



# Tied-In

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

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## WHEN YOU WRITE ABOUT A SPY: LESSONS LEARNED FROM HAVING MICHAEL WESTEN IN MY HEAD FOR 3 YEARS

by *Tod Goldberg*

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My latest *Burn Notice* book -- *The Bad Beat* -- came out today and since it's also my last *Burn Notice* book, after five of 'em, it feels like a good time to put a bow on the experience by talking about it a bit. First, since I've done it for all the previous books, a little behind the scenes info about the new book:

1. I completed the book on October 7th of last year and though it's the longest of the five books by about ten thousand words, it's exactly the same number of pages as the previous books...276 pages. Which either means I used very small words in the previous books or the people at Penguin are really good with margins and white space. Anything you happen to see in the current season of the show was written after I finished the book, as usual.

2. As usual, I like to use people I know in the book. The client in the book is named Brent Grayson, which is the combined names of my two nephews. There's a character named Marci, named for a

woman who won a contest on the USA Forum. She wanted to be bad ass and I feel I've done her justice. One of the villains in the book is named Mark McGregor, after a childhood friend who asked to be in the book and what better way than to make him an evil genius? One of Michael's aliases is Kurt Riebe, which is the name of a former student of mine's boyfriend. Again, he asked, so he got in. Rest assured if someone has a name in the book, they're named for someone. It turns out a lot of people want to see their name in a spy novel. Who knew?

3. The book touches on one of my current obsessions: do we need notaries? I mean, really, aren't they all just fronts for illegal activities? There are three businesses I do not quite understand still existing in the 21st century: notaries, piano stores, and waterbed repair shops.

4. I decided, since this was going to be my last book, that it would be fun to use Sugar, who appeared in the first episode of the show. It's one of the coolest things about the show, in my opinion, in that Matt Nix and the writing staff have always recognized when they have really good secondary characters who can be reused. I've used Barry in every book because he's fun to write, but I always like it when the show reuses villains as clients or as sources. I like the idea of shifting allegiances, which seems particularly fun when dealing with criminals. And as luck would have it, Sugar



appeared in last week's episode, too, so it's good I didn't kill him off or make him into a post-op trannie or something.

5. The first line of the book begins "When you're a spy..." and then you'll have to figure the rest out for yourself.

Since I finished the novel 9 months ago, I've had some time to think about what it was like to spend three years with Michael Westen rattling around in my head. I learned a few things, like I now know how to blow up a lot of [stuff] using common household items. I know so many capers, scams, ways to illegally make money that I'm actually a pretty good person to know if you want to start a criminal enterprise... So those are good things to know just generally, as a human. As a writer -- which I recognize makes me at least partly human -- writing Michael Westen taught me how to write series fiction and, beyond that, how to pace commercial crime fiction. See, previously, the crime fiction I wrote was

decidedly not series and decidedly not commercial, really. (And I would argue that I never really set out to write crime, specifically, even if *Living Dead Girl* and *Fake Liar Cheat* and a bunch of my short stories are, you know, stories about crimes.) At any rate, writing the books required a completely different skill set - the deadlines alone required that they be almost completely plot and voice driven, which is somewhat different than my other work which tends to be character and setting driven. Writing *Burn Notice* has changed the way I approach crime fiction, which is good since the novel I'm writing now -- more on that in a moment -- is a pretty straight crime novel.

A bit about the deadlines -- I typically had three or four months to write the books, which was truly grueling and, at times, more than a little dispiriting, because I knew if I spent more time on the books that they'd be better. I wrote the first two books right after each other, the first in 60-something days, followed by a month off and then I wrote the second book in 90 days. And, I regret to say, the second book sucks. I had a terrible cold for pretty much the entire writing of the book, which is why it doesn't make any sense. Again, sorry about that. I had much longer breaks between books after that point -- and by that I mean three months or so -- which made them better, I hope. But because the deadlines were so close, I also had to learn to not be an obsessive rewriter, which meant I had to keep a pretty tight plot, which meant I did more outlining than usual...and by that I mean I outlined anything at all, which I typically don't do. I also ended up trusting myself more. Usually when I'm working on something new, I show drafts to my wife or to my agent or trusted friends to get some feedback, but I just didn't have the time to do that with these books and the result is that I ended up needing to be honest with myself.

