



Photograph by Nancy Godbout Jurka

WOMEN

Writing the West

Striking Up Conversations

By Cynthia Becker

When asked how she makes the most of conferences Cynthia Becker shared this:

Striking up conversations with strangers has brought some of my most rewarding conference experiences. As a quiet person I have to push myself to start the conversation. By doing so, I've connected with people whose names were familiar from listservs, enjoyed discussion of common writing or reading interests, and happened upon writers focused on unusual and intriguing topics.

Occasionally, I've had that "I was meant to meet this person" feeling. One of those happened when I plopped into a soft chair in a hotel lounge for a rest. An equally tired looking woman sat in the chair beside me. I introduced myself and learned that this was her first conference. She felt overwhelmed.

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WomenWritingtheWest.org

We talked about that common experience and about choosing where to focus time and energy.

We then shared our own writing experience. When I told her I had written a middle grade biography of the Colorado Ute Indian woman Chipeta, she said, "Oh, my daughter is in fourth grade and writing a paper about Chipeta." Tentatively she asked, "Do you think she could interview you?" I was delighted by the idea. The following week I responded to a shy voice reading prepared questions over the phone. It remains my favorite interview because I was speaking to my intended audience.

• **Cynthia Becker** is the author of **Chipeta: Ute Peacemaker**, 2009 WILLA Finalist: Children's/YA literature.



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The Elevator Moment - Always be Ready

By Randall Platt

They call it an elevator pitch. A short, pithy, concise, compelling string of sentences that, if memorized and kept ever at the ready, can be given when finally that moment arrives and here you are face to face with someone who can make your dreams come true. A marriage proposal sort of thing. The elevator is symbolic of the time you need in which to pitch your pitch.

But my elevator moment was actually in an elevator. I had never heard of the correlating pitch. All I had to go on was manners. You don't strike up a conversation, nor do you fart, in an elevator. It simply isn't done. You punch in your floor, you stand mutely, you stare straight ahead. Not at the person next to you who, in my case, was the keynote speaker at a writers' conference I was attending. I idolized this person - her work was life-changing to me as a young writer. And I just stood there. She had broken barriers set for women in the American theater. And I just stood there. Her work encompassed plays, novels, movies, essays. And I just stood there.

The bell dinged, the door opened, she got off and my elevator pitch moment was over. No, I had nothing to pitch to her. No, she was not in the position to make my dreams come true. She might have even been praying I would keep my mouth shut. But that isn't the point. The point is I let a moment of opportunity slip by. What opportunity? The opportunity for me to tell an idol how much her work had affected me. That I was a fan. That she was changing lives for women everywhere. No, I erred on the side of

good manners and just stood there.

My lesson learned was to take advantage of the moment - to expect the unexpected. To be ready with an elevator pitch that actually might happen in an elevator. Not all marriage proposals happen on one knee at the zoo or over bubbly in an Italian restaurant. Nor do all networking opportunities happen at the pitch tables at writers' conferences. Some deals are cut in the bar after midnight. Some networks begin at the pool. Sometimes helping a stranger with a heavy load can lead to a life-changing conversation.

But manners still count. Say please and thank you and remember, nobody likes a stalker. Don't be a pest and be respectful of someone's private time. But be ready, always, always be ready. Start up a conversation and see where it might go.

To this day, I regret standing in mute awe in that elevator those many years ago. It's too late now. Wendy Wasserstein died in 2006.

• **Randall Platt** writes fiction for adults and young adults and those who don't own up to being either. Platt, a lifelong resident of the Northwest, has been a full-time writer for twenty-five years. Platt's new release, **Hellie Jondoe**, is the recipient of the WILLA Literary Award for best young adult novel. This book joins the stacks alongside **The Likes Of Me**, **Honor Bright**, **The Cornerstone** and several novels for adults, one of which has been made into a film.



Advertising Policy and Rates

pdf or jpg email files preferred *
Minimum of 300 dpi

Ad Sizes:	W	x	H
Full pg	7.5"	x	9.75"
Half pg	7.5"	x	4.75"
Quarter	3.625"	x	4.75"
Small size	3.625"	x	2"

*Catalog ads are b/w and
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Small size	\$75

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renawomyn@gmail.com
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President's Message

My First WWW Conference

By Suzanne Lyon

Early in 1998, I typed “The End” on my umpteenth draft of my first novel, *Bandit Invincible*. It had taken me three years — two to do the research and one of writing — but I finally felt I had a manuscript ready to go out in the world.

Now what?

