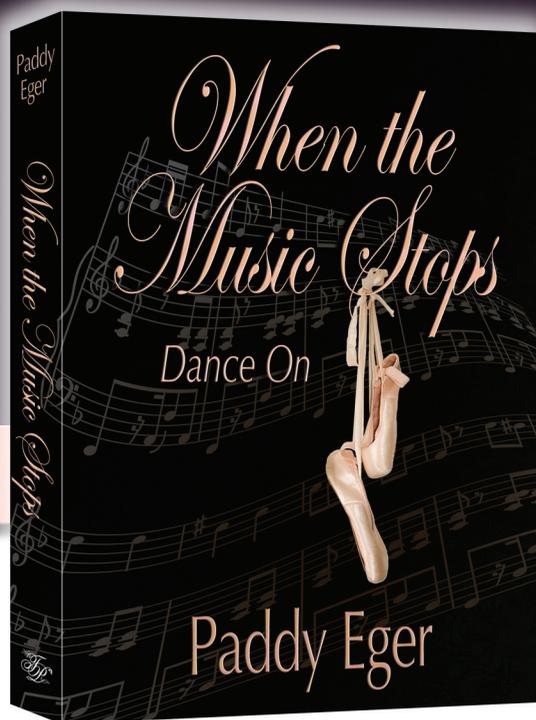


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Book Two of the  
Compelling, Coming-of-age,  
Multiple Award-winning Ballet Trilogy.

*Inspiration, heartbreak, hopes  
and dreams of a young ballet dancer  
are just a page turn away.*

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Refreshingly Different YA Novels.  
**Book 2 in the New Ballet Trilogy**

*When the Music Stops*

**Publication Date:**

**September 15, 2015**

**Tendrill Press, LLC**

**Fiction/Young Adult**

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newspapers, and websites

Extensive Online Promotion

Author Tour and Appearances

Co op Advertising Available

**Foreword Reviews** called book one in the trilogy, “a riveting ballet story...”. *When the Music Stops* continues the mid 1950s journey of 18 year old Marta Selbryth, once her hopes and dreams are shattered. Or are they? Like many teens today, Marta must navigate obstacles, disappointments and heartaches she never anticipated. She learns she isn’t entirely in control of her destiny.

Marta suffers a season-ending injury and returns home to Bremerton, Washington to recover. She finds unexpected changes in her family home, her relationship with her mom, her boyfriend Steve and, *herself*. As she reassembles her life and moves to personal independence, she discovers more about her own inner strength and resiliency. She works in a community theatre, teaches dance classes and helps determine the future of the studio where she first began her journey in ballet.

Like many writers, Paddy’s novels arise from her background. She grew up in a small town near Seattle, Washington where dancing was her first love. With lyrical prose and a deft pen, Paddy takes you through moments “gently written and always believable”. She exposes the tenacity of this young ballet dancer as she grows from a naive teen to a young woman. Will Marta *just survive* this detour or will she thrive despite the imperfections of life? Will she *Dance On*?

“The itch of the story keeps me writing and, since ballet is a love of mine, the trilogy provides an opportunity to explore the characters’ lives over a longer period of time.”

This YA novel is an appropriate read for all ages—and has global appeal for dancers and non-dancers alike.

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**Paddy Eger** has honed her craft as a writer since 2000. Her publishing credits include dozens of newspaper and magazine articles, a hundred web and education blog articles, and three book awards for her nonfiction book *Educating America*. A guide for classroom volunteers in grades K-8 is now widely used in schools across America.

Paddy graduated from the University of Washington and taught elementary school for more than twenty years as she fostered student creativity through original dances, songs and free movement activities. After Paddy retired from teaching, she discovered her enthusiasm for writing. Her debut novel, *84 Ribbons*, the first in a trilogy, has acquired accolades from the media, including *Dance Spirit Magazine* 'Pick of the Month' for April 2014 and its been honored with many awards including a Bronze Moonbeam, a Silver Feathered Quill and a Gold from Great Northwest Book festival to name only a few.

This trilogy of YA novels sprang from years of dance lessons, the love of being raised a small-town girl, and a desire to create realistic stories where skill and steady persistence open doors for dancers. Paddy's soon to be released third book in the trilogy, *Letters to Follow*, shifts to travel with Marta's best friend, Lynne Meadows. As Lynne dances and travels through Europe, she exchanges letters and postcards with friends. We learn her career with the Montana Intermountain Ballet Company is in jeopardy.

*Tasman*, Paddy's upcoming YA adventure novel, is inspired by a trip to the brutal penal colony in Port Arthur, Tasmania. Intrigued by the true story of a documented inmate imprisoned for stealing a handkerchief, the story of Ean emerged.

