
exchange newsletter

A newsletter for writers who are Christian

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The other side of the interview

By Deborah Gyapong

Your book or article is making news and creating controversy. You check your voice mail and a producer from XYZ Broadcasting says the host of a prime time television program wants to interview you. Or a print reporter for the local daily newspaper wants to make an appointment to see you.

You've never been interviewed before and you know you don't think well on your feet. Or you have the opposite problem and tend to go on and on. You fear being dull or foolish. You fear being misrepresented or eviscerated. What do you do?

Do what the communications pros advise their clients to do—clients like politicians who must appear before the news media on a regular basis. Prepare. Know what you want to say ahead of time and rehearse.

The first step: visualize what headlines you would like to see on the news story or feature resulting from your interview. If it's a television interview, how do you want the host of the television program to introduce you and your hot subject matter? Take a look at headlines in a good newspaper and see how simply they convey what the story is about. With the headline in mind, determine your overall

message. Once you find it, resolve to "stay on message" no matter what curve balls come your way.

Keep your message simple. Sometimes, when you feel complexities spinning out of control, it might help to write something like: "mercy killing bad, palliative care good" if your subject is euthanasia, for example.

The next step is to prepare talking points. When I worked as a communications officer with the official opposition in the House of Commons, I regularly prepared talking points on controversial subjects from mercy killing to same-sex marriage. Some subjects, particularly social issues can be like landmines. Prepare in bullet form six or seven short paragraphs that summarize the arguments supporting your message.

Make these talking points as punchy and colourful as you can. Think of the seven-second clip in the television news, or the usual length of a quote in a newspaper story. Create something to fit into that small space. Think about what you as a writer use in quotes or dialogue and design your talking points accordingly. Remember that it is opinion that gets quoted, not laundry lists of facts. L. tele-

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Letters

Yesterday I saw the little announcement in Exchange about the BCOO seeking a writer. Having written for both The Canadian Baptist and The Link & Visitor, and being a member of a BCOO church, I thought I qualified and I wrote to Sandra Green. Now, does God work in mysterious ways or what? It just happens to be going to Toronto next Monday for a BCOO youth leadership conference, so Sandra and I will be meeting before the conference starts (my flight just "happens" to get in a couple of hours early) and I'm going to show her some samples of my work.

So, thanks, Audrey, for packing that little newsletter with so much useful information! I don't know whether I'll get some work from BCOO or not, but at least I've got an opportunity to present my work and get a bit more exposure. Oh...and thanks to The Word Guild. Johanne Robertson from Miranatha News contacted me last week about possibly doing some stories for them. She had seen my name in The Word Guild professional directory. Feeling really encouraged and thankful these days. Ann-Margret Hoveypan Montreal, Que.

Hurray! Networking is incredibly important in freelancing, so I'm pleased to have been of a little help in making some connections for you. I know that lovely, exciting feeling of getting a positive response from a new contact—or even better, someone contacting you out of the blue.

✉

Not as easy as it looks

By Marianne Meed Ward

My first profile was a class assignment for students to interview each other at Carleton University's School of Journalism. I remember being frustrated by the lame questions my partner asked. Didn't she know I had more interesting things to share than what she was probing? When my turn came, I remember asking only the most penetrating questions.

I also remember getting a C. My partner got a B. So much for first attempts. But I learned an important lesson: Writing good profiles is hard. With practice I've learned a few things to help me avoid the publishing equivalent of a C grade.

1. Start in the middle or at the end of a life. Readers won't care about the person's history if they don't care about the person yet. This is true even for celebrities. Watch *Biography*. You'll note that the profile usually starts at the end, if the person is still famous, or in the middle, if the person has landed in the Where Are They Now files. This rule is especially important for lesser-known people. You have to interest the reader in a person's life before you talk about it. How? See Rule 2.

2. Identify one compelling characteristic or theme, and wrap your whole profile around it, regardless of length. My 3,000-word profile of Wilms Derksen (*Chateaine*, Feb. 2001) focused on her decision as the parent of a murdered child to forgive the offender (who has never been caught). I began at the end, with her current work helping convicts (and victims) understand the impact of crime. Then I transitioned to the beginning of her story—the murder—which you'll note isn't the beginning of her life. There's often no need to go that far back.