I was a complete innocent about the world of publishing. I did not know any published writers, did not know how to find a publisher, was not sure what a literary agent did or if I needed one. I went to the bookstore and bought a few guides to the publishing marketplace. They were somewhat helpful in filling in the gaps in my knowledge, but it seemed clear that, as in most things in life, the quickest route to success was going to be through networking.

But who could I network with? Like I said, I knew no one in the industry. But I did know, in the sense of being aware of, a local author by the name of Sybil Downing. Every Sunday I would read her column on Western Fiction in the *Denver Post* book section. Nothing ventured, as they say, so I screwed up my courage and called her.

She actually took my call! And, after asking some probing questions to make sure I was serious about my intentions and that I had at least some idea of how to write a full-length novel (Are your characters multi-dimensional? Have you included sub-plots?) she gave me the name of a literary agent who was interested in representing authors of Western historical fiction. That agent has since placed four of my books with Five Star Press and one of them with Leisure Press.

Oh, one other thing Sybil mentioned in that all-important phone call. Had I heard about a group called Women Writing the West? I should look into it, she said, it was a great support group and wealth of information for writers like me. I did look into it, and into other groups as well: Rocky Mountain Fiction Writers, Western Writers of America, and Colorado Authors League, to name a few. As a non-published author I was not eligible for membership in the latter two groups, so I focused on WWW and RMFW.

I could tell by the material WWW sent me that this group was right up my alley. But the WWW conference that year (1998) was going to be in, believe it or not, Seattle. I couldn't see spending the money to travel all that way when I did not yet have a published book to promote. If I had known then what I know now, I would have realized it was money well spent.

Instead, I opted to attend the local RMFW conference. I could not tell you today whether I got anything out of that conference — I don't remember a thing about it. Not to besmirch RMFW — it's a fine organization — but it did not have the focus I was looking for.

One year later, the WWW conference was back in Denver. By this time, I had a contract on my novel but it was not scheduled for publication until December of 1999. Still no book in hand, I headed to the Brown Palace hotel, excited, but nervous. Would these accomplished writers even acknowledge me?

The short answer is “yes!” Despite being surrounded by the likes of Sybil Downing, Jerrie Hurd, Margaret Coel,

Pam Houston, JoAnn Levy, Cindy Bonner, Joyce Gibson Roach, and too many others to name, I never felt out of my league. From the Friday night opening reception to the Sunday morning business meeting, I was made to feel welcome, given numerous opportunities to talk about my book, and offered ideas and encouragement. I came home with page after page of ideas for promoting my book, some of which came from the panel participants, but many of which I picked up just from...you guessed it...networking. I also made friends, many of whom remain close to me today.

I have attended almost every WWW conference since the one in 1999, and nothing has changed. I still learn something invaluable about the industry and about myself at every one. I still come home brimming with ideas. I still feel nourished by seeing old friends and meeting new ones.

WWW offers numerous benefits to its members, but the greatest of all is the opportunity to get together once a year and share the collective energy. I hope I will share it with you this October in Seattle.

• **Suzanne Lyon** is a long-time member of WWW and the author of several Five Star Historical Westerns. Her short story *In The Flesh* was the 2008 LAURA Short Fiction Contest second-place winner, and may be read in the WWW LAURA Online Journal at WomenWritingtheWest.org.



2011

WILLA Literary Award

Winners & Finalists

The books announced as awardees in the WILLA Literary Award competition each year are representative of some of the best of modern writing being produced in the United States today. Only books meeting the high standards set decades ago by writers such as Willa Cather, the writer in whose honor these awards are named, are chosen. Professional librarians are the final judges who determine the Winners and Finalists, based on results calculated using a widely respected rubric system.

Contemporary Fiction:

Unbroken, **Jamie Lisa Forbes**, Pronghorn Press (Winner)
The Burning Jacket, **Nel Rand**, Dancing Moon Press
No Mercy, **Lori Armstrong**, Touchstone/Simon & Schuster

Historical Fiction:

Take Me Home, **Brian Leung**, Harper Collins (Winner)
Last Train from Cuernavaca, **Lucia St. Clair Robson**, Tom Doherty Associates/Forge Books
Whiter Than Snow, **Sandra Dallas**, St. Martin's Press

Original Softcover Fiction

Light On A Distant Hill, **B.J. Scott**, Authorhouse (Winner)
An Absence So Great, **Jane Kirkpatrick**, WaterBrook Press/Random House
Settler's Chase, **D. H. Eraldi**, Berkley/Penguin USA

Creative Nonfiction:

