

## Screenwriting

by Gail Jenner



For many writers, the idea of tackling the art and science of screenwriting seems intimidating. In reality,

writing a screenplay is an exciting way to re-evaluate, even learn more about, the art and science of novel or story writing.

I've found an analogy that I think expresses the relationship between these two genres. I compare screenwriting to novel writing to parallel poetry writing to short story writing. Does that help?

But it's an exciting road trip, I guarantee it! And the benefits are many: in my limited experience (thus far), I have discovered that writing scripts intensifies a writer's focus; improves a writer's use of dialogue; helps a writer shift from "telling" a story to "showing" a story; and sharpens a writer's ability to discern the essential elements of a powerful story.

Basically, a script is broken into the 3 same basic story parts every story must have: Beginning, Middle, End. But the fact is, a script is

roughly 90-130 pages and every page equals one minute of a movie. That means that EVERY scene must MOVE the plot forward and have a clear purpose for being included; there can be no scenes that exist just for the pure pleasure of examining life, for instance. In fact, movies that do take off on rabbit trails, rarely make it into the "keeper" category of films. I think that's because the audience "knows" where a story needs to go and when it drifts, it's disconcerting or disappointing or frustrating.

Most screenwriters follow some general rules, but as in everything, these are not hard and fast, merely guidelines by which to begin the process. If we say our story is 120 pages, then the Beginning or Part I of the story equals about 30 pages, the Middle or Part II equals about 60 pages, and Part III or the Resolution equals about 30 pages.

As in any kind of excellent writing, revision and more revision is critical. EVERY word in a script must be consciously and carefully crafted. There is no room to move randomly from scene to scene. This is one of the reasons that even trying one's hand at script writing can be a great edge on which to hone one's writing craft in general. Like poetry, the writing must be terse and clear.

There are a host of excellent books to help the beginning screenwriter, especially when examining what makes a film work and work well. Some of my favorites are: Cynthia Whitcomb's *The Writer's Guide to Writing Your Screenplay* (also her *Selling Your Screenplay* is excellent); Stuart Voytilla's *Myth and the Movies: Discovering the Mythic Structure of 50 Unforgettable Films*; Robert McKee's *Story* (often considered one of the bibles of screenwriting); and for those looking to convert a novel or story into a script, Richard Krevolin's *How to Adapt Anything Into a Screenplay*. Of course, there are many other great teachers, eg: Linda Seger and Syd Field, but I have studied under both Cynthia Whitcomb and Richard Krevolin and found their materials "user friendly." I've also taken coursework under David Freeman and Hal Croasman, both well-known story gurus.

The most important tip anyone can give, however, is that any aspiring screenwriter must READ scripts. They are easy to download and you can also find them at B&N or other bookstores. Formatting is critical; I have started using Final Draft, but there are other software programs, too. Registering a completed script is also critical; the steps and infor-

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# Screenwriting

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mation on that can be found at WGA (Writer's Guild of America).

When reading scripts, consider these suggestions:

- Write down a list of every single scene – then write a one-sentence summary of what happened in each.
- Count the separate story strands or plot lines (major characters, minor characters/conflicts, etc).
- Look for structure, including act breaks and scene lengths/structure.
- Look at when the hero is introduced, the villain, where they first meet, when they have their face to face confrontation. Look for the inciting incident that kicks the story into action.
- Look at the balance between action and dialogue.
- Look at the formatting, including narrative vs. dialogue.
- Look for subtext vs. on-the-nose dialogue. Sub-text has often been said to be the critical difference between a good and great story.
- Look for what has been included or left out; examine what you think are the “story questions” and how they are the resolved?
- Look at how the conclusion/resolution occurs: what unexpected twists or payoffs occur? Be sure and note anything that

seems “unresolved.”

As a step into the film world, a great place to begin is by entering contests. There are hosts of them now, but a few still remain at the top: the Nicholl, Scriptapalooza, and the Chesterfield are three of the most prestigious. Winners, even finalists, get a chance at representation or a sale through such contests. I've been fortunate enough to finish as a semi-finalist and quarter-finalist in several, including the Chesterfield....of course, thus far, I have not sold a script. But I hang onto what Cynthia Whitcomb says: “Write dozens of scripts. That way by the time you've sold your first, you're well on your way to building a career!”

One question most of us have is whether a screenwriter must live in Hollywood. It's not imperative; many outstanding writers live outside LA. On the other hand, if writing for television or working with production companies is part of the goal, then living near the “center of the film universe” is probably necessary. And the schools that feature film departments include USC and UCLA, a great place to start a career! But there are other cities outside Southern California that are becoming noted for film festivals, including the Austin Film Festival. As the world of independent film companies grows, the world outside Hollywood for working in film grows as well.

That said, it is never too late to take a stab at writing for the film in-

dustry. After all, it is the 6<sup>th</sup> largest industry in the state of California and even in this dismal economy, it is doing relatively well. Isn't it remarkable that Hollywood suffered little during the Great Depression!

So, maybe it's time to rethink writing a script. As I said, it's a great ‘road trip’ through the world of story writing. If you want to learn more, just google screenwriting and hundreds, if not thousands, of sites and locations will pop up. Also, with the upcoming Women Writing the West conference coming to LA and UCLA, there will be another opportunity to look into screenwriting.

