

Newsletter

Summer 2008

WOMEN[®]

Writing the West

WWW Announces 2008 WILLA Winners & Finalists

- Contemporary Fiction:** *What the Thunder Said*, **Janet Peery**, St. Martin's Press (Winner)
Spanish Dagger, **Susan Wittig Albert**, Berkley Prime Crime/Penguin Group
Deadman's Switch, **Barbara Seranella**, St. Martin's/Minotaur/Thomas Dunne Books
- Creative Nonfiction:** *What Wildness Is This: Women Write About the Southwest*, Editors: **Susan Wittig Albert, Susan Hanson, Jan Epton Seale, Paula Stallings Yost**, University of Texas Press (Winner)
Navajo Women: Saanii, **Betty Reid**, Rio Nuevo Publishers
Fly With the Morning Dove, **Velda Brotherton**, PublishAmerica
- Scholarly Nonfiction:** *Laura Ingalls Wilder: A Writer's Life*, **Pamela Smith Hill**, South Dakota State Historical Society Press (Winner)
Searching for Fannie Quigley, **Jane G. Haigh**, Ohio University Press
Picturing a Different West: Vision Illustration, and the Tradition of Cather and Austin, **Janis P. Stout**, Texas Tech University Press
- Historical Fiction:** *Harpsong*, **Rilla Askew**, University of Oklahoma Press (Winner)
Hearts of Horses, **Molly Gloss**, Houghton Mifflin
Tallgrass, **Sandra Dallas**, St. Martin's Griffin
- Poetry:** *Raven Eye*, **Margo Tamez**, University of Arizona Press (Winner)
Table Walking at Nighthawk, **Carol Darnell Guerrero-Murphy**, Ghost Road Press
Tender Wild Things, **Diane Jarvenpa**, New Rivers Press
- Original Softcover Fiction (Trade or Mass Market):** *A Tendering in the Storm*, **Jane Kirkpatrick**, WaterBrook Press/Random House (Winner)
Shallow Grave, **Lori G. Armstrong**, Medallion Press, Inc.
Lake of Fire, **Linda Jacobs**, Medallion Press, Inc.
- Children's/Young Adult Fiction & Nonfiction** *Exiled*, **Louise A. Jackson**, Eakin Press (Winner)
Paint the Wind, **Pam Munoz Ryan**, Scholastic, Inc.
Jeannette Rankin: Political Pioneer, **Gretchen Woelfle**, BoydsMills Press

Congratulations!

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www.womenwritingthewest.org

WILLA Literary Awards: "Baby" of WWW

By *Jacque Boyd*
Chair, 2008 WILLA Literary Awards



In the years that I've been a member of Women Writing the West, my favorite part of the annual conference has always been

watching and listening at the WILLA Luncheon and the WILLA Banquet. I have been in awe while the stories of the Winners and Finalists were shared. What marvelous stories they told! What wonderful authors they were!

As Past-President of WWW it was my honor to serve as the WILLA Chair for 2008. This year WWW had 11 entries for the Contemporary Fiction category, eight entries for Historical Fiction, eight entries for Original Softcover Fiction, fifteen entries for Creative Nonfiction, eight entries for Scholarly Nonfiction, eight entries for Poetry and ten entries for Children's/Young Adult Fiction and Nonfiction.

I've spent the past nine months working on the WILLA Award process. I've learned wonderful information from the seven Category Coordinators. My sincere thanks go to Nancy Curtis, coordinator for Contemporary Fiction; Jann Arrington Wolcott, coordinator for Historical Fiction; Irene Bennett Brown, coordinator for Original Softcover Fiction. Penny Sidoli, coordinator for Creative Nonfiction; Harriet Rochlin, coordinator for Scholarly Nonfiction; Ann Parker, coordinator for Poetry and Mary Trimble, coordinator for Children's/Young Adult Fiction and Nonfiction.

Without their dedication and hard work, a successful award system for the WILLAs simply would not exist. Thanks also go to the marvelous readers who received the original submissions and helped narrow them down to the five books in each category that were sent to each of the final judges.

More-than-thanks to Jane Kirkpatrick and Sarah Rickman (both WWW Past-Presidents and WILLA Chairs) who helped me during a rough-spot-in-life and each found seven final judges. Thanks go to my seven "reading buddies" who served as final judges. The twenty-one women who filled these positions spent their summer reading some great books and making difficult choices. When their choices were tallied, and the WILLA Winners and Finalists were decided, those judges gave me one of the greatest weekends I've had in a long time.

I was fortunate to be the one to phone each of the seven WILLA Winners and the fourteen WILLA Finalists. Frankly, the stories that I'd so enjoyed at the Luncheons and Banquets in past years simply didn't hold a candle to the reactions that I was able to witness on the telephone.

One Winner was out on a rock off the coast of California taking part in a Blessing with a local Indian tribe. She actually did have a cell phone and she answered it! She was surprised, the Indians were surprised and everyone received a blessing and good fortune. One Finalist's husband answered the phone. When he heard what I wanted to tell her he said he'd give her a message and tell her she had to call me because it was an emergency. Since she and I do know each other when she called

back I could tell that she had no idea why she'd receive an "emergency" phone call from me. I spoke with agents who had nominated their clients, publishers who would pass the information along to clients who had no idea they'd even been nominated and editors who I'm certain were giddier than I was in delivering the news. One of the authors had passed away since her nomination but her publisher assured me that this news was something her family would value forever.

Hmmm. Nine months of work; delivering the news to expectant authors; almost sounds like a birthing process, doesn't it. The WILLA Literary Awards are the "baby" of Women Writing the West. We've had many "children" to be proud of through the years. The books that were chosen this year are no exception.

Come to the conference in San Antonio and allow me to introduce you – this year's "kids" are a great group.



Guidelines for 2009 WILLA Literary Awards

Honoring Books First Published in 2008 • Entry Deadline JANUARY 15, 2009

The WILLA Literary Award honors the best in literature featuring women's stories set in the West 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.

The award is named in honor of Pulitzer Prize winner Willa Cather, one of the country's foremost novelists. The awards are presented at the WWW Fall Conference.

* 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 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 2008 (in any form) are eligible for the WILLA Literary Awards. ONLY books FIRST published in 2008 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 2008. The book may not be entered in the Original Softcover category if it was originally published as a hardcover. Books previously released/published in ANY format (hardcover, softcover, e-books, CD, Internet downloads, POD, etc.) prior to 2008 are not eligible.

* E-books should be submitted in the appropriate category. Provide a copy of the actual product and 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, but not both. We strongly suggest that authors of softcover originals (mass market and trade) consider entering the Original Softcover 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.

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 can be found at www.womenwritingthewest.org.

