The Reckless Decade,” and “The Devil We Knew.” His articles have appeared in *The New York Times*, *The Wall Street Journal*, the *Washington Post*, *The International Herald Tribune*, the *Boston Globe*, *Atlantic Monthly*, *Smithsonian*, the *National Interest*, the *American Historical Review*, the *Journal of American History*, the *Political Science Quarterly*, *American History*, and many other newspapers, magazines and journals. “The Age of Gold” was a *Washington Post* Best Book of 2002 and a *San Francisco Chronicle* best seller. “What America Owes the World” was a finalist for the Lionel Gelber Prize in international affairs. “The Wages of Globalism” was a Choice Outstanding Academic Book winner. “Lone Star Nation” won the Deolece Parmelee Award. Brands is a regular guest on national radio and television programs. His writings have been published in several countries and translated into German, French, Russian, Chinese, Japanese, and Korean. He lives in Austin with his wife and their youngest child.

Lecture: The Best Story Wins

Writers of all kinds- novelists, journalists, essayists, playwrights- tell stories. Some stories are simple, some convoluted. Some come wrapped in analysis, some enfold lessons or morals. But all forms acknowledge, explicitly or implicitly, that the human mind and the human heart respond to stories: contingent tales of developing events, where cause and effect mingle promiscuously with chance and accident. H. W. Brands considers what distinguishes fictional stories from the non-fictional ones, what ties them together, and why- in life and literature- the best story wins.



Kurt Eichenwald, a senior writer and investigative reporter for the *New York Times*, is the author of “Conspiracy of Fools: A True Story.” The book explores the greatest corporate scandal in history: Enron. The *New York Times* best seller has become a cause célèbre in its own right, and made Eichenwald one of the most talked about business journalists in America.

A two-time winner of the George Polk Award for excellence in journalism and a finalist for the 2000 Pulitzer Prize for a series of articles about how business interests were influencing the system for medical clinical trials, Eichenwald has been selected repeatedly for the TJFR Business News Reporter as one of the nation’s most influential financial journalists. His previous book, “The Informant,” about the Archer Daniels Midland price-fixing case, is currently in development as a major motion picture directed by Steven Soderbergh. He lives in Dallas with his wife and three children.

Lecture: Can Investigative Reporters Learn Something from John Grisham?

Far too often, complex investigative stories are hard slogging, presented only with the intent to inform, never to entertain. Indeed, “entertainment” is often a dirty word among certain newspaper editors and reporters. But Kurt Eichenwald, an award-winning investigative reporter for *The New York Times*, believes that utilizing the novelistic techniques of fiction for such stories merely creates a more effective “information delivery system,” one that is far more likely to be read in full. John Grisham, one of America’s most popular authors, does this process in reverse: He gets all his book ideas from newspapers, taking our reports and transforming them into riveting narratives that readers can’t put down. Why can’t we? Works of fiction merely are recitations of imagined facts; if reporting can supply the facts, the same types of entertaining reads can be constructed from the events of real life. Eichenwald will detail the reporting structures, organizational concepts and writing techniques that he has used to transform potentially dry subjects- accounting frauds, price-fixing cases, investment scams- into popular books compared by the critics to the works of Grisham. He will detail the driving forces of time sequencing and character development that are the essence of good storytelling. In particular, he will describe the importance of avoiding the common sin of caricature, where the subjects of our work are described in terms making them all evil or all good. Such simplistic portrayals make the writing process easier, but ultimately lack in the believability created by human experience. With real characters and real stories told through these narrative structures, investigative reporting can come alive on the page.



