

# Between the Covers



Newsletter of the PWAC London & Southwestern Ontario Chapter

Winter 2007 Issue

## In This Issue

<i>President's Message</i>	1
<i>Getting to Know Judy Liebner</i>	2
<i>New Members</i>	3
<i>National President's Report</i>	4
<i>Keys to Successful Travel Writing</i>	5
<i>Generating Story Ideas</i>	6
<i>The Role of Tech Communication</i>	7
<i>Tossing a Good Game in Athlete Interviews</i>	8
<i>Regional Director's Report</i>	9
<i>Website &amp; Contact Info</i>	9

Contents copyright © 2007 PWAC London & Southwestern Ontario Chapter. All rights reserved.

## Newsletter Editor

Kevin Glew  
kevin.glew@sympatico.ca

## Newsletter Design, Layout

Keith Risler  
textmaker@execulink.com

## PWAC London & Southwestern Ontario Chapter Executive

**Chapter President, National VP**  
Carolyn Gibson

**Chapter Vice President**  
Kym Wolfe

**Media Relations**  
Gerald Ruchin

**Past President, Membership Liaison and Treasurer**  
Mark Kearney

**Webmaster, National President**  
Suzanne Boles

## President's Message

by Carolyn Gibson

**By the time you read this issue**, many of us will already be deep into the ebb and flow of a New Year, new opportunities, and new goals for our writing business in 2007. I've always believed that you can't really know where it is you are going, until you figure out exactly where you've been.

Maybe it's because I sometimes think of myself as being slightly directionally challenged, that I put these navigating skills to work in my personal and professional life.

As a local chapter, London & Southwestern Ontario has gone through some amazing growth over the past year. We have had a healthy interest and increase with new members joining the chapter.

This is always the exciting part for me—getting to know new people to share the challenges, struggles, and successes with. We can always learn from those who have travelled a slightly different path but ended up in the same destination. I encourage all of us to touch base with the members in our chapter—you just might find some useful information for your next story, or a new market to explore, or even better, you just might find you have found a few friends.

Nationally, PWAC has undergone some amazing transformations over the last year. A new website is, of course, the most obvious change to take place. If you have not yet explored our new site, please do so—I think you will be impressed with our new presence on the web. I have also been impressed with the recognition that PWAC has been receiving within the industry.

We certainly are moving forward in our quest to be seen as a voice in the industry. Never before has the time to be associated with PWAC been more valuable than now. But of course, we really did know that all along, right!

2006 was a busy year for me. I may not have recognized the financial benefits for the "busyness" of my days, but I see 2006 as a growing year for me. It was a year of many "firsts": feature stories, entering into the foray of copywriting, entering into new markets, teaching new courses, and sitting on the National Executive Board of PWAC.

What I learned throughout 2006 was that you can, maybe a bit optimistically, and maybe even naively, as the corporate logo states: "Just do it!" All these experiences were new, and sometimes new can be scary.

But once you try it a couple of times, you begin to enjoy learning and experiencing new opportunities, achieving new goals—realizing you can do more than you thought.

2007 is a building year for me on the experiences of 2006. I can't wait to see what's in store for me. What's in store for you?

Happy New Year!

*Carolyn*

•

Getting to Know...

## Judy Liebner

With questions by Mark Kearney



### Q. Why did you become a writer?

A. I don't think I ever made a conscious decision to become a writer. I began writing when I was really young, and I always imagined I would become a novelist.

### Q. How did you get interested in writing about homes and housing?

A. I fell into the housing niche by accident. I still think of myself as an arts and entertainment writer, but by the early 1990s it was becoming increasingly difficult to find good freelance assignments. I realized housing-related stories in *The London Free Press* were well supported by advertising and that kind of writing seemed like a safe bet. In 1994, I pitched a story to Clare Dear, who was editor of the Saturday Homes section, and he accepted it. I really believe that if it hadn't been for Clare I would never have become a home and garden writer.

### Q. What other topics do you like to write about or wish you could write about more often?

A. Business and housing stories tend to be inter-related, and I write for both areas. I've had the opportunity, several times, to write about innovations in subdivision design and energy-efficient technologies for national publications and that has been really satisfying.