Her books are available at select bookstores, libraries and online booksellers. Chat, Comment and Connect with Paddy at [PaddyEger.com](http://PaddyEger.com)

## Praises for *When the Music Stops*

*I gorged on this book...It was sweet, provocatively steamy, and absolutely swoony. It gave me some sad tears but mostly huge smiles. It was truly a celebration of the best emotions overcoming the sad, painful and ugly ones.*

—Benish Khan  
NetGalley Reviewer

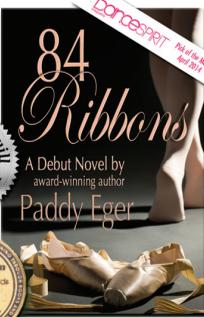
*...ever since I read 84 Ribbons I wanted more Marta! I generally just like Marta as a character and liked following her life; her drive and passion for ballet is intense and I love it.*

—Holly Harkins  
NetGalley Reviewer

*Paddy moves her characters skillfully through their paces. Heartbreaking situations and oddball characters are a part of the colorful backdrop that allows Marta to show off the grace and poise she developed as a young ballerina.*

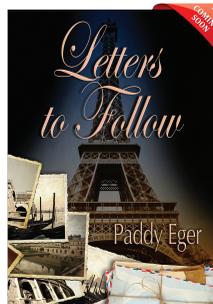
—Emily Hill, Author of  
*The Ghost Chaser's Daughter*

### THE AWARD-WINNING BOOK 1-

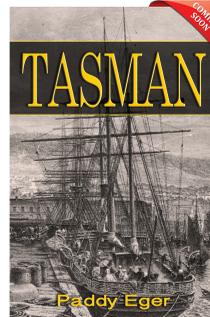


Explore the life in an esteemed dance company "In this riveting ballet story set in 1950s America" as 17 year old Marta leaves her small town home for the first time. First love and a series of injuries plunges her into anorexia, heartache, and self-doubt.

### COMING SOON FROM PADDY EGER



Marta's best friend Lynne, begins an adventure to Paris on a dancer exchange and lives in a wacky boarding house. When not performing, she travels Europe with her uncle and sends Marta postcards, promising letters to follow.



In 1850, Irish lad, Ean McCloud, steps off the ship, his legs in shackles. Falsely convicted, he steps into serving his sentence in Tasmania's Port Arthur Penal Colony. Follow Ean's adventures as he not only seeks to survive but to escape!

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**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



Marta Selbryth returns to her family home in Bremerton, Washington after her first year as a professional ballet dancer. Her injury in Montana, at New Year's, 1958, precludes her ability to continue to dance.

Leaving the ballet company and her boyfriend Steve in Billings, Montana depresses Marta. She feels at loose ends until she takes a job with the community theatre making costumes, building sets and teaching young teens to dance for their summer play. She works with Dennis, a young carpenter and feels a romantic interest in him. She also meets Lily Rose, a former rock band singer who brings her rich friends to Marta's new exercise class at the Holland Dance Studio where Marta took her ballet training.

Marta enjoys teaching the women and also leading a class for young children. Both provide opportunities to practice as she attempts to rebuild her dance career. Lindsay Holland expands her studio space and asks Marta to take on additional responsibility which she does. When Lindsay becomes pregnant and requires bed rest, Marta and her mother must handle the winter programs. These jobs mean Marta will not be able to attend Steve's graduation or watch Lynne dance in Billings in the *Nutcracker*.

Steve buys Marta a plane ticket for after Christmas and arranges a surprise party with all her Billings' friends. For New Year's eve weekend, Steve and Marta drive to his family's mountain cabin to renew their relationship. But, when Marta refuses to accept an engagement ring and reveals that she continues to take diet pills, their reunion and their relationship disintegrate. Marta returns to Bremerton feeling lost.

Through the winter and into spring, Marta hears nothing from Steve, but he's silently stayed in contact with her mother to check on how she is doing. She begins dating Sam, a parent of one of the young students and feels a romantic connection grow with him. When Steve reappears in her life, he realizes she may have found another person to love. He leaves telling her it's her choice without revealing he's taken a newspaper reporter's job just hours away in Portland, Oregon.

Marta prepares two young dancers for ballet company auditions. Rosalia Marcus' mother interferes in the process which leads her to withdraw her daughter from the dance studio and file a lawsuit against the studio. She eavesdrops and spreads misinformation about the studio closing because Lindsay's Navy husband is being transferred to San Diego. Meanwhile, Marta's ankle fails, forcing her to realize her dance career has ended.

Marta and her mother's attempt to secure a loan to buy the studio falls through. They receive support when Lily Rose and others create a partnership to assist them. As the recital is completed, and Lindsay says good bye, Steve reappears. Marta decides she still cares for him and is now willing to move away from Bremerton if that is what their relationship demands.

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**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)





### **Chapter 1**

It's late May, 1958 when ballet dancer, Marta, steps off the train from Billings, returning home to begin her recovery from a career-ending injury. Her mom is busy with recital activities and sends Robert, her boyfriend, to drive Marta home to Bremerton. Settling into her family home depresses her. Finding a For Sale sign hanging on the front gate angers her.

### **Chapter 2**

Her mom reassures her the For Sale sign is a mistake. Marta receives two letters from friends then opens her termination letter from the Intermountain Ballet Company. She begins a regimen of ballet exercises in the family garage, fixes meals for her mom and now Robert, and whiles away her days rocking in her dad's chair, playing Solitaire, and walking through the Callow neighborhood.

### **Chapter 3**

Marta takes on community theatre jobs: sewing and building sets. She meets and works with Dennis, a flirtatious carpenter. She feels excited yet uneasy about his advances since promising to stay true to Steve, her romantic interest in Billings.