— *Gail's first novel, ACROSS THE SWEET GRASS HILLS, was the 2002 WILLA AWARD WINNER for Original Softcover Fiction from Women Writing the West. She co-authored three regional histories, WESTERN SISKIYOU COUNTY: GOLD AND DREAMS; IMAGES OF THE STATE OF JEFFERSON; and THE STATE OF JEFFERSON: THEN & NOW. This year BLACK BART: THE POET BANDIT was released. Gail has written for a variety of publications; presently she writes for Jefferson Public Radio's historical series and co-authors a historical column for the local paper. She is married to fourth generation cattle rancher, Doug Jenner, of Etna, CA. They have three children. Two are married and there are now five grandchildren. The couple lives on the original family homestead.*

# Long Journey to a New Land

By Sheila Wood Foard  
2009 WWW President  
2010 WILLA Chair

## President's Letter



If you could only pack one thing when you moved to a new land, what would it be?

That was the icebreaker question in the first session of a college class I took several years ago.

My classmates' answers were a grandmother's handmade quilt, a family photo album, a great aunt's recipes, a Bible, and other treasured heirlooms. My answer was a laptop computer. With frowns and outbursts, several in the group disapproved.

I don't recall what year it was. Twenty-five or thirty years ago? No one in the class owned a laptop, not even me, although I dreamed of buying one. It was way before everyone carried cell phones or hotels installed WiFi. No one then had two or three email accounts or surfed the Internet or knew about iPhoto, Web sites, blogs, chat rooms, Twitter, or Facebook.

So I was left to defend my answer simply, detailing how important writing was in my life. My classmates argued that other items were more precious. Besides that, they said, I could take a journal and pencil if I wanted to write. I explained that I no longer drafted anything by hand, and I cited the

advantages of word processing, rather than merely writing. I mentioned that a laptop computer also had a dictionary and an encyclopedia.

I convinced no one. A laptop computer, in their opinion, was not so valuable that I should want to take it on a long journey to a new land. The course instructor finally stopped the discussion after acknowledging I could take whatever I wanted. This had only been an icebreaker to introduce ourselves to each other. The instructor followed the course description for the rest of the semester, whatever it was. I don't remember anything about that class after the first day. But I had come to a startling conclusion, which I do remember. Writers are different!

Years later, that conclusion was confirmed when I moved to a rural area, a small town in the Ozarks. My new neighbors looked at me with suspicion after I told them that I was a freelance writer. One woman wasn't sure what to make of the word freelance. She asked, "Just what do you do?" Another woman had more empathy: she knew why I was a writer—because I liked seeing my name on a book cover.

And several well-meaning people labeled me a recluse, questioning why I stayed home so much. Wouldn't I prefer taking a job as a grocery store cashier or substitute teacher at the K-12 school where I could be with people? They didn't understand my blunt answers to those questions any more than I understand how they could ask them.

Yes! Writers are different! And that is why they join writers' groups like Women Writing the West. They need to associate with others who discuss writers' block, query letters, book reviews, self-publishing, critiques, editors, and historical re-

search; others who understand; others who are as different as they are. They need to be part of a global community of writers who write because they must (writing is part of their DNA!) and not only because they love to see their byline on a story. Of course, it's fun to see one's name on a book cover, but most writers, including me, have labored long and lovingly over pieces that do not sport their byline. So where is the glory in that writing?

When a writer is part of Women Writing the West, she or he is not a recluse. Frequent posts on the listserve, tours of our blogs, and trips to our conferences help us stay in touch, making our writing lives far from lonely. We are with people every time we turn on our computers to check our email. Daily or weekly, we connect with other imaginative WWW writers, creative thinkers who pack their laptop computer when they journey to a new land.

After all these years, a laptop is still at the top of my list of things to take when I travel. I'm packing mine when I head to UCLA for the annual WWW conference in September. How many of you will be there, too? I want to get to know you. In fact, I'm planning an icebreaker for the Green Dots session and for other small gatherings:

If you could be any writer, living or dead, who would you be?

Think it over and give me your answer in California.

— Sheila Wood Foard, an e-instructor with the Institute of Children's Literature, writes the West in the loft of her log home in Missouri. She also takes frequent virtual tours to faraway places. Her young adult novel, *Harvey Girl*, won a WILLA Literary Award in 2007.

# The LAURA Award: Short Story Contest Named As It Enters Second Year

By Alice Trego  
2009 WWW President Elect  
2009 WWW LAURA Awards  
Coordinator



Two years ago, in 2007, President Elect Kathleen Ernst presented a seed of an idea to the WWW Board of Directors. Her proposal, a short story contest, offered a

threefold foundation: showcase WWW members' writing talents, celebrate the short story form, and add another benefit to membership.

One other component of the short fiction contest stipulated that, unlike the WILLA Literary Awards, only WWW members are eligible to enter their previously unpublished story that features a female protagonist, and set in the American West, past, present or future.

All screeners and judges, it was decided, are recruited from outside the WWW organization and they choose the top ten stories. The top ten stories are then forwarded to the editors of *Women Out West* magazine, which is a continued collaboration with the publisher, Susan R. Stoltz, who is also the owner of Rockin SR Publishing. The magazine editors choose the winning story and the two finalists. These three stories are then published in separate upcoming issues of the magazine.

During the contest's first year in 2008, President Elect Sheila Wood Foard guided the new project, ironed out the wrinkles. WWW had 25 entries. The results of the 2008 contest proved to be beyond selecting only three entries, so editor/publisher Susan R. Stoltz elected to

include two Honorable Mentions, as well. Carol Buchanan's first-place for "Fear of Horses," second-place winner Suzanne Lyon's "In the Flesh," and Cynthia Becker's third-place story, "Working Girl," will be included in upcoming issues.

Maxine Neely Davenport's Honorable Mention "Sweet Java" and Linda Sandifer's story, "The Ranch," will be included in upcoming online issues.