Michael Granberry, an award-winning narrative writer for *The Dallas Morning News*, delights in transforming the personal essay into literary art. His personal essays have included a homage to a childhood friend who died of breast cancer; a lamentation on the fate of the Cotton Bowl; the impact Harriet Miers' Supreme Court nomination had on the high school and college he attended; his comical

frustrations with a 12-year-old son who eats only chicken nuggets and fries; why the holidays just aren't what they're cracked up to be; and the quite different paths taken in life by his 20-year-old son and his grade school classmate, Heisman Trophy winner Reggie Bush. In 2004, Granberry was awarded a Katie by the Dallas Press Club for humor writing, which infused much of his work. His piece was a parody of the television show, *Queer Eye for the Straight Guy*. After losing 100 pounds, he was asked by the editors of *Fashion Dallas* to serve as guinea pig for their own version of *Queer Eye for the Straight Guy*, submitting himself to a "makeover" by five members of Dallas' gay community. In the same competition, he was also a finalist for best writing portfolio, for his stories on Officer Tippit's widow; a profile of Fern Holland, an American aid worker slain in Iraq; the "makeover" piece; and his coverage of the 2004 Super Bowl in Houston. Before joining *The News*, Granberry worked for 19 years at the *Los Angeles Times* as a sportswriter, feature writer and hard-news reporter in San Diego. At *The News*, Granberry has written profiles of actresses Renee Zellweger and Morgan Fairchild, playwright Beth Henley, CBS newsman Scott Pelley and Kristin Armstrong, the ex-wife of bicycling great Lance Armstrong. Granberry has written numerous narratives about the assassination of President John F. Kennedy. These include a study of two photographers, each of whom took a picture of Jack Ruby killing Lee Harvey Oswald. The story looked at how each man's life was dramatically changed — albeit in drastically different ways — by photographing the same incident only six-tenths of a second apart. The story was named Best Feature Story of 2002 by the Texas Headliners Foundation. More recent stories include a profile of the widow of Officer J.D. Tippit, who was slain by Oswald on the same afternoon as President Kennedy's assassination; a study of five survivors of the presidential motorcade; and a look at how the assassination forever changed the life of former Dallas housewife Ruth Paine. Granberry was born and grew up in Dallas and graduated from Southern Methodist University in 1974.

Lecture: The Best Personal Essays Are Ballads of the Heart

If you're ready for some comic relief, you've come to the right place. Michael Granberry will tell you how to write personal essays that are occasionally funny, occasionally moving and occasionally both, though the notion of "funny" and "moving" lies in the mind of the beholder. In Granberry's experience, personal essays bear a direct relationship to personality profiles - you have to get the subject to open up. In this case, the subject is YOU. Serious personal essays not written from the heart are rather quickly and easily unmasked as counterfeit. It's only when you explore your deepest feelings, your greatest yearnings — that your readers will find your personal narrative compelling enough to read on. And even if your story is compelling, the writing has to hit the right notes, maintain the right rhythm, for readers to pay attention. So polishing and rewriting is as necessary as self-revelation and self-deprecation. In that respect, personal are not unlike songs. Songwriter Jackson Browne once told Granberry that he wouldn't have been able to write a single word over the years without taking the most difficult or painful events in his life and turning them into ballads. Granberry will share some of his favorite ballads with you and suggest ways for you to discover the ballads in your life waiting to be told.



Kevin Helliker is a senior editor for *The Wall Street Journal*. He won the Pulitzer Prize for explanatory reporting in 2004 for a series on aortic aneurysms as a common and preventable killer that the medical profession has largely ignored. At *The Journal*, Helliker has served as a bureau chief in Chicago and Dallas, as a correspondent in London and as a Page One editor in New York. His first job out of college was working as a *Journal* reporter in Houston for Houston Bureau Chief George Getschow, now the Mayborn Conference's Writer-in-Residence. A native of Kansas City, Helliker received a B.A. with honors from the University of Kansas.