### **Chapter 4**

Marta volunteers to teach dances to the teens for their community theatre summer play. When a student becomes ill, Marta steps into his role for one performance. She meets and makes friends with Lily Rose, a member of the theatre committee, who happens to be looking for a dance class for her daughter.

Marta must find the time and courage to speak with her former dance instructor, but she hesitates, fearing Lindsay Holland will be disappointed in her short career. Instead, she's offered a job teaching a women's exercise class, a kinder class and mentoring two advanced dancers who are ready to audition for professional ballet companies.

### **Chapter 5**

Lindsay Holland also invites Marta to speak with her advanced ballet dancers which is a huge success. She begins teaching classes and working with Paige and Rosalia, helping them prepare for auditions. Rosalia's mother, Zandora, proves to be a challenge, doubting Marta's ability to help her daughter since she's a 'washed-up dancer.

### **Chapter 6**

Dance classes move along smoothly. Steve, her boyfriend, is about to graduate from college and hints that he wants Marta to follow him so they can be together. She feels pressured knowing her decision may affect her recovery and her chance to return to dancing as a professional.

Bursts of happy moments sustain Marta when she feels low. Lynne, her best friend and fellow dancer in Billings, sends her a package of notes from their former students. Miss Holland offers her a more permanent job as the studio expands. When Dennis asks for her help gathering props, she spends the day with him, ending it with a kiss by the back gate.

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**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



### **Chapter 7**

Steve arrives in time to witness the kiss, creating an awkward moment that mellows out with Marta promising to attend his December graduation. Marta helps paint the newly-acquired room at the dance studio and makes costumes for the community theatre play. On one of her evening walks, Marta discovers a small house on Corbett Drive that's for rent and a good possibility as a place of her own.

### **Chapter 8**

Lynne and Steve continue to write and call; finally, Marta replies. She creates an audition chart for Paige and Rosalia and helps Zandora work with the high school where she meets Sam Faris, a counselor. Lily Rose and her friends ask Marta to teach them basic ballet. She agrees, using it as an opportunity to increase her time spent working on her recovery to professionally dance again.

### **Chapter 9**

During November, Marta assists with holiday program dances, moves into the Corbett Drive house and learns that Lindsay Holland is pregnant. Since she and her mom must take over winter performances, her mid-month visit to Billings for Steve's graduation and Lynne's performances is cancelled. She spends Christmas with her mom and Robert.

### **Chapter 10**

Marta flies to Billings after Christmas. Steve arranges a surprise party inviting her friends. Later, they drive to his family's cabin to talk through their futures. When Marta refuses the engagement ring he offers and lets it slip that she continues to take diet pills, they argue. He drives her back to Billings; their relationship is now in jeopardy.

### **Chapter 11**

Marta feels the loss of Steve's friendship as she moves through her days at the studio and her nights at home. She quits the community theatre to avoid Dennis and to allow herself more time to focus on her recovery and the dance classes she teaches. Lindsay offers her a full-time job once she buys the building and expands her class offerings.

### **Chapter 12**

Valentine weekend, Dennis invites Marta to a party; she turns him down. Her mom suggests they spend a long weekend on the Pacific coast, creating the opportunity for them to spend quality time together. Over the next weeks the studio remodel is completed and a celebration takes place. Marta and her mom plan the spring recital. Marta maintains her commitment to stay off diet pills. Betty Faris invites Marta to attend her talent show which initiates a casual dating relationship with Betty's father, Sam.

### **Chapter 13**

Marta arranges a mock audition for Paige and Rosalia to prepare them for the real ones. She then accompanies Paige to an actual audition in Seattle. Zandora, Rosalia's mother, overwhelms Rosalia with a handful of auditions and accuses Marta of collaborating with the ballet companies when Rosalia is rejected after every audition. Zandora threatens to sue the dance studio. Ma-

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[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



dame Coper, Marta's former ballet director, calls for information about Rosalia, giving Marta an opportunity to speak with her. She learns that Rosalia is once again rejected.

### **Chapter 14**

Lindsay calls with terrible news—her husband, a naval officer, has been reassigned to San Diego. Now she must sell the building and the dance studio business within two months. Marta's mom works on getting a loan to buy the studio.

Marta attends Sam's daughter's talent show and realizes her feelings for Sam are growing stronger. She feels guilty and calls Steve to reconnect but never speaks directly with him.

### **Chapter 15**

Steve shows up unexpectedly at the dance studio. He and Marta argue then reconcile and part ways, leaving the next steps up to Marta. When Sam calls, she brushes him off until after the recital. Marta's interest in both Steve and Sam confuses her.

### **Chapter 16**

Marta spends the night at the dance studio and dances *en pointe* for the first time since her injury seventeen months ago. Her ankle won't support her; her career as a dancer ends. She and her mom handle the recital. The studio families celebrate Lindsay and her husband's years growing the dance studio. That evening, Marta brushes off Sam until fall classes resume.

Lynne shares that she's leaving the ballet company to join a summer dance troupe in France followed by driving her Uncle Leo around Europe for a month. Marta shares her confused interest in both Steve and Sam.

Marta's mom's efforts to get a loan stall. When Marta represents her mom at the loan meeting, she learns the new loan officer rejected their loan with no hope of discussing it further.