Contemporary Fiction: Books featuring women's stories set in the West in contemporary times. Softcover originals may be entered in this category but the majority of entries are hardbound.

Historical Fiction: Books featuring women's stories set in the West before contemporary times. Softcover originals may be entered in this category but the majority of entries are hardbound. WWW defines historical fiction as any story set at least 50 years prior to the publication date.

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 anthology.

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.

Children's and Young Adult Fiction and Nonfiction: We are considering this as a single category.

If you have questions, please contact **Kathleen Ernst** at k.ernst@kathleenernst.com or by telephone at 608-836-9218.

2009 WILLA Literary Awards

Capturing the Diversity of the Women's West

Entry deadline is January 15, 2009. The application fee is \$50 per entry.

The WILLA Literary Award is a nationally recognized award given to writers annually for books featuring stories about a woman/girl or women set in the American 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 2008 (in any form, hardcover, softcover, e-books, CD, Internet downloads, POD, etc.) are eligible for the WILLA Literary Awards. Books previously released/published in ANY format prior to 2008 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 September 2009.

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: **Kathleen Ernst** at k.ernst@kathleenernst.com or by telephone at 608-836-9218.

Application for the 2009 WILLA Literary Awards

Honoring Books Published in 2008

Book Title: _____

ISBN: _____

Author: _____

Address: _____

Phone: _____ Fax _____ E-mail: _____

Publishing Company: _____

Publisher's Address: _____

Phone: _____ Fax: _____

Editor: _____ E-mail: _____

Necessary Publicity Information (information must be given for at least one)

Name of local newspaper: _____

Book Page Editor: _____

Newspaper Address: _____

Email: _____ Phone: _____

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.

Category (Please choose one):

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

* WWW reserves the right to add or delete categories or to move entries to other categories.

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

- o A check payable to Women Writing the West of \$50 per entry, sent **directly** to category coordinator.
- o **THREE** non-returnable copies of each book entry, postmarked **no later than January 15, 2009**, to:
 - Contemporary Fiction: Nancy Curtis, High Plains Press, P.O. Box 123, Glendo, WY 82213-1023
 - Historical Fiction: Arletta Dawdy, 987 San Clemente Drive, Santa Rosa, CA 95404-6115
 - Creative Nonfiction: Lyn Messersmith, 4241 269th Trail, Alliance, NE 69301
 - Scholarly Nonfiction: Susanne George Bloomfield, 74064 L Road, Holdrege, NE 68949
 - Poetry: Diane Elliott, 4721 Love Lane, Bozeman, MT 59718
 - Original Softcover Fiction (trade or mass market): Betty Bauer, Portamento Publishing, 14130 Slater Street, Overland Park, KS 66221-2119
 - Children's/Young Adult Fiction & Nonfiction: Mary E. Trimble, 155 Woodgrove Lane, Camano Island, WA 98282-5204

Each book may be entered in only one category.

Please complete one entry form per book entered. THIS APPLICATION MAY BE PHOTOCOPIED.

WWW's Garden of Inspiration

By Kathleen Ernst
2008 WWW President
2009 WILLA Chair

President's Letter



In my world, "August" means "tomatoes." I plant heirloom varieties, which grow with kudzu-like exuberance. Every year I'm charmed to discover anew just how many tomatoes it takes to make a good supply of sauce, but the image of fetching full canning jars on some future frigid day is immensely satisfying.

This year my husband expanded our vegetable garden ten-fold by building a retaining wall and constructing raised beds. "I think this is bigger than we need," I said dubiously, watching the project take shape. We get regular deliveries of seasonal fruits and vegetables from a local farm and orchard, and we're lucky enough to live in an area where I can shop at a farmers' market any day of the week. He persevered, though. Even with a late start, we managed to plant some new crops. And of course, I find cooking or freezing our own kale or broccoli or basil just as satisfying as canning tomatoes.

Obviously, August is not my best month for writing. But I *think* about writing a lot, and the joy I take in our prairie and vegetable gardens have inspired some professional decisions. For example, I've lately been considering the work of various website designers. I've seen lots of great examples, but never seemed able to choose the person I want to redo my site. Last week, I realized why: I want to do the job myself. I know it will take time. I'll no doubt screw some things up, and get frustrated along the way. I'm betting that in the end, though, it will be more satisfying than hiring someone else to do it.

I probably wouldn't even consider putting such a task on my long-range to-do list without the encouragement and tips I've gleaned from WWW members over the past few years. I've eavesdropped on Listserv conversations, attended conference workshops on relevant topics, and visited many of your websites and blogs. Some of you probably have no idea how inspiring you are!

As writers, we have to divide our precious creative time between actually putting words on paper, polishing our craft, and marketing. Pre-published writers need to think about how to best present themselves and their manuscripts to editors. Well-known authors feel increasing pressure to stay fresh and promote their work in new ways. Websites, blogs, podcasts, social networking sites, web tours, book trailers...it can feel overwhelming.

That's one reason why WWW board members and other member-volunteers work so hard to find new and creative ways to help members develop their talents, find markets, and lasso that wily beast called "pro-

motion." We were pleased with the response to our first short story contest, and I'm happy to report that we will be holding another short story contest next year, again in conjunction with *Women Out West* magazine. Registration is open for our first online course, which allows even our most geographically remote members to grow new skills. And our annual conference will provide a wonderful harvest of practical know-how and emotional energy. If you're still debating, I suggest that you be kind to yourself and register!

I hope your summer is bursting with good books, time to nurture your creative self, and fresh tomatoes. See you in San Antone!

— Kathleen Ernst is an award-winning author of fourteen novels for young readers, an adult nonfiction book, magazine articles and essays, poetry, and instructional video programs for public television.

WILLA Fund Donations 2008

WWW gratefully acknowledges the following contributors to the WILLA Endowment Fund:

Jane Kirkpatrick
Sarah Byrn Rickman
Gladys Smith
Joyce Lohse, in honor of Patricia Werner
Doris Baker, in honor of Patricia Werner
Kat Fandino
Jan Falke Olsen
Jane Valentine Barker, in honor of Sybil Downing
Laurel Anne Hill, in honor of Harriet Rochlin, Alice Trego & Jane Kirkpatrick
Jean Lohse
Sybil Barnes
Bonnie Buckley Maldonado



14th
Annual

Women Writing the West Conference in Historic San Antonio, Texas! “Marketing Mavericks” October 24-26, 2008

Omni Hotel • 9821 Colonnade Blvd • San Antonio, TX 78230

Start your conference experience with complimentary round-trip transportation to and from the airport on the Omni Hotel courtesy van. Those driving to the conference will find free on-site self-parking. You will arrive at a AAA Four-Diamond hotel in the northwest corridor of San Antonio, with convenient access to all areas of the historic Alamo City. The Bolo's Rotisserie-Grille at the hotel offers an impressive wine list and Texas Hill Country cuisine. (There are also restaurants within walking distance from the hotel.) An elegant lobby bar offers cocktails and live piano music. Our special room rate is \$113, plus tax, for single and double occupancy. Call Central Reservation at 1-800-843-6664, or book your room via the hotel Web site: <http://www.omnihotels.com/FindAHotel/SanAntonio/MeetingFacilities/WomenWritingtheWest08AnnualConference10.aspx>. Book your room as soon as possible, as they are expected to go fast.