Not an easy thing for any writer.

When I first wrote about this endeavor in the LA Times, I said that I'd come to the conclusion that "I had to start thinking of myself like a musician covering a hit

song -- in order to make it my own, I had to tweak it a little, give something of myself in the process and make it fresh and new to the fans who already love the original by adding additional elements they might not be expecting. Think "Walk This Way" by Run-DMC versus Aerosmith's original. Same song, different experience." By the time I finished this final book, my feelings were unchanged. It's hard to write about a character that belongs not just to the creator of the show, Matt Nix, but also to the show's writing staff and, most importantly, to the millions of people who have an experience with that character on TV each week. So I tried to do what I could to carve out my little piece, which I was grateful Matt let me do, by adding my own flourishes here and there.

One of my other goals with the books was purely personal: I wanted to increase my profile as a crime writer, because I knew what I wanted my next novel to be and I thought having a few hundred thousand new fans wouldn't hurt that project. My plan all along was to write a novel based on the main character in my short story "Mitzvah" (which first appeared in *Las Vegas Noir* and then later in my collection *Other Resort Cities*), a hitman hiding out in Las Vegas as a rabbi. Then a funny thing happened along the way to that plan: the producers of *Justified* optioned the story and then sold it to FX for a potential series. Now who knows if the show will ever happen -- in my career I've sold a lot of things to Hollywood, some big deals, some small deals, some medium deals and I've learned not to get too excited until such time as I see my name on a movie or TV screen -- but what it made clear to me was that if I was going to write that novel, well, I'd be wise to get on it. So since I finished writing my last *Burn Notice* book, that's exactly what I have done. I hope to be done in October and then, well, we'll see what happens.

Nothing is assured for any writer, of course, so leaving the security of writing the *Burn Notice* books -- I was offered the chance to continue the series -- was a calculated risk. But the fact is, also, I was ready to move on to other things. I've

written 11 books in the last 11 years, plus another book I couldn't sell because it wasn't very good, plus countless short stories, plus essays and book reviews and, and, and, and...which is to say I've always gone on to something new and its worked out well. The other truth is that every character I've ever written still visits my mind periodically -- you spend enough time pretending to be someone else, it's the least you can expect -- and as I've written my new novel I've had to tell Michael Westen to pipe down a few times and that, well, is actually pretty damn cool.

### CALL FOR ARTICLES

This is a call for articles for the next issue of Tied-In. Please send the article to [bmtarvin@yahoo.com](mailto:bmtarvin@yahoo.com) and add the word 'Article' in the subject. The deadline for articles is August 20, 2011. If you're not sure what to submit, here's a short (but not exclusive) list of ideas:

- A) Tell us about the most recent convention you attended and what happened there.
- B) Announcements of books or book tours. Announcements will be made, but press releases will not be included in the newsletter.
- C) Copyright (battles, advice, state of...)
- D) 2011 Convention plans (where are you planning to go and why?)
- E) Convention Recommendations for fans or people interested in the industry (this article could end up on our website, if Lee & Max approve)
- F) Information on open, or soon to be open, submission markets that you'd like to share with your fellow writers. Keep in mind, these markets will need to be open when the next issue comes out. Markets that close sooner won't get out to the members in time.
- G) If there are any editors / publishers watching this list that would like to contribute advice or a "State of the Industry" essay, I'd love to hear from you.
- H) Your experiences with e-publishing (good or bad) and how it's affected your career.
- I) Interviews with publishers, editors, other writers.

Include a picture of yourself that we can use in the next newsletter. If you don't want me to use your name in the write-up, please let us know. The editorial staff of Tied-In appreciates your contributions.

