



# Tied-In

The Newsletter of the International Association of Media Tie-in Writers



## DeCandido Commands

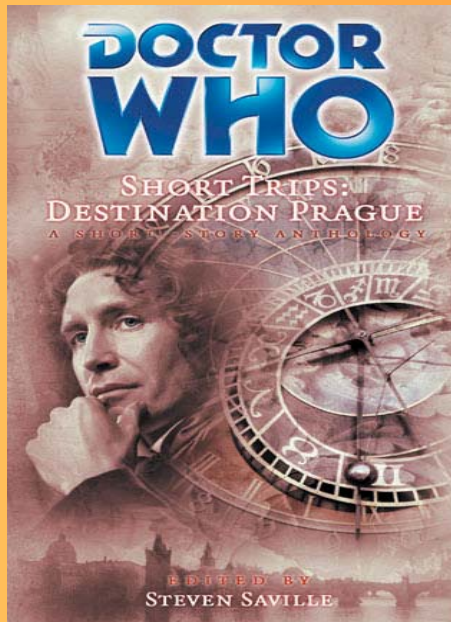
Keith R.A. DeCandido has been hired to kick off two new tie-in lines this year.

The first is **COMMAND AND CONQUER 3: TIBERIUM WARS** from Del Rey, which will tie in to the Electronic Arts game of the same name. The novel will hit stores at the end of May. And will tell a parallel story to the events of the game, following different fronts of the Third Tiberium War that is the setting for the game.

The second project includes the first of two novels based on **SUPERNATURAL**, the hit CW show starring Jared Padalecki

and Jensen Ackles. Keith's kickoff novel, **NEVERMORE** (published by Harper Entertainment), will see the Winchester brothers traveling to New York City and dealing with a spirit haunting a musician's home and an attempt to resurrect Edgar Allan Poe via a murderous ritual. **NEVERMORE** will be released this August, giving fans of the show something to read during the summer

rerun months. And then, after the show's third season kicks in, a second novel, **WITCH'S CANYON** by Jeff Mariotte will be released in November.



Keith will also be the Author Guest of Honor at Marcon 42 in Columbus, Ohio, during the Memorial Day weekend. Visit the web site at [www.marcon.org](http://www.marcon.org). The **COMMAND AND CONQUER** novel will be debuting that weekend, and Keith is also hoping to debut the **DOCTOR WHO: SHORT TRIPS** anthology he has a story in: **DESTINATION PRAGUE**.

## Keith Looks to 2008

A BURNING HOUSE will be released in February by Pocket Books, under the banner of STAR TREK: KLINGON EMPIRE. Continuing Keith's longstanding examination of STAR TREK's most popular aliens, the Klingons, A BURNING HOUSE will follow several crew members of the I.K.S. Gorkon as they go on leave—the novel will explore the empire from the highest halls of power to the lowliest city dwellers, from what passes for a medical organization to a world of farmers.

THE QUALITY OF LEADERSHIP will be an anthology edited by Keith in the DOCTOR WHO: SHORT TRIPS series for Big Finish. This anthology, which covers the first eight Doctors (in other words, all but the two from the current TV series), will feature a dozen stories of the Time Lord's encounters with leaders throughout time and space: dukes and despots, prime ministers and presidents, kings and queens, tribal shamans and galactic emperors.

Finally, in May Keith will be joining the CSI world with a CSI: NY novel entitled FOUR WALLS, published by Pocket Books. Mac Taylor and his team have to deal with three murders, two of which don't make sense. A prison in Staten Island sees an inmate stabbing in the yard—but also another death in the nearby weight room whose cause is less obvious. Meanwhile, in the Bronx, Stella Bonasera must figure out who killed a young woman in a neighborhood bakery.

## The Blue Kingdoms Set Sail

by Stephen D. Sullivan, IAMTW member

When is a tie-in not a tie-in?

**Answer 1:** When it ties in to an existing or upcoming product, but is not actually based on that product.

**Answer 2:** When it ties in to a new product, that hasn't been introduced yet.

**Answer 3:** When it uses tie-in writers to do what they do best—let their imaginations run wild in a pre-existing setting.