To The Woods: Sinking Roots, Living Lightly, and Finding True Home, **Evelyn Searle Hess**, OSU Press (Winner)
One Page at a Time, **Pat Carr**, Texas Tech University Press
Bound Like Grass, **Ruth McLaughlin**, University of Oklahoma Press

Scholarly Nonfiction:

A Force for Change: Beatrice Morrow Cannady and the Struggle for Civil Rights in Oregon, 1912-1936,
Kimberley Mangun, OSU Press (Winner)
Extraordinary Women of the Rocky Mountain West, **editors: Tim Blevins, Dennis Daily, Chris Nicholl,
Calvin P. Otto & Katherine Scott Sturdevant**, Pikes Peak Library District
Caroline Severance, **Virginia Elwood-Akers**, iUniverse

Poetry:

Blood Desert: Witnesses, 1820-1880, **Renny Golden**, University of New Mexico Press (Winner)
It's Only Raven Laughing, **Bonnie Buckley Maldonado**, Wheatmark

Children's/Young Adult Fiction & Nonfiction:

Follow the Dream, **Heidi M. Thomas**, Treble Heart Books (Winner)
The Midnight Ride of Blackwell Station, **Mary Peace Finley**, Filter Press
Stealing the Wild, **Beth Hodder**, Grizzly Ridge Publishing

Guidelines for 2012 WILLA Literary Awards

Honoring Books First Published in 2011

* Entry deadline February 1, 2012 * Application fee - \$50 per entry

The WILLA Literary Awards honors the best in literature, **featuring women's or girls' stories set in the West** that are published each year. Women Writing the West (WWW), a non-profit association of writers and other professionals writing and promoting the Women's West, underwrites and presents the nationally recognized award annually at the WWW Fall Conference. The award is named in honor of Pulitzer Prize winner Willa Cather, one of the country's foremost novelists.

- Entries for the WILLA Literary Awards are open to all persons worldwide and are not limited to WWW members or women specifically.
- All authors or publishers of **books featuring women's or girls' stories set in the West** in any time period may enter.
- Professional librarians not affiliated with WWW select Winners and Finalists.
- Books initially published in 2011 (in any form) are eligible for the WILLA Literary Awards. **ONLY books FIRST published in 2011 are eligible – NO exceptions.**

EXAMPLE: A book originally published as a hardcover and released later as a trade or mass-market paperback is eligible only if the original copyright date is 2011. The book **may not** be entered in the Original Softcover Fiction category if it was originally published as a hardcover. Books previously released/published in ANY format (hardcover, softcover, e-book, CD, Internet download, POD, etc.) prior to 2011 are not eligible.

- **E-books** should be submitted in the appropriate category. Provide **THREE** bound, printed forms of the book. Spiral or trade paperback bindings are acceptable. Loose manuscript pages or three-ring binders are **NOT acceptable** and will neither be acknowledged nor returned.
- A title may only be entered in **one category**.
EXAMPLE: A contemporary mass-market mystery may be entered in either Contemporary Fiction or Original Softcover Fiction, but not both. We strongly suggest that authors of softcover originals (mass market and trade) consider entering the Original Softcover Fiction category.
- WWW reserves the right to add or delete categories according to the entries received and to move books to another category as appropriate.
- WWW reserves the right not to name a Winner or Finalist in a category should the librarian judges feel that no book entered in that category merits a WILLA Award.
- Entries received with incomplete submission packages will not be acknowledged nor will the package be returned.

Categories for the 2012 WILLA Literary Awards

Please review previous Winners and Finalists in each category to get a feel for the types of books that have been honored in past years. A list of previous Winners and Finalists can be found at www.WomenWritingtheWest.org.

- **Contemporary Fiction:** Books featuring women's or girls' stories set in

the West in contemporary times. Softcover originals may be entered in this category as well as hardcover books.

- **Historical Fiction:** Books featuring women's or girls' stories set in the West before contemporary times. Softcover originals may be entered in this category but the majority of entries are hardcover. WWW defines "historical fiction" as any story set at least 50 years prior to the publication date.
- **Original Softcover Fiction:** This category is specifically for fiction novels originally published in a softcover format, trade or mass market. Books previously published in any other format are not eligible for this category. This category draws a variety of genre books, primarily romance and mystery, as well as more mainstream historical and fiction novels.
- **Creative Nonfiction:** Includes autobiographical works.
- **Scholarly Nonfiction:** Entries in the category are typically academic or educational in nature. Scholarship, research, organization and presentation are some of the judging criteria. Includes edited diaries, also anthologies.
- **Poetry:** Individual collections or anthologies.
- **Children's/Young Adult Fiction and Nonfiction:** Books featuring women's or girls' stories set in the West, which includes women's stories written for young readers.