### Q. Any career highlights that you'd like to mention?

A. I can't think of any highlights that stand out, other than the opportunity I've had many times to interview some of the country's top architects and designers.

### Q. What's the strangest thing that's ever happened in your writing life?

A. A few weeks ago I was interviewing a property manager for a newsletter I write. When I flipped over the tape in my tape recorder to complete the interview, the tape began to unravel. I thought I had rectified the problem, but when I put the tape back in my tape recorder and hit the rewind button,

the tape recorder completely chewed up the tape. The experience proved to me that when you think you've encountered every weird situation there is, something totally unexpected hits you when you least expect it.

### Q. Complete the following phrase: My writing career will hit a peak...

A. ...when I have been writing professionally for 25 years.

### Q. What do you like to do in your spare time?

A. I volunteer with Animalert Pet Adoptions. I interview people who would like to foster or adopt a cat, and I help to match them with compatible candidates. I also moonlight as a pet-sitter. I love animals, and working with cats and dogs is completely different from writing—it's the ultimate stress-reliever.

### Q. If you hadn't become a writer what other job would you have liked to do?

A. I don't think I would ever have done anything other than write. Having said that, career counselling is something that has always interested me—just the idea of inspiring people to find their true vocation and helping them on the way to achieving a new direction in their lives.

### Q. Finally, please share something about yourself that PWAC members might not know?

A. I write all of my stories using voice-activated software. Dragon™ Naturally Speaking has made the difference of whether I can continue writing or not. It's like having a very efficient and intuitive office assistant. There are times, though, when I would like to strangle it!

•

---

Mark Kearney is an award-winning writer whose work has appeared in some 80 magazines and newspapers. He has co-authored nine books, the latest entitled *Whatever Happened To...?* As he celebrates 30 years as a professional writer this year, Mark resolves to keep statements starting with "well, back in my day" to a minimum.

## New Members

A warm welcome to these new PWAC London & Southwestern Ontario Chapter members...

### Johnny Fansher

Johnny Fansher's weekly column in *The Londoner*—People Worth Knowing—salutes individuals in the community who make a difference by volunteering their time to charitable causes.

Johnny operates a private financial planning practice and specializes in offering socially responsible investments to his clientele.

Congruent with his mission to inspire socially conscious actions by individuals, organizations and communities, Johnny is founder of the brand "invest in your conscience<sup>®</sup>" which he created to advance public awareness of the social investment movement.

### Kevin Glew

Kevin Glew is a London-based sports writer whose articles have been featured in *The Hockey News*, *Baseball Digest*, *Baseball America*, *Sports Market Report*, and *The London Free Press*. A diehard baseball fan, he has researched and written numerous features on Canadian-born major-leaguers and is the acting curator at the Canadian Baseball Hall of Fame & Museum in St. Marys, Ontario.



**Submit  
your  
photos**

**To  
Between the  
Covers**

**4 or 5 megapixel  
digital images**

**or**

**4x6 or 5x7  
colour prints**

**are preferred**

We welcome your photos of chapter events and other local PWAC activities, either alone, or with article submissions.

For format and submission details, and a primer on easy exposure techniques for the best print reproduction, e-mail [KeithRisler@alumni.uwo.ca](mailto:KeithRisler@alumni.uwo.ca) to request our Photo Guidelines.

Vertical text on the right side of the photo: Digital photo: Keith Risler

## National Report

An update on the new Sun Media freelance contract

by Suzanne Boles

**I'm sure you are all aware** of the contract sent to freelance contributors who write for *The London Free Press*. This is the third time I've found myself in the middle of contract issues with our local newspaper—first when the *Free Press* was owned by the Blackburn family, then when Sun Media purchased the paper, and now.

The first time a contract was presented, PWAC member Mike O'Reilly, who lived in London at the time, organized local freelancers and was successful in getting the contract rescinded.

Mike moved to Northern Ontario and, not long after, Sun Media purchased the *Free Press*. Again freelance writers were requested to sign a contract asking them to give away their additional rights for no compensation. Again, writers stood together and no one was forced to sign.