My profile of Lorna Dueck (*ChristianWeek*, Nov. 27, 2001) focused on her goal to use journalism to win

people to Christ. (At the time she co-hosted *100 Huntley Street*). The profile began in the middle, with a story about how a \$1,200 dress brought Dueck's dry cleaner to faith. Then I transitioned to her childhood, but included only those details that shaped her as a journalist.

3. Research more than you'll need. The standard for print journalism is using 10 percent of your material. Cut that in half for profiles. It takes a lot of research to reduce a life to one theme, and even longer to dig up relevant anecdotes. For the Derksen profile, I read her book about the murder, spent a day interviewing her in person, and interviewed her half a dozen times by phone, talking from half an hour to several hours. And I already knew much of her story from newspaper articles I'd read over the years. I also interviewed family members, ex-cons, a cop and others who work with victims of crime.

4. Study interviewing techniques. Among other things, you'll need to know how to build rapport, raise sensitive issues, negotiate what stays out of or goes into print, and ask questions that will draw out revealing stories.

5. Develop a thick skin. Profiles aren't resumés. They're stories about real people, so they include warts. Expect some flak. That's why it's best not to write about friends or family (unless the relationship is very strong). And avoid showing your subject a full manuscript in advance of publication. (Fact checking specific details or quotes is okay.) It's unlikely that your subject will like the unvarnished view of his or her life, and will probably request changes that go well beyond factual accuracy. If you make them, your profile will become a puff piece—and about as nourishing.

Marianne Meed Ward is a freelance journalist in Burlington, Ont. whose profile of Derksen won a Godless Ink award.

The standard for print journalism is using 10 percent of your material.

Elevate your work by asking the right questions

Clients usually don't know the right questions. It's up to you to ask.

By Larry Matthews

It's a first meeting with your new client, a charity. They're waited too long to begin the project, some deadline looms, and they're watching expectantly as you thumb through assorted old newsletters and other nondescript documents. "We need a brochure. About Project X. It's part of our December appeal. Should have a Christmas theme."

They then ask, "When can you have it ready?" And, "What will it cost?"

You've just been asked the wrong questions. Your job now is to get the right questions on the table. The quality of your work, the client's satisfaction with the outcome, your reputation and the possibility of repeat business are all at stake.

So pause and say, "Here are some of the things we need to discuss before I can answer that."

1. Who will read this?

What can your client tell you about the people who are receiving this document? Do they know anything about their age, where they live, what they believe or think, how they spend their free time, or what their concerns are? Do they know enough to describe the people to whom you'd be writing?

2. What relationship does the organization have with these people already?

Are they donors? Volunteers? People who signed up for a newsletter at a conference? People who made an incidental donation at a banquet? Names on a rented list? How much information have people already received about the organization? Over what period of time? How is it delivered?

3. How does the client want the recipient to respond?

We must describe the response we want. If we want people passing a display to pick up the brochure and then seek more information, the writing may be very different than if we are asking an established donor for an extra gift for a special project.

4. What does the respondent receive in return?

All relationships are governed by exchanges—we give, but we also get, whether the exchange is parent to child, lover to lover, friend to friend,

employee to employer. So too with organizations and their volunteers and donors. Why do people support the organization? Their motives are important, and understanding them requires that we think of what the organization offers for what it receives. Is it satisfaction in doing one's duty? A sense of helping in a great cause? Is it an expression of gratitude for the help received by my friends or family? Is it being part of something that's cutting-edge? Uncovering those exchanges is a key to strong, compelling writing.

5. What is the central message or impression to be delivered or created?

What does the client want the reader, viewer or hearer to take away? How is this client distinct from other organizations? What is its role in the world? It's worth whatever time it takes to ensure that you know exactly what is most important and valuable to your client, and about your client.

You've just been asked the wrong questions.

Forget about schedules! At 7:30 this morning I reached for my Bible to do my daily devotional and the shadow of my hand passed over the unopened envelope with "Donach Editorial" in the upper left corner. And a quick look. Twenty minutes later I had to force myself to put [Exchange] aside for later. God understood the dash through Jeremiah as I rushed back to Barbara Brown's excellent piggy quote to "sell a fine book." Nancy Lindquist's "dilemma" of writing fiction, and Sue Careless' timely article for me, "Coming first in second submissions." There is so much more, but no room to mention here. I ate every word!

Thank you for a great newsletter, Marianne Foscarini, Markham, Ont. P.S. Laine Cunningham sounds like she would be excellent at "scaling fish" and the bulletin board was so fun...