If there are any questions please contact Suzanne Lyon at slyon.www@gmail.com or by telephone at 303-829-7606

Application for 2012 WILLA Literary Awards

Capturing the Diversity of the Women's West

Honoring Books Published in 2011

*Entry deadline - February 1, 2012. *Application Fee - \$50 per entry.

The WILLA Literary Awards is a nationally recognized award given annually to writers for books featuring women's or girls' stories set in the West. Women Writing the West, a non-profit association of writers and other professionals writing and promoting the Women's West, underwrites and presents the award. Only books initially published in 2011 (in any form) are eligible for the WILLA Literary Awards. Books previously released/published in ANY format (hardcover, softcover, e-book, CD, Internet download, POD, etc.) prior to 2011 are not eligible. All submissions must be made in bound hard copy form. Professional librarians select Winners and Finalists. Awards will be presented at the WWW annual conference in October 2012.

Please obtain guidelines before entering. Complete award information and guidelines (including information for books published in electronic formats) are posted for downloading on the WWW web site: www.WomenWritingtheWest.org or may be obtained by writing Women Writing the West, 8547 E. Arapahoe Rd., #J-541, Greenwood Village, CO 80112-1436. Contact WILLA Chair: Suzanne Lyon at slyon.www@gmail.com or by telephone at 303-829-7606.

** Complete one entry form per book entered

** Notate the category, author and title of each entry on checks

Please provide as much contact information as possible so that we may make appropriate notifications and/or request further information for promoting our award Winners and Finalists.

Title of Submission Published in 2011: _____

ISBN: _____

Submitted By: _____ Author: _____

Address: _____ Address: _____

City, State, Zip: _____ City, State, Zip: _____

Phone, Fax: _____ Phone, Fax: _____

E-Mail: _____ E-Mail: _____

Publisher: _____ Editor: _____

Address: _____ Address: _____

City, State, Zip: _____ City, State, Zip: _____

E-Mail: _____ E-Mail: _____

Publicist: _____ Local Newspaper: _____

Address: _____ Book Page Editor: _____

City, State, Zip: _____ E-Mail: _____

E-Mail: _____

** CATEGORY (please choose one – WWW reserves the right to add or delete categories or to move entries to other categories)

- | | |
|---|--|
| <input type="checkbox"/> Contemporary Fiction | <input type="checkbox"/> Poetry |
| <input type="checkbox"/> Historical Fiction | <input type="checkbox"/> Original Softcover Fiction (trade or mass market) |
| <input type="checkbox"/> Creative Nonfiction | <input type="checkbox"/> Children's and Young Adult Fiction and Nonfiction |
| <input type="checkbox"/> Scholarly Nonfiction | |

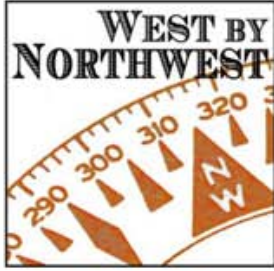
Please include the following items with the entry form for submission to be judged:

A check payable to "Women Writing the West" - \$50 per entry.

THREE non-returnable copies of each book entry, postmarked no later than February 1, 2012, to:

- Contemporary Fiction: Eunice Boeve, 269 West F Street, Phillipsburg, KS 67661
- Historical Fiction: Cynthia Becker, P.O. Box 8266, Pueblo, CO 81008-8266
- Creative Nonfiction: Julie Weston, 105 Hopi Drive, Hailey, ID 83333
- Scholarly Nonfiction: Marcia Hensley, P.O. Box 376, Farson, WY 82932
- Poetry: Beth Hodder, P.O. Box 268, West Glacier, MT 59936
- Original Softcover Fiction (trade or mass market): Wanda Rosseland, 1185 Horse Creek Rd., Circle, MT 59215
- Children's and Young Adult Fiction and Nonfiction: Linda Yezak, 155 Hickory Place, Nacogdoches, TX 75965

Each book may be entered in only one category. THIS APPLICATION MAY BE PHOTOCOPIED.



17TH Annual Women Writing the West Conference
“West by Northwest”
Embassy Suites, Lynnwood, WA
October 14–16, 2011

Washington State motto “Alki” is Native American (Chinook) meaning “Hope for the Future.”

Venue: Just north of Seattle, Embassy Suites in Lynnwood offers spacious rooms with high speed Internet, wireless, fitness center, business center, pool, hot tub, sauna, and onsite dining. Amenities include complimentary cooked-to-order breakfasts and evening receptions with refreshments and light snacks. A spacious atrium offers a lovely place to relax and catch up with old and new friends.