Additionally, decisions regarding the name of the Women Writing the West short story contest and who would coordinate developed into The LAURA Award in honor of renown author Laura Ingalls Wilder, and the WWW President Elect would continue coordinating this competition.

The LAURA Award continues its journey into the 21<sup>st</sup> century, using modern technology by becoming an electronic contest. Guidelines for the 2009 contest have been placed on the WWW web site, [www.womenwritingthewest.org](http://www.womenwritingthewest.org), and entries are received via e-mail. Payment is made using the PayPal system on the web site.

This year's deadline is **May 15, 2009** because of the early conference date, wherein The LAURA Award winners will be announced at the UCLA Conference Center. Entries can be e-mailed as a Word document to [alicetrego@mac.com](mailto:alicetrego@mac.com) and the \$15 entry fee can be paid via PayPal on the WWW web site.

Entries are arriving daily. Shall we expect yours shortly?

For those of you who are not watching the blog on

[www.womenwritingthewest.org](http://www.womenwritingthewest.org) here

is what you may have been missing.

Each month our members have their new releases with synopsis published.

Here is the list dating from January 1,

2009. Be sure to visit and read the

fascinating synopsis of each.

**The Sky Took Him: An Alafair Tucker Mystery** by Donis Casey

**What Do You Do With the Yolks?** by Carol Devlin

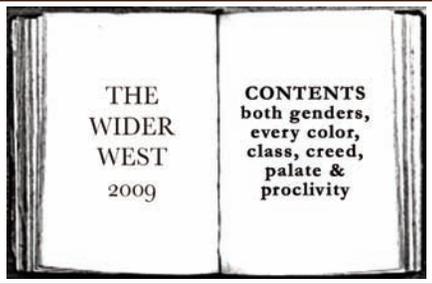
**Diary of a Murder** by Jean Henry Mead

**Walking Nature Home: A Life Journey** by Susan J. Tweit

**A Flickering Light** by Jane Kirkpatrick

**Winds of Change** by Gwen Ramsey

**Trail of Storms** by Marsha Ward



# 15th Annual Women Writing the West Conference

## “The Wider West”

### September 11-13, 2009

Held on the UCLA campus • Private rooms on campus

#### Friday Pre-Conference Tour

WWW members will facilitate our Friday bus tour of Hollywood/Beverly Hills, which includes Grauman's Chinese Theatre, Hollywood Walk of Fame, Rodeo Drive, film stars' homes. Cost: \$53.

#### Throughout the Conference

The WWW Registration Table will be open as will the Conference Bookstore. De Neve Dining Hall tickets available at Front Desk.

#### Friday Afternoon Panels

##### **Panel 1: Tips on California's Leading Collections:**

**Peter Blodgett**, Huntington Library, Curator of Manuscripts of the American West; **Theresa Salazar**, Bancroft Library, Curator of the Bancroft Collection of Western Americana; **Genie Guerard**, Head, UCLA Manuscripts Division, Dept. of Special Collections, and **Dace Taube**, USC Regional History Librarian.

##### **Panel 2: Homelands: How Women Made the West.**

**An Autry National Center Traveling Exhibition, 2010-2012:** Preview PowerPoint by curators **Virginia Scharff**, Women of the West Chair, Autry National Center of the American West/Professor of History, University of New Mexico, & **Carolyn Brucken**, Autry Associate Curator for Western Women's History exhibitions and programs.

**Green Dots** meeting for first-time conference attendees.

#### Alternative Activities

Visit conference bookstore, by appointment meet with **Kathie Fong Yoneda**, Master Pitch Coach; **Teresa Fogarty**, Independent Book Publishers Association; **Paddy Calistro**, Angel City Press, or take a Walking Tour of UCLA campus.

The Friday evening WWW/Autry Joint Networking Buffet will feature guest Autry National Center-sponsored keynote speaker, **Lisa See**. The Winners of the WWW LAURA Awards for the short story competition will be announced during this event. And, now a WWW tradition, some of our 2009 WILLA Award Winners and Finalists will give readings.

#### Saturday Panels & Workshops

**Panel 3: Book Publishing in the 21st Century** with **Teresa Fogarty**, Independent Book Publishers Association; **Paddy Calistro**, Angel City Press; **Jessica Tribble**, Poisoned Pen Press.

**Workshop 1: Kathie Fong Yoneda**, Story Analyst/Development Exec, veteran of major film studios, leader of more than 160 workshops, master pitch coach, will speak on “Books to Film: Do's and Don'ts,” and critique 3 attendee pitches.

**Workshop 2: Harryette Mullen**, UCLA Professor of Creative Writing and African American Studies. Students describe her as amazing,” “interactive,” and “tough.” Her poetry and short stories regularly appear on K-12 required reading lists, and in leading literary journals and anthologies. Mullen has received grants from the Texas Institute of Letters (she grew up in Fort Worth), the Wurlitzer Foundation of New Mexico, and various other arts-oriented foundations, Rockefeller and Guggenheim among them.

**WILLA Finalists Luncheon:** Kathleen Ernst, WILLA Chair; Keynote Speaker to be determined.

**WILLA Winners Banquet:** Kathleen Ernst, WILLA Chair; Keynote Speaker, **Helena Maria Viramontes**, a native of East Los Angeles and youngest of eight, has cleared unimaginable obstacles to become a professor of Creative Writing, Cornell University; celebrated explorer of her Chicana roots in novels, short stories, essays, histories, lectures, and social activism. A smidgen of honors that garland her works are grants from the Ford Foundation and National Endowment of the Arts and awards from American Association of Hispanics John Dos Passos Prize for Literature, and Comision Femenil de Los Angeles.