Thank you, Marianne. The Word Guild is proving to be a good source of material for Exchange. All the writers you mentioned, except Cunningham, are Word Guild members and most of the writers in this current edition are as well. Some of the articles arose out of the good discussion that takes place on the e-mail forum.

Some of the writers are members of Inscribe Christian Writers' Fellowship and Christian Writers' Fellowship International as well. It's not uncommon for writers to find it useful to belong to several writers' organizations, which provide a variety of benefits.



Bulletin board

Congrats

- ◆ **Carol MacKay**, of Bowfild, Alta., on winning the Barnabas Fellowship from Inscribe Christian Writers' Fellowship
- ◆ **Denyse O'Leary**, of Toronto, whose new book *By Design or By Chance: The Growing Controversy on the Origins of Life in the Universe*, has been accepted by Castle Quay Books Canada for release in the fall of 2003.
- ◆ **Clarita Sawai** of Edmonton, who won the 2002 Governor General's Literary Award for her collection of short stories and a novella *A Song for Nettie Johnson*.
- ◆ **Jan Dick**, of Guelph, Sask., whose book *In the Eye of the Storm, a sequel to Calm Before the Storm*, has been accepted for publication by Herald Press.
- ◆ **Marcia Laycock** of Ponoka, Alta., on the release of her new book, *The Spur of The Moment*, a compilation of her newspaper columns, released by Essence Publishing.
- ◆ **Jane Temple**, of Abbotsford, B.C., whose seven books were released on cassette tapes for the vision impaired by Christian Blind Mission International, also, CBC radio contacted her to use some of the stories from the books on a new program, *Real Life Chronicles*.
- ◆ **Linda Hall**, of Fredericton, N.B., on the translation of *August Gamble*, one of her early detective novels, into Dutch.
- ◆ **Leslie K. Allen**, of Strathmore, Alta., whose juvenile historical novel *Mattie McTaggart's Treasures* was released in November by Essence Publishing.
- ◆ **Carolyn Wilker**, of Kitchener, Ont., who has been appointed to the Community Editorial Board of the *Kitchener-Waterloo Record*, a responsibility that includes contributing eight columns during a year.
- ◆ **Matt Vocum**, living in Israel, whose science fiction novel *The Calling* has been accepted by Gardenia Press.
- ◆ **Gail Sohm**, of North Bay, Ont., whose devotional book, *Hoisting Father God Speak*, is being published by Word Alive.

Professional Development

- How to Catch an Editor's Eye**: Q&A session with Penny Wheeler, Editor of *Women of Spirit*, Feb. 8, 2003, Sherwood Park Seventh-Day Adventist Church, Sherwood Park, Alta. 7-9 p.m. No charge. An offering will be taken.
- Write! Vancouver Island**, a one-day seminar geared to new or aspiring writers, March 1, 2003, Victoria, B.C. Sponsored by The Word Guild. Speaker: N. J. Lividquist. Instructors include Jim Coggins, Barbara Revonan, Grace Fox, Callene Bryant, Marcia Hollis, Adrië Wickert and Mark Buchanan. Contact: Barb Brennan, 1765 McTavish Road, Sidney, BC V8L 5T3. E: barbrebrenan@shaw.ca.
- Spring Workshop**, April 11, 12, 2003, Calgary. Sponsored by Inscribe Christian Writer's Fellowship. Speaker: Joe Woodward. Instructors include Richelle Wiseman, Judy Washfield and Ev Heffernan. Contact: Rose T. 403-280-6700. E: jr003@web.net, or Inart T. 403-285-8034. W: <http://www.inscribe.org/springwks.htm>
- Write! Montreal**, a one-day seminar under the auspices of Buchanan, brouillette@sympatico.ca. The Word Guild is scheduled for May 10, 2003. Contact: Marg God Uses Ink: June 12-14, 2003, Guelph, Ont. Sponsored by The Word Guild. Speaker: Mark Buchanan. Instructors include Lois Sweet, Terry Whalin, Cec Murphy, Linda Hall, Hugh Cook and more. Contact: P.O. Box 487, Markham, ON L3P 2R1, Can. T: 905-471-1447 E: info@thewordguild.com W: thewordguild.com
- A nine-week Canadian copyright law course, developed by Lesley Ellen Harris, copyright lawyer and author of *Canadian Copyright Law* will be delivered by e-mail in two parts per week. Sponsored by Access Copyright (formerly known as CANCOPY). Free to Access Copyright's licensees and affiliates in good standing. \$50 for non-licensees and non-affiliates. The dates for the spring course have not been finalized. To be informed of the dates, send an e-mail to education@accesscopyright.ca and ask to be put on the notification list. Contact: W: www.accesscopyright.ca.