Program: Women Writing the West draws writers from across the United States and Canada whose work includes all genres with a western theme. This year’s conference is intended to provide writers with inspiration, insights and valuable information on writing. Most of all, we celebrate gathering with our fellow writers. The Conference begins on Friday afternoon.

Program highlights (subject to change) include:

- Pre-conference tour *A Friday morning ferry ride across Puget Sound and short bus ride to the historic seafaring town of Port Gamble on the Kitsap Peninsula. We’ll have a guided tour of the town and browse the Port Gamble Store and Museum. Lunch on your own with three choices of nearby restaurants.*
- Prepare with Flare (Lee Emory) *Learn what impresses publishers by knowing your software tools, how to use them and what to absolutely avoid.*
- Writing the High Concept Novel (Sheila Roberts) *Learn to recognize a high concept idea when you see one and turn it into a novel that will gain attention.*
- Screen Writing Workshop (Colleen Patrick) *Writer, director, and producer will discuss elements of screenwriting, the seven steps of a full length story, characters, dialogue and premise.*
- Marketing Workshop (Diane Goeres-Gardner) *Learn how to sell yourself and your books inexpensively, professionally and efficiently. (Kate Williams) Social media, social networking and Internet marketing for writers.*
- The Craft of Pre-Publication Marketing (Alice Acheson) *Agents and publishers demand a pre-pub platform. What is it, why is it important, and how do you create one?*
- Submission Game: Pick Me! Pick Me! (Randall Platt) *A fun and enlightening game. A panel of agents and editors will assess anonymously entered two-page submissions.*
- Private Appointments with Agents and Publishers *Come prepared to pitch your work, or to just chat --your choice.*
- Panel discussions *Three different panel discussions with Agents, Publishers, and Alternative Publishing Specialists.*
- Bookstore *Members and WILLA winners showcase their work in the bookstore on Friday and Saturday.*
- WILLA Finalists Luncheon (Keynote Speaker Nancy Pearl) *NPR Radio Book Commentator. The Pleasures and Perils of a Life of Reading.*
- WILLA Winner Banquet (Keynote Speaker Ellen Waterston) *Writer, Poet, Speaker. Finding Home: Explore practical considerations of finding a genre home and how each genre inflects the subject. Learn the role of the writer as she leads the reader home.*



17th Annual Women Writing the West Conference
“West by Northwest”
Embassy Suites, Lynnwood, WA Oct. 14-16, 2011

Registration

First Name _____ Last Name _____
 Mailing Address _____
 City _____ State _____ Zip _____
 Phone _____ E-Mail _____

- If available, I wish to schedule a publisher/agent appointment: Yes () No ()
- Please contact me about selling my books in the conference bookstore: Yes () No ()
- This will be my first time attending a WWW Conference: Yes () No ()
- I would like to request vegetarian / vegan meals: Yes () No ()

Make room reservations directly with Embassy Suites at 1-800-628-0611(mention WWW) or on-line <http://goo.gl/KTPM5>. The WWW room rate is \$114/King Suite, or \$124/Two-Double-Bed Suite (\$15/each additional person). Room rates guaranteed until 9/28/11. Transportation: Shuttle Express 425-981-7000, \$26 one way; Town Car Service 206-604-6256, \$70 one way, ride could be shared and cost divided.

CONFERENCE FEES: (Hotel registration includes breakfast. Conference registration includes Friday dinner and Saturday luncheon and banquet dinner.)

- **Early Registration**
 \$210 -- WWW member (postmarked by June 30, 2011)
 \$235 -- Non-member (postmarked by June 30, 2011)
- **Registration After June 30, 2011**
 \$235 -- WWW member
 \$270 -- Non-member
 \$175 -- Registration at the door (Saturday only; no meals included)
- **Guest Meals**
 \$ 40 – per guest Friday LAURA dinner # guests ____
 \$ 40 – per guest Saturday WILLA luncheon # guests ____
 \$ 50 – per guest Saturday evening WILLA banquet # guests ____
- **Friday Morning tour to Port Gamble (NOT included in registr. fee)**
 \$ 30 – per person; guests welcome, lunch not incl. # persons ____

**TOTAL
REGISTRATION**
\$ _____

TOTAL GUEST MEALS
\$ _____

**TOTAL TOUR
TICKETS**
\$ _____

Make checks/money orders payable to Women Writing the West.
 To make payment via PayPal www.womenwritingthewest.org/conference.html

Copy and send this form to: **Heidi Thomas**
1314 Harrison St
Mt. Vernon, WA 98273

TOTAL ENCLOSED
\$ _____

⇒ **REGISTRATION REFUND DEADLINE: October 1, 2011 (No refunds after this date for any reason.) You may still register after this date, but you will not receive a refund in the event of cancellation. No meal changes after October 1.**

Conference questions: Mary Trimble, VP Conference, trimble@camano.net 360-387-0757

Connection? Inspiration?

