

## 2022 CRAFTFEST & THRILLERFEST - MP3 ORDER FORM

#	MP3	INDIVIDUAL SESSIONS		#	MP3	THRILLERFEST	SPEAKER(S)
		\$10 EACH   3 FOR \$25   8 FOR \$50		47		COLLABORATION, FRANCHISE OR PSEUDONYM?	Andrews & Panel
#	MP3	CRAFTFEST & THRILLERFEST FULL SETS	PRICE	48		NYC, ROME OR OZ?	Winter & Panel
A		CRAFTFEST / THRILLERFEST FULL SET	\$275	49		FELONY, MISTRIAL OR HEARSAY?	Rotstein & Panel
B		CRAFTFEST FULL SET	\$175	50		HAMMETT, LARSSON OR CHANDLER?	Sands & Panel
C		THRILLERFEST FULL SET	\$175	51		BIG SCREEN, SMALL SCREEN OR NETFLIX?	Slaughter & Panel
#	MP3	CRAFTFEST	SPEAKER	52		HARDCOVER, PAPERBACK OR E-BOOK?	Taylor & Panel
1		INDIE TO TRADITIONAL PUBLISHING	J.D. Barker	53		URBAN, RURAL OR COASTAL?	Girard & Panel
2		SIX THINGS I LEARNED FROM WRITING MY BREAKOUT BOOK	Karen Dionne	54		REVIEW, REVISE OR RESTART?	Burcat & Panel
3		PACING	Kelley Armstrong	55		SPOTLIGHT INTERVIEW: VERONICA ROTH	Karin Slaughter
4		HOW TO NAIL STRUCTURE	Clare Mackintosh	56		EDITORS, AGENTS OR PUBLISHERS?	Levine & Panel
5		MARKETING THE THRILLER WRITER	Carter Wilson	57		CONFLICT, PIVOTAL MOMENTS OR INTRIGUING CHARACTERS?	Rubinstein & Panel
6		WHAT HAPPENS AFTER THE JAIL CELL LOCKS	James L'Etoile	58		CIVIL WAR, VICTORIAN OR WW II?	Morrison & Panel
7		THRILLER WRITING A TO Z	D.J. Palmer	59		SHAPESHIFTERS, MAGIC OR GHOSTS?	Graham & Panel
8		THE AUTHOR/EDITOR RELATIONSHIP	Mark Greaney & Tom Colgan	60		SPOTLIGHT INTERVIEW: JOSEPH FINDER	Lee Child
9		THE SERIAL KILLER NEXT DOOR	James L'Etoile	61		TRAUMA, DRAMA OR REVENGE?	Walker & Panel
10		SELF-EDITING LIKE A PRO	K.J. Howe	62		NANOTECH, SATELLITES OR GENE- SPLICING?	Octavius & Panel
11		SHOW VS TELL	Elena Hartwell	63		MURDER, KIDNAPPING OR ROBBERY?	Wickersham & Panel
12		VOICE FOR THRILLER WRITERS	Donald Maass	64		SAUNTERING, SPRINTING OR SKYDIVING?	Sadowsky & Panel
13		CRAFTFEST LUNCH: INTERVIEW	Doyle & Dugoni	65		MEET THE MASTERS	Ayers & Panel
14		CURRENT TRENDS IN THRILLERS AND HOW THEY CAN SHAPE YOUR CRAFT	Mark Tavani	66		EAGLE, HAWK OR FALCON?	Feldberg & Panel
15		UNDERSTANDING THE UNRELIABLE NARRATOR	Andrea J. Johnson	67		BEACH READ, PAGE TURNER OR SNOOZER?	Land & Panel
16		THE AUTHOR/LIBRARY RELATIONSHIP	Barbara Hoffert	68		MURDER, MAYHEM OR NATURAL CAUSES?	Gussin & Panel
17		SECRETS OF WRITING MYSTERIES AND THRILLERS FOR YOUNG PEOPLE	R.L. Stine	69		INDIE, TRADITIONAL OR HYBRID?	Jordan & Panel
18		PUBLICITY AND BOOKSTAGRAM	Abigail Endler	70		TWAIN, HEMINGWAY OR BRONTE?	Gussin & Panel
19		FIRST PAGE CRITIQUE SESSION	Nyren & Sandford	71		GOOGLE, EXPERTS OR TRAVEL?	Euliano & Panel
20		10 SECRETS OF A BESTSELLING AUTHOR	Tosca Lee	72		FORESHADOWING, FLASHBACKS OR SECRETS?	Bradley & Panel