## 2011 CONVENTIONS THROUGH SEPTEMBER

- ThrillerFest July 6-9, New York, NY (also includes AgentFest / CraftFest)
- North American Discworld Convention July 8-11, Madison, WI
- Shore Leave 33 July 8-10 Hunt Valley MD
- WausaubiCon July 8-10, Wasau, WI
- Ancient City Con July 9-10, Jacksonville, FL
- ReaderCon 22 July 14-17, Burlington, MA
- Ai-Kon July 15-17, Winnipeg, Manitoba, Canada
- LibertyCon July 15-17, East Ridge TN
- Polaris July 15-17, Richmond Hill, Ontario, Canada
- Quetzalcoatl Con July 15-17, Troy, MI
- Tolkien Moot July 15-17 Spokane, WA
- San Diego International Comic-Con July 21-24, San Diego, CA
- Confluence July 22-24, Moon Township, PA
- OSFest July 22-24, Omaha NE
- FantaSci July 23, Chesapeake, VA
- Diversicon July 29-31, St. Paul, MN
- Play On Con July 29-August 1, Birmingham, AL
- PulpFest July 29-31, Columbus, OH
- ConBravo! July 30-31, Burlington, Ontario, Canada
- TFcon July 30-31, Mississauga, Ontario, Canada
- GenCon August 4-7, Indianapolis, IN
- Fandemonium August 5-7 Nampa, ID
- Renovations WorldCon August 17-21, Reno, NV
- Monster-Mania August 19-21, Cherry Hill, NJ
- Armadillo Con August 26-28, Austin, TX
- Bubonicon 43 August 26-28, Albuquerque, NM
- Dragon\*Con September 2-5, Atlanta, GA
- The Great New England Steampunk Exhibition September 16-18, Fitchburg, MA

Editor's Note: This is not an exhaustive list of conventions, and some events are larger or smaller to suit the venue and local market.

## THE SCRIBE NOMINEE "SECRET RECIPE"

There's a broad chasm between fan fiction and licensed media tie-in work. Not everyone can create a story with someone else's beloved characters and settings, making it meaningful to the people who love that world without contradicting the source material. As *Murder She Wrote* author Donald Bain recently said, "[Media tie-in] isn't a field in which anyone can wait for a burst of inspiration to strike."

So how do the Scribe nominees do it? What tricks do they use? And what can the rest of us learn from them to help us on the path to our own Scribe nomination?

On the eve of the 5th Annual Scribe Awards, this year's nominees offer fascinating insight into these questions and more. Jonathan Maberry presents their media tie-in related thoughts in a series of group interviews on Big Scary Blog (<http://jonathanmaberry.com/>).

New York Times bestselling and multiple Bram Stoker Award-winning author, Jonathan Maberry is a magazine feature writer, playwright, content creator and writing teacher/lecturer. As a member of the International Association of Media Tie-In Writers and a 2011 Scribe nominee for Best Adaptation, Jonathan knows the right questions to ask.



Max Allan Collins

In a series of articles for Big Scary Blog, Scribe-nominated authors share a bit about themselves, their nominated work, how they write, and their secret recipe for writing media tie-in books. Here's an edited peek at the first two articles currently up on Jonathan's blog.

**BIG SCARY BLOG:** Talk about your [writing] process...

**TOD GOLDBERG:** What I try to do with the books is essentially akin to a singer performing a cover song. I want to make it recognizable to the folks who like the original while also providing a new twist here and there.

**MAX ALLAN COLLINS:** That varies depending on the property. For original novels, it's a matter of immersing yourself in the show, watching episodes and taking notes and researching the appropriate background material...

**AARON ROSENBERG:** The first thing I do, of course, is go back to the source. I re-watch the TV shows or the movies, reread the existing books, etc. to make

sure I remember everything and know the world and characters I'm using. With novelizations that means going back over the script carefully until I know the dialogue by heart. Then I start mapping things out. With novelizations it's all about filling in the gaps... With original tie-in stories, I just think about who these people are and come up with ideas for stories that make sense for them.



Aaron Rosenberg

**BIG SCARY BLOG:** What makes a really good media tie-in book?

**TOD GOLDBERG:** I think it has to provide a bit more depth than you might find in a script. Fiction allows so much more in the form of interior narrative that allows for people who are fans of a particular show to get insight into how the characters they know so well process information...

**JOAN MARIE VERBA:** Even though fan opinions and interpretations vary, and it's impossible to please everyone, generally if an author makes the characters and situations feel authentic, the readers will find the story satisfying.