FRIDAY PRE-CONFERENCE TOUR

WWW members Florence Weinberg and Linda Shuler will facilitate our Friday morning (8:30 am-1:30 pm) tour to these special places:

- The Alamo—In the heart of the city, the 300-year-old Mission San Antonio de Valero was the site of Texans' last stand against the Mexican Army in March 1836. Tour will include a short lecture by a local expert on the history of that battle. On the grounds you will see ancient live oaks and the former barracks with its small museum.
- The Menger Hotel—Next to the Alamo, this historic hotel was built in 1859. It holds the unofficial title of “The Most Haunted Hotel in Texas.” Perhaps you will encounter a ghost on your walk through this famous hotel.
- The Riverwalk—A stroll along the famous river walk will take you to San Antonio's first neighborhood, La Villita.
- La Villita—Look for Spanish, Mexican, German and French-influenced architecture, housing shops, art galleries and restaurants in this “little village.” You'll have time to shop and have lunch on your own before the hotel bus picks you up.

NEW! For conference attendees from San Antonio, or who choose not to attend the Pre-Conference Tour, we are planning a session on Friday morning from 10:30 – noon: “**Veteran Writers Talk About How They Got Published.**” This session will be repeated (with some new participants) on Sunday morning from 10:15 until 11:30 after the Annual Meeting, which will be from 8:00 -10:00.

FRIDAY AFTERNOON GENERAL SESSIONS:

“**Are You Really Ready to Pitch?**” A workshop presented by literary agent Mike Farris to discuss the all-important “pitch” and submittal process.

“**Walk on the Wild Side.**” A workshop by Waynetta Ausmus, Texas storyteller extraordinaire, who will talk about journaling to tell your personal story.

And don't forget the **Networking Buffet** on Friday evening in the hotel's 20th floor Colonnade Ballroom, with a spectacular view of the city. The **WWW Short Story Competition Winner(s)** will be announced during this event. And, some of our **WILLA Winners and Finalists will read from their award-winning books.** This was something we added informally at our last conference. It was so popular we are bringing it back as part of the official program.

SATURDAY SESSIONS

Meet the Agents, Editors, Publishers & Publicists – Mike Farris, Farris Literary Agency; Stephanie Von Borstel, Full Circle Literary Agency; Ron Chrisman, Director, University of North Texas Press; Lee Emory, Publisher, Treble Heart Books; Mark Stepp, Publisher, Old American Publishing; Stephanie Barko, Literary Publicist. Agent/editor/publisher/publicist appointments will begin Friday afternoon.

Getting Books Made Into TV Shows and Movies – David W. Balsinger, Vice President/Senior Producer, Grizzly Adams Productions, Inc.

Researching and Writing Small Town and Regional Histories – Velda Brotherton, Gail Jenner, Cynthia Massey

What's New in the Children's/Young Adult Market – Diana Lopez and Stephanie Von Borstel

An Update on Electronic Publishing and Publishers – Carol Buchanan

Taking the Mystery Out of Writing Historical Mysteries – Donis Casey, Ann Parker, Florence Weinberg

Putting the Creative in Nonfiction – Julianne Couch and Irma Ned Bailey

Marketing Mavericks — Lee Emory

WILLA Luncheon Speaker – Waynetta Ausmus, Texas Storyteller

WILLA Banquet Speaker – Elizabeth Crook, renowned Texas author, 2007 WILLA Award Winner for Historical Fiction and 2007 Spur Award Winner for Best Long Novel of the West

The Twig Independent Book Store will handle WILLA and member books.

Conference questions: Cindy Massey, VP Conference, cmassey2@satx.rr.com, or 210-695-5328

NOTE: These panels and speakers are subject to change. Visit the WWW Web site, www.womenwritingthewest.org, for updates.

14th Annual Women Writing the West Conference
San Antonio, Texas

REGISTRATION



First Name _____ Last Name _____

Mailing Address _____

City _____ State _____ Zip _____

Phone _____ E-Mail _____

- Please contact me to schedule an editor/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 ()

Make hotel reservations directly with the Omni Hotel. The WWW room rate is \$113/single or double occupancy. Call Central Reservation at 1-800-843-6664, or book your room via the hotel Web site:
<http://www.omnihotels.com/FindAHotel/SanAntonio/MeetingFacilities/WomenWritingtheWest08AnnualConference10.aspx>
 Rate guaranteed until September 23. After that, rooms and rates are "as available." Hotel provides complimentary round-trip transportation and free parking.

CONFERENCE FEES: (Registration includes two breakfasts, one luncheon, and two dinners. You may request vegetarian or vegan meals at the conference registration desk.)

- **Early Registration**
 \$195 – WWW member (postmarked by June 30, 2008)
 \$220 – Non-member (postmarked by June 30, 2008)
- **Registration After June 30, 2008**
 \$215 – WWW member
 \$245 – Non-member
 \$165 – Registration at the door (Saturday only; no meals included)
- **Guest Meals**
 \$50 – per guest Friday evening Networking dinner # guests ____
 \$40 – per guest Saturday WILLA luncheon # guests ____
 \$50 – per guest Saturday evening WILLA banquet # guests ____
- **Friday Morning Tour (NOT included in registration fee)**
 \$20 – per person; guests welcome # persons ____

TOTAL
REGISTRATION
\$ _____

TOTAL
GUEST MEALS
\$ _____

TOTAL
TOUR TICKETS
\$ _____

TOTAL
ENCLOSED
\$ _____

Make checks/money orders payable to Women Writing the West.

Copy and send this form to: **Alice Trego**
 2954 W. Abbey Springs Circle
 West Jordan, UT 84084

REGISTRATION REFUND DEADLINE: October 3, 2008
 (No refund after that 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 17.

Conference questions: Cindy Massey, VP Conference, cmassey2@satx.rr.com or 210-695-5328

Power of the Four P's

By Doris McCraw



We as writers spend a lot of our work-time alone or with maybe one or two others. There are times when we choose to speak

in front of larger groups of people. For a lot of us, that task is much like a trip to the dentist. It is necessary but not really pleasant.