Writing Opps

Cross & Quill needs "good, meaty how-to articles" on writing for the juvenile market. Length 200-800 words. Also seeking articles on leading writers' groups (200-800 wds.) and organizing or attending writers' conferences (300-600 wds.). Contact: Sandy Brooks, Christian Writers Fellowship Int'l, 1624 Jefferson Davis Road, Clinton, NC 29325.

Awards: Opportunities

Odes of March Poetry Contest. Sponsored by New Leaf Works. Prizes: total of \$600. Entry fee: \$10. Deadline: Feb. 15, 2003. Open to free verse or rhymed, up to 60 lines. Open to Christian poets only. Guidelines at <http://snowfox.com/rules.htm>. Contact: 121 Morin Maze, Edmonton, Alberta, Canada T6K 1V1. E: nathan@snowfox.com.

The Trinity Prize. Sponsored by Trinity Press International Foundation to recognize emerging writers and scholars. Prize \$10,000 and publication. Deadline: March 1, 2003. Open to book-length manuscripts. Author must have had at least one article published in a learned journal. Guidelines at: <http://www.morehousesgroup.com/trinity.html>. Contact: Henry L. Carrigan, Jr., Editorial Director, Trinity Press International, 4775 Lingbestown Rd., Harrisburg, PA 17112. E: hcarrigan@morehousesgroup.com.

The Castle Quay Books First-Time Canadian Author Award is open to all unpublished Christian writers who are Canadian. It is administered through The World Guild Christian Writing Awards. The winning entry will be published by Castle Quay Books. Entry fee: \$40/book. Deadline: April 15, 2003. Guidelines at <http://www.theworldguild.com/castle-quay2003.html>. Contact: Audrey Dotsch, 1275 Markham Road, #305, Toronto, ON M1H 3A2. T: 416-439-4320. F: 416-329-5089. E: exchange@ica.net.

Expressing the Invisible contest for unpublished Canadian writers who are Christian. Prizes to be awarded in three age categories. First prize is registration to the God Uses Ink conference 2003. Other prizes include a free professional consultation and gift certificates. No entry fee. Deadline April 1, 2003. Guidelines at <http://www.theworldguild.com/expressing2003.html>.

Resources

The Literary Law Guide for Authors by Tonya Marie Evans and Susan Borden Evans. FYOS Entertainment, LLC. ISBN: 0-9674579-6-3. Expected to be released March, 2003. Can be pre-ordered at a discount price at <http://www.fyos.com/books.htm#top>. Regular price US\$19.95. It is a U.S. publication, but as many Canadian writers publish in the United States, a book on U.S. copyright, contract and other issues can be useful. This one is very accessible. Includes sample contracts and forms.

Market Info

Delate Magazine an on-line publication, is no longer a paying market, but it is still publishing. Editor: David Hudson. Web: [http://www:RebateMagazine.org](http://www.RebateMagazine.org).

Awards: Honours

Christian Week Christmas Contest. Grand prize winner: Ron DeBoer of Kitchener, Ont. First: Julia Van Hutzen of Georgetown, Ont. Second: Pamela Franklin of Regina. Honourable mention: Joan Burton of Belleville, Ont.

The Utmost Poetry Contest. Free Verse—First: Lori D. Roadhouse. Second: Carol L. Mackay, Alberta. Runner up: Barbara J. Wexley, Ohio. Rhymed Poetry—First: Violet Nesdoly, British Columbia. Second: Ali Laudi, New York. Runner-up: Brian Austin, Ontario. Winner-up: Leeandra O'Leary, New Jersey.

On-line resources

For practical help on writing news releases, see: <http://www.press-release-writing.com/resources/writers.htm>. The site also includes links to other resources such as dictionaries, thesauruses, encyclopedias, and quotations.

Inscribe is now running on-line groups for Inscribe members, based on genre and a few basic rules. Groups include: fiction, nonfiction, and E: emcmt@gom.compassmar.ab.ca.

The Wordsmith Shoppe is a site for writers that includes articles and the opportunity to ask specific writing questions. Includes a monthly contest. Web: <http://www.wordsmithshoppe.com/>.

For a list of writing contests, see <http://www.kimm.net/contests.htm>.