### **Chapter 17**

Marta and her mom agree they must sell the family home if they are to keep the dance studio open. They attend a luncheon for Lindsay and overhear Zandora thanking the loan officer for rejecting Marta's mom's loan. The luncheon ladies merge their resources to help buy the building.

Lindsay has a baby boy and leaves Bremerton. Later that week, Lynne and Marta talk about Lynne's upcoming adventure and Marta's confused love life. Steve reappears in Bremerton telling Marta he needs her in his life. She agrees she needs him and will move to be near his job in Portland, Oregon once the studio is stable. Two announcements appear in the local paper: her mom's wedding, set for July 12<sup>th</sup> and Marta and Steve's engagement.

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[www.PaddyEger.com](http://www.PaddyEger.com)

**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)





Young adult readers are often fascinated by the competitive world of ballet. They also love to read about romance. Whether readers are dancers or not, they'll embrace a story when a young dancer struggles with her identity against the backdrop of grueling rehearsals and intense competitions while trying to embrace friendship, romance, and daily life away from the tights and pointe shoes.

When an author adds to this mix, dynamic issues such as a possible career-ending injury or an eating disorder, it makes for an exciting and worthwhile read. If the book is well-written, it provides positive take-aways for the young readers to apply to their own lives. Paddy Eger's ballet trilogy introduces the readers to characters who are well-developed, believable and relatable.

Two current ballet books on the market for young adult readers are: *Bun Heads* by Sophie Flack and *Audition* by Stasia Ward Kehoe. Both books are set in contemporary times with heroines who dance in prestigious ballet companies, one set in Manhattan and the other in Jersey City. Nineteen-year-old Hannah in *Bun Heads* and sixteen-year-old Sara in *Audition* are trying to achieve perfection in their ballet careers (although Sarah is miserably failing) while struggling in the pursuit of their romantic lives. *Audition* is more sexually explicit than *Bun Heads*.

Although *Bun Heads* and *Audition* are descriptive in bringing to light the emotional and physical drains on a dancer, they shy away from the more dynamic issues such as eating disorders and possible career-ending injuries—they only touch on these issues. *Bun Heads* has been described as "sweet and understated", which can work for and against a book in this market. The romantic interest, Jacob, is lackluster and leaves the reader wanting more in his character development.

Two authors expanded their debut novels into second books. Miriam Wenger-Landis, author of *Girl in Motion* has a follow-up story in *Breaking Pointe*. She follows Anna into her dance future. Paddy carries Marta's story forward into *When the Music Stops* as Marta works to rebuild her dance career. In book three, *Letters to Follow*, Paddy turns to Marta's best friend, Lynne, to extend the story into another season. Both authors create realistic journeys for their heroines.

The ballet story market includes biographical books such as *Dancing on My Grave* by Gelsey Kirkland, which is among the first books to examine the dark side of the ballet world. Even though her story shares her teen years, it is aimed at a mature reader who wishes to delve into sexual and drug-related adult situations.

Two books, *A Dance of Sisters*, by Tracey Porter and *Melting Season* by Celeste Conway focus on a young dancer's loss of a parent and how it affects their lives as dancers. In *84 Ribbons* and *When the Music Stops* the heroine, Marta, shares her sadness when she speaks of missing her father and their shared love of classical music.

There is one humorous ballet novel on the market—*Dancing in Red Shoes* by Dorian Ciccone, but it's limited in its scope. Lynne Meadows, as Marta's best friend, provides a lightness throughout the trilogy as well as steadfast friendship. In *Letters to Follow*,



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Paddy Eger

D: 425.420.5161  
Paddy@PaddyEger.com



the reader travels with Lynne as she dances in France and shares adventures with her wacky Uncle Leo through Europe. Lynne's sarcastic humor continues to bring a lightened perspective to the challenges they face.

Most ballet stories on the market share common themes of competition and varied intensities of disappointment and success, health issues and single friendships. Marta is fortunate to have a calm, supportive mother and a cadre of friends within and outside the world of ballet. She relies on their caring to see her through her disappointments and her successes.

Media beyond books also share ballet stories. The movies *Black Swan* and *Turning Point* shared frantic dancers and overly involved parents. Readers' interests are turning toward stories that share day-to-day dancer routines, personal relationships and dance performances. The popularity of the television series *Breaking Pointe* and *So You Think You Can Dance* are examples of that shift. Paddy's trilogy also follows her central characters' lives beyond their performances.

The trilogy, *84 Ribbons*, *When the Music Stops* and *Letters to Follow*, is set in the 1950's, which brings to light the gone-by world of traditional ballet, but the issues remain timeless. Both Marta and Lynne are small town, ordinary girls with extraordinary talent. They are accepted into a small ballet company where every girl could dream about dancing.

The reader will find herself rooting for Marta and Lynne as they decide if dance is a strong enough motivator in their lives to block them from romance and the normalcy of living a structured, balanced life. They develop friendships with fellow dancers while continuing intense competition. The reader will appreciate Marta's quiet determination to cope with her possible career-ending injury. They'll enjoy Lynne's 'tell it like it is' attitude and feel her well disguised self-doubt.