My tips for having a great WWW conference

By Jane Kirkpatrick

1. Ask yourself what experience you want to have. Connection? Inspiration? Wisdom, getting some of those questions answered? Nurture (someone else will fix the meals and make the beds!)? Supporting someone else or the organization? You can name others. But it's my experience that if I name something I want to happen at a conference, workshop, etc., it increases by about 90% the likelihood that I'll have that experience.

2. Ask yourself what are the barriers you usually put up that will keep you from having that experience. Say you want connection but as soon as you get to the conference - if you're like me - you start to diminish yourself. "Wow, she looks great and I'm sure she's older than I am." Or, "I don't do well in crowds. Why did I ever think I should come to this conference?" Or, "She's written so many books, won so many awards, why do I even try?" Now, the worst thing about those negative thoughts is that then I don't make eye contact, I don't sit at a table with people I don't know and introduce myself or listen to their stories or hear about their journeys so I feel connected. Alone in my room I'm saying, "Those people at WWW are just not friendly. This is my last conference." When those words start entering my brain, I make a choice to either step over the usual barrier or at least remember what experience I came for.

Or perhaps you came for nurture but then decide you don't deserve a weekend with amazing men and women, listening to readings of WILLA Award Finalists and Winners, eating great food, taking in the breezes of Puget Sound and all its surroundings. Why, you'll smell pines and the sea and it'll be from the real thing rather than air fresheners! I know that people have worked hard to make this a successful conference, to give us all

nurture worthy of time away from our daily routines and family obligations. But we have to be willing to receive that nurture and often I say I want rest and respite and then tell myself I didn't really deserve to spend all that money on a conference.

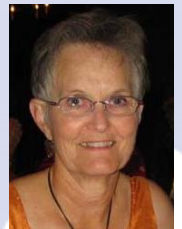
Inspiration: Taking something in for the long haul - that's how I define it though the dictionary says "the act of breathing in." Sometimes that's all I want from a conference - to take in new ideas, to feel the energy of writers in various stages of their career, to bring back something to sustain me during the rough writing times. But sometimes I get critical. What do those panelists really know? The room is too cold. The chairs are too hard. The food wasn't served with a smile. The bed has lumps. And then I'm reminded of Anne Lamott's words in *Bird by Bird* told to her by a friend who was dying of cancer: "You don't have time for that." Those are the words over my computer to remind me when I find myself listening to the harpies. Surely I can manage a hard chair, a lumpy bed, cooled food, or whatever other little thing might come my way? Surely every panelist, speaker, writer there has something that could encourage my days if I don't let those little things get in my way. After all, I'm a woman of the west, right? Imagine what those Oregon Trail women had to endure. They didn't have time to complain. And neither do I. Conferences offer rich experiences in writing, life, relationships. I just have to breathe it in.

A big barrier for me is often to not be present. My body is at a workshop but my mind is thinking of something I should have done before I left or anticipating some issue I have to deal with when I leave. Richard Carlson, who wrote *Don't Sweat the Small Stuff at Work*, advised that to survive a

deadly meetings!) we should do two things: decide ahead of time that we will learn something new, and second, we will keep our minds present at the meeting. Such presence prevents fatigue and has the added advantage, he noted, of knowing what's going on which often brings admiration from others who let their minds wander. The word "experience" means "to be present." I guess that means if we want to have a certain experience, we have to stay in the moment.

I could go on...but I've found over and over that sometimes what starts out being a bad experience has become one of the defining days of my life simply because I took the time to be happy rather than being right. Or even more, because I asked myself what experience I wanted to have and then gave myself permission to have it when those barriers perked their heads up like prairie dogs. I stepped over them and can honestly say I've always had a great experience at every WWW conference. Writer Madeleine L'Engle wrote that we are "named by the choices we make" and if we want to be inspired, or feel connected with other writers, or feel nurtured by time away, it will depend on the choices *WE* make. I hope to make some good ones this October.