The group interviews showcase both the differences and similarities of the nominees in craft and philosophy. They also mention a few myths about the industry that many outsiders believe for fact. Donald Bain points out, "Because tie-in books usually feature characters not invented by the authors, there's a precious tendency among certain readers, as well as some in the publishing industry,

to consider them less "legitimate," less worthy. That of course is nonsense, but true nonetheless."



Joan Marie Verba

So how can authors fix this perception? By continuing to produce the same outstanding work that all Scribe nominees, past and present, have produced to date. Yet again, Donald Bain seems to sum up the situation nicely.

**DONALD BAIN:** As a proud member of IAMTW I'd filled with admiration for the men and women who write media tie-in books and do it so well. Media tie-in books are an important part of the publishing industry and my hat's off to those writers who make it work.



Donald Bain

Read more on Big Scary Blog at <http://jonathanmaberry.com>. The first article is posted at permalink <http://jonathanmaberry.com/what-do-these-tv-shows-have-in-common-csi-burn-notice-mike-hammer-murder-she-wrote-psych-saving-grace-theyre-books-too> with the other articles in the series linked at the top right of the post.

## CELEBRATION TIME!!!!

The International Association of Media Tie-In Writers would like to congratulate the nominees of the 5th Annual Scribe Awards. The Awards will be presented at the San Diego Comic-Con, Friday July 22st, 2011 in Room 4 from 5:00 to 6:00 p.m. The nominees are:

### SPECULATIVE FICTION / BEST ORIGINAL NOVEL

- GUILD WARS: GHOSTS OF ASCALON by Matt Forbeck and Jeff Grubb
- STAR TREK: MIRROR UNIVERSE: THE SORROWS OF THE EMPIRE by David Mack
- STAR WARS: FORCE UNLEASHED II by Sean Williams
- SUPERNATURAL: HEART OF THE DRAGON by Keith R. A. DeCandido
- WARHAMMER: BLOODBORN: ULRIKA THE VAMPIRE by Nathan Long

### GENERAL FICTION / BEST ORIGINAL NOVEL

- CSI: SHOCK TREATMENT by Greg Cox
- BURN NOTICE: The Giveaway by Tod Goldberg
- MIKE HAMMER: THE BIG BANG by Max Allan Collins and Mickey Spillane

- MURDER SHE WROTE: The Queen's Jewels by Donald Bain
- PSYCH: The Call of the Mild by William Rabkin
- SAVING GRACE: TOUGH LOVE by Nancy Holder

**BEST ADAPTATION / GENERAL OR SPECULATIVE**

- FINAL CRISIS by Greg Cox
- GOD OF WAR by Matthew Stover & Robert E. Vardeman
- THE WOLFMAN by Jonathan Maberry
- >BEST YOUNG ADULT
- ALPHA & OMEGA: THE JUNIOR NOVEL by Aaron Rosenberg

- DUNGEONS & DRAGONS: ALDWYNS ACADEMY by Nathan Meyer
- THUNDERBIRDS: SITUATION CRITICAL by Joan Marie Yerba

**GRANDMASTER FOR CAREER ACHIEVEMENT**

- Peter David

**STATE OF THE ART**

*an editorial by Brandie Tarvin*

Less than two decades ago, the "big box" bookstore put mom-n-pop and small chain bookstores out of business. Now, the big box stores are staring into the same abyss. Borders has gone into bankruptcy because it can't pay its vendors. Barnes and Noble is having trouble keeping its head above water. And Books-A-Million is experiencing lower revenue because of "the growing effect of e-book penetration and, at the end of the quarter, the effects of the devastating tornado outbreak that hit our region."

The recent economic woes across the world have added an additional burden on the publishing industry. Many families no longer have enough disposable income to eat fast food, let alone buy books. More books are being published now than ever before, but book shelves are shrinking. The genres of yesterday are no longer selling; the fads of today are over-saturated. Technology advancement has happened so quickly that publishers, editors, agents, and even authors are scrambling to keep up.

After two decades of an evolving new paradigm, the changes in the publishing industry have finally come home to roost and are hitting hard across the spectrum. In an effort to recoup costs, publishing houses are making broad spectrum rights grabs part of standard contracts. Agents are asking for perpetual representation rights. Editors are under pressure from multiple directions to discover new talent and find pull fresh material from their

current authors. Caught in the middle of all this are the authors, who find themselves unable to get new work as opportunities dry up.