Lecture: How to Turn Conventional Wisdom on its Head

Once you've written or read enough stories about corrupt politicians, fraudulent companies and impure medical research, bad behavior ceases to surprise you. But there is no end to the surprises that can come from questioning conventional wisdom. No truth in America is more deeply held than that breast milk is best. Formula-fed babies grow up to be sick, dumb and imprisoned, studies have shown. But who knew that a mother's determination to breast feed could cripple or kill her baby? Who knew that the best place in America to suffer sudden cardiac arrest - better even than the hospital -- is a casino? Who knew that independent coffee shops actually prosper after a Starbucks opens next door? The ultimate surprise in his reporting career came when Helliker, a seemingly ultra-healthy triathlete, was diagnosed with an aneurysm near his heart. Like most people, he thought an aneurysm was an event, like a heart attack. But months of research later, Helliker and a colleague won the Pulitzer Prize for revealing that aneurysms are a highly foreseeable and highly preventable cause of death that physicians had been ignoring.



Macarena Hernández is an editorial columnist for *The Dallas Morning News*. Born in Roma and raised in La Joya, Texas, Hernández graduated from Baylor University in 1996 and earned her master's degree in journalism in 1998 from the University of California-Berkeley. Prior to coming to *The*

News, Hernández was the Rio Grande Valley Bureau Chief for the *San Antonio Express-News*, where she covered South Texas and Northern Mexico. Hernández has written for the *New York Times*, *The Philadelphia Inquirer* and the *Los Angeles Times*. She has also written for national magazines and her work has been anthologized in college textbooks. "The Ballad of Juan Quezada," a documentary piece she co-produced and reported, aired in May on PBS/Frontline World. Hernández is a veteran national speaker; she has participated in journalism, migrant labor and educational conferences. Hernández, who also taught high school English and college journalism courses, currently conducts writing workshops for teachers. She is also a member of Macondo, the writing collective led by writer Sandra Cisneros. In 2003, *Latina* named Hernández one of the magazine's Women of the Year and the following year *Hispanic Magazine* named her a Trendsetter for 2004. In December 2004, the *Express-News* published "One Family, Two Homelands," a 16-page series detailing the death of her family's Mexican birthplace.

Lecture: Moving Beyond the Cinco de Mayo Story: How to Mix Research, Reporting and Opinion into a Persuasive Narrative

So you want to persuade readers to your side? You can clobber them with your opinions or take a more subtle approach. Compelling narratives persuade with a mix of interviews, research and opinion woven into a story. Using characters, anecdotes and a sense of place to illustrate policy, such as immigration reform, can be far more persuasive than wagging your finger at the reader. The old adage - Show, don't tell - applies in any form of storytelling, including editorials. You write for a newspaper? No problem. Even in 650 words you can paint a persuasive portrait that humanizes the cold numbers and political rhetoric. These narrative techniques are especially helpfully when writing about communities that newspapers cover only when the new census numbers are released or Cinco de Mayo rolls around.



Skip Hollandsworth, executive editor of *Texas Monthly*, has been a finalist four times for the National Magazine Awards, the magazine industry's equivalent of the Pulitzer Prize, and his work has been included in such prestigious publications as "Best American Crime Writing" and "Best American Magazine Writing." He has worked as a reporter and columnist for newspapers in Dallas, and as a television producer and documentary filmmaker. Since joining *Texas Monthly* in 1989, Hollandsworth has won numerous writing awards, including a National Headliners Award, the national John Hancock Award for Excellence in Business and Financial Journalism, the City and Regional Magazine Association Writer of the Year for feature writing, the Texas Institute of Letters O'Henry award for magazine writing, and the Charles Green award for outstanding magazine writing in Texas, given by the Headliners Club of Austin. His nonfiction account of the murders of seven women in Austin in 1885 will soon be released by Harper Collins. Hollandsworth was reared in Wichita Falls and graduated with a B.A. in English from Texas Christian University.