#### Sunday Session

**Everything You Ever Wanted to Know About WWW: Annual Business Meeting** with President Sheila Wood Foard, and introduction of new 2010 board members  
**Sunday Tour** - Two-hour tour of the internationally-renowned Getty Center; board the bus with your luggage, return stops include UCLA and LAX.

**Please note that everyone must check out on Sunday, September 13. The campus will not be able to extend one room for this night as they expect students to be returning to campus on Sunday.**

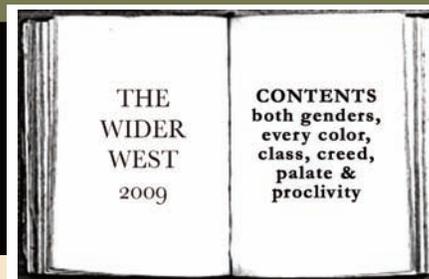
**Conference questions:** Contact Harriet Rochlin, Program Chair, harochlin@aol.com, 310-474-7679

*NOTE: These panels and speakers are subject to change. Visit the WWW Web site, [www.womenwritingthewest.org](http://www.womenwritingthewest.org), for updates.*

15th  
Annual

# Women Writing the West Conference

## REGISTRATION



First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-Mail \_\_\_\_\_

- Please contact me about selling my books in the conference bookstore: Yes ( ) No ( )
- Appointment with publishers or pitch coach: Yes ( ) No ( )
- This will be my first time attending a WWW Conference: Yes ( ) No ( )

**Please make room reservations directly on this form.** The WWW room rate is \$113/single or \$123/double occupancy and includes breakfast on Saturday and Sunday. Conference attendees will be staying on the UCLA campus in private rooms.

- Indicate roommate name here: \_\_\_\_\_
- Indicate room nights here: \_\_\_\_Thursday \_\_\_\_Friday \_\_\_\_Saturday

**CONFERENCE FEES: (Registration includes 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, 2009)  
\$220 – Non-member (postmarked by June 30, 2009)
- **Registration After June 30, 2009**  
\$215 – WWW member  
\$245 – Non-member  
\$165 – Registration at the door (Saturday only; no meals included)
- **Guest Meals**  
\$35 – per guest Friday WWW/Autry Networking Buffet # guests \_\_\_\_  
\$35 – per guest Saturday WILLA luncheon # guests \_\_\_\_  
\$40 – per guest Saturday evening WILLA banquet # guests \_\_\_\_
- **Friday Morning Tour (NOT included in registration fee)**  
\$53 – per person; guests welcome # persons \_\_\_\_
- **Sunday Getty Tour (NOT included in registration fee)**  
\$25 – per person; guests welcome # persons \_\_\_\_

TOTAL  
RESERVATIONS  
\$ \_\_\_\_\_

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: **Ann Parker**  
**P.O. Box 1164, Livermore, CA 94551**

**OR** make full payments via **PayPal** on the Women Writing the West web site: [www.womenwritingthewest.org](http://www.womenwritingthewest.org)

 **Conference Registration deadline: August 30, 2009 (Absolutely NO refunds after this date)**  
Conference questions: Contact Harriet Rochlin, Program Chair, [harochlin@aol.com](mailto:harochlin@aol.com)

# Promoting Your Work on Twitter

By Jean Henry Mead



When the price of gasoline reached such astronomical heights that I could no longer afford to travel the state for signing parties, I turned to the Internet,

where there are plenty of promotional sites. Some free, some not.

I tried MySpace, Facebook, Grouphy, Goodreads and any number of online sites, which can be frustrating for someone electronically challenged. I then discovered Twitter.com, a worldwide communication center where writers really shine. Although you're limited to 140 characters per message, or 20-25 words, it's good training in brevity. You can advertise your latest book, complain about the economy, tell everyone what a great day you've had or grouse about the weather.

It helps to have at least one blog site in addition to your website to advertise your work. Then, by pasting your site URL into your Twitter message, you can entice people to visit your blog site. Your messages will look something like one of my recent "tweets":

Why did they hang "Cattle Kate?" <http://awhh.blogspot.com/>

Anyone currently on Twitter, and the least bit curious about Cattle Kate, clicked on my URL, which accessed my site. I've had as many as 85 hits in one day. Not too bad for a new blog site. My fellow "tweeter" then hopefully read my article and browsed the rest of my blog, taking note of my latest book. Your site should contain not only your latest releases, but your brief bio, ordering

information, etc. Long URLs may be shortened by accessing Tinyurl.com, which will reduce your blog address to a minimum.

The best thing about Twitter is that you can reach readers around the world. Last month I received a message from someone in Sydney, Australia, asking about my historical novel, *Escape*. He wondered whether it was a true story. I tweeted him back saying yes, it was based on actual events. He said he would order the book. Hopefully, he did.

Twitter is also a way to meet other writers, editors, publishers, librarians and agents. When you notice someone on Twitter that you'd like to know, click on their site and the "follow" button. They will then receive a message that you want them on your list. They can either accept or reject the invitation. Others will do the same with you. And for that you earn Twitter grades, which lets you know how well you're connecting with other people and potential readers.

I joined Twitter in May of last year and started out at zero, like everyone else. I've since worked my way up to 97.1 out of 100 by inviting people to follow me and by tweeting (sending) some 3-5 quick messages daily about my books, articles and blog sites. The process sounds silly but it works. And my book sales have increased because my name is out in the worldwide public eye along with my work.

An added source of keeping track of your contacts is to install a site meter that tells you not only how many people visit your site, but where they're from and how long they stayed. It's an invaluable tool to gauge how your Twitter messages are succeeding as well as who is interested in your work.