• Jane Kirkpatrick is an award winning author and speaker. Her latest book is [Barcelona Calling](#). www.jrkbooks.com



LAURA
SHORT FICTION
AWARD

Congratulations

to the Authors of the Entries in
the Final Round of Judging
(Listed Alphabetically by Title)

2011 FINALISTS

“Last Dance” by Anne Schroeder

“The Long Road Home” by Bonnie Hobbs

“The Lucky One” by Kathleen Ernst

“Sulfur Springs” by Lucinda Stein

“White River Phoenix” by Leslee Breene

First, Second and Third Place Winners will be Announced on
Friday, October 14, at the LAURA Dinner, WWW Conference, Lynnwood, WA.

The winning entries will be published in the LAURA Journal
at WomenWritingtheWest.org



WOMEN Writing the West

On the Move

Heidi Thomas at the book signing event sponsored by the PNWA (Pacific Northwest Writers Association) in Issaquah, Washington.



Irene Bennett Brown signing her newest book, "Before the Lark" and other titles at the Oregon State Fair Authors Table.

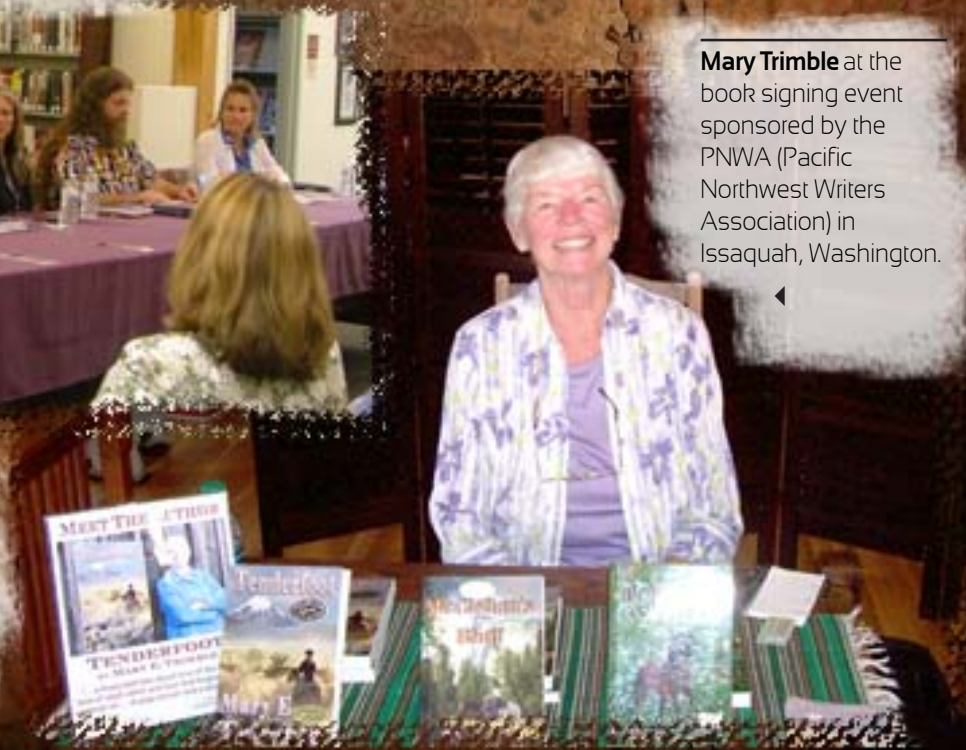


Mike Fleming, center, lead songwriter and musician for The New West, an award-winning Western trio, and friend with **Leslee Breene**, right, to celebrate **Starlight Rescue's** August release at the Arvada Old Town Pickin' Parlor.

Mary Trimble at the book signing event sponsored by the PNWA (Pacific Northwest Writers Association) in Issaquah, Washington.



WWW members **Mara Purl**, (second from left) **Susan Tweit** (fourth from left) and **Laurie Wagner Buyer** (far right) at the Woodland Park, Colorado library for readings from the book "An Elevated View" for which they contributed essays.



How One Writers Group Works a Conference

By Teachers as Writers

A writing group can create some interesting dynamics when it comes to attending conferences. This writing group had the following to say about making the most of conference attendance.

Doris suggests the following:

- Volunteer to help out. There are always little things that need doing.
- Divide and conquer. You can't be everywhere at once, so when you see the schedule, decide which session you want and arrange to share notes later.
- No one is a stranger. Everyone attending is someone you know, you just haven't met them yet. Say hello. You never know what will be the result.