Paddy develops a strong plot with varied perspectives through each book in the trilogy that pulls in the young adult reader. As a former dancer, she brings to life the all-consuming world of dance but doesn't shy away from the gritty issues.



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[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



## About Paddy Eger



Paddy Eger began her writing career when she retired from teaching in 2000. Her publishing credits include dozens of newspaper and magazine articles, hundreds of blog articles, three book awards for her nonfiction book, *Educating America: 101 Strategies for Adult Assistants in K-8 Classrooms*, and praise for the *Educating America flip book and workbook*. These materials grew out of her twenty plus years as an elementary grade educator and her years leading parent training in the PCEP, a public school coop. Paddy continues to actively support and encourage adults to step-up and step-into our schools to support teachers and students.

Paddy recently began her fiction writing career. Her award-winning debut YA novel, *84 Ribbons*, is the first book in a trilogy. It focuses on the fiercely competitive world of ballet. The second book, *When the Music Stops*, and the third, *Letters to Follow*, shadow Marta and Lynne as they step into adulthood. These YA novels shadow two young women through their first years of professional dancing as they balance day-to-day life with the complex world of ballet.

Interest in dance began for Paddy when she was three and took her first lessons. Over the following years she took tap, character, jazz and ballet classes. Her performances in local recitals, area functions, musicals and a World's Fair inspired her to focus her initial fiction writings on dance. Her love of being raised as a small-town girl and a desire to write realistic stories created the foundation for the ballet trilogy. She believes writing and dancing share several traits. Both require practice and perseverance as well as a good sense of movement and a desire to explore personal expression.

In addition to ballet stories, Paddy is writing *Tasman*, a YA adventure novel inspired by a trip to the site of the brutal penal colony in Port Arthur, Tasmania. The story of Ean emerged after learning the true story of a documented inmate imprisoned for stealing a handkerchief. Paddy shares how he copes with his three-year prison sentence and poses the question: will he attempt a daring escape?

Paddy says, "Stories come to me like an itch; they refuse to leave until I promise to scratch around for their meaning and write them down." To foster her inner writer, Paddy attends writing classes and conferences, including Write on the Sound in her hometown of Edmonds, Washington—a creative, artistic and writing community along Puget Sound. She also participates in two writing groups, writing organizations and functions that support authors.

In her free time, Paddy and her husband, Rich, enjoy local and international travel and are avid supporters of the arts in the Greater Seattle area. They also enjoy spending time with their adult children, Brent and Christine at their summer home on Hood Canal.



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**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)





Paddy's books are available at your favorite bookstores, libraries and online booksellers. For more information on her publishing credits, social media and blogs, please visit [PaddyEger.com](http://PaddyEger.com) where readers can Chat, Comment and Connect with Paddy

### **Interview Introduction**

Paddy Eger began her writing career in 2000. Her publishing credits include newspaper and magazine articles, blog articles, three book awards for her nonfiction book *Educating America: 101 Strategies for Adult Assistants in K-8 Classrooms* and praise for her *Educating America* flipbook and teacher workbook.

Paddy graduated from the University of Washington and taught elementary school for more than twenty years. She established a volunteer training program which became the foundation for her *Educating America* materials.

After she retired from teaching, Paddy discovered her enthusiasm for writing. Her award-winning debut novel, *84 Ribbons*, the first in a trilogy, exposes life off stage in the fiercely competitive world of ballet. Book two, *When the Music Stops*, and book three, *Letters to Follow*, shadow Marta and Lynne as they step into adulthood. Their stories sprang from Paddy's years of dance lessons, her love of being raised a small-town girl, and a desire to create realistic stories where skill and tenacity open doors for dancers.

In addition to the ballet trilogy, Paddy's is in final edits of *Tasman*, a YA adventure novel inspired by a trip to the brutal penal colony in Port Arthur, Tasmania. The story of Ean emerged after learning about a documented inmate facing three years of imprisonment for stealing a handkerchief. Readers will discover how Ean copes with his three year prison sentence.

Paddy's books are available at select bookstores, libraries and online booksellers. You may Chat, Comment and Connect with her at [PaddyEger.com](http://PaddyEger.com)

### **Brief Introduction**

Since 2000, Paddy Eger has written newspaper and magazine articles, and blogs. She's received three awards for her award-winning nonfiction book *Educating America* and praise for the accompanying flipbook and workbook.

Paddy's award-winning debut novel, *84 Ribbons*, introduces readers to the fiercely competitive world of ballet. Book two, *When the Music Stops*, and book three, *Letters to Follow*, continue the story of two dancer friends, Marta and Lynne. Paddy is also in final edits for *Tasman*, a YA adventure novel, inspired by a trip to the brutal penal colony in Port Arthur, Tasmania. Paddy's books are available at select bookstores, libraries and online booksellers. Chat, Comment and Connect with Paddy at [PaddyEger.com](http://PaddyEger.com)

*300 DPI 8 x 10 Photo file available from Paddy's website*



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D: 425.420.5161  
[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



## Author Interview 2 — *When the Music Stops*

**Q:** *When the Music Stops—Dance On is part two in Marta's story. How does it move the original story line forward?*

**A:** Marta returns home to focus on recovering from her ballet injury with the hope of regaining the ability to dance. Her personal life also demands a variety of decisions. Does she want time alone to get to know herself? Will she reunite with her first love, Steve, or will other young men interest her? Can Marta visualize a world beyond dancing?