In my workshops, and with my individual clients, I have developed a system I call the Power of the Four P's. The four are **Persona**, **Preparation**, **Presentation** and **Passion**. If you combine these four P's, your experience can be a good one.

Let me break down what I mean by each of the four listed above.

Persona: this is who you are. We know we are writers, and parents, friends and so much more. However, who are we really? What do we offer that is unique to ourselves? When we have an understanding of our uniqueness it helps us to realize what we have to share. It is knowledge we have gleaned throughout our lifetime filtered through our experiences. No one else has our particular set of circumstances. When you share that uniqueness you are giving the listener something special.

Preparation: is the work we apply to put together a coherent speech. When you write, you research as much as you can. The same goes for speaking. Usually when asked to speak, it is on a subject we have written or know more about than our audience.

This also applies to actually practicing the speech. Until you have reached a comfort level speaking to people, sharing your knowledge of the subject, rehearsal is a key. If I can keep my listeners interested as I practice, I am on the right path.

Presentation: is probably the most terrifying of all the Ps. If you will stop and breathe, you will realize that you have already done all of the hard work. Now is the time to just relax and enjoy your audience. This group of people has come to hear you speak. Just take your time, speak clearly and slowly. Let your love and knowledge flow to the people who want to learn from you.

Passion: is what you use to make the speech work for you. You must have a passion for what you are saying. When you are relaxed and yourself, speaking with passion, your audience will go along with you even if they don't agree. They will listen if you have a belief in what you say.

You will notice that I do not include the **P of perfection**. We are not perfect and our listeners do not expect us to speak without making mistakes. It is when we are so focused on being perfect, saying just the right word in just the perfect way, that this sense of perfection keeps us from being dynamic speakers.

To recap: Know who you are and what you have to offer – **persona**

Study and practice your speech – **preparation**

Speak clearly, look at your audience, make them feel that they are the most important people to you – **presentation**

Have a deep love for your subject and what you are doing – **passion**

I could fill the rest of this with tricks, smoke and mirrors, but these are tools. Useful, but not necessary. Truth in what you know and what you are saying is what does the trick. Following these four Ps will help you become the speaker you were meant to be. Allow your audience to reap the benefits of your knowledge. You are the only one who has your set of knowledge.

When we are asked to speak, it is that uniqueness, that special knowledge that has brought us to the podium. That is what your listeners came to hear.

— Doris McCraw works as a presentation coach along with her work as an acting teacher, and a performer of historic characters. She taught her first playwriting and acting workshop at age 16 and has been writing and performing most of her life.

Plans Underway for 2009 Conference

A New History, A New Outlook; A New Outlook, A New History

By Harriet Rochlin
2009 VP Conference



Once the WWW/UCLA contract was signed, co-chair Mara Purl and I studied recent conference programs. No question,

WWW has developed a format for our annual weekend meeting: five to six panels, two keynote speakers, WILLA Awards, agent-editor-publisher meetings by appointment, book store, annual membership meeting, and a local tour. The conferences have been instructive, inspiring, and invariably convivial. How could it be otherwise with more than 100 women writers, some personal friends, others soon to be, all devoted to the West and its literature. While the pattern remains the same, the ingredients—setting, accommodations, weather, keynoters, panelists, and tours—will differ in 2009.

We're sticking to the usual format, but with more variations. Instead of an urban hotel, we'll be on a major university campus. I recently visited the guest rooms: two beds, two desks, private bathroom, maid service, TV, Internet connections. The décor, as may be expected, college dorm and small closets. In front of an adjacent lecture hall I was pleased to note adult conferees, 30s to 80s, excitedly gabbing like participants in a long-sought break-through.

Another first in 2009, WWW will have a conference collaborator. The Autry National Center has agreed to provide the Friday evening

keynote speaker and has invited its board and active members to join us at our (Friday) networking buffet. In addition, we've been granted a preview of the center's upcoming exhibition, "Homelands: How Women Shaped the West," which will be exhibited in four major western cities, 2010 to 2012. *Homelands* creators, Virginia Scharff, Ph.D., Autry's Women of the West Chair, and Carolyn Brucken, Ph.D., Museum of the American West Curator, will present a Power Point presentation of the exhibition and will discuss the intricacies of its production.

For the Saturday banquet keynote speaker, I'm in pursuit of an author who epitomizes the title and theme of the 2009 conference. If I can't nab her, I have a few others in mind, and will welcome your suggestions. Mara has agreed to handle the WILLA Awards, the conference bookstore, and individual or corporate sponsorship. I'm brainstorming panel ideas: "Overlooked Treasures: Tips from L.A.'s Leading Archivists;" "What's New in Ethnic and Women's Studies?" "Speaking Ops in L.A.;" "Are You Ready to Pitch? Book to Film." Also in the works is a tour to the world-famed Getty Center, admission free, \$15-\$20 for the bus ride to and fro.

We'll need help galore from members, and I welcome your suggestions. Gwyn Ramsey has already claimed the annual raffle, and Janet Riehl will introduce a new ice-breaker. Pick your spot: conference brochure designer, registration and packet preparation, foodies to plan the buffet, luncheon, and banquet, and arrange the tables, facilitators once the panels have been established.

In the meanwhile, I look forward to seeing you at the 2008

WWW conference in San Antonio, October 24-26, where we'll savor together the organizational magic of Cynthia Massey, this year's chair.

— Harriet Rochlin is an author, lecturer, collector. After launching her landmark social history, *Pioneer Jews: A New Life in the Far West*, she turned to fiction to probe the inner lives of these pioneers in the acclaimed *Desert Dwellers* trilogy. She is currently at work on her fifth book, *A Mixed Chorus: Jewish Women in the American West*. Visit Harriet at www.rochlin-roots-west.com



A New History, A New Outlook; A New Outlook, A New History

A New WWW Conference Venue!

Take a virtual tour of the UCLA Campus to see what awaits us in 2009. The September conference promises to be as exciting and informative as past events.

Hope to see you there!

http://www.bclip.com/venue_viewer/ucla

The Path to Self-Publishing

With A Case Full of Dusty Roads

By Evelyn Rogina Doussard



Within the soul of every writer burns a small flame that compels us to write ... even if it is only abstract thoughts jotted down on

scraps of paper.

For years, I had wanted to write a book; however, it would take a powerful force to turn that small flicker of light into an all-consuming flame. But, unexpectedly, it happened.

Last year, on a summer day, I went downstairs to search for a lost item. There on the floor was my father's "memory" box. My father had made the 2' x 4' box more than 50 years earlier. In it were letters that my brother, my sons, and I had sent him. It held his precious memories, trinkets and papers of the past. I looked at the simple, hand-sawed box, then sat down and ran my fingers across the wood, thinking of my father. "Is this all there is to a life ... your dreams and memories tucked away in a wooden box in your daughter's basement?" The sadness was overwhelming, but my father's box sparked my "writer's flame." I knew at that moment I would begin writing my book. I would leave something behind to declare, "I was here!" The book would be my legacy to my two sons and honor my father.