Karen had this to say:

- Always attend the luncheons. You do a lot of networking there and sometimes that is invaluable. Also, the biggest presenters are usually luncheon speakers, and the most inspiring.
- Don't cling to the folks you came with. You will meet some new people who will give you different perspectives and ideas that might change you in unexpected ways.
- Don't skip sessions because you are tired or feeling overwhelmed. A motivating presenter can lift you right up out of that funk and light your creative flame.
- Listen to what others share. You already know what you know.

Beth, who also does presentations, suggests the following:

- When presenting to a large group, I always do a physical warm up. It wakes people up and makes the most of the time you have.
- Everyone learns best by doing and even if you are presenting a lecture, a warm up gets things going.
- Eye contact, active involvement, visuals, sound cues, even a spray bottle of water keep things interesting and engaging. You might have guessed my presentations are a tad on the wild side.

Jill weighed in with these tips:

- Sit with strangers so you won't talk only with friends.
- Sit as close to the speaker as possible.
- Jot down bullet points. If I don't, I can't remember the parts that got me jazzed.



Sustaining Members

Baker, Doris
Bartimus, Sonja
Bommersbach, Jana
Boyd, Jacque
Dallas, Sandra
Duckworth, Liz
Emory, Lee
Empie, Sunnie
Farmer, W. Michael
Fitzjerrell, Karen Casey
Goeres-Gardner, Diane L.
Harris, B.J.
Hayes, Mary Eshbaugh
Hill, Laurel Anne
Johns, Sherry
Kirkpatrick, Jane
Kouris, Diana
Lionberger, Beverly
Lyon, Suzanne
Maine, Priscilla A.
Masse, Cynthia Leal
Mead, Jean Henry
Melton, Marcia
Morton, LaDene
Olsen, Jan Falke
Purl, Mara
Rickman, Sarah Byrn
Robbins, Eastern Cowgirl Fern
Rochlin, Harriet
Roll, Kaye
Sandell, Cindy (Irene)
Schonberg, Lani
Sedmak, Terri
Stewart, Jodi Lea
Tartaglio, Pam
Trego, Alice D.
Trimble, Mary E.
Tweit, Susan J.
Wade, Mary D.
Weinberg, Florence M.
Weston, Julie

WWW Conference Raffle: Support WWW and the WILLA Awards

For those attending the conference, put your creativity to work and plan your donations for the WWW Conference Raffle. Writerly gifts like flash drives, books on writing, and gift cards are always welcome. Then, there are histories, gifts and mementos of the Seattle area (or yours) to consider. Perhaps a bottle of wine from Washington or your home base. Please do not compete with our conference bookstore by providing copies of your own books. Also, no personal care items...your pink may be another's orange! Suggested value of gifts is \$25 but smaller values are welcome and may be combined with others. Please keep in mind that many will be flying and need to have something they can easily pack.

WILLA Fund Donors 2011

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in honor of Jane Kirkpatrick

Rickman, Sarah Byrn • Centerville, OH

Yezak, Linda • Nacogdoches, TX
in memory of Jim Trego

New Members • Summer 2011

(* = Joined at the Sustaining Member Level)

June 2011

Jennifer McKerley • Los Alamos, NM • jmckerley@comcast.net (rejoin)
Loretta Messer • Kingman, AZ • fastpitch_loretta@yahoo.com
Amy Auker • Prescott, AZ • liacita@gmail.com
Christie Wise • Washington, DC • cnwise@starpower.net

July 2011

Darlene Franklin • Oklahoma City, OK • belovedfranklin@msn.com
Dawn Nelson • Creston, WA • authordawnnelson@rocketmail.com
Luanne Weir • Fort Smith, AR • clweir44@aol.com
Marissa Redman • Lakewood, CO • roopery@gmail.com
Mary Beath • Albuquerque, NM • beath@swcp.com (rejoin)
*Terri Sedmak • Beacon Hill, NSW Australia • tsedmak@optusnet.com.au

August 2011

Leslie Nyman • Pelham, MA • Isn.sound@yahoo.com (rejoin)
Reid Rosenthal • Douglas, WY • rrranch021@aol.com
Amy Sommer • Glen Rock, NJ • ana0123@aol.com

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Membership dues extend through December 31 of the current year. New members who apply mid-year receive a packet of materials to bring them up to date with current activities. New membership applications processed after September 1 extend through the following year.

Annual Dues \$60

Publisher Annual Dues \$60

International Dues \$70

Sustaining Member \$100 These members who support WWW above the active membership level receive an elegant enamel "WWW hand" logo Sustaining Member pin, and are recognized by name in our catalog and newsletter publications throughout the year.

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Screenwriter

Editor

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