Lecture: The Magazine Writer and the Fact Checker

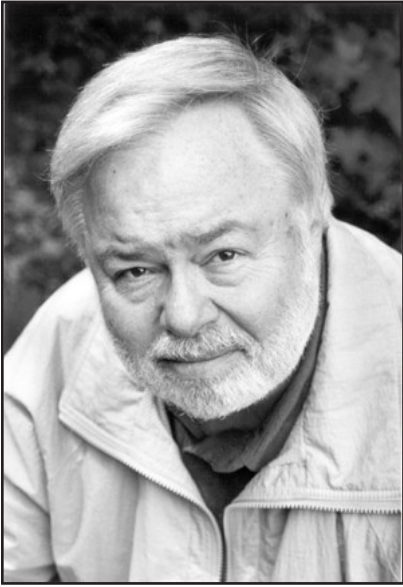
Whenever Skip Hollandsworth turns in a story to *Texas Monthly*, he is also required to turn in a long "fact check report" explaining where he got every single fact that is in the story. As part of that report, he not only must turn in all documents that he used to help write the story, he must provide phone numbers for all sources named and unnamed. Then comes what Hollandsworth calls "the showdown." A "fact checker" in *Texas Monthly*'s Austin office basically looks for even the most minute mistakes in Hollandsworth's story: talking to all of Hollandsworth's on-the-record sources to verify if Hollandsworth's quotes are correct, talking to his off-the-record sources to double-check the accuracy of the sentences Hollandsworth wrote based on his conversations with those sources, and reading all the documents that Hollandsworth used to substantiate other sentences that he wrote. Sound crazy? Hollandsworth will talk about his obsession with fact checking and he'll explain why that process helps create the kind of vivid realism that is critical in writing narratives.



Sonia Nazario, a writer for *The Los Angeles Times*, is a nationally acclaimed journalist and author. In 2003, her story of a Honduran boy's struggle to find his mother in the U.S., entitled "Enrique's Journey," won more than a dozen awards, among them the Pulitzer Prize for feature writing. Her book with the same title was recently released by Random House. HBO is also producing a mini-series on "Enrique's Journey." Nazario often writes about complex social issues involving people who are in danger, particularly kids. Bringing the plight of these kids to life through narrative storytelling is the hallmark of Nazario's work.

Lecture: The Harrowing Journey of Transforming a Newspaper Narrative into a Book

You've written a story, perhaps a series of stories, published it in a newspaper or magazine. Should you turn it into a book? What kinds of stories really have the potential to be books? What does it take to transform a long narrative into a book of nearly 100,000 words? What characters, scenes, or other elements would you add and where would you go deeper into the narrative? How do you get the time, the money, and the encouragement to do it? Is it really worth the years you'll need to invest, or should you drum any idea of a book out of your brain? Sonia Nazario gives a cautionary tale of what it took to turn Enrique's Journey, the Pulitzer-prize winning Los Angeles Times series, into her first book. Sonia will talk about the things she wishes someone had told her before starting out on this journey, and if, with her newfound knowledge, she'd be crazy enough to do it again.



Ron Powers is the author of “Flags of Our Fathers,” a collaboration with James Bradley, a son of one of the six flag raisers on Iwo Jima. The book was No. 1 on the *New York Times* hardcover nonfiction list for five weeks and remained on the best seller list for 46 weeks, and later became a paperback best seller. It has been developed as a motion picture by Steven Spielberg,

with Clint Eastwood directing, and will be released this summer. His latest book, “Mark Twain: a Life,” a 720-page biography of the author, is a finalist for a National Book Critics Circle Award. Powers was a media commentator for CBS News Sunday Morning and host of “Spirit of Place,” an 11-part series produced for The Learning Channel that examined the relationships between people and their environments. Powers has also been a television columnist for GQ Magazine, and Harcourt Brace published a collection of his columns in 1990. Powers other nonfiction books include: “Dangerous Water: A Biography of the Boy Who Became Mark Twain” and “The Cruel Radiance,” a collection of Power’s writing, including his lectures on the craft of writing. He lives in Middlebury, VT

Lecture: The Terrifying Step

Writers’ conferences and composition classes rarely emphasize a discomfiting truth: the quality and worth of one’s work generally has been established, and usually constricted, by the time one sits down to the keyboard. The themes of “craft” that preoccupy teachers and students of prose-writing- themes of structure, metaphor, “voice,” “self-discovery”- are empty of value if the writer has failed to immerse himself or herself in the universe of the story to be told: if she has not opened herself to what James Agee called “the cruel radiance of what is.” Ron Powers believes rummaging through personal memory of received experience tends to produce generic, fatally abstracted writing. There’s another approach, he says, that requires courage to take “the terrifying step” out beyond the realm of the self. This approach produces work that is deeply inflected, charged with detail, voice and meaning, and paradoxically rich with the sought-after “personal voice” that aesthetic techniques alone can never guarantee. “The terrifying step” is the first step of a journey of discovery that risks, and in fact welcomes, terror and ecstasy.