The first round of contract issues came when I first started freelancing. I took a back role in this because I didn't write for the *Free Press* and, being new to the freelancing industry, I was concerned about the implications for my business. When the second contract was rolled out I sat across the table from the then publisher of the *Free Press*, along with two or three other PWAC members, working to negotiate the terms of the contract.

I still wasn't writing for the *Free Press*, but was negotiating a regular column with them. We were successful in getting Sun Media to pull back on the contract, but I lost my opportunity to become a regular contributor for the paper.

Just before Christmas 2006, Sun Media (now part of the Quebecor publishing group) sent out a new contract to freelancers, not just in London but to many other publications owned by Sun Media. Mike O'Reilly now sits on the Board of Access Copyright and is President of the newly-formed Canadian Freelance Union (CFU).

Though still a fledgling organization, the CFU has been trying to get Sun Media to negotiate a win-win contract that will benefit everyone. As I write this, no response has been received from Sun Media to sit down at the bargaining table.

Despite the negative repercussions I encountered during the previous round of contract talks, I became the conduit for updates and information related to the issue for freelance writers. But this time things have changed:

1. As well as rights issues, we are now concerned about implied indemnity in the current contract, and potential liability for writers who sign it. This has been supported by a number of lawyers, including PWAC's counsel.
2. We also realize that after 30 years of trying, PWAC cannot fight this on our own and we are further ahead now with the CFU helping out. The more people who join the CFU, the stronger our bargaining power. PWAC's role is to support the CFU and, thus, reinforce our mandate: "protecting the rights and careers of freelance writers."
3. We now know that writers must stand in solidarity and say "no." If they don't then there's no need for publishers to negotiate with us.
4. Writers who write for low-paying markets that ask for all rights are in an abusive relationship and need to get out.

This last point may seem harsh, but the present climate of publishing is challenging for newspapers. In order to remain viable they must either change their business model or find ways to increase their bottom line.

Unfortunately, they have chosen the latter, cutting staff and trimming their budgets by cutting into supplier costs. The pay by newspapers for freelance contributions has dropped significantly over the past decade and the implied message is that freelance contributions are not worthy of pay commensurate with our services.

This epiphany, for me, came when I spoke to a PWAC member who told me that they expected to make six figures this year. I now know of five PWAC members (and there may be more) who are in the "six figure club." So there are markets out there that actually appreciate the work that we do and see us as offering a valuable service.

Being a freelance writer, and a savvy entrepreneur, means that there is an opportunity to make more money than if we worked in someone else's office. There is no ceiling on how much you can make. You just need to believe it.

And for me, this current contract rollout actually brought me more money. A business person who read my emails supporting writers was impressed and hired me to do work for his company on a long-term, regular basis. He and his staff praise my talents and are happy to pay for my services. They feel there is value in what I do, and so do I.

Good, professional writers are few and far between. You are one of the lucky ones. Remember that you deserve the pay and respect that our industry is worthy of. And, like me, I hope that you too will strive to become one of the six figure club members.

•

---

*Suzanne Boles is a freelance writer in London, Ontario and National President of the Professional Writers Association of Canada. Her work has been featured in a variety of publications and corporate media. Her New Year's resolution is to make a business plan that includes the goal "working less and making more."*

**Self-Update Your Own  
PWAC National Listing!**

Visit [www.writers.ca](http://www.writers.ca)

Change your PWAC membership listing as often as desired, via the Web link above!

For your password, email [cleporati@pwac.ca](mailto:cleporati@pwac.ca)

## Keys to Successful Travel Writing

Essential tips for a productive travel writing career...

by Melanie Chambers

**My bicycle goes with me everywhere** I travel. Its tires have weaved through dusty dirt paths along the prickly Arizona desert; they have shot down the backside of a mountain in Switzerland while I, white-knuckled the entire way wrenching on my brakes, prayed for a safe landing; and they have even meandered from Amsterdam to Spain when I had time to take off for a few months.

At the airport, it requires two people to haul the oversized cardboard box through a maze of people, but it's worth it. Travellers stop and turn their heads—does she have a dead body in there?

I'm used to the notoriety and I like it. It sets me apart, not only from the travellers in the airport, but also from other travel writers. Cycling trips have been my "in" to the travel-writing world.