Stephen D. Sullivan and Jean Rabe's *Pirates of the Blue Kingdom* meets all of these criteria. The Blue Kingdoms milieu is a "shared world" setting created several years ago by Steve and Jean in response to a call for submissions from Wizards of the Coast.

"Wizards was looking to create a new world for the D&D game," Rabe said. "The top prize was a hefty amount of cash. Steve and I both entered, but neither of us won. When comparing notes later, he and I discovered that we had both submitted nearly identical pirate fantasy worlds."

"If Jean and I hadn't been good friends, we might have accused each other of stealing," Sullivan added. "Our settings were that similar. So we decided to team up and combine our ideas. That's how the Blue Kingdoms were born. We began working on a bible for the world—a bible that now runs more than 20,000 words long—and it's still growing."

"Almost from the start, Steve and I tried to get a big publisher interested in doing a *Pirates of the Blue Kingdom* anthology," Rabe said. "But none of the majors came aboard."

"We couldn't understand it," Sullivan added. "The Johnny Depp pirate films had become a huge hit, but we still couldn't sell the concept."

Finally, in January of 2007, Jean and I said, 'Well, let's just do it ourselves.' We knew we could get Popcorn Press—a small publishing company I own a stake in, to bring the idea to fruition."

Popcorn Press specializes in publishing books that bigger companies won't risk. The Blue Kingdoms anthology will be the first in a series of short story collections from Popcorn Press.

With the goal of getting the book into print before the release of the





third Depp movie, Rabe and Sullivan set to work. Rabe had a long list of established and up-and-coming writers from her years of teaching writing seminars; Sullivan had a similar list of friends and pros.

They put together a “call for submissions” proposal and sent it to about two dozen people.

“We figured maybe we’d get five or ten solid responses,” Rabe said. “But we got closer to twenty.”

“Even with a very short deadline and no money up front,” Sullivan said, “we still ended up with fifteen publishable submissions.”

The list included tie-in authors including IAMTW members Rabe, Sullivan, Robert E. Vardeman, and Brandie Tarvin, to veterans J. Robert King, and James M. Ward, to relative newcomers like Marc Tassin, Paul Genesse, and Dean Leggett, to renowned Wisconsin poet Lester Smith.

“People were very enthusiastic about the Blue Kingdoms right from the start,” Sullivan noted. “One of the reasons, I think, is because the authors maintain full control of their work. While the core of the Blue Kingdoms is owned by Jean and me, what the individual authors bring to the world, they get to keep. (Unless they donate it for common use.) The nature of the concept—with appearing and disappearing islands—allows that to happen seamlessly.”

“So Jim Ward, for instance, could bring in characters from another fantasy world he’d created,” Rabe added. “His crew sails into the Blue Kingdoms for an adventure, and then they sail out again.”

The result is an interesting mix of characters, settings, and stories—though every tale, of course, includes pirates.

“Jean had a lot of experience editing anthologies, and I’d just come off a year at an educational publishing house, teaching English to young writers,” Sullivan said. “Our editorial partnership turned out great, and the book is wonderful. Jean is a dream to work with.”

The collaboration has been so successful, that Sullivan and Rabe plan to do it again.

“We’re hoping to do Blue Kingdoms books two or three times a year,” Rabe said. “Several of the authors have even expressed interest in writing novels using the setting. Because of the unique nature of this tie-in world, that’s

something that could actually happen—even while authors retain their own copyrights.”

Sullivan already has a Blue Kingdoms novel near completion. “I’m hoping to get it to my agent in the next few months,” he said.

Both Sullivan and Rabe agree that it’s been great fun creating a tie-in world from the waterline up.

“It’s been a lot of work,” Sullivan said, “but really worth it in the end.”

*Pirates of the Blue Kingdom* will be released by Popcorn Press in May, 2007. Visit the website at [www.popcornpress.com](http://www.popcornpress.com).