Blog tours are also a great way to promote your books. Those who own blogs host you for a day or two with interviews, reviews and articles you've written about your work. I had a two-week tour last December to promote my latest novel, *A Village Shattered*. By providing some of your blog hosts with articles about your book and genre, and others with interviews and reviews, you can gain a larger audience and new regular blog followers. Hopefully, along the way, you also gain new readers. It's a lot work but well worth the effort.

The best advantage to online promotion is that you can conduct it in your pajamas in the middle of the night. If you're a people person and enjoy meeting your readers, by all means supplement your online promotions in person. For a shy writer like me, online tweeting and blogging is the way to go.

Anyone who would like further information about Twitter or blog touring, feel free to contact me at: [JeanHenryMead@aol.com](mailto:JeanHenryMead@aol.com).

— Jean Henry Mead's latest release, her twelfth book and fourth novel, *Diary of Murder*, was released in March. She's currently working on the true story of the "Cattle Kate" hanging. She began her writing career in California as a news reporter and has served as a photojournalist, magazine editor and small press editor. Her magazine articles have been published domestically as well as abroad.

# 2010 WWW Catalog Listing Application

Please use one form for each book listing. Must be received by June 1, 2009.

Yes, I am a current WWW member

Check One:  NEW LISTING— \$40       SAME LISTING — \$30

- “Same Listing” means the listing is identical to the listing placed in the previous year catalog; i.e., there are NO CHANGES from the 2009 catalog.
- Authors renewing a “Same Listing” must supply category, name, title, and first copyright year.

CATEGORY (Check One)	<b>Juvenile:</b>	<b>Nonfiction:</b>	<b>Fiction:</b>	<b>Anthology:</b>	<b>Poetry:</b>	<b>Other:</b>
	__Picture Book	__General	__General	__Anthology	__Poetry	__(Describe)
	__Middle Grade	__Biography/Memoir	__Mystery			
	__Nonfiction	__Specialty Nonfiction	__Romance			
	__Young Fiction					

<b>AUTHOR'S NAME</b> (as it should appear in the catalog)	<b>Last name</b>	<b>First</b>
<b>BOOK TITLE</b>		
<b>ISBN #</b> (include dashes)		
<b>PUBLISHER</b> (imprint/ publisher if applicable)		
<b>FIRST COPYRIGHT YEAR</b>		
<b>DESCRIPTION</b> <i>Maximum of 30 Words</i>  (Please print clearly. No clarification calls will be made.)		
<b>HOME STATE</b> (Required - See back page index)		
<b>Your Mailing Address</b>		
<b>Your E-Mail Address</b>		
<b>Your Website</b>		

Fee for the Affiliate Focus listing \$25.00 is included in my check # \_\_\_\_\_ which totals \$\_\_\_\_\_. Total number of listings &/or ads paid with this check: \_\_\_\_\_.

Keep a copy of this order for your records.

MAIL completed Affiliate Member Focus order and payment to:

**Women Writing the West**  
**Penny Sidoli, Catalog Editor**  
 3340 Cliff Drive, Santa Barbara, CA 93109

EMAIL: psidoli@yahoo.com

**PAYMENT:** See rates above. Payment must accompany or follow within the deadline.

**INQUIRIES:** (805) 687-0879 or email psidoli@yahoo.com

**COPY FORM AS NEEDED FOR A MAX OF 5 TOTAL CATALOG LISTINGS.**

# 2010 WWW Catalog

## Affiliate Member Focus

DEADLINE JUNE 1, 2009

View Affiliate Member Focus on page 15 of the current catalog at <http://www.womenwritingthewest.org/pdf/files/2009wwwcatalogpart2.pdf>

**Yes, I am a current WWW member**

### AFFILIATE MEMBER FOCUS LISTING \$25

*Affiliate is for WWW Members Only.* The Affiliate Member Focus is a listing of contact and applicable information suggested for members who write for periodicals or media other than books, **or** members who have out-of-print books **or** writer-members who are not currently published. The Affiliate Member Focus is also recommended for members who speak publicly, lead workshops or edit professionally. If you'd like to get your name "out there" and wish to include a listing with a few words about your Work in Progress, that's also permissible.

- The Affiliate Member Focus is featured on special page.
- The maximum character count for the Affiliate Member Focus listing cannot exceed **140 characters, including spaces**. The text should include name, specialty & contact information – exactly provided below. See pg. 15 of the current catalog for examples.

#### LISTING TEXT

**MAXIMUM 140 CHARACTERS including spaces.** Please print clearly.

**Home State** (Required. See back page index)

**For our records: Your Name**

**For our records: Your Mailing Address**

**For our records: Your E-mail**

Fee for the Affiliate Focus listing \$25.00 is included in my check # \_\_\_\_\_ which totals \$ \_\_\_\_\_. Total number of listings &/or ads paid with this check: \_\_\_\_\_.

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EMAIL: [psidoli@yahoo.com](mailto:psidoli@yahoo.com)

**PAYMENT:** See rates above. Payment must accompany or follow within the deadline.

**INQUIRIES:** (805) 687-0879 or email [psidoli@yahoo.com](mailto:psidoli@yahoo.com)

# 2010 WWW Catalog Advertisement Policies

DEADLINE JUNE 1, 2009

View current catalog at <http://www.womenwritingthewest.org/catalog>

**POLICY**—Ads must be in good taste and in keeping with the mission of the organization, which is to promote the writing of the Women's West. WWW reserves the right to refuse any ad. Ads will be placed in the catalog as space allows. We will try to place ads in the requested category section in the catalog; however, this is dependent upon the number of ads received and layout requirements.