These service-oriented pieces are always hot sellers for newspapers and magazines because people want to know how to do something other than just visit the tourist spots. Most people who don't cycle want to know how to pack a bike, where they can take it, what are some good routes, and who can you meet while riding.

So, what do you always do on a trip? Do you love to eat local cuisine and visit restaurants? Or what if you always travel with your children and family? *Outpost Magazine* recently had a surprising feature about adventurous trips with your kids—and we're not talking resort travel.

It was more about how to backpack through the Amazon and make sure two-year-old Johnnie doesn't get malaria while peering over your shoulder. Below you will find a few tips and some advice to get you started and keep you writing about your travels.

**1. Start by cultivating a specialty**, such as I mentioned above. What are your interests and how can you turn those interests into travel writing material?

**2. Think local then large.** Who better to write about the place where you live than you? It sounds obvious, but many people don't realize the gold mine of ideas under their own feet. In little itty-bitty London, I've managed to dig up travel stories about the ski mountain, which is the only ski hill to have a street address in Canada and other bike trails.

Check with your tourism industry for ideas and get them to send you their in-house newsletter. On an international scale, contact tourism offices before you visit for ideas. And when you get home, request their newsletter as well.

**3. Write on napkins.** I try to always have a pad of paper handy in case something strikes me about a restaurant, or place that I'm visiting. At the end of the day, I take those slips of paper, sometimes napkins from the restaurant, and make brief notes about the day. I only write details and highlights. I also take down phone numbers or names of people that I may want to contact in the future when I sell the story.

**4. Have a travel-writing mentor.** Ex-PWACer Louise Dearden was my travel writing inspiration—and so much more. When I worked on a Frommer's guidebook with her, I not only learned about how to organize a massive amount of information, but Louise taught me about the details. Now that I'm updating the book, I now know how to describe a hotel or restaurant without making it sound like a static dull brochure. And I learned how to be critical without being nasty. I think all good travel writing has to be honest and detailed.

**5. Read.** Know the marketplace. Read international and local magazines and newspaper travel sections. Read online travel logs, books and travel brochures to get a sense of what is out there. I've noticed that many travel sections (both newspaper and magazines) include a "what to do in 24 hours" story. The quick overview of a city tells readers where to eat, dance, and sleep all in a day. I also visit Chapters bookstore every month to see what new magazines have popped up.

**6. Go long.** If a longer travel narrative is something that interests you, start an online blog that can one day be turned into a book. And to add to that, read foreign newspapers, that way when something newsworthy, a new event or a new festival comes up, if it's something that interests you, you can mark it on your calendar to visit.

**7. Become a photographer.** After taking a college course on digital photography, my photos really started to turn out okay. Fine enough to sell to newspapers with my stories and make some extra cash. A fantastic photo can often be the pushing point for an editor to buy your piece.

**8. The last word.** Tim Cahill, former editor of *Outside Magazine* and travel author says, "It isn't the travelling, it's the writing." Good travel writing relies on good description and your voice. If you're not interested in a place, it comes through in your writing.

•

---

*After graduating from Ryerson's magazine journalism program, Melanie Chambers became a reporter for the Queen Charlotte Islands Observer newspaper in British Columbia. Back in Ontario, she began freelancing for women's health magazines and more. Today, she's currently updating the Frommer's Niagara Region Guidebook and editing a marketing magazine. Her New Year's resolution is to quit procrastinating. Post-It™ notes help!*

## Generating Story Ideas

Apply four simple approaches to expand your universe of story possibilities...

by Kym Wolfe

When PWAC London was putting together the “Developing Your Writing Toolkit” seminar we held back in October, the question was raised—Where did I come up with all of my story ideas, and would I talk about it as part of a panel for the seminar? Here’s my Top Four List of ways that I use to generate story ideas.

### 1. Be curious and consciously observe the world around you.

The world is full of interesting stories. If you find your curiosity piqued by something you see or someone you meet, chances are other people will too. What makes that person, event, situation, or business interesting to you? Would readers find it entertaining, informative or inspiring to learn more about it?