## Spotlight on Christina York

Christina F. York looks at writing like an all-you-can-eat buffet: she has to try a little bit of everything. She has written business and technical non-fiction, erotica, action-adventure, SF, fantasy, romance, YA, and various combinations of all of the above.

She claims it’s because she’s a Gemini, but it may have something to do with just trying to fit in all the things she likes. York came to writing as “a woman of a certain age,” after claiming for many years she was simply a patron of the arts, as the day-job partner of her husband, writer J. Steven York. Eventually, however, she was



Christina and her bug.

seduced over to the writing side of the Force, and has been happily playing in every part of the writing world ever since, trying to make up for lost time.

Well, that's not entirely accurate. She did try her hand at a self-published neighborhood newspaper when she was about nine or ten, but it only lasted a couple issues. When the paper kept losing money, she abandoned her dreams of being a publisher, and quit to finish grade school, high school, get married, have kids, get divorced and re-marry.

To the outside world, she is the assistant controller of a resort hotel, with two grown children, and two grandchildren. A native Oregonian, York lives on the Oregon Coast, just a couple blocks from the Pacific Ocean, with Steve and the obligatory writer's cats. She is quick to point out, however, that her first sales were made while they still had a dog – Myrtle, the Wonder Dog.

York got her fiction – and tie-in – start with the Pocket Books contest, *Strange New Worlds*. Her sale to volume one felt like a fluke, but when she scored with volume two, and got bounced at the last minute from volume three, she decided she might have a chance. From that start, she has written in four *Star Trek* worlds, *Mage Knight*, and *Alias*, among others. Her first *Alias* title, *Strategic Reserve*, has been short-listed for the Scribe award in the YA category.

In addition to her tie-in work, York has sold original novels – including *DREAM HOUSE*, a traditional romance, to Five Star; *HOT WATERS*, and *FLIGHT TIME*, erotic action-adventure, to Foggy Windows – and short fiction. She especially enjoys working in various themed anthologies for Tekno Books, and recently appeared in *TIME AFTER TIME*, *FANTASY GONE WRONG* (PW called her story “cheeky,” which she takes as a great compliment), *HAGS*, *SIRENS*, and *OTHER BAD GIRLS OF FANTASY*, with upcoming stories in *FRONTLINES*, *WITCH HIGH*, and *ENCHANTMENT PLACE*.

When she isn't writing, or working at the dreaded day job – where her office in the accounting department has a spectacular ocean view - she indulges in a variety of other creative pursuits, including the art of bead-knitting. The vibrant colors and shiny metal, she says, "Appeal to my magpie side," and she quotes the infamous Tick line - "Oooh, shiny!"

Her grandmother taught her to knit when she was still in grade school, and when a friend introduced her to the combination of knitting and beading, she was hooked.

Examples of her work have appeared in convention art shows and galleries in the Northwest, and she recently began teaching classes at a local bead shop.



When asked to name her writing influences, she just laughs. “I read just about anything, growing up. The local librarian recognized that I was way beyond the children’s section, and allowed me to check out adult books from the time I was in grade school. Which is how I came to read *LADY CHATTERLEY’S LOVER* long before I actually understood it. All the seventh-grade girls read it, wrapped in the cover from my algebra book. We wanted to know what all the hoopla was about. We were curious, and it was 1960, so the subterfuge was essential.

“I have always loved popular fiction. Leon Uris, I must have re-read *MILA 18* half-a-dozen times. Harold Robbins. I mean, everybody read *THE CARPETBAGGERS*, but I thought *A STONE FOR DANNY FISHER* was wonderful – I was probably 12 or 13 when I read it. Anything by John D. MacDonald, a brilliant popular writer.