Author must be current member of WWW. A member publishing company may submit any book by one or more of their authors. Advertisements may be submitted by mail or by e-mail attachment.

SEND completed ad order (from page 1) and payment to:

**Women Writing the West  
Penny Sidoli, Catalog Editor  
3340 Cliff Drive  
Santa Barbara, CA 93109**

EMAIL: [psidoli@yahoo.com](mailto:psidoli@yahoo.com)

If sending order form by email, payment must follow within the deadline.

## AD ORDER INSTRUCTIONS

- On CD. Grayscale. 300 dpi. Mac Postscript embedded fonts. jpg or pdf . Plus one hard copy.
- No magazine or newspaper clips. Clippings will not be accepted for printed ad submittal.
- Submit advertising copy as an electronic file in grayscale only. No RGB or PMS colors.
- Advertisements may be sent by regular mail. Use a CD only. (CD-R/CD-RW.) We do not accept floppies, 3-1/2" disks, nor zip disks.
- Ad order may be emailed as long as the file is under 10 MB.
- Grayscale only.
- Ad must be in high-resolution electronic format (300 dpi).
- If fonts are submitted, they must be Mac compatible. NO PC FONTS – the catalog is built on a Mac and PC fonts do not transfer. It is recommended to embed ALL fonts. If not, then default substitution may occur. No faux bold or italic fonts. If a PC file is sent, the file must be a .tif, or .eps AND the fonts MUST be converted to paths or embedded in the file for the Mac to read it.
- pdf or jpg files are preferred, however, make sure it is high resolution (300 dpi). Web site jpg files (72 dpi) are not suitable for print. No gifs.
- A hard copy proof in black & white must accompany the CD for comparison. May be faxed directly to catalog designer Jenny Hancey at (303) 838-2645.
- It is the sole responsibility of the sender to check ad copy for correctness of information.
- If an ad needs to be built, design services will be billed at \$50/hr. Please inquire to Jenny Hancey at 303-816-0396 or [jenny@HanceyDesign.com](mailto:jenny@HanceyDesign.com) for a quote on ad design services.
- If you wish your CD to be returned, include a self-addressed, stamped CD mailer.

# 2010 WWW Catalog Advertisement Rates

DEADLINE JUNE 1, 2009

We will try to place ads in the requested category section of the catalog. Placement does depend on the number of ads received and layout requirements; and WWW reserves the right to place ads in the catalog as space allows.

## ADVERTISING RATES

FULL PAGE .....	7.5" x 9.75" .....	\$400.00
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Yes, Author is a current WWW member

CATEGORY (Check One)	Juvenile: __Picture Book __Middle Grade __Nonfiction __Young Fiction	Nonfiction: __General __Biography/Memoir __Specialty Nonfiction	Fiction: __General __Mystery __Romance	Anthology: __Anthology	Poetry: __Poetry	Other: __(Describe)
Author's Name						
Submitted By						
Contact Info						
Ad Contact:						
Address:						
Phone:						
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Fee of \$\_\_\_\_\_ for a \_\_\_\_\_ (size) ad is included in my check #\_\_\_\_\_ which totals \$\_\_\_\_\_. Total number of listings and/or ads paid with this check: \_\_\_\_\_.

Keep a copy of this order for your records.

SEND completed Advertising order and payment to:

**Women Writing the West**  
**Penny Sidoli, Catalog Editor**  
 3340 Cliff Drive  
 Santa Barbara, CA 93109

EMAIL: psidoli@yahoo.com

**PAYMENT:** See rates above. Payment must accompany or follow copy within the deadline.

**INQUIRIES:** (805) 687-0879 or email psidoli@yahoo.com

**AD DESIGN SERVICES:** Jenny Hancey at (303) 816-0396 or jenny@HanceyDesign.com for a quote on ad design services.

# Using Cemetery Records for Research

by Dianne Hartshorn



As women writing about the West, we have an appreciation of those who have gone before us. When beginning our research, either

for fiction or non-fiction, we spend time reading books or visiting historic sites to make our stories as authentic as possible. This research allows us to know who and what we are writing about before we write! Visiting museums and historic sites will help you acquire a taste of events that transpired in the past. To gain an overall knowledge of a time or a community, however, let your local cemetery be your guide.

While a cemetery can be a great source of names fashionable for the time period you're writing about, consider what is beyond the information you discover by walking among the stones. What about the information you can find when reading through cemetery records?

The size of the community where the cemetery is located may determine where this information is housed. Larger, metropolitan cemeteries may have records on the grounds. Smaller and unused cemeteries may have records allocated to local history centers, museums or libraries.

As Director of the Evergreen Cemetery Benevolent Society in Colorado Springs, Colorado, I utilize cemetery records quite often. Through these old records I can find a myriad of information not available elsewhere. For example, until the early 1900's the cause of death would be listed, but after this date there was a change due to privacy issues. I also can locate a person's place of origin in older

records. This is helpful if you are researching one particular person. I also use this information to research a community. For example in Evergreen Cemetery we have places of origins from all over the world. Although many of the early residents came from back east, England and Scotland were also well represented. This gives us a good overview of the makeup of community and citizens during that time period.

Looking further into cemetery records, you will find causes of death. This information can be used for various purposes. First you can learn the names of diseases and maladies that we no longer hear about. Now you have the authentic terms for the time period you are writing about. Using the sources in Evergreen, you will find the majority of deaths were attributed to tuberculosis, consumption or various other terms for this disease. There were very few deaths from gunshot wounds or accidents. This shows that Colorado Springs was not one of those shoot-'em-up western towns.