You may read a story in a national newspaper that you could tweak to fit the local market, or vice-versa. Something you see on television or hear on the radio may be the catalyst for a great print or web-based story. For example, I was watching a restaurant makeover show where the café owner was able to taste test and chose a specific blend for her “house” coffee. That made me wonder if a new restaurant in the London area would have that option. After doing some basic research, I discovered that we do—and that idea eventually became a cover story for *Business London*. One of my favourite sources of information about Canadian businesses is the Industry Canada site Strategis at [strategis.ic.gc.ca](http://strategis.ic.gc.ca).

It’s not only about recognizing great story ideas, but also identifying who might be interested in reading about it, and what kinds of publications they might read or Internet sites they might visit. As you start to work with editors or study different publications, you’ll get a feel for what kinds of stories they like to run.

### 2. Tap into your network.

We all have family, friends, neighbours and other people in our lives who see or experience things that would make great stories. Ask people to keep you in mind if they run across something interesting—it’s like having dozens of eyes and ears, seeing and hearing more than you could ever hope to see and hear by yourself.

You may also know people who would make interesting story subjects themselves. I’ve written about a friend’s amazing backyard garden, a former classmate who has carved out a unique niche servicing the banking industry, and a member of my Toastmasters club who helps women discover their inner stripper.

What organizations do you belong to? What affiliations do you have? It could be someone you do volunteer work with, members of a club you belong to, other parents you see at the school, hockey rink or soccer field. Once people know you are in the market for story topics

they will often be happy to feed you ideas, and they’ll be your biggest cheerleaders when they see their story idea in print.

### 3. Request media releases in your area of interest.

Many organizations send out emails to tell the media about things that are happening, hoping to generate media stories and free publicity. What kinds of things are you passionate about? What would you like to write about? Identify the organizations that are actively involved in your areas of interest and contact them to get your name on their media release list.

Some websites will offer to send free e-newsletters or notices about current activities. I really enjoy community-based arts—plays, art shows, music, etc.—and get information about all kinds of things, some of which became stories for *London This Week*. Just one caution: be selective, or you could find yourself informationally overloaded.

### 4. Everyone you interview can lead you to other story ideas.

Every person, business and situation is multi-dimensional. If you are interviewing someone for an article with a specific purpose, take a few minutes to chat, look around their office, home or workspace if you interview them in person, and another story angle might present itself. Or you may stumble across a completely different story altogether.

This goes back to honing your curiosity and conscious observation skills—must-have tools in your writer’s toolkit. And it also ties into the need to know what different publications are looking for, because even if you have all kinds of fantastic story ideas, you have to find a home for them.

I did an article about the annual Artists’ Studio Tour, and I subsequently sold stories about two of the artists I met during the tour. A wood turner who makes artistic and functional wooden bowls was subsequently featured in *Business London*, and artist Philip Aziz became the subject of a piece for *London CityLife* magazine.

Of course, coming up with great story ideas is only useful if you can ultimately find a place to sell it. I’ve been fortunate to establish good working relationships with some tremendous editors, but I’ve also sold one or two pieces to a particular editor, but not had any success selling subsequent stories. Which leads me to my New Year’s resolution for 2007—to follow up with a few of those editors (sometimes it’s out of sight, out of mind, so I’m hoping that once I put my name in front of them again they might give me a nod this time.) and to pitch story ideas to a minimum of six new editors. Because if there’s one other tool we need in our kit, it’s persistence and stick-to-it-ness. Like Thomas Edison said, success is one per cent inspiration (like great story ideas) and 99 per cent perspiration. Wish me luck!

---

*Kym Wolfe had her first freelance story published in The London Free Press on December 29, 2003. In the three years since then, she’s sold over 350 stories to more than a dozen publications, and plus come up with dozens of other story ideas that were rejected.*

## The Role of Technical Communication

Defining the parameters and characteristics of this specialized form of writing...

by Joey Hughes

**Technical communication plays** an important role in today's global economy. It is the vehicle by which key information is conveyed between decision-makers and among project personnel. As such, it serves to establish policies, to outline operating procedures, and to provide the basis for implementing project results.

Technical communication is generally produced by either technical professionals or technical communicators. Members of the first group—such as executives, scientists, or engineers—have a high level of expertise in a specific area. Such professionals are frequently required to explain the purpose, the nature and/or the results of their work.