According to the internet, print copy is dead. Newspapers, magazines, and bookstores are a dying breed. The library of the future will contain no paper, being stored on a digital memory card of our favorite computer technology. E-books are our future and everyone who is anyone has jumped on the band wagon.

Yet, there is hope. In the midst of all the turmoil, authors have finally discovered their voice. No longer does the industry demand that each author slave away at a desk 24 x 7, get an agent to represent them, and depend on the publisher to market their work. The advent of new technology has created a paradigm shift in the publishing world. With e-books, self-publishing now only requires a minimum of financial output, a computer, a distribution channel, and a conversion program. Anyone who has something to say can say it. Everyone can get published.

As good as this news may be, there are other issues an author should consider about self- or e-publishing. The loss of the publishing house means the loss of an editor to vet the work before it gets published. The loss of an agent means the loss of a trained professional to protect the author from signing a bad contract. Now, book tours and marketing pushes become the responsibility of the author.

The digital publishing issue has emerged as the central concern of 21st century publishing. Many industry insiders blame digital work as the reason why print publishing is failing. Rather than come up with a single solution, a cat fight has started over the money. Everyone is fighting for their piece of the pie. Contradictory information on much publishing houses spend on digital publishing verses traditional print copy publishing has created a debate on author royalties, advances, and digital work retail costs. Even the consumers have even thrown themselves into the debate, making it clear that they won't pay the

**WELCOME TO OUR NEW MEMBERS (May-August 2011)**

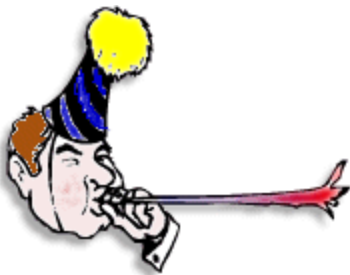
*"What is past is prologue." -- William Shakespeare*

Jon Green - *Dr. Who, Warhammer 40,000, Warhammer, and other universes.*

Scott Pearson - *Star Trek*

David Boop - *Green Hornet*

...and any others we may have inadvertently missed.



same rates for e-books that they would pay for print books.

With the speed of technological advances, and the adoption of digital publishing standards, I foresee the end of the main debate by the end of the decade. At that point, most of the pie will have been handed out. E-books will have price points set, publishing companies will be issuing contracts with specific, non-negotiable, electronic rights, and author advances / royalties will have found a commonly accepted median for publishers, agents, and most professional author organizations.

Now is the time to make our voices heard. To find, amongst ourselves, what it is we want out of the new face of publishing. We, as authors, have a chance to change an industry that has mostly remained the same since the invention of the printing press. If we don't, we risk allowing other people to assign value to ourselves and our work.

So let's start a discussion. What is it we want from digital publishing? And how can we get it without ruining the professional relationships we have worked so hard to create?

## THE SIXTH ANNUAL SCRIBE AWARDS (2012)

Don't forget to get your books into the judges for the Sixth Annual Scribe Awards. Categories are:

- 1) Speculative Fiction – an original science fiction, fantasy or horror novel based off a licensed property
- 2) General Fiction – an original mystery, thriller, western, suspense, historical, romance, or psychological horror based off a licensed property
- 3) Best Adaptation – a novelization based off an existing feature film, teleplay, computer game, play or script
- 4) Young Adult best original novel (see descriptions of #1 & #2)

5) Young Adult best novelization (see description of #3)

Non-IAMTW members can enter for a \$10.00 fee. IAMTW members can enter for free.

The Scribe juries consist of IAMTW authors who understand the tie-in writing industry, and the constraints often laid upon those who write for it. Each work is read and thoroughly considered for nomination. The Scribe Awards, awarded each year at the San Diego Comic-Con, are capturing industry attention and are a wonderful instrument for self-promotion.

## 2011 CONVENTION PLANS

Want to touch base with other IAMTW members? Here's a list of who is going where and when. Send in those dates!

