

Wyo-Writer

Official Newsletter of:
Wyoming Writers, Inc.



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FEBRUARY 2009

2009 Wyoming Writers, Inc. Conference in Casper, Wyoming

Mark your calendars, spread the news, and make your commitment to attend the 2009 conference in **Casper** at the **Ramada Plaza Riverside** hotel June 5-7. With Mary Hein as conference chair, Nancy Ruskowsky on publicity, and other members helping behind the scenes, we have plans to make our 35th annual conference an event to remember.

Our featured presenter this year will be **Ted Kooser**, U. S. Poet Laureate from 2004-2006. He will be joined on our conference faculty by **Chuck Sambuchino**, an editor for *Writer's Digest* and freelance writer; **Tina Welling**, novelist and writing coach; **Steve Huff**, true crime blogger and online researcher extraordinaire; and **Meredith Kaffel**, literary agent with the Charlotte Sheedy Literary Agency. Bios and workshop descriptions for Kooser, Sambuchino, and Welling are listed below; more information on Huff and Kaffel will be included in next month's newsletter.

Because WW, Inc. has been rather shorthanded this year, we are not offering critiques, free or paid, of any material by any of the presenters. The panelists may do some critiquing within their workshop parameters, and Sambuchino is willing to critique queries if that is what a writer chooses to talk about during those one-on-ones. But nothing will change hands before the conference; the additional work to collate, copy, and get the material to and fro seemed an unnecessary burden this year. The upside is an extra workshop with Welling and Huff, since they will not be using one of their four sessions to meet with writers about critiqued material.

Sambuchino will facilitate three workshops and one session of one-on-one meetings with five writers. Conference-goers will sign up separately for this one session, and the five slots will be filled by drawing five names from those who signed up on Sambuchino's list.

Kaffel will meet with conference-goers who have a book project or proposal ready to pitch to an agent. Last year, agent slots were filled on a first-come, first-served basis, but with only one agent this year, we may have to draw names.

Since the one-on-ones and pitching to an agent are benefits of attending the conference, you must be registered for the full conference to sign up to meet with Sambuchino or Kaffel.

Welling will bring years of writing experience to her sessions. As a veteran teacher at the Jackson Hole Writers