21		WRITING COMMERCIAL FICTION, PART I	Jeffery Deaver	73		MONOLOGUE, DIALOGUE OR WHITE SPACE?	Doetsch & Panel
22		EVERYTHING YOU WANT TO KNOW ABOUT AGENTING	Conaway & Octavius	74		DARTH VADER, THANOS OR JOKER?	Finlay & Panel
23		WRITING A KILLER TWIST	Lynne & Val Constantine	75		HARDCOVER, SHORT STORY OR FIRST NOVEL?	James & Panel
24		WRITING VISUALLY	Isabella Maldonado	76		STORY STRUCTURE, LINE EDITS OR TWEAKS?	Penzler & Panel
25		WRITING COMMERCIAL FICTION, PART II	Jeffery Deaver	77		BLUEPRINTS, OUTLINES OR SANDCASTLES?	Ius & Panel
26		CURRENT THRILLER TRENDS	Peter Hildick-Smith	78		SPOTLIGHT INTERVIEW: DIANA GABALDON	Heather Graham
27		HACKING FOR HACKS: MAKING YOUR TECHNOLOGY CREDIBLE	David Holtzman	79		JAMES BOND, STAR WARS OR MISSION: IMPOSSIBLE?	K.J Howe & Panel
28		LIFE AS A FOREIGN CORRESPONDENT	Humphrey Hawksley	80		SHOCKS, TWISTS OR SECRETS?	Constantine & Panel
29		THE FIRST THREE PAGES: GETTING STARTED IN THE RIGHT DIRECTION	Robert Dugoni	81		LIES, SIGHS OR SEEKING JUSTICE?	Orloff & Panel
30		FIRST CLASS TICKET: YOUR SETTING IS YOUR HOOK	Glen Erik Hamilton	82		TINGLES, TERRORS OR TITILLATION?	Colier & Panel
31		CREATING REALISTIC FBI CHARACTERS	Jerri Williams	83		SPOTLIGHT INTERVIEW: ALAFAIR BURKE	Lisa Unger
32		ADDING ACTION AND INTRIGUE TO YOUR NOVEL	Don Bentley	84		STRENGTHS, FLAWS OR BAGGAGE?	James & Panel
33		***CANCELED***	Graham & Ayers	85		PODCASTS, PROMOTIONS OR TIKTOK?	Taub & Panel
34		SHOCK & AWE: HOW TO WRITE CINEMATIC SEQUENCES	Andrews & Wilson	86		FRIENDS, PARTNERS OR ENEMIES?	Petrie & Panel
35		CHOOSING WRITING AS A CAREER	Jon Land	87		FORENSICS, HUNCHES OR SHOE LEATHER?	Shojai & Panel
36		PLOTTER vs. PANTSER: WHICH IS RIGHT FOR YOU?	Amanda Jayatissa	88		MOANA, CAPTAIN MARVEL OR ARYA STARK?	Levine & Panel
37		WORKING TOGETHER: AUTHOR, AGENT, AND EDITOR	Roth, Volpe & Levine	89		NEWS, INSIGHTS OR INVESTIGATIONS?	Grossman & Panel
38		LITERARY AGENTS: FLEISSIG, FORDE, GALVIN & TALBOT	Jennifer Kreisler	90		LEGAL, ETHICAL OR MORAL?	L' Etoile & Panel
39		HOW TO PUBLICIZE YOUR BOOK IN 2022	Meryl Moss	91		PLOTTING, PANTSING OR DARTBOARD?	Allen & Panel
40		FOUR ACT STRUCTURE: SCREENWRITING TIPS FOR OUTLINING	Tori Eldridge				
41		THE STORY CUBE: RETHINKING STORY FROM THE GROUND UP	Steven James			<b>NAME:</b>	
42		TECHNIQUES OF SUSPENSE	Joseph Finder			<b>EMAIL:</b>	
43		A MANUSCRIPT'S JOURNEY	Nathaniel Marunas			<b>PHONE:</b>	
44		FUNDAMENTALS OF CONFLICT	Aaron Philip Clark			<b>TOTAL:</b>	
45		HOW TO CREATE THREE- DIMENSIONAL CHARACTERS	Steven James				
46		BUILDING A SUCCESSFUL SERIES	Hurwitz & Kahla				