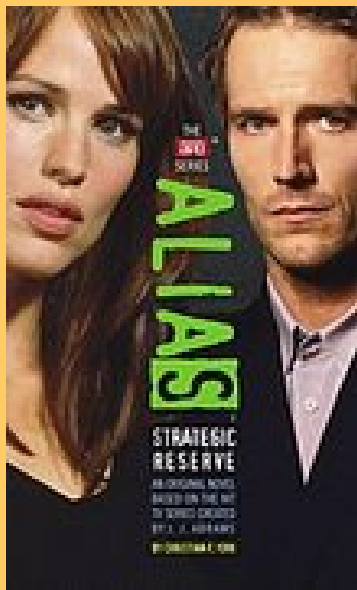
“I also read traditional women’s fiction from the 50s and 60s. And earlier. I read *GONE WITH THE WIND* until I practically had it memorized. And Anya Seton’s *THAT WINTHROP WOMAN*.”

York read tie-in writers long before she knew what that meant. As a child in the 1950s, she grew up reading *Nancy Drew*, and the *Five Little*



Peppers, and similar series done by writers working under a “house name.”

She credits her success to the help and support of the writers who have been her friends and mentors, many of them successful writers of both tie-in and original fiction. One of the most



important things she learned was how to treat writing as a business. She’s impressed by the information available through Romance Writers of America, of which she has been a member for several years.

“There are a lot of places to learn the craft of writing, from workshops, critique groups, and books on writing, to formal programs, including advanced degree programs. But nobody tells you the dirty secrets of contract negotiations, advances, sell-through, and all the other millions of *business* details. Finding a mentor, someone who will speak frankly about how it really works, that’s priceless.”

For her, two of those mentors are friends Kristine Kathryn Rush, and Dean Wesley Smith. Rusch and Smith are highly successful and critically-acclaimed writers who are generous with their time and knowledge, helping beginning writers learn both the craft and the business, and York credits them with helping her avoid many early-career pitfalls.

She mentions Keith DeCandido and Russell Davis, as generous and genuinely helpful editors. “We’ve all had bad ones, so it’s nice to find the good ones,” she says. One of her latest projects, in collaboration with husband Steve, is for DeCandido. The couple is writing the first book, *A Sea of Troubles*, of the six-book arc Slings and Arrows, set in the Star Trek Next Generation universe.

She also credits her agent, Jodi Reamer, whom she describes as “part agent, part guardian angel.” In fact, it was Reamer who suggested York try her hand at YA, feeling she had the voice to write for young adults. That

suggestion led to an original YA currently “making the rounds,” and several others in the works.

York is particularly drawn to YA, she says, because the field is open to anything. That was one of the reasons she enjoyed writing the ALIAS novels, and was sorry to see the series end. That, and working with the wonderfully supportive and enthusiastic Emily Westlake as her editor. “Emily was great. I’d work with her again in a heartbeat!”

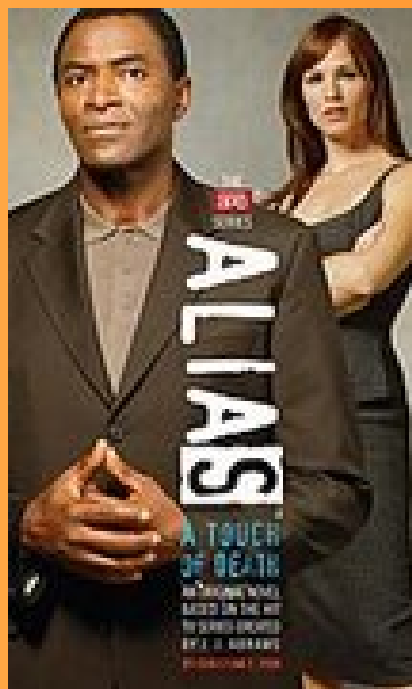
In keeping with her affection for YA, York just signed to write a short novel for The Adventure Boys. The new imprint, books for young boys, has six different lines, including “Spy Racer,” the line she will write for. It’s an innovative new venture, and York is pleased and excited to be able to participate.

Still early in her career, York finds it hard to believe how far she has come in the past few years. But she says she knew she was a “real writer” when she was orphaned multiple times.

“It happens to everybody at one time or another, but I think I may be unique. I was orphaned twice – well, three times, now – although that isn’t that unusual. However, I was orphaned on my second and third books, at different houses –by the same editor! How many people can make that claim?” And, no, she didn’t name names.