Ideally, such persons will have both a sound command of their subject material and the capacity to convey their specialized knowledge to others. Technical communicators, on the other hand, are specialists in yet another area—that of producing informative documentation. They create the links between the technical professional and the target reader group by applying their writing and document design skills.

While technical communicators generally follow the established rules of grammatical structure because they provide a common ground for reader understanding, they adhere to unique elements of style. First of all, their work is clearly focused on the precise purpose of the work.

There are no colourful phrases to make the text more palatable to the reader. Second, the level of detail is appropriate to the requirements of the intended reader group. Will it be comprised, for example, of: economists who are primarily interested in monetary results, members of the public who are reading an article for general interest, or engineers who are focused on the structural intricacies of a particular project? Each group will have unique needs, concerns, and levels of understanding.

Third, technical communication has a high readability level. To this end, information should be presented in a logical order; sentences should be short, and paragraphs should be brief. Diagrams, tables, photographs, and charts are particularly useful here because they are generally easily understood and because they capture a concept so succinctly.

For example, a bar graph that illustrates the respective performance levels of competing markets is a far more effective means of making a point than two pages of descriptive text.

More specifically, when technical communication is intended for cross-cultural use, special consideration is given to the choice of language. The wording of text should be clear and concise. The use of purely technical terms, too, should be kept to a minimum.

When its use is absolutely essential, a list of definitions should be included either in the body of the document or in an appendix. Idioms, which cannot be literally translated, should also be avoided.

Thus, while the structure of technical communication is basically the same as that of many other types of writing, its style is somewhat unique. Its role is utilitarian rather than aesthetic. And its value within the world of commerce lies in its brevity, its clarity, and its suitability as a vehicle for effective decision-making.

•

---

*Joey Hughes has an extensive background in business and property investment report writing. One of her company's studies is being used as a policy guideline for the telecommunications industry in Canada. In recent years, her writing spectrum has been broadened to include two biographies and several magazine articles. Her New Year's writing resolution is to venture into new writing territories that may provide the opportunity to produce works of lasting significance.*

**FOR CHAPTER MEETING TIMES  
AND OUR MEMBER LIST VISIT**

**PWAC's London & Southwestern  
Ontario Chapter Website at**

**[www.pwac london.org](http://www.pwac london.org)**



## Tossing a Good Game in Athlete Interviews

Simple rules are the key to great athlete interviews...

by Kevin Glew

Scanning **The London Free Press** and devouring my Cheerios, I had settled into my lazy Saturday morning routine when the phone rang.

"Hello," I uttered through a mouthful of cereal.

"Hi Kevin. It's Tony Fernandez."

I feverishly swallowed my Cheerios and fumbled for my list of questions. Attempting to connect with this ex-Toronto Blue Jay for close to a month, I was prepared to sacrifice my breakfast to complete this interview.

I tried to sound professional as I scrambled for a pen and paper and began asking questions. One thing I've learned about athletes is they call at the strangest times.

As I spoke with this ex-diamond great, it dawned on me that working as a sports writer is a lot like being a baseball pitcher: to succeed you need a game plan, determination, resiliency, focus, and the confidence to throw a "curveball."

Here are some rules I adhere to when interviewing athletes:

### 1. Prepare a game plan.

Like a pitcher sitting down with their catcher before the game, you should establish a strategy before you contact an athlete. Here are some things to consider:

- Know whom you're facing.

Similar to a hurler familiarizing himself with opposing batters, you should conduct extensive research. Don't just gather statistics. See if you can find out what kind of person the athlete is. Do they have any interesting hobbies? What charitable causes are they involved in? Thorough research will not only give you confidence, but it will show the athlete that you respect their accomplishments.

- Know what you need and get it.

There are times when a pitcher needs a strikeout, so they rear back and throw their fastball a little bit harder. Similarly, it's your job to know what your editor wants and what you require from the interview. It's a good idea to create a list of must-ask questions—that way if you're rushed, you can fire off these questions at a minimum.

### 2. Maintain your focus on the mound.

Here are a few tips to help you stay focused throughout the interview:

- Don't settle for an ordinary performance.

Athletes speak in clichés. If they tell you they would trade their MVP award for a championship—and most team athletes will—ask them where they plan to display their trophy? Ask them how their family feels about the award? In other words, dig deeper and get beyond those robotic responses.