For lists of writers seminars and conferences see <http://writing.about.com/and/http://www.cwi-online.org/links.html#cat14>.

Writers' Groups

A new writers' group is starting in west Toronto. Contact: Gail Dickie. T: 416-769-6472.

Southside Edmonton ICWF Inspiration Group meets for encouragement, sharing information, answering questions, and critiquing. Contact: Martha Toews Anderson. T: 780-436-5071. E: grandma@freenet.edmonton.ab.ca.

Happy to report two events that brought joy. My son, Wallace Edwards, won the Governor General's Award for illustrating a children's book (an alphabet book he'd written) called *Alphabeasts*, and my granddaughter presented us with a lovely baby girl—making me a great-grandmother.
Margaret Bunel Edwards
Rockcliffe Park, Ont.

How wonderful that you have obviously passed on the writing gene in your family. Congratulations on your son's accomplishment.



E-mail forums—a gold mine if you know how to pan

By Audrey Dorsch

When I tell people I'm on a dozen e-mail forums and receive a couple of hundred messages a day, I can practically see them thinking, "Get a life," followed quickly by "Do you spend all day reading and answering e-mail?"

No way. I have a living to make. And e-mail is a crucial part of doing that.

The gold I find in e-mail forums is of three types: support, expertise, and clients.

People who work out of their homes often miss the "water cooler" interaction of office life. In addition, writers often find themselves somewhat isolated from people who understand the weird way writers think. The "virtual water cooler" of e-mail forums can provide some of the personal contact we miss, being tucked away in our ivory towers or basement cubby-hole offices.

Tapping into expertise not only on writing and editing but on a range of specialties is a second significant nugget.

In one book I edited, the author, whose first language was not English, referred to a certain group of people as *gulags* who were sent to labour camps. I was about to revise the sentence so that *gulags* referred to the camps and not the people when I had second thoughts. I posted a query to an international list of editors. In no time I had several responses all confirming each other. It turned out the word my author wanted was *lusk*. He and I would never have been able to sort it out because he was unaware that in his usage of English he was interchanging *g* and *k*.

Through the magic of e-mail forums I have acquired clients in Ireland, Israel, Grenada and several states. Now that's bullion that can lead to literal currency.

Although "netiquette" prohibits active marketing on e-mail forums,

forums can still be a marketing tool through the contacts you make. Sometimes list members post messages seeking a freelancer for a specific project. Sometimes, someone looking to hire a freelancer will directly approach another list member whose posts have struck them as professional and knowledgeable.

E-mail forums form a pretty large river, so how do you pan for those nuggets?

1. Participate. It's tempting to subscribe to a list only when you have a question and ignore it otherwise, but that limits your mining. By seeing the input on a regular basis you begin to recognize names, to know who is experienced in certain areas, whose advice is almost always on the mark.

And they begin to know you from your input.

2. Present yourself well. Reread your message before hitting send. Check the clarity of your arguments and proofread for mechanical errors. Although netiquette encourages list members to be tolerant of typos and other errors, I feel that everything I write is a sample of my work.

3. Become a cyber saver. I have a couple of folders on my computer in which I save e-mail forum messages that I can reference later. It takes less space and is more easily searchable than comparable paper clipping files we writers like to collect.

4. Respond to messages that offer work (off list, of course). Don't be intimidated. The worst they can do is ignore you.

5. Manage your incoming e-mail. Most e-mail software programs have some method of "filtering" messages. Mine calls it "message rules." I create a folder for each list. Then I set up the rules

That's bullion that can lead to literal currency.

A writer's brain

By Janet Sketchley

Matthew, aged five, presented me with a fantastic, multi-coloured scrawl. "It's a ship, Mom." He began to elaborate: for water, as opposed to space; don't get stuck in that part, because it's the engine. On impulse, I suggested he write a story about it. He agreed—after all, he was supposed to be getting ready for bed.

His imagination was still primed from drawing the picture, and he started telling the story as soon as I was ready. I wrote as fast as I could, often stopping him to let my pencil catch up. He was so focused that he could pick up where he left off as if he'd never paused—perhaps playing video games has taught him something after all. Occasionally he would come and check my work, but for the most part he just kept narrating. Even in the flow, he was precise with his wording, but he

My internal editor can go out for coffee.

Panning for gold

Continued from page 6

so that any message from a specified list address goes directly into the folder for that list. Thus the messages from the lists don't get mixed up with "live" messages from clients, friends, family, etc.