That discretion – “Publishing is a small world,” she shrugs – and a sense of humor get her through most days, although there are times when she wishes she could unleash her inner three-year-old and throw a tantrum. But the impulse passes, she plants herself back in front of her computer, and begins putting words on the page.

“In the end,” she admits, “I can’t imagine doing anything else. Besides, writing is cheaper than therapy. And a helluva lot more fun!”



# Convention Calendar

## Marcon

Called the Multiple Alternative Realities Convention (MARCON), it will be held at the Hyatt Regency in Columbus, OH. The emphasis is on science-fiction and fantasy, and filk sessions will be offered. IAMTW member Keith DeCandido is a featured guest.

May 25-27  
Columbus, OH

[www.marcon.org](http://www.marcon.org)

## Origins

Our own Matt Forbeck is a guest of honor at The Origins International Game Expo, set to take place in Columbus, Ohio. Badge pickup and some events will begin July 4.

July 5-8  
Greater Columbus Convention Center  
[www.originsgames.com](http://www.originsgames.com)

## ThrillerFest

The International Thriller Writers organization welcomes readers and writers to ThrillerFest, a weekend celebrating thrillers. This year's guests include James Patterson, Clive Cussler, Jeffery Deaver, Vince Flynn, Lisa Gardner, and Heather Graham. Many other noted thriller authors will roam the halls. This exciting event takes place at the Grand Hyatt in New York City.

July 12-15  
Grand Hyatt, New York City  
[www.thrillerwriters.org](http://www.thrillerwriters.org)

## Comic-Con

More than one hundred thousand fans and professionals are expected to attend this year's Comic-Con International.

July 26-29  
San Diego, CA  
[www.comic-con.org](http://www.comic-con.org)

## Arcon/NASFiC

The premier science-fiction/fantasy convention of St. Louis, Arcon, is host this year to the North American Science Fiction Convention. This will be the 9<sup>th</sup> NASFiC, which takes place when World Con is out of the country.

August 2-5  
Collinsville Gateway Center  
[www.archonstl.org/31](http://www.archonstl.org/31)

## GEN CON Game Fair

America's largest gaming convention will feature several IAMTW members who are hosting a writers' workshop. Speakers include Jean Rabe, John Helfers, Tim Waggoner, Steven Schend, and Brad Beaulieu, all IAMTW members.

August 16-19  
Indiana Convention Center  
[www.gencon.com/2007/indy](http://www.gencon.com/2007/indy)

## World Science Fiction Convention

The 65<sup>th</sup> running of this show will be combined with the Japan National SF Convention. More than four thousand are expected to attend, and major events will be held in either English or Japanese, with translations provided. The Hugo Awards will be run in English, but with translated into Japanese. The Japanese National Convention's Seiun Awards will be held in Japanese, with English translations.

August 30-September 3  
Yokohama, Japan  
[www.nippon2007.org](http://www.nippon2007.org)

## Dragon\*Con

Touted as the United State's largest multi-media convention, Dragon\*Con boasts tracks for science-fiction and fantasy, gaming, comics, literature, art, music, and film.

August 31-September 3  
Atlanta, GA  
[www.dragoncon.org](http://www.dragoncon.org)

## World Mystery Convention

Bestselling mystery writer Dana Stabenow is the programming chair for this year's Bouchercon, the theme: "Bearly Alive." The Bouchercon site highlights some of the attractions: the spectacular Chugach Mountains to the east and Cook Inlet to the west. Hike 200 miles of cross-country trails, fish the Kenai River, Ride the Alaska Railroad to Seward and visit the Alaska Sea Life Center, or charter an air taxi to Talkeetna and commune with Mt. Denali.

September 27-30  
Anchorage Hilton Hotel  
[www.bouchercon2007.com](http://www.bouchercon2007.com)



# Greg Cox Interview

Rod Lott at Bookgasm.com recently conducted an interview with IAMTW member Greg Cox about writing comic book tie-ins and movie novelizations. It's a revealing peek into the creative obstacles a tie-in writer often faces. And Rod graciously allowed us to reprint the piece. Visit Rod's site at [www.bookgasm.com](http://www.bookgasm.com).