So, my nebulous journey began. I wrote and wrote, and thought and thought. *What will I do with my book when I am finished? Where and how do I even start? Will a publisher accept my manuscript and, if so, how many pub-*

lishers will I have to send it to and how many years will it take? Then, I met an author who had self-published his book. This took me down another road of thinking. I knew I had to begin searching for information. I decided that every day I would put my writing aside for several hours and do research. The research would include phone calls to authors, professors, reading literature and contacting self-publishing companies. I needed to make a reasonable comparison between finding a publisher versus self-publishing. I spoke with authors who had gone both routes.

After many months of research, I found one factor that remained the same. It was marketing. Whether a publisher accepts the manuscript or if the writer decides to take the path of self-publishing, the author still must be prepared to do the major portion of marketing. If we want our book to get into the reader's hands, then we must be willing to do the leg-work and become innovative in our marketing strategy.

After I contacted several companies that self-published books, I made a decision – I would take the self-publishing route. I selected a company whose representative I felt comfortable with. During the course of my writing, we had spoken several times. He guided me through the self-publishing process; telling me each phase I would go through, detailing all the items I needed to consider and outlined my up-front costs. In addition, I had recently met a writer who had had great success with the company and was self-publishing a second book with them.

Since I had complete control over my book, both the galley and the cover, I had many decisions to

make. Yes, there have been several pitfalls to self-publishing and perhaps it required more decision-making than I would have had should I have chosen the other path.

Now I have my "newborn" book and a new phase of my journey begins, that of marketing. Although the publisher has made my book, **Dusty Roads**, available to stores such as Barnes Noble, Target, Borders, Amazon, and other on-line retailers, the job of marketing and making my book known is on my shoulders. I have many challenges ahead, phone calls to make and stores to visit. I've purchased a pair of comfortable walking shoes, have my mind tuned to a positive attitude, and an attaché case full of "Dusty Roads." I'm ready!

— **Dusty Roads**, by Evelyn Rogina Doussard, weaves individual tapestries of life and of those who lived it. Her poetry will fly you on wings of lightning down your own dusty road; reliving memories long lost, momentarily suspending you in another time and place. A year ago, she signed with a company to self-publish her book. In May, 2008, she held her "newborn" in her hands – **Dusty Roads** was no longer a dream but alive.



Women Writing the West Salutes its 2008 WWA Spur Awards Winners/Finalists

*Best Western Short Novel

Winner: *Tallgrass*, Sandra Dallas, St. Martin's Press

*Best Western Long Novel

Finalist: *Stormy Weather*, Paulette Jiles, HarperCollins Publishers

*Best Original Mass Market Paperback

Finalist: *Lake of Fire*, Linda Jacobs, Medallion Press

*Best Western Short Fiction Story

Finalist: "The Wild-Eyed Witness" (anthology: *Lost Trails*) Lori Van Pelt, Kensington/Pinnacle Books

Congratulations!

Stephanie Barko

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Along For the Ride: Promoting In a Niche Market

By Sarah Byrn Rickman



When the first copies of my new biography, *Nancy Love and the WASP Ferry Pilots of World War II*, arrived on my

doorstep in mid January 2008, the stage was set. Already I was working on how to promote and sell this book.

The story of a woman aviator who reached the top of her fame and game during World War II, my Nancy Love book is what we call a “niche” book. But I knew for whom the book would have its greatest appeal — women involved in aviation at all levels. Having two other books out that appeal to that market, I knew the territory.

Because I can't afford the price of a booth at aviation conferences, I either have to be invited to come give a presentation or I have to partner with someone who has a booth and give them a percentage of the sales. I've done both. This is NOT a profitable venture because I must provide my own transportation, lodging and meals. So I make a vacation out of it. I've gone to some fun places. And the people I go with and meet there are a delight.

This year, to date, I have flown to San Diego for Women In Aviation; Dallas, Texas, to give a paper (related to my new book) at the Dallas Legacies History Conference; Lakeland, Florida, for Sun 'n Fun (aviation's second largest fly-in); and will fly back to Dallas in September for the WASP (Women Air-

force Service Pilots) 66th reunion.

I have driven to Sweetwater, Texas, for the WASP Memorial Day Homecoming (my husband and I visited friends enroute); Kalamazoo, Michigan, to speak to a group associated with the internationally-known Air Zoo; and Oshkosh, Wisconsin, for EAA's AirVenture, the granddaddy of fly-ins. On the horizon, but not confirmed, is the 11th anniversary celebration of the Women In Military Service to America (WIMSA) Memorial in Washington, DC, in October, where the WASP is being recognized. All are aviation related; all were by invitation, usually to present a program or paper.

Working vacations, I call them, and through them I get to see the world — well the U.S. anyway. I pay for the trips with money made from the books, supporting my habit.

The other half of the equation is local sales. We are talking NOT the aviation community but friends, personal friends, business friends and associates, church and community friends, neighbors, people who probably have little or no interest in aviation and who don't know who Nancy Love was. But they have an interest in ME, a known quantity. They have read and enjoyed my previous books and most are return customers. Still, I have to let them know the new book is out.

Most of my friends here in Centerville, Ohio, know my writing history because I was, first, the managing editor of the local newspaper and then the editor of the City's bimonthly newsletter. Being a known quantity helps.

Several friends have sponsored my book signings, each for a different niche crowd. I am blessed with

many and diverse friends. One threw a book launch for the Dayton (Ohio) aviation community she knows so well.

Another suggested her book club read my WILLA finalist (2003) *Flight From Fear*, then invited me to talk to the group about it. Not only did they buy advanced copies of the novel in order to read it, they bought the Nancy Love book when I took books to the meeting.

And, the big book launch that I wrote about for the WWW blog: my friend, our former mayor, gave a wine and cheese party for our mutual women friends on a Saturday afternoon. I spoke, a friend who volunteers as a videographer for local Cable TV filmed my talk and inter-



Sarah with former Mayor Shirley Heintz and WASP Nadine Nagle, Centerville, Ohio, May 2008.

viewed some of those who attended. That program runs regularly on Community Access TV in the south Dayton suburbs. People tell me they've seen it.

I sold a lot of books that day.

Continued on page 13

Elbert Library Benefits From the New Women Writing The West Collection

By Gayle Gresham

The Elbert Library in Elbert, Colorado, is the home of the new Women Writing The West Collection. Ninety-five books by WWW authors were delivered to the library by WWW Administrator, Joyce Lohse, on April 30, 2008. This collection is made up of books Joyce has removed from the trade show trunks when new books arrived over the past several years. She saved the books before bringing up her idea for creating the collection to the WWW Board. She also suggested the collection be donated to the Elbert Library.