Robert Rivard is editor of the *San Antonio Express-News* and author of “Trail of Feathers: Searching for Philip True,” a riveting narrative account of the murder of one of Rivard’s reporters in a remote corner of western Mexico. Rivard has served as the editor of the *Express-News* since 1997. He was awarded the 2002 Maria Moors Cabot Award from Columbia University and the Society of Professional Journalists’ top prize for foreign correspondents in 1982. Both were in recognition of his work as a journalist in Latin America. He is married to Monika Maeckle. They have two sons.

Lecture: Searching for Story

Many of us become writers and journalists because we believe stories help make sense of our lives, and the lives of other people. We believe stories can reveal patterns of human behavior helping unmask motives and to come to terms with the consequences. When Philip True, the *Express-News* Mexico City correspondent, disappeared while trekking through the Sierra Madre in search of solitude and a story about the reclusive Huichol Indians, Bob Rivard, the editor of the *San Antonio Express-News*, went looking for him. True was his reporter. They were not friends. They didn’t even know each other well. None of that mattered. Rivard had to discover for himself the story behind his reporter’s disappearance. He was part of a small search party that found True, buried in a hidden grave in one of Mexico’s deepest canyons. Along the way, he found much more. Rivard will discuss the story behind the creation of *Trail of Feathers*, a book he says he had to write, a book that became a story about True, about Mexico, about himself. In the end, it became a story about searching, about life quests. The author is convinced a lot of writers, journalists and editors have their own defining stories of searching to tell, if only they would sit down and write them.



Evan Smith, Senior Editor for *Texas Monthly*, joined the staff of *Texas Monthly* as a senior editor in January 1992. In February 1993 he was promoted to deputy editor, and in July 2000 he was promoted to editor. In May 2002 he added the title of executive vice president. Since Smith took over as editor, *Texas Monthly* has been nominated for thirteen National Magazine Awards, the magazine industry's equivalent of the Pulitzer Prize. In April 2003, *Texas Monthly* was awarded the National Magazine Award for General Excellence for the third time in its history. A New York native, Smith has a bachelor's degree in public policy from Hamilton College (Clinton, New York) and a master's degree in journalism from the Medill School at Northwestern University (Evanston, Illinois). He previously held editorial positions at a number of national magazines; most recently at *The New Republic*, where he was deputy editor. He has written for *GQ*, *Mother Jones*, and other national magazines. He hosts a weekly interview program, *Texas Monthly TALKS*, that airs on PBS stations all across Texas, and he is an occasional guest on numerous other TV and radio shows. Smith is the secretary of the board of the American Society of Magazine Editors and president of the board of the Austin Film Society, and he is a member of the boards of the Jack S. Blanton Museum of Art at the University of Texas at Austin, the Headliners Club, Marfa Public Radio, Matinee Media, and Austin public television station KLRU, whose board he previously chaired. He is also the founding co-chair of the Texas Film Hall of Fame. In 2005, in recognition of his contributions to Austin and Texas, Smith was named Austinite of the Year Under 40 by the Young Men's Business League and Young Women's Business League. In 2006, he was inducted into the Medill School of Journalism Hall of Achievement.