These days, Greg Cox is busy playing with comic-book characters. For instance, he wrote the GHOST RIDER novelization, as well as adapted DC's far-reaching event series INFINITE CRISIS into a novel. Next up is a similar treatment for the company's year-long, weekly serialized experiment 52. So, why novelizations? Cox stopped typing long enough to let us know.

**BOOKGASM:** Novelizations are almost like their own genre. In your experience, who's reading them?

**COX:** I think the readers fall into two categories: the ones who can't wait for the



movie to come out and need to know what the movie's about *right now*, and the ones who can't get enough of the movie and want to experience it in a different format. I've heard from one fan who has already read GHOST RIDER twice! A possible third category might be people who were confused by the movie and are hoping to find some answers in the novelization. An editor I know likes to joke that the more incoherent the movie, the better the novelization sells. I'm not sure this has ever been proven scientifically.

**BOOKGASM:** What do you find attractive about writing novelizations? And what's not-so-attractive?

**COX:** On the positive side, you get to let someone else worry about the plotting and dialogue for once. It's also just neat, on a fannish level, to be privy to the inside scoop on some upcoming new movie. The challenge is trying to describe a movie you haven't actually seen; I'm always desperate for any sort of

visual reference material I can get from the studio. Getting photos of the supporting characters tends to be difficult sometimes. The deadlines can be pretty tight, too.

**BOOKGASM:** When you finally see a film you earlier wrote a novelization for, what's that experience like?

**COX:** Usually, it takes a couple of viewings before I can appreciate the movie on its own terms. The first time through, I'm too busy wincing at all the differences between the book and the movie. "Hey, what happened to the barn scene? That chase doesn't go there. Ohmigod, they changed the dialogue. Wait a second, nobody told me that character was a woman!" Eventually, though, after enough time has passed, I can start to experience the movie as just another audience member again.

**BOOKGASM:** In regard to projects like INFINITE CRISIS or 52, how daunting of an assignment is that? What's your process like?

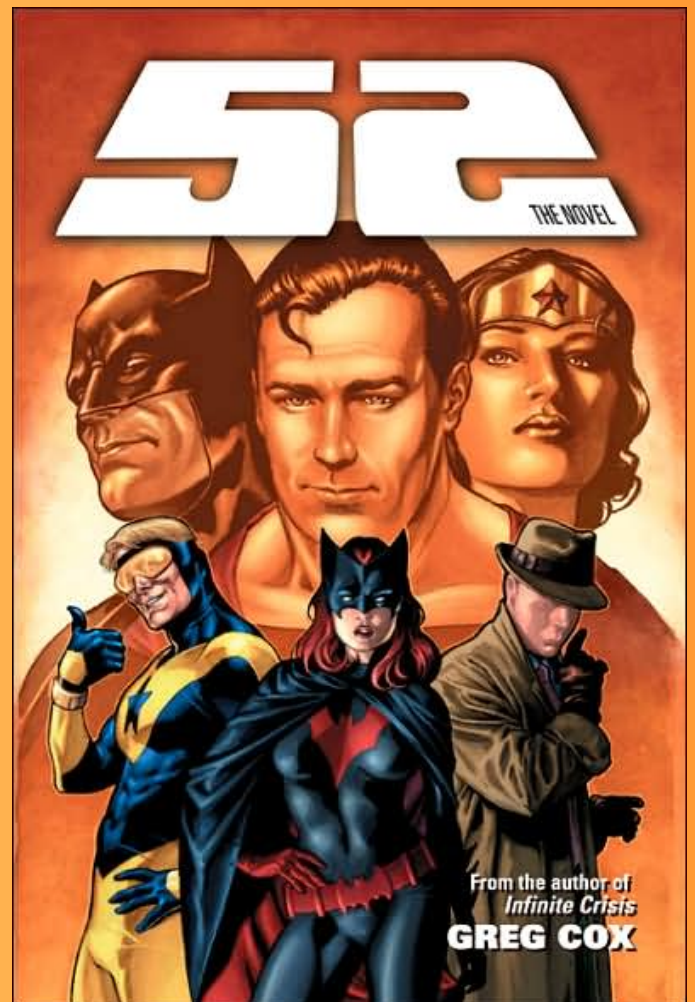
**COX:** On INFINITE CRISIS, I had no idea what I was getting into. Usually, with movie scripts, the hard part is fleshing them out to novel-length. With CRISIS, I had the opposite problem: How do you boil seven lengthy comic-book scripts down into a 350-page novel? At first, I tried writing the book like I would a movie novelization, padding everything out as much as possible, but I quickly realized that I had to start trimming stuff instead; otherwise, the book was going to be the size of *WAR AND PEACE*. As is, it ended up being about 50,000 words longer than I planned.