6. Ignore judiciously. You don't have to read an e-mail message just because it's there. It takes just seconds to scan down the subject lines to pick out the pertinent posts. On busy days I will delete a whole handful of messages unread. Yes, I might have missed some useful material—but not as much as if I chose not to subscribe because I don't have time to read everything.

On the whole, I sift out enough gold to justify burning out those fiber-optic cables with hundreds of messages.

Janet Dutch edits, indexes, proofreads and otherwise scavenges a living from words in Toronto.

never backtracked or tried to edit himself. The important thing was to get the story out in one piece.

I kept quiet when he repeated words or concepts, and resisted the urge to correct his tenses as I transcribed. I watched him on the edge of my vision. He was so involved with his story that he had to keep moving. What a scene we must have made—the little boy orbiting the coffee table as he spun his tale, and the adult parked on the couch, biting her tongue.

If we were a writer's brain, he would be the creative process: lost in the wonder of discovering the story. I'd be the editor portion, straining against my muzzle. He was speaking my raw material. If I intruded too soon, I might damage it. When he finally wound down, he had a nice little story. Later, if invited, I could work his "first draft" into a much shorter story. Perhaps he would add some fresh bits, and we would have something "publishable."

Why do I find it so hard to follow his example?

Today when I sit in front of the computer, I'm going to try to apply his lesson. When I get a picture of where my story is going, I'll let my fingers dance on the keyboard for the joy of following the muse. I hereby give myself permission to write a sloppy first draft as I explore. My internal editor can go out for coffee. She'll come back in a better frame of mind when I need her, and feel validated and supremely important when she sees the mess my creative frenzy has made along the trail. Once both parts of my brain have had their fun doing what they do best, my story will be as publishable as I can make it.

Will somebody hand me a market guide?

Janet Sketchley writes around interruptions from her family and her insatiable internal editor in Dartmouth, N.S. She has had inspirational articles

The other side of the interview

Continued from page 1

vision, the producer is always going for emotion, for passion, so you have to make sure your talking points reflect your passion about the subject. Dress the salient facts in jazzy, memorable lines.

You may want to help yourself remember the talking points by making an acronym. It doesn't have to be a real word. During the 2000 election, the Canadian Alliance used BAWPS to remind its candidates of the message the party wanted to convey to the electorate about the Liberals. BAWPS stood for Broken Promises, Arrogance, Waste, Patronage and Sleaze.

Another helpful trick is to write out a Q & A. Think of the questions the reporter is likely to ask you. Think of the answers to each question. Write the questions and answers down. Anticipate in advance what the dangerous questions might be and prepare some good zingers in advance.

Rehearse but don't memorize. You want to be as natural as possible when you go into an interview, not reel off

canned sound bites like a robot. Listen carefully to the questions and respond appropriately, but at the same time gently and artfully steer every answer back to your message, and look for opportunities to appropriately let your zingers rip.

Before the 2001 budget, Jason Kenny's office held a contest asking for the best line to complete this statement: If Paul Martin's budget were a movie it would be—? Someone came up with 2001: A Waste Odyssey. When

the budget came out, Kenny, then the finance critic, went into the foyer of the House of Commons to face a media scrum. When asked for reaction to the budget he said, "If Paul Martin's budget was a movie it'd be called 2001: A Waste Odyssey." Sure enough, on the national television news that night, that was the clip the reporters used.

Deborah Capozzi runs a freelance writing/digital/book reading/communications consulting business in Ottawa in addition to working on two suspense novels.

Rehearse
but don't
memorize.

The right questions

Continued from page 3

For your own sake, always cover these questions. If you do, the client will usually be more open to your need for adequate time and your expectation of an appropriate fee.

Overall, you'll do better work. Your clients will see you as more professional. They'll get better results. Eventually you will be able to charge more. Best of all, you'll enjoy the satisfaction that comes from giving great value for whatever fee you collect.

Larry Matthews is Senior Consultant with Ken MacLeod & Associates Inc., consultants in fundraising and communications.

CLASSIFIED ADS

Newly Released—*The Spur of the Moment* by Marcia Laycock. Stories to stir your spirit. Endorsed by Janette Oke, Phil Callaway, Maxine Hancock and others. Now available for only \$14.95 + \$3.00 postage—send cheque made out to VinylMart, Literary Services, 5007 42A St., Ponoka, AB T4J 1M3 or call Essence Publishing toll free at 1-800-238-6376.

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