Lecture: We Do Nonfiction Here

For more than 33 years, *Texas Monthly's* commitment to literary nonfiction has been clear and sweeping, publishing some of the greatest long-form writers of two generations, including William Broyles, Paul Burka, Mimi Swartz, Nicholas Lemann, Joseph Nocera, Emily Yoffe, Jan Jarboe, Robert Draper, Skip Hollandsworth, Pamela Colloff, Karen Olsson, and Nate Blakeslee. The magazine's current editor, Evan Smith, will talk about *Texas Monthly's* rich history and explain why and how that commitment is honored each month, at a time when the industry is cashiering staff writers, cutting pages, and taking both the patience and the intelligence of readers for granted. He'll also recount his own nearly twenty-year history in the business- how he was inspired in 1987 by Sally Tisday's *Harper's* magazine essay, "We Do Abortions Here," to make a career of editing literary nonfiction. And he'll offer his insights into what makes a successful, sticky magazine story these days, when competition for people's time and attention has never been greater.



Karen M. Thomas has worked at *The Dallas Morning News* for 13 years, specializing in family issues, essays and narrative writing. Thomas's stories delve deep into the fabric of family life. She has followed a family of Russian immigrants to describe a three-generational adjustment to American life. She has traced the impact of Martin Luther King, Jr's dream on the lives of several generations of one family and examined a

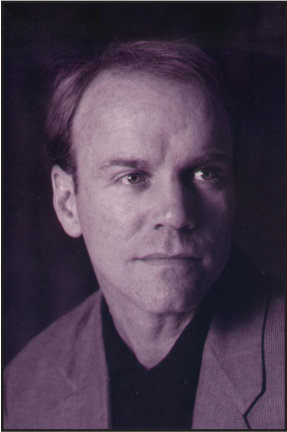
chronically ill mother's drive to make her children's' musical dreams come true. She tracked the journey of a Chinese orphan and his American host family as he underwent physically transforming surgery that left him and the family also emotionally transformed. Before joining *The News*, Thomas was Southwest correspondent for the *Chicago Tribune* and a general assignment reporter at the *Springfield Daily News*, Springfield, Mass. Thomas is a 1986 graduate of the Columbia School of Journalism and earned a bachelor's degree from the University of Massachusetts-Amherst. She recently completed a year-long Kaiser Family Foundation Media Fellowship in Health. Thomas has won several major awards for narratives. In 2004, Ms. Thomas received a career achievement award from the Columbia University Graduate School of Journalism's Let's Do It Better Workshop.

Lecture: Touching the Story's Heart

How do you get readers to care about characters who live on the margins of society or have fallen below the cracks? Karen Thomas, who writes about such characters for the Dallas Morning News, will discuss some of the pieces she's written about people invisible to the public eye, people broken and neglected, people who have no reason to want to share their hard-luck stories with the public. Such stories require considerable time, careful thought, sensitivity and patience from the writer. It also involves combing through the messiness and turmoil of life to find the story's heart, the story that readers will care about and remember. Thomas contends that the more emotional the piece, the more restrained the writing must be. It takes a gentle hand, she says, to touch the heart. Thomas will show how she does it by deconstructing several stories she's done about people on the fringes that no one else seems to care about.

Literary Agents

Our literary agents will discuss the author-agent relationship in literary nonfiction publishing.



Jim Donovan, president of Jim Donovan Literary, has worked in the book business for more than 20 years. He began as a bookstore clerk, became manager, and then bookstore chain buyer. He was a trade book editor for five years before starting his own Dallas-based literary agency in 1993. Jim handles commercial fiction and nonfiction, particularly in the areas of history, biography, sports, popular culture and reference, and business. Books he has sold have been made into movies and have hit the *New York Times* Best-Seller List. He is also the author of several books, most recently *Custer* and *the Little Bighorn*.