As a result, when my editor first approached me about doing 52 as well, my first response was, "How is that even humanly possible?" We're talking 52 scripts here. Do the math. That's over seven times more plot than INFINITE CRISIS. To be honest, I only agreed to take on the project after DC assured me that I would have a pretty free hand when it came to abridging the story. And, boy, was I merciless when it came to excising characters and subplots. I fully expect to get lynched in effigy when some fans find out that their favorite scenes or characters didn't make it

into the novel. But there was just so much good material, I had to cut some of it out. If you want to know which characters I concentrated on ... well, there's a reason that Booster Gold, Batwoman and The Question are on the cover.

**BOOKGASM:** Are there any worlds you've particularly enjoyed playing in over the others?

**COX:** I like a variety. At this point, I've written more STAR TREK novels and short stories than anything else, but I would go nuts if I wrote nothing but TREK nonstop. Doing a ROSWELL or an ALIAS novel every now and then keeps me on my toes. I've been fortunate in that I've never had to write for a series that I wasn't already a fan of. UNDERWORLD was a new series, of course, but I've always been into vampires and werewolves and such. It was great to finally write a full-fledged horror novel, complete with plenty of blood and fangs! I had never done that before. *—Rod Lott*





# Lights, Camera, Lee Goldberg is in Action

**GERMANY'S ACTION CONCEPT  
TOGETHER WITH PROSIEBEN  
CREATE A UNIQUE PARTNERSHIP TO  
PRODUCE THE FIRST EVER ENGLISH-  
LANGUAGE ACTION DRAMA  
TO COMPETE WITH U.S. PROGRAMMING**

**Pre-Production Has Begun on  
FAST TRACK: NO LIMITS Pilot,  
First Drama Ever Set in the World of  
Urban Street Racing**

BERLIN – April, 2007 – Action Image GmbH & Co.KG, a subsidiary of Action Concept Film- und Stuntproduktion GmbH, one of Europe's most successful production companies, and ProSieben, Germany's leading broadcaster for young entertainment, have joined together in a bold effort to change the way television shows are made in Germany. The result of this unique partnership will be cutting edge programming that can compete on equal footing with American series in the international marketplace. The first project of this joint venture is FAST TRACK: NO LIMITS (working title), the first-ever English-language action drama series pilot shot in Germany and set in the sexy, exciting, action-packed world of urban street racing. Pre-production on the feature-film-quality two-hour pilot has already started in Berlin.

FAST TRACK: NO LIMITS was created out of a groundbreaking initiative by Action Concept CEO Hermann Joha and Head of Business Development Daniel Hetzer in cooperation with Christian Balz, Head of German Fiction at ProSieben, to rewrite the rules of German television and adopt the proven strategies of the American showrunner system of producing episodic television.

To make this a reality, Mr. Joha turned to Katrina Wood of the MediaXchange, who brings together television professionals from Europe with their top-level counterparts in the United States. Together, they created The Writers Room, a special program of writing seminars in

which experienced American showrunners teach German writers/producers the principles of American episodic television production. Ms. Wood brought Lee Goldberg, an award-winning writer and executive producer, to Cologne, to lead the Writers Room program where FAST TRACK: NO LIMITS was born.