- Feel privileged to share the same field, but don't be awestruck.

Don't open an interview by saying, "It's an honour to speak with you." While it may indeed be an honour, such a proclamation makes you a fan rather than a journalist.

- Get ahead in the count, then throw your curveball.

Most pitchers will tell you that it's crucial to get ahead in the count. When they get two strikes on a batter they might throw a curveball off the plate. Similarly, you can "get ahead" in an interview by posing the easy questions first. This will build rapport and set the stage for the controversial questions later in the interview.

- Don't think just throw.

A lot of pitchers will tell you that they're most effective when they're not thinking. They just look for the catcher's sign and throw. In the same vein, if you have to ask a tough question, just ask it. Don't preface it with "I know this is difficult to talk about but . . ."

- Tip your cap to them when it's over.

Make sure you thank the athlete when the interview is done. Keep listening though, because sometimes you'll get your best quotes when the tape recorder is off.

Good pitchers will also do a post-mortem on their performance. This helps them to make adjustments and improve in their next outing. A similar routine after an interview will also benefit sports writers. After all, sports scribes and pitchers are both chasing the same, elusive goal: to toss a perfect game.

- 

---

*Kevin Glew is a freelance sports writer in London, Ontario. His work has been featured in The Hockey News, Baseball Digest, and Baseball America. His New Year's resolution is to avoid including the quote "We just have to take it one game at a time" in any of his stories.*

## Ontario Regional Director's Report

An exciting period of change...

by Tanya Gulliver

**Life for the past little while** has been hectic as I made the switch from Hamilton to Toronto. Several months later it finally feels that I'm getting settled. I'm spending time this year working on the development of a policy manual for PWAC.

Hopefully, that will help us clarify roles and responsibilities of the board, staff, committees, chapters, and ongoing work of the organization as we continue to move to a more professional, policy oriented way of doing business.

PWAC continues to get kudos for the work that we are doing, our name change, and in particular the efforts of our Executive Director John Degen. It's exciting to be part of the organization at such a time of change.

I look forward to seeing folks at the National Conference and AGM in Vancouver in May. It seems to be shaping up to be an exciting event (and I'm not working on it, which is a relief to me and my partners).

---

*Tanya Gulliver was first published as a child with a weekly events column in the Peterborough Examiner. Writing, while a love, is still a part-time "extra" endeavour. She works as an instructor at Ryerson, and as a consultant with the Toronto Neighbourhood Centres. Her writing resolution for 2007 is to finish the "Advanced Magazine Writing" course at Ryerson University (taught by David Hayes) and to get the feature article published as a result.*



## Between the Covers Winter 2007 Issue

A PWAC LONDON & SOUTHWESTERN ONTARIO  
PUBLICATION – ISSUED PERIODICALLY

### PWAC London & Southwestern Ontario Chapter Executive

#### President and National Vice President

Carolyn Gibson - cagibson@sympatico.ca

#### Vice President

Kym Wolfe - dk.wolfe@sympatico.ca

#### Past President, Membership Liaison & Treasurer

Mark Kearney - mark.kearney@sympatico.ca

#### Newsletter Editor

Kevin Glew - kevin.glew@sympatico.ca

#### Newsletter Design and Layout

Keith Risler - textmaker@execulink.com

#### Media Relations

Gerald Rucchin - grucchin@yahoo.com

#### Webmaster and National President

Suzanne Boles – suzanne@writeconnection.org

---

*A publication of the London & Southwestern Ontario Chapter of the Professional Writers Association of Canada. Copyright © 2007 PWAC London & Southwestern Ontario Chapter. All rights reserved. The contents of this newsletter may not be distributed in any form, by any means, or copied in any form by any means, without the explicit in-writing permission of PWAC London & Southwestern Ontario. Trademarks and/or registered trademarks are used herein only in an editorial fashion strictly for reference purposes, and are acknowledged to be trademarks and/or registered trademarks of their respective owners.*

Digitally designed & typeset for electronic distribution by:

KEITH E. RISLER, M.A. - Journalism/Communications  
London, Canada – go.to/KeithRisler.com