### Raymond Benson's Schedule

ThrillerFest (July 7-8) – New York, NY

Bouchercon (September 15-18) – St. Louis

### Matt Forbeck's Schedule

Gen Con (August 4-7) – Indianapolis, IN. Guest of Honor (9th year).

### Brandie Tarvin's Schedule

Gen Con (August 4-7) - Indianapolis, IN.

Renovations aka WorldCon (August 17-21) – Reno, NV

Dragon\*Con (September 2-5) – Atlanta, GA

World Fantasy (October 27-30) – San Diego, CA

### ThrillerFest Attendees

Raymond Benson, Jeff Ayers, Jonathon Maberry, and D.P. Lyle (CraftFest instructor).

## POLL OF THE NEWSLETTER

The semi-monthly poll is a bit of fun with media tie-in properties and what the writers would like to do with them.

Question: Assuming you could write a tie-in crossover novel between two currently running television shows from any studio / t.v. channel, which two shows would you crossover and why?

Answers:

"I would do *Leverage* and *Hustle* for obvious reasons...." – Max Allan Collins

"I'd like to take two of my favourite shows and do *How I Met Your Mother* and *Castle*, with Rick and the gang investigating a murder of a woman that Barney had been in flagrante with... fuse the humour and the police/noir feel..." – Steve Savile

"*White Collar* and *Leverage* because the notion of the FBI team crossing paths with Nate Ford and company would be irresistible. I could already imagine the geeky by-play between Mozzie and Hardison, Neil and Parker as Nate and The Suit outthink each other." – Bob Greenberger

"I'd go for a *Leverage/Colbert Report/Dr. Who* crossover. I'd love to see Nate Ford and the crew steal the Tardis and go back in time to stop Colbert from truthifying the Constitution." – Matt Forbeck

"*Bones* and *House*. The character interactions would be fascinating, and I think the shows are naturally compatible in many ways. And a *Castle/Bones* crossover would be very fun, too." – Russell Davis

"*Burn Notice/White Collar*. Plenty of places for the backstories to cross over, fighting government agencies, Neil flirting with Fiona, and since they're on the same network, a chance for the novel to be considered canonical. And to go for the trifecta, it has to do with stealing the Intersect." – Glenn Hauman

"*Hawaii Five-0* and *The Mentalist*. Murdered body found on a plane flying from Hawaii to California. Person was a VIP in Hawaii and it's pulled in Five-0 and the CBI. Why? I love both shows but I would give a lot to see Steve and Patrick going head-to-head in a who is crazier contest while Danny and Lisbon commiserate over how helpless they are to reign them in." – Debbie Viguie

"*Burn Notice* and *Leverage*. Why: they're two of my favorite shows; they're both clever, character-heavy heist-oriented stories; and we know that the show creators both enjoy the other's show. I would love to see Nathan Ford and his crew take on a job down in Miami—and run into Michael Westen, who would most likely be exploring the exact same situation from a very different angle. After the initial conflict the two teams would wind up working together to take down the criminal in a combination of Nate's careful constructed characters and Michael's impressively executed tactical maneuvers—with a lot of creative improvisation from both groups." – Aaron Rosenberg

"*Burn Notice* and *White Collar*. Currently my favs on TV, naturally, but also because they could easily cross paths in their show universes with minimal disruption to either storyline. Having a typical BN hero caper get on the FBI's radar and having Peter and Neil investigate, only to have the two teams work together and unravel a few more clues to each series' overall arc would just be ... epic." – Ben H. Rome

"I guess the one isn't on any more, but I always thought a *Mentalist/Lie to Me* match up could be really amusing if done right. Or for *Bones* or *The Mentalist* to meet either the *Ghost Whisperer* or *Medium*." – D.J. Stephenson

"*Spooks* and *Torchwood*. Because they're working in similar territories but in very different ways. And because I think Harry could be a match for Captain Jack." – Sean Williams

"*The Big Bang Theory/Eureka*. Because, sadly, Sheldon would fit right into the

Eureka community. <Or> *Eureka/NCIS*. Gibbs would be even more clueless about the technology than Carter!" – Lorraine Anderson

"*Being Human* and *Torchwood* - I can see PC Andy investigating vampire activity in Barry Island and calling for Gwen... Plus Jack would definitely fancy George..." – Cavan Scott