The pilot, written and executive produced by Mr. Goldberg, is being shot in English and will star the next generation of young European and American actors who are being cast by Victoria Burrows & Scot Boland, the star-makers responsible for casting such projects as the LORD OF THE RINGS trilogy, CAST AWAY, and 21 JUMP STREET. Additionally, the pilot will utilize the talents of Europe's top stunt drivers to create thrilling, action-packed races throughout the heart of Berlin.

Mr. Joha said, "Our action series pilot in English will round out the success of our prime-time products already broadcast in more than fifty countries worldwide. It is with great pleasure for me and my team to realize a pilot for an international series production for ProSieben and to work with MediaXchange and an honour to collaborate with U.S.-showrunner and top-author Lee Goldberg, who is the script writer for FAST TRACK: NO LIMITS as well."

"It's exciting for me to work with the best talents in the German TV business and to introduce them to the tried-and-true principles behind American episodic television so they can compete in the international marketplace," added Mr. Goldberg.

"This pilot represents many firsts for all of us, said MediaXchange's Ms. Wood. "The Writer's Room was a new initiative for our company; FAST TRACK: NO LIMITS is Action Image's and ProSieben's first English-language pilot. Moreover, it is the first pilot produced using a U.S. style writer's room model specifically designed to reach both local and international audiences. FAST TRACK: NO LIMITS is a culmination of months of strategic creative partnering and it is truly exciting to see this project finally come to fruition."

**FAST TRACK: NO LIMITS** will be distributed by Gavin Reardon, President of ...and action! Distribution and Jens Richter at SevenOne International.

### **About Action Concept:**

Action Image is a subsidiary of Germany's Action Concept Film & Stuntproduktion GmbH. The movies and series of Action Concept are broadcast to more than fifty countries, being awarded with the "Taurus World Stunt Award," the international "Action-Oscar" in 2003, 2004, and 2005. Action Concept's various business divisions are concentrated on a 25,000-square-meter campus near Cologne, including content development, comprising the screenplay and stunt development departments, production offices, studios and technical facilities and post production offices with editing, sounds and visual effects

### **About ProSieben:**

ProSieben is Germany television's leading broadcaster for young entertainment. Most of ProSieben's audience is in the age group 14-39.

### **About Lee Goldberg:**

Lee Goldberg's many writing and producing credits include HUNTER, BAYWATCH, SEAQUEST, NERO WOLFE, DIAGNOSIS MURDER, MARTIAL LAW, MISSING, and MONK. He's a two-time Edgar Award nominated author of dozens of books, including SUCCESSFUL TELEVISION WRITING, UNSOLD TV PILOTS, and the bestselling DIAGNOSIS



MURDER and MONK series of original mystery novels. His popular website/blog was recently acclaimed by the Los Angeles Times as "a crown jewel" among TV industry sites.

## Send Us Your News

E-mail news articles, writing advice, classified advertisements, and more to: [jeanr@sff.net](mailto:jeanr@sff.net) or [jeanrabe@hotmail.com](mailto:jeanrabe@hotmail.com), and please mention tie-in or IAMTW in the message header.

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### **About ...and action**

...and action! Distribution is a full service distribution company focused on action movies and television series, headed by Gavin Reardon, an international sales executive with more than twenty years in the industry.

### **About SevenOne International:**

SevenOne International is the worldwide programming marketing company of the ProSiebenSat.1 Group. Headed by Jens Richter, the company markets productions from Sat.1, ProSieben, kabel eins and N24 in international markets. It also acts as a service provider for third parties. SevenOne International offers an extensive portfolio of fiction of all genres, magazines and entertainment formats.

### **About MediaXchange:**

Launched in 1991 by Katrina Wood, MediaXchange is an international media consultancy agency that works with a diversity of entertainment companies around the world to expand their business interests in the global marketplace. This year marks the company's 16th anniversary. With offices in London and Los Angeles, MediaXchange is a unique resource for building opportunities in new territories for its clients who range from international broadcasters, to large production companies, film funds and freelance professionals.

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