The Elbert Library is unique because it is both the school library and the public library. Elbert School District and the Elbert County Library District collaborated four years ago to open the school library to the public after school, on Mondays (no school due to a four-day school week) and on Saturdays. Through the additional funding from the Library District, the library moved from a classroom to a renovated school gymnasium, creating a spa-



Enjoying the first batch of books in the Women Writing the West Collection are (1 to r) Joyce Lohse, WWW Administrator (who initiated the collection idea); Gayle Gresham, Elbert Public Librarian and WWW 2008 Secretary; Shelly Gould, Elbert School Librarian; Kari Baumann, Director of the Elbert County Library District; Jan Gabehart, Elbert Branch Manager; and Kelli Loflin, Elbert School Superintendent (photo courtesy Gayle Gresham)

acious and inviting library for both children and adults. The Elbert School is a K-12 school in a rural community with 240 students including preschool) located on the high plains of Colorado 30 miles northeast of Colorado Springs and 45 miles southwest of Denver.

The Women Writing The West Collection includes both adult and juvenile fiction and nonfiction books, making it a great addition to the Elbert Library. The children are thrilled to have more horse books and western fiction while the adults are already requesting other books by the authors they've read. This is the first Women Writing The West Collection in the United States. The books are available for Interlibrary Loan throughout the state of Colorado.

Joyce will continue to send books to the Elbert Library from the trade show trunks as members send new books to her. When the library doesn't have room for more books, the WWW board will choose another library in the western United States to house the next collection.

"This is a winning situation for all involved," says Kathleen Ernst, 2008 President of Women Writing The West. "I'm delighted to know that WWW members' books are both getting more exposure and filling a need at the library. I look forward to seeing the program expand in coming years."

— Gayle Gresham is the 2008 WWW Secretary and is a public librarian at Elbert Library.

Niche Market

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I approached the biggest bookstore in Dayton, Books & Co., about a booksigning, which was held recently and deemed successful.

In August I will take the book to church and set up in The Gathering Space between services. A dollar from every book sold will go to the drug abuse rehab program — T.J.'s Place of

Hope — established and run by one of our pastors.

I'm still working on more local venues. The U.S. Air Force Museum is almost in my backyard and currently carries *Nancy Love and the WASP Ferry Pilots of World War II* in their gift shop. I will be approaching them about a program in late fall or winter. I am affiliated with almost every organization locally and nationally that promotes aviation and will

attend aviation events, always with a few books in the car or in a tote bag.

This is an ongoing journey and as long as I keep writing and publishing books, I am joyfully along for the ride.

— Sarah Byrn Rickman, former WWW President (2005) and WILLA Chair (2006) is the author of *The Originals: The Women's Auxiliary Ferrying Pilots of World War II*.

Ready to Pitch?

What This Year's Agents, Editors, Publicists Want

By Alice Trego
WWW 2008 Newsletter Editor



One of the foremost advantages of attending writers' conferences is to schedule a one-on-one appointment with the

agents, editors, publicists and publishers invited as guest speakers.

These appointments are considered one of an author's first steps in learning the business of writing, sort of a verbal query letter. It's a good idea to do some "homework," be prepared, before pitching a story to an agent, editor, publicist or publisher.

I recently communicated with those who will be joining us at our San Antonio conference, and here's what they suggest before authors get ready to sit down and talk with them:

David W. Balsiger, Vice President/Senior Producer of Grizzly Adams Productions, Inc., said, they are "always looking for documentary TV show topics that have as much universal appeal as possible since we license our shows throughout the world."

While their movies are "on the lower budget side," David said the movies "must have extremely strong emotional themes that will usually make viewers shed tears or lift their emotions. The movies cannot be shot all over the world nor have casts of thousands."

At this year's conference, David suggests that at the appointment discussion, submit "...a 100-120-word

concept description of the documentary topic or movie.

"The best way to prepare a concept description is to think of the book already being made into a show . . . and writing a one-minute radio commercial to get people to see the show on TV or at the movie theater," he said. "Turn us on . . . excite us . . . about your book in a one-minute concept pitch description."

In addition to his appointments, David's workshop will also involve such topics as what makes a good movie story or documentary topic, how does Grizzly Adams track the changing tastes of the viewing public, how do you approach a producer to pitch your book, what are some useful promotional tips for promoting your book for a documentary and/or a movie, and much more.

Stephanie Barko, an Austin, TX, literary publicist, said the ideal time to hire a publicist is three to six months prior to the release date. She especially publicizes non-fiction and historical fiction, with other genres she accepts listed on her web site (www.authorsassistant.com/Barko.htm). She says she specializes "in material either set in the West or authored by writers who reside in the West."

She would also like us to note that her process of acquiring clients is slightly different from most publicists. "My client acquisition process is more like an agent's than a promotion firm's, and authors who fill out my client application prior to our meeting are likely to receive more beneficial consulting."

Stephanie's client applications can be obtained by e-mailing her at steffercat@austin.rr.com.

Ron Chrisman, director at the University of North Texas Press,

explains, "Authors need to understand that publication with a university press is not a money-making venture. We are a non-profit press, and although we do not pay royalty advances, we do pay standard royalty rates," he said. "All of our books must first be read by outside expert readers and approved for publication before we can contract and publish. This peer review process is one of the most difficult things for writers to deal with, I have noticed, because the nature of this pre-publication feedback forces the author to do revisions and more work than originally envisioned. But in the end, a better book results!"

He says that books fitting into the "established areas of publication" are what he primarily looks for. These areas include: "Humanities and social sciences, with special emphasis on Texas history and culture, military history, western history, criminal justice, folklore, multicultural topics, music, natural and environmental history, culinary history, and women's studies. Submissions in poetry and fiction are invited only through the Vassar Miller and Katherine Anne Porter Prize competitions."

Next, Ron said, "the types of book projects that get my attention the most are those that tell something new or make a new contribution to a specific genre or field. Personally, I like to see projects in Texas and western history, outlaw and lawmen history, and military history the most. I discourage memoirs unless they belong to an established, marketable field such as a veteran memoir for military history."

As for being prepared for the scheduled appointment, he says he prefers "to see something brief, simi-

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Pitch

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lar to a query letter. One or two pages explaining the project, its significance and/or 'hook' for why it would appeal, and the audience for the book. Perform some market research and compare your book to others available—how is it similar or different? Discuss your qualifications for writing the book, and how you would help with promotion.