In the early days Colorado and Colorado Springs were known worldwide for their curative qualities for those suffering from TB. Sanitariums were built to house the influx of people coming to the area for the cure. Many came here and died.

In addition to the many who died from TB, a large number of infants are also buried in our local cemetery. This indicates not only a high mortality rate for infants but also for the mothers bringing their little ones into this world. Many of those who died from TB as well as many infants were buried in the potter's field section of Evergreen. The potter's field section of the cemetery is the original cemetery, with some graves dating to the 1860's.

In time Potters Field became the place where the poor, nameless, and those with no family were buried.

Within this section lie the remains of over 1200 pioneers. Many are in unmarked graves. A number of the markers were wooden and have rotted away over the years, some were damaged by vandalism, and some of the graves were never marked in the first place.

I spend a great deal of time at Evergreen Cemetery and Potter's is one of my favorite areas for a couple of reasons. First, it is the oldest section. Second, it is in the most natural state. No manicured lawns and trees. Just the wild grasses and cacti our great grandparents would have come in contact with. To stand at the corner of this section and look out across the area, viewing the scattered remaining tombstones, one can almost feel the presence of the departed souls, hoping their stories will be shared. The Evergreen Cemetery Benevolent Society is in the process researching and compiling the stories of many of those silent souls to bring their stories to life so they will not be forgotten.

— Dianne Hartshorn is a 5th generation Colorado Native. Blessed with the opportunity to spend summers camping on the family homestead, in Buena Vista, Colorado, she gained an appreciation and passion for Colorado History, created by women. Coming from a long line of strong, independent pioneer women, her focus is to bring to life the unique history of other women pioneers. That passion has led to creating a successful world wide business, *Blanche's Place*, which provides historic clothing and historic inspired fashions. Dianne is the founder and Director of the Evergreen Cemetery Benevolent Society in Colorado Springs, and responsible the annual Evergreen Cemetery Walking Tour. Recently she attended an extensive stone restoration class in Chicago, and is looking forward to hands on work in repairing the tombstones which date back to before Colorado was a state. Dianne also co-founded *A Perfect Era*, specializing in living history presentations and events along with the *Colorado History Directory*. Dianne is creating a series of nonfiction pieces on local history.

# Writers Sources and Resources

by Doris McCraw  
WWW Newsletter Editor



*Words are sacred. They deserve respect. If you get the right ones in the right order, you can nudge the world a little. Tom Stoppard.*

Most creative people have those resources they refer to again and again. In most writing fields you will hear people speak of Robert McKee's **Story**, Julia Cameron's **The Artist Way**, Anne Lamott's **Bird by Bird** and Natalie Goldberg's **Writing Down the Bones**. We all have our handy dictionary, thesaurus, Strunk and White's **Elements of Style** and manuscript formatting book. After those basics we each have our own special books and web sites that we return to again and again. I have noticed that each discipline has its own set of instructing works.

For the screenwriter there is Linda Seeger's **Making a Good Story Great**, Michael Hague's **Writing Screenplays that Sell** and *Scriptwriting Magazines*. Each brings a different aspect of the process to the reader. There are many other books and classes online and at workshops and universities.

For the poet there are **Writing Poetry** by Barbara Drake, **The Poetry Handbook** by Mary Oliver and **Writing Poems** by Robert Wallace.

For the fiction writer we have so many options. Each sub-genre has its own set of how-to books that give basic style and structure. Still there are some books that seem to cross any genre in the fiction world.

Some that I have heard of include: **The Hero's Journey** by Joseph Campbell, **The Way of Story: the craft and soul of writing** by Catherine Ann Jones and **Finding Your Writers Voice** by Thaisa Frank.

To the above list we can add diaries, newspapers and the oral history of our families and friends. As an oral storyteller and historian I make use of as much firsthand material as I can find. There is something about hearing the story in the original voice that allows me to get inside the head of the character.

I would suggest that when looking at the resources we have at our disposal we also look to the books and magazines that are not normally used for our discipline. For the fiction writer a work on creative non-fiction may give you a new idea for making your book unique. If character development is slowing you down read a book on acting or take a acting class. One of my favorite current books on acting is **The Power of the Actor** by Ivana Chubuck. Her study of character, back story and goals, to be used by the actor, helps to create a deep and rich life for any character.

When I read, I study the authors' style and story. Each author has a voice that people respond to in many different ways. It doesn't matter if it is fiction or non-fiction there is something to be learned from other writers. Why do some people enjoy a King novel and others a Grafton? What is it about a Parker and his style that is different from a Koontz? All the above are best-selling fiction writers. These are questions I try to answer as I enjoy the authors works whether fiction or non-fiction. Sometimes I can forgive errors if the story is great or be dismayed at a well written but ulti-

mately boring story. This also is a lesson. The worst book can teach you, even if it is how to not write such a bad book.

Additionally we belong to organizations such as Women Writing the West, Western Writers of America, Romance Writers, Southwest Writers and other local and regional groups. We gather to support each other and learn, and in turn pass it on.

For each of us perhaps the greatest resource is ourselves. We each bring our own story and life to the characters we put on paper. If we are writing a non-fiction it is still that love of the story that has moved us to bring it to the rest of the world. We use resources that resonate with us to birth the best story possible to share with others. With each consecutive story we continue to learn and share a part of ourselves. That is the gift we have to give and the resource we leave for future generations.

— Doris McCraw is an oral storyteller, writer, actor/casting director and coach. She just finished a murder mystery script for *Red Herring* based upon the *Titanic*. In her spare time she has taken over the newsletter and has been giving birth to the current edition.