**Q:** *What is the significance of the title, When the Music Stops—Dance On?*

**A:** Dancers, like Marta, have specific needs to fulfill to attain their career goals. After an injury, those specific skills may or may not be regained through practice and hard work. I wanted Marta to strive to return to dancing. And, if she couldn't, to find a way to be content with changes in her life. To dance on requires a commitment on her part to keep working on her recovery and keep listening for the music to play through her.

**Q:** *Are the lead characters from 84 Ribbons present in this novel?*

**A:** Yes they are. Marta remains the principal character. Steve and Lynne continue as her supporters in a secondary role. They all stand at crossroads as they solidify their careers and approach new challenges in their early twenties.

**Q:** *What other characters appear in When the Music Stops?*

**A:** Marta's mother Elle Selbryth plays a large role in this story. As does Lindsay Holland, Marta's former dance instructor and the dance studio owner. That's where Marta meets Zandora Marcus, the devious mother of Rosalia, an advanced ballet student. We also meet Lily Rose and a group of women who attend Marta's exercise class and go on to provide unexpected support for her. A young carpenter named Dennis as well as Sam Faris, a school counselor, round out the major cast in the book.

**Paddy Eger**

D: 425.420.5161

Paddy@PaddyEger.com



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**Q:** *What obstacles does Marta face on her road to recovery and deciding her future?*

**A:** Marta resembles the rest of us at age eighteen as we step away from the shelter of home to grasp our independence. She must make life-focusing decisions about her career and her relationships. Each has ramifications to be weighed for instance:

- \* Strengthening an ankle to dance is a long, slow process. Will her daily exercise regimen be enough to allow her to return to dancing professionally?
- \* Will teaching dance classes satisfy her longing to dance?
- \* If she stays in Bremerton, how does she fit into the dance studio?
- \* How does Marta handle her changing relationship with her mother?
- \* Which male companion offers Marta the support and love she wants and needs?

**Q:** *What personal changes do you see in Marta after she returns to Bremerton?*

**A:** After Marta readjusts to being away from the ballet company, she finds a part time job, helps in the dance studio where she took lessons and looks for ways to exert her independence. She rents a small house, sorts through several potential romantic situations and faces important dance studio decisions that shape her future. She also deals with her problem with diet pills.

**Q:** *Why is this story set in Bremerton in the late 1950s?*

**A:** I grew up in Bremerton close to the time period of the story. I felt comfortable using that setting, changing some details and using my life experiences for others. The similarities and differences in our lives across the intervening decades interests me. We experience similarities in the way we grow up, take on responsibilities and relate to our parents. The differences in technology, how we communicate and the pace of our lives gave me a chance to show more current generations how we handled our lives sixty plus years ago.

**Q:** *What events in When the Music Stops will surprise readers?*

**A:** Readers may be surprised by the romantic interests that tug at Marta. Her changing relationship with her mother may also surprise them. Many are unexpected changes the characters' shared with me as I wrote the book.

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**Q:** *Will When the Music Stops tie up all of Marta's decisions since she became a professional dancer?*

**A:** Book two is all about Marta understanding who she is and what she wants out of ballet and life. Therefore, most of her decisions will be settled. Any remaining issues are resolved in book 3, *Letters to Follow*.

**Q:** *Why write a series?*

**A:** I had more to share about Marta and her unfolding story than fit into one book. Like many of us, Marta sets out to follow her dream but obstacles arise. Writing a series gives me time to explore the characters' lives, watch them make decisions and change their minds. Throughout the three books their individual tenacity plays a key role.

I appreciate that my readers invested time in getting to know my characters through the pages of *84 Ribbons*. I'm hoping they will continue to enjoy a look into their lives, more than one book could reveal. We'll witness their inside jokes, nuances in their personalities, and struggles.

Any writer will tell you, their characters become living, breathing lives as their stories are written. I'm finding it difficult to release my characters from where they've set up residence in my mind. By book three, I've promise myself to let them go, allowing them to lead their lives without my nosing around.

**Q:** *What supporting materials for the book do you provided on your website, paddyeger.com and elsewhere?*

**A:** I've provided a When the Music Stops Reader's Guide in the back of the book and a Common Core Reader's Guide online as I did for *84 Ribbons*. My website contains my blog on writing and other information as well as directions on how to Chat, Comment and Connect with me.

I've used social media to connect with a larger audience. Through Goodreads I've created a blog about Marta and her era with flashbacks to situations before, during and after the time period in the books. On Pinterest, I've assembled photo collections to provide visual connections for all my writings. I invite everyone to follow me on Facebook and LinkedIn.

**Q:** *What are you working on now?*

**A:** My next task is to complete *Letters to Follow*, the final book in the ballet trilogy. It continues the story but shifts to focus on Marta's best friend, Lynne, through letters and postcards she writes about her adventures dancing and traveling in Europe. This allows the reader and me to explore Lynne's personality as well as time to tie up loose ends.