"Point out any specific tie-in events or built-in audiences for special promotion," he said. "Finally, mention where the project stands now—research and writing stage, partially written, first draft, or completely finished and polished manuscript? A chapter outline is also helpful, and if a sample chapter is available, I like to see it."

Ron says he will accept material at the time of the interview.

"I do like to see something written at the interview, something I can take back to the office to start a file on a project, for example. At a minimum I appreciate seeing the query letter mentioned above. A chapter outline and sample chapter would also be good but not necessary."

Lee Emory, author of the new release, *Night Freeze*, and publisher at Treble Heart Books, is seeking non-fiction and fiction.

"Treble Heart Books (<http://www.trebleheartbooks.com>) is looking for a lot more non-fiction these days, though we still want good fiction as well," she said. "We have no word count restrictions, but we do look for tightly written material."

Lee describes some of their non-fiction works to include "books on Christianity or other religious issues, health issues, self-help and family rearing."

While there are three other divisions in addition to Treble Heart

Books, she says they "prefer books **without** a great deal of profanity in them. Some forms of profanity are appropriate to a few characters, but not all, and what is used is done so sparingly. Profanity in any form is never acceptable in our Mountain-View division."

She continues, "Our heroes must sound like heroes and behave like heroes. Speaking of Mountain-View, our religious books or novels with a faith element must never preach. Fiction in the MV division is [about] the characters solving their problems through their faith, but do not get preachy."

Lee says that during conference interviews with authors she will accept **only** the first page of their manuscript. "When I interview authors, I like to see the first page of their manuscript only. I do not accept partials or proposals. [Treble Heart Books] accepts full manuscript only, but authors may query first."

Additionally, she says that when an author interviews with her, they "must make sure they can summarize the essence of their entire book in the fewest words possible. If they can't, they are not as fully in touch with the theme of their book as they should be. Show me confidence, not arrogance. If this is your first book, show me confidence, if at all possible, and absolute honesty."

Authors must "read our guidelines before submitting," Lee said. "Ours differ from other publishing houses in many ways. It makes a bad impression to submit without following our guidelines. We can always tell. Make sure the submission is as absolutely error free as it can be."

Mike Farris, agent at Farris Literary Agency, Inc., is "looking for a broad range of both fiction and non-fiction, but [authors] have to keep in mind that the publishing market is very tight these days.

"The buzz word we keep hearing regarding non-fiction is '**platform**,'

as in 'Does the author have a platform?'" he said. "We see a lot of what we believe are worthy proposals that we know we don't have much chance of selling because the topic is either not broad enough to attract a large audience or, if it's broad enough, the author is unknown and has no platform. That necessarily colors our view when considering new projects."

For fiction, Mike goes on to say that author recognition is an important consideration.

"On the fiction side, name recognition is important, but not so much so as on the non-fiction side. However, some major New York publishers have seemingly gone the way of Hollywood, wanting only projects that are high concept or are 'big' — whatever 'big' might mean to them," he said. "Believe me, it's not the same to everyone. Bottom line, though, in fiction we're looking for writing that grabs our attention and fresh storylines that grab our imagination."

Literary Agent and co-founder of Full Circle Literary, Stefanie Von Borstel is based in southern California.

The agency, she said, represents adult and children's books with particular focus on multicultural and books with a global perspective, eco/healthy living, parenting, how-to, pop-culture. They have submission guidelines for several areas of non-fiction, children's picture books and middle grade/young adult as well as women's fiction.

Prior to agenting, Stefanie worked in various editorial and marketing positions with Penguin and Harcourt, and she enjoys sharing insight with authors about the publishing process.

A few of her recent projects include *The Bilingual Edge: Why, When and How to Teach Your Child a Second Language* by Kendall King and Alison Mackey (HarperCollins), I

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Pitch

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Love Dirt! 52 Activities to Help You and Your Kids Discover the Wonders of Nature by Jennifer Ward (Shambhala). She also represents many children's authors and their titles, including Diana Lopez's *Confetti Girl* (Little, Brown), J.A. Yang's *Exclusively Chloe* (Penguin), and Monica Brown's *My Name Is Gabito: The Life of Gabriel Garcia Marquez* (Luna Rising).

Mark Stepp, publisher and managing editor at Old American Publishing, says they "are looking for non-fiction historical books on small American cities—populations ranging from 5,000 to 100,000."

While the submission guidelines are specific – "We expect a prospective author to send us three or four

writing samples, a biography that describes her life as a writer, and a query letter." Mark adds, "I'm not looking for any of this information at the conference."

Before sending him a query letter, he recommends the author should be familiar with her city, "interview one or two knowledgeable citizens, and do some research at the local library."

The query letter should include a couple of answers to 'why' questions: "Why she believes she is the right person to write a history book on her city, and why her city is interesting enough for us to spend our money publishing a book about it." The letter should tell him who the author is, why he should want her book and what she is going to do on the project.

Another area that authors need

to research is the competition. "We want to know if one of our competitors has done a similar book within the last ten years," Mark said. "We also want to know three or four key reasons non-resident history buffs would want to buy the book."

Old American Publishing's expectations are specific, as well. He said the author must be computer literate, know how to use e-mail, communicate and send items via e-mail, know MS Word or Word Perfect. They also expect the "author, or her friend, to have some talent with a digital camera.

"Our books are heavy on photos because we believe the more photos there are, the better a book will sell. We are perfectly willing to work with high quality digital photos, or black and white or color photos."

| Name | Genres Accepted | Appointment Expectations |
|---|---|---|
| <p>David W. Balsiger, LHD Vice President/Senior Producer Grizzly Adams Productions, Inc. P.O. Box 1987, Loveland, CO 80539 USA 970-663-3820 Office 970-227-4115 Cell 970-663-6487 FAX dwbalsiger@ultrasys.net mailto:dwbalsiger@ultrasys.net www.grizzlyadams.com</p> | <p>Produces family-friendly TV specials, series and movies</p> <p>Documentary TV show topics that have universal appeal – they must have extremely strong emotional themes that will usually make viewers shed tears or lift their emotions</p> | <p>A 100-to-120-word concept description of the documentary topic or movie</p> |
| <p>Stephanie Barko Literary Publicist Austin, TX "Authors indigenous to the American West" http://www.authorsassistant.com/Barko.htm http://www.theauthorsassistant.blogspot.com 512-291-6188 512-914-1316 Emergency</p> | <p>Publicizes non-fiction & historical fiction</p> <p>See web site for more genres accepted - www.authorsassistant.com/Barko.htm</p> | <p>Authors who fill out client application prior to meeting are likely to receive more beneficial consulting. Authors wishing a client application may email at steffercat@austin.rr.com.</p> |
| <p>Ron Chrisman Director University of North Texas Press (940) 565-2142</p> | <p>Texas history, western history, military history, criminal justice, and multicultural topics (see article for others)</p> | <p>A query letter. A chapter outline and sample chapter would also be good but not necessary.</p> |