James D. Hornfischer, president of Hornfischer Literary Management in Austin, is one of the few agents in the country who is both a licensed attorney and a former New York book editor. In thirteen years as a literary agent, he has handled eight *New York Times* nonfiction bestsellers (including two number ones) and several finalists for major book prizes. Recent projects include “Andrew Jackson: His Life and Times” by H. W. Brands, and “Mark Twain: A Life” by Ron Powers. Prior to becoming an agent in 1993, Hornfischer was an editor at HarperCollins in New York, where he worked on books by authors including Erma Bombeck, Erica Jong, Jared Diamond, Philip Caputo, Beryl Bainbridge, and Ginger Rogers. He began his publishing career at McGraw-Hill in New York. Hornfischer is also the author of “The Last Stand of the Tin Can Sailors” (Bantam 2004), winner of the Samuel Eliot Morison Award for Naval Literature and a Main Selection of the Book-of-the-Month Club. His next book, “Ship of Ghosts: The Story of the USS Houston, FDR’S Legendary Lost Cruiser and the Epic Ordeal of her Survivors,” will be published by Bantam in October.

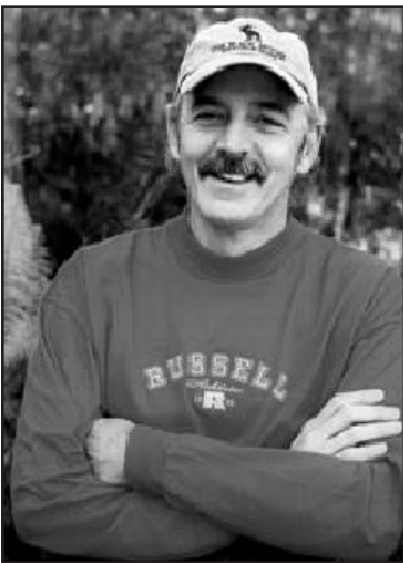
Publishers

Book Editors will discuss what's hot and what's not in literary nonfiction to important issues such as contracts, royalty payments and the sort of direction and editing writers can expect from their editors.



Luke Dempsey, is a senior editor at Crown Publishers, a division of Random House. Dempsey's is one of Crown's primary editors of literary nonfiction books. Since joining Crown in 2004, he has edited four New York Times bestsellers: "Elvis by the Presleys," by Priscilla and Lisa Marie Presley; "John" by Cynthia Lennon; "Git-R-Done" by Larry the Cable Guy; and "For Laci" by Sharon Rocha. Dempsey's other books in progress include James Campbell's "Ghost Mountain Boys" (a military history); Butch Harmon's "The Pro" (a golf memoir); "First into Nagasaki" by George and Anthony Weller (military history); and "Seaworthy" by T.R. Pearson (adventure). He is also working on Nando Parrado's publication of "Miracle in the Andes," his searing account of surviving a plane crash and walking

across the mountains to survive. Under a publishing partnership with *The Wall Street Journal*, Dempsey works closely with Ken Wells, books editor of *The Wall Street Journal's* Book Division, handling a half dozen literary nonfiction books authored by Journal writers. One of them is Jim Sterba's book about the resurgence of wilderness east of the Mississippi River. Dempsey's first editorial job was at Broadway Books, a division of Random House. Dempsey also spent three years at Atria Books, part of Simon and Schuster, where he edited a number of *New York Times* bestsellers, including "Between A Rock and A Hard Place," Aron Ralston's account of his self-amputation in a Utah canyon, and Tommy Lee's quiet and reflective autobiography "Tommyland."



Ken Wells is a novelist and longtime editor and feature writer for Page One of *The Wall Street Journal* and currently editor of the *Journal's* book-publishing division, a joint venture with Crown Publishers. Wells grew up on a farm on the banks of Bayou Black, a Cajun enclave in southeast Louisiana. Wells launched his writing career as a nineteen-year-old part-time reporter covering car wrecks and gator sightings for his weekly hometown paper, the *Houma Courier*, while still finding time to help out in his family's snake-collecting business. Now, he lives in Manhattan, but he still manages to return to Louisiana frequently to write signature stories about the life and times of

his Cajun people that hold readers of *The Journal* in thrall. One of Well's favorite pastimes is beer drinking. And that lead to "Travels with Barley: a Journey Through Beer Culture in America," his first literary nonfiction book, published by Simon & Schuster in October 2004.