"*Chicago Code* and *Shameless*. These are two shows that are both love letters to the city of Chicago, albeit written in totally different styles to entirely different recipients. But they're both wonderful, and both embrace their location very much. It'd be awesome to see the various Chicago cops interacting with the *Shameless* family...." – Keith R.A. DeCandido

"*Torchwood* and *Fringe*. That would be a hell of a lot of fun." – Jonathan Maberry

"Just to be different, how about a *Merlin/Warehouse 13* crossover? Of course, there would have to be time-travel involved, but that's easily accomplished. Claudia is messing with the Holy Grail, something hinky happens, and the whole gang ends up back in Camelot ...

Or, alternatively, how about a *Glee/Walking Dead* crossover? The Glee Club has to sing their way through a zombie uprising . . ." – Greg Cox

"*Justified* and *House*. Gregory House finds himself stranded in Harland territory and for once in his life is way out of his element. Rayland and House end up working together on a criminal/medical case that involves Mags (who, like the mighty honey badger, don't give a shit) and her insane family. Everyone comes out of the experience stranger (not necessarily stronger) for the wear." – Elizabeth Massie

"*Fringe* and *Doctor Who*. Imagine John Noble & Matt Smith together. That's for me. I'd love to write that." – Steve Sullivan

"*Anthony Bourdain's No Reservations* + *Top Gear*. It would be a cookbook. How

to cook the infinite variety of foods the world has to offer - on the manifold of a Aston Martin DB9." – Nathan Long

"*Criminal Minds/Dexter* seems like an obvious pairing - the best profilers against one of the most prolific serial killers ever." – Marsheila (Marcy) Rockwell

"*In Plain Sight* and *White Collar*. Mary Shannon, who hates con men, verses Neal Caffery in a fight to find Mary's latest witness. Of course, that witness is in danger from a criminal that Peter Burke and his FBI crew are hunting down. And the Mozzie verses Marshall quote-off scenes would be a hoot to watch." – Brandie Tarvin

## In Other News

- Donald Bain has been contracted to share more bylines with Jessica Fletcher and will continue the *Murder She Wrote* mystery series.
- Cavan Scott has returned to the airwaves with a new season (or series) of *Iris Wildthyme*, the audio show.
- Steve Savile is on his way to Hollywood fame, an Emmy Award, and a box of stale movie popcorn with his new contracted television series.





**AUTHOR TWITTER HANDLES**

Would you like to follow your favorite authors via Twitter? Here are the collected Twitter handles of IAMTW members.

Aaron Rosenberg@gryphonrose

Arnold T. Blumberg@arnoldtblumberg

Ben H. Rome@bhrome

Bob Greenberger@bobgreenberger

Bob Vardeman@BobV451

Brandie Tarvin@wannabewriter06

Cavan Scott@cavanscott

Cynthia Boris@cyntialil

Debbie Viguie@DebbieViguie

Donald J. Bingle@donaldjbingle

J. Steven York@JStevenYork

J. Steven York - Bad Agent Sydney @BadAgentSydney

J. Steven York - Company@Tsunami-Ridge

James Reasoner@jamesreasoner

Jason Hardy@jasonmhardy

Jess Hartley@jesshartle

Joan Marie Verba@joanmarieverba

John Passarella@JohnPassarella

Jonathon Maberry@jonathanmaberry

Keith R.A. DeCandido@KRADeC

Lee Goldberg@leegoldberg

Lorraine Anderson@rainerja

Marsheila (Marcy) Rockwell@Marcy-Rockwell

Matt Forbeck@mforbeck

Matthew Mayo@MatthewPMayo

Michael Stackpole@mikestackpole

Nancy Holder@nancyholder

Richard Byers@rleebyers

Russell Blackford@Metamagician

Russell Davis@rdaviswriter

Sean Williams@adelaidesean

Stephen D. Sullivan@sdsullivan

Steven Lockley@Ragchild

Steven Savile@badpressbuzz

Tim Waggoner@timwaggoner

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Cavan Scott is keeping a list of Twitter authors at <http://twitter.com/cavanscott/iamtw>.

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