## 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  
 Carol D. Guerrero-Murphy  
 B.J. Harris  
 Fern J. Hill  
 Laurel Anne Hill  
 Lynna "Prue Heart The Wanderer" Howard  
 Gail L. Jenner  
 Jane Kirkpatrick  
 Priscilla A. Maine  
 Cynthia Leal Massey  
 Mary Lou Midkiff  
 Jan Falke Olsen  
 Nell Brown Propst  
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 Paige Ramsey-Palmer  
 Shirley Raye Redmond  
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 Eastern Cowgirl Fern Robbins  
 Harriet Rochlin  
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 Secretary – Gayle Gresham  
 Treasurer – Ann Parker



### WWW Business

Sheila Wood Foard, (573) 323-4827; e-mail: SheilaWFoard@aol.com

### WILLA Literary Awards

Kathleen Ernst, (608) 836-9218; e-mail: k.ernst@kathleernerst.com

### Newsletter Committee

Editor – Doris Gardner-McCraw, (719) 579-0945; e-mail: renawomyn@gmail.com  
 Assistant Editor – Mary Trimble, (360) 387-0757; e-mail: trimble@camano.net  
 Graphic Design – Jenny Hancey (303) 816-0396; e-mail: jenny@hanceydesign.com

### Marketing Committee

Director – Sherry Monahan, (919) 577-6399; e-mail: sherry@wildwestinfo.com  
 Tradeshaw Coordinator – Alice D. Trego, (801) 573-5309;  
 e-mail: alicetrego@utahbroadband.com

### Catalog Committee

Editor – Penny Sidoli, (805) 687-0879; e-mail: psidoli@yahoo.com  
 Assistant Editor – Arletta Dawdy, e-mail: Arletta\_Dawdy@yahoo.com

### Web Coordinator – www.womenwritingthewest.org

Donna Druchunas – e-mail: web@womenwritingthewest.org

### Yahoo Groups Coordinator

Priscilla Maine – e-mail: maine@hughes.net or maine@priscillamaine.com

### Administrator & Inquiries

Joyce Lohse – (303) 773-8349; e-mail: www1@lohseworks.com  
 Membership – Gwyn Ramsey; e-mail: gwynramsey@yahoo.com

### Advertising Policy and Rates

#### Catalog:

Full page \$400  
 Half page \$275  
 Quarter page \$175  
 Contact Penny Sidoli at (805) 687-0879

#### Newsletter:

Full page \$250  
 Half page \$160  
 Quarter page \$90  
 Contact Doris Gardner-McCraw at (719) 579-0945

Ad Sizes	W	x	H
	7.5"	x	9.75"
	7.5"	x	4.75"
	3.625"	x	4.75"

All copy will be accepted only as a CAMERA-READY document. (No paste-ups, please) Electronic files preferred – 300 dpi resolution, and black and white or greyscale only.

# WWW New Members

Mid-December 2008 to April 2009 \* = joined at the Sustaining Level

Susan Stoltz- Livingston, MT – [susan@womenoutwestmagazine.com](mailto:susan@womenoutwestmagazine.com)

Junelle Pringle – Gunnison, CO – [info@waunita.com](mailto:info@waunita.com)

\* Carol D. Guerrero-Murphy – Alamosa, CO – [cgmurphy@adams.edu](mailto:cgmurphy@adams.edu)

Dianne Hartshorn – Colorado Springs, CO – [dianne@blanchesplace.com](mailto:dianne@blanchesplace.com)

Lynda K. Taylor – Newport, WA – [timbercreek@wbaccess.net](mailto:timbercreek@wbaccess.net) (rejoin)

Betty Webb – Madisonville, TX – [dcclpt@sbcgloba.net](mailto:dcclpt@sbcgloba.net)

Debbie Hall – Escondido, CA – [ranchocd@earthlink.net](mailto:ranchocd@earthlink.net)

Maggie Gabrick – Cave Creek, AZ – [maggiekatiejamees@gmail.com](mailto:maggiekatiejamees@gmail.com)

Rachel Kolb – Grand Junction, CO – [elkrbkbk@aol.com](mailto:elkrbkbk@aol.com)

Bob D. Foard – Van Buren, MO – [foradvb@aol.com](mailto:foradvb@aol.com)



A Southern California Committee meeting: WWW 2009 Conference.

Left to right. Fran Noble, Pam Tartaglio, Allyn Shapiro, Linda Mocilniker, Margaret Brownley, and Harriet Rochlin. Also attending the meeting but not in photo are Laurie Lathem and Penny Sidoli. Each left with an assignment and sense of excitement about the upcoming conference in LA this September.



# Women Writing the West Membership Form

Name \_\_\_\_\_

Pseudonyms \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

ZIP+4 / Country \_\_\_\_\_

Telephone \_\_\_\_\_

Fax \_\_\_\_\_

E-mail \_\_\_\_\_ Web site \_\_\_\_\_

Annual Dues \$60 \_\_\_\_\_

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Charter/Sustaining Member \$100 \_\_\_\_\_

International Dues \$70 \_\_\_\_\_

Book Seller Name of Store \_\_\_\_\_

Reader/Fan \_\_\_\_\_

Librarian \_\_\_\_\_

Published Writer \_\_\_\_\_

Unpublished Writer \_\_\_\_\_

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Agent \_\_\_\_\_

Screenwriter \_\_\_\_\_

Editor \_\_\_\_\_

Reviewer/Critic \_\_\_\_\_

Publicist \_\_\_\_\_

Other \_\_\_\_\_

Please return to:  
Women Writing the West  
8547 E. Arapahoe Rd., #J-541  
Greenwood Village, CO 80112-1436

**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.**