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Many of my readers know my husband I love to travel and those trips often lead to story ideas. During a trip to Australia we visited the historical remains of the brutal Port Arthur penal colony in Tasmania. The images and deafening silence of the site urged the need to write the novel *Tasman*. I am in the final editing of this YA adventure novel about a young Irish lad in the 1850s who's falsely accused of a crime. It should be on shelves at your local bookstore sometime in the next year. If readers visit [paddyeger.com](http://paddyeger.com) and sign-up for my notifications I'll notify them when the early copies are available.

**Q:** *How can our audience learn more about you?*

**A:** My website and blogs at [PaddyEger.com](http://PaddyEger.com) share information about all my articles, writing and events. And—if you attend one of my events and mention this interview, I'll have a special gift waiting for you. I encourage readers to sign-up for my blogs, download free information, join a book discussion and find sneak peaks at new titles and more. I'll enjoy the opportunity to Chat, Comment and Connect.

### *Closing Suggestions*

#### *Interviewer—*

Thank you Paddy for sharing your writing with us. You have truly created an exciting look behind the curtain into the world of ballet. Our audience will surely want to pick up these books for the ballet enthusiasts in their lives. Ask for them at a your favorite local or online bookstore. And visit [PaddyEger.com](http://PaddyEger.com) for reader guides, book discussions and book club discounts.

**For a selection of additional Questions and Answers  
visit paddy's web site [paddyeger.com](http://paddyeger.com) click on the media link**

**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



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## *After The Music Stops*

How does a young dancer who's spent an entire life training to dance and performed hundreds of times, step away from the choreography, music, and bright lights? Most do not make that transition easily.

Dancers live in a world where every working day, every move is choreographed by a dance mistress or an artistic director. "Stand here, turn to the diagonal, move your hand up six inches." Most other professions are not that tightly regimented, but then, most professions do not require exacting movements. Ballet does.

For a ballet performance to appear flawless, dancer precision and unison movements are necessary. The music and the individual steps must match. If the company uses a famous ballet choreography, created decades or hundreds of years ago, each movement is prescribed. Of course companies are allowed to *adapt* choreography, allowing them to adjust or reconfigure individual steps, but often their viewing public expects, even demands, the traditional choreography as created by a famous choreographer or as performed by a famous dancer.

When dancers retire at a young age because of injury, burnout or personal reasons, they are often not prepared to step into a world filled with choices. If they've grown up in a dance academy they're accustomed to being told what to do as well as when and where to do it. In some instances their development is stunted because of the regimen they've lived under. Plus, being referred to as "boys and girls" doesn't help.

For many dancers, the obvious transition is a tweak, a shift. They remain within the dance world by teaching or working for a ballet company. For us, that is a distinct value; they keep the world of ballet supplied with new directors and assistants who perpetuate the art of dance by continuing to share their skills with future generations.

But what about dancers seeking a complete change of career? What obstacles do they face that other young, career-minded people are more skilled in avoiding?

Most dancers enter the dance profession well before the age of seventeen. Many forfeit high school graduation and give up their social lives to pursue their future as dancers. That often places them behind academically as well as socially unless they are able to juggle so many demands. The natural development of a teen into an adult may be delayed or arrested, requiring a huge catch-up period that may be overwhelming.

Young protégés, young musicians as well as young athletes: skaters, gymnasts, hockey players and Olympians face similar issues. Many find it hard to keep their focus intact as they attempt to balance their career, academic goals, and social life beyond the end of the week in front of them. When they leave their career, many slip off the deep end. Some try to retrieve their teen years and pick up what they lost, but their friends have moved on. Others attempt to become adults without adequate socialization building blocks; the ones they missed while they pursued an early career. They step into adult dating and social situations but are not equipped for the accompanying serious relationships, drugs and alcohol and managing their own lives and finances.

**Paddy Eger**

D: 425.420.5161

Paddy@PaddyEger.com



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Continued

In the mid-twentieth century the answer to how dancers adjusted to life after the music stopped depended on the support and guidance their family and friends provided. Over recent decades, many ballet companies assist retiring dancers by providing workshops on employment alternatives and completion or extend of their education. In some instances dancers set aside their careers while they pursue a college degree. Many who've taken the break to go to college report the decision provides them with extra time to engage with a broader group of people and pursue various interests before they decide if a lifetime of dance is their highest calling.

**About the author**

Paddy Eger is the author of the award-winning YA novel *84 Ribbons*, a novel that follows the turbulent first year of a young professional ballet dancer. The second book in the trilogy, *When the Music Stops*, continues Marta's story. You will find both books through your favorite local bookseller, online and from the author at [paddyeger.com](http://paddyeger.com).

Character Count: 3800

Word count: 629

Line count: 45

Paragraphs: 9

More articles from Paddy Eger are available for publication. For a list of available articles and permission guidelines visit [paddyeger.com](http://paddyeger.com).

Sample Article - Available for Publication

**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



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## Praises for *When the Music Stops~Dance On*

*I gorged on this book...It was sweet, provocatively steamy, and absolutely swoony. It gave me some sad tears but mostly huge smiles. It was truly a celebration of the best emotions overcoming the sad, painful and ugly ones.*

—**Benish Khan**  
NetGalley Reviewer

*...ever since I read 84 Ribbons I wanted more Marta! I generally just like Marta as a character and liked following her life; her drive and passion for ballet is intense and I love it.*

—**Holly Harkins**  
NetGalley Reviewer

*Paddy moves her characters skillfully through their paces. Heartbreaking situations and odd-ball characters are a part of the colorful backdrop that allows Marta to show off the grace and poise she developed as a young ballerina.*

—**Emily Hill**, Author of  
*The Ghost Chaser's Daughter*

## Praises from Around the World for *84 Ribbons*

*...riveting ballet story...A pure coming-of-age tale with moments of quiet drama, 84 Ribbons is about thriving despite the imperfections of life.*

—**Leia Menlove**  
YA ForeSight;  
 FOREWORD  
REVIEWS THE HIDE WE LOVE

*What young girl doesn't want to be a ballerina... also the ideal setting for a budding romance between a potential news reporter and a budding dancer. ...Although aimed at a female audience this book should not be ruled out by aspiring male dancers too.*

**Tania Godwin-Evans**  
NetGalley Reviewer  
Luxor, Egypt

*If you love Ballet Novels, 84 Ribbons is the perfect book to have you "reading" in circles. [reading circles are book clubs in New Zealand]*

—**Paula Phillips**  
Goodreads  
Tauranga, New Zealand

*Paddy Eger is bringing her own experiences to the page and we have no doubt that this is how it felt to be a young dancer. Teen readers and interested adults will find this memorable book a fine read, with much of relevance to our current lifestyle.*

—**Clare O'Beara**  
Goodreads  
Dublin, Ireland

**Paddy Eger**

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Paddy@PaddyEger.com



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*What People are Saying*

*The ballet setting is spot on. This isn't just a book with token ballet shoes on the front, this is a realistic look at the ballet world and how it demands blood, sweat and tears if you are to ever succeed. ...It portrays all the fears and insecurities that dancers must feel. ...there is a lovely warm family feel to the book.*

*...One problem with ballet books is that they tend to focus on the competitiveness and inevitably there is one spiteful ballet person out to get the main character. It was refreshing not to have that stale story line delivered here. Instead we got to see a close bond between three of the new ballet members. And most of Marta's competitiveness was shown through her dedication to her work and her excessive high standards for herself.*

**—Trish Hartigan**

*Between My Lines Reviews*  
Ireland

*...an alluring story about the roller coaster known as life and the struggle to find that special niche that ends in happiness. ...Paddy Eger has a gift and the rhythm of her story elegantly flows across the pages just as a beautiful ballerina flows across the stage.*

*I like the realism of the story, in that life is filled with disappointment, but the story also reminds us that we have a choice and we don't have to let failure cloud our future. As Marta eventually learns, the show must go on.*

*I highly recommend picking up a copy of the young adult story, 84 Ribbons.*

**—Stacie**

*Beach Bound Books*  
USA

*84 Ribbons is a great contemporary read. It isn't in my normal reading comfort zone but it sounded good so I decided to give it a try. I am glad that I did because I enjoyed it thoroughly. The author paints a vivid behind the scenes picture of the ballet world. I loved the cast of players and the plot line of the story.*

**—Alyssa**

*NetGalley*

*Eger realistically portrays the daily life of a professional ballet dancer in this wonderful coming of age novel. The setting of 1950's America adds to the appeal of the story. Challenges, setbacks and joys combine to make this a book that is hard to put down. Adults and young adults who are interested in dance would enjoy reading this novel.*

**—Cheryl Schubert (Librarian)**

*NetGalley*

*Not your typical "happily ever after" YA read. This book provided an interesting and insightful look into the world of being a professional ballerina. I liked that the time period allowed the author to explore still relevant topics of growing up, moving away from home, boy/girl relationships, and eating disorders in a more innocent era without the clutter of sex and illegal substance abuse that is often included in modern day YA novels.*

**—Cynthia Murdock (Librarian)**

*NetGalley*

*This is a young girl who is struggling to become a prima ballerina. She has a goal of wearing out her pointe shoes and saving the ribbons; she's figured 84 Ribbons will allow her to become a prima ballerina. I was drawn into her life story; it was a beautiful story.*

**—Deidra Moitzheim (Educator)**

*NetGalley*

**Paddy Eger**

D: 425.420.5161

[Paddy@PaddyEger.com](mailto:Paddy@PaddyEger.com)



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# General Readers Guide

**All of us lead complex and multi-faceted lives.**

What are Marta's strengths? Her deficits?

What factors contribute to Marta's reluctance to begin a personal life?

What advice would you have given her during her recovery?

**Marta is eighteen when the story begins and nineteen when its end.**

What growth do you see in her over the ten months she dances with the Intermountain Ballet Company?

What do you imagine happens over the next ten months?

**The world of ballet and American society have made major changes since the late 1950s.**

What changes have you noticed or heard mentioned?

How have those changes affected your life?

Check out additional information on [paddyeger.com](http://paddyeger.com). You will find articles, information on ballets, Marta's blog, contests and much more as this ballet trilogy continues.

## School Reader's Guide

For an extensive guide that follows the Common Core State Standards for ELA 6-12, download the guide file from [paddyeger.com](http://paddyeger.com)

The guide covers:

Key Discussion Questions

Post Reading

Creative Writing Prompt

Internet Resources

Related Readings

Select Interdisciplinary Activities



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