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| Name | Genres Accepted | Appointment Expectations |
|--|--|---|
| <p>Lee Emory Publisher Treble Heart Books http://www.trebleheartbooks.com http://www.trebleheartbooks.com/LeeEmory7.html http://www.trebleheartbooks.com/Horror-Thrillers.html</p> | <p>Non-fiction, fiction, YA books ages 13 through 17</p> <p>No erotica, porno, poetry, young children's books up to age 12, nonfiction of a political nature, personal memoirs</p> <p>Treble Heart Books publishes romances (not erotica) and general non-fiction</p> <p>MountainView Publishing acquires religious fiction and non-fiction</p> <p>Sundowners publishes westerns</p> <p>WhooDoo Mysteries publishes mystery, suspense, horror, action/adventure and science fiction</p> | <p>Bring note pad to take notes, the first page of ms only, plus business card</p> |
| <p>Mike Farris Farris Literary Agency, Inc. P.O. Box 570069 Dallas, TX 75357-0069 972-203-8804 agent@farrisliterary.com farris1@airmail.net http://www.farrisliterary.com/</p> | <p>Fiction, non-fiction</p> <p>Non-fiction, submit a book proposal and two sample chapters</p> <p>Fiction, the first 30 pages. It's important that the writer submit the first 30 pages, not a random sampling of chapters</p> | <p>Fiction manuscripts completed before pitching</p> <p>Non-fiction doesn't have to be complete, though there should be a proposal and at least two completed chapters</p> <p>If request a submission, the writer mails the material later via regular mail</p> |
| <p>Mark Stepp, Publisher/Managing Editor Old American Publishing</p> | <p>Non-fiction historical books on small American cities—populations ranging from 5,000 to 100,000</p> <p>Submit three or four writing samples, a biography that describes life as a writer, and a query letter</p> | <p>Be prepared to give a short verbal pitch about project</p> |
| <p>Stefanie Von Borstel Full Circle Literary Agency www.fullcircleliterary.com</p> | <p>Non-fiction — areas we are currently reviewing include parenting, crafts, eco/green living, how-to, reference, business, popular culture, women's interest, multicultural</p> <p>* Submit a nonfiction book proposal + 1 sample chapter</p> <p>Children's Picture Books — accepting multicultural or green/nature books</p> <p>Middle grade/Young adult — especially multicultural and contemporary</p> <p>*Picture books - submit full manuscript (1000 words or less); young adult/middle grade please submit first 10 pages</p> <p>Fiction — women's fiction, multicultural and literary</p> <p>*Submit first 10 pages</p> <p>Does NOT represent poetry, screenplays, or genre fiction (i.e. science fiction, fantasy, crime fiction, thrillers, horror, historical fiction, westerns)</p> | <p>Prefer to hear about the project, answer questions, and then can request materials to be sent after the conference</p> |

Silent Pen

Farewell LaVerne

By Cynthia Leal Massey

Long-time WWW member LaVerne Harrell Clark passed away on February 24 at the age of 78. A noted author and photographer, she began her writing career as an undergraduate at Texas Woman's University, where she served as editor of the *Daily Lass-O* and received her B.A. degree in 1950. After working in various positions in publishing in New York, she returned to Texas to work as a reporter and photographer at the Fort Worth Press. While still in New York where she was continuing her studies at Columbia University, she met L.D. Clark, another Texan who became an author. The couple married in Smithville, Texas, where they later made their home.

LaVerne's first book, *They Sang for Horses*, a study of Navajo and Apache horse mythology, published by the University of Arizona Press, won the University of Chicago Folklore Prize for 1967. This cultural history originated from her thesis for her Masters degree at the University of Arizona at Tucson. This book, which is still in print, was recognized by the Smithsonian Institution as

a classic in Native American studies.

She also wrote *Mari Sandoz's Native Nebraska*, books on poetry, and fiction. Her novel, *Keepers of the Earth*, earned her the Best First Novel Award from Western Writers of America in 1996.

Recently elected to membership in the Texas Institute of Letters, Laverne received many accolades for her writing during her lifetime. Although she lived for several years in New York and Arizona, LaVerne considered Texas her home. Her roots in Texas date back seven generations to the original Austin colony.

She and L.D. attended the Women Writing the West conference in Fort Worth a few years ago and attendees may remember that she, along with several members, sang the Mexican birthday song, "Las Mañanitas," for L.D. during the banquet.

Farewell LaVerne, and thank you for leaving us such a rich literary legacy.

10 Things: A Writing Exercise

(Editor's Note: The following items were recent discussion pieces on the WWW listserv. All are used here with permission from the authors)

By Susan J. Tweit

When you're stuck for something to write about, or when you have something to write but you just need to prime the pump as it were (yes, I used to hand-pump my own water from a well, and I know what that phrase means: pouring a bit of water in the pump to get a water column started so it could actually pull water up from deep underground), try the make-a-list exercise. Tell yourself to brainstorm a list of ten (or five or whatever number) things. Ten colors, ten things you noticed during the day, ten character names, ten words describing your story, etc.

And then write about each one. In no time at all, you'll be writing away, and no doubt you'll be surprised by what comes out.

Have fun!

WEB SITE - <http://susanjtweit.com>

NEW BLOG - <http://community-oftheland.blogspot.com/>

By Cindy Bellinger

In keeping with the 10 things of late—for my writing class I devised a Writing Scavenger Hunt. We went outside; everyone wrote a one-line description of something in nature that corresponded with the list: Find something that's wooden, red, pointing north, smooth, rectangular, delightful, fluffy, really pretty, patterned, scaly.

WEB SITE -

www.cindybellinger.com

By Kim Justesen

In her most recent book, Natalie Goldberg has a writing exercise called "What I Don't Remember" that I found very powerful. The idea is to come up with a list (I think it's 10) of things you don't remember. Some of mine included the sound of my grandmother's voice, my high school science teacher's name, where I was when I heard about the space shuttle Discovery disaster, etc. It brings up a lot of other things that I do remember, but it is interesting what we let go of over the years.

WEB SITE -

www.kimwjjustesen.com

BLOG -

www.wordpress.com/kwjwrites

Sustaining Members

These members have chosen to contribute dues beyond the regular annual dues to help WWW sustain its activities for the benefit of all members. We thank them for their generosity.

Teresa Bodwell
 Jacque Boyd
 Paula Boyd
 Danalee Buhler
 V. June Collins
 Virginia Cornell
 Sandra Dallas
 Liz Duckworth
 Heather Durham
 Lee Emory
 W. Michael Farmer
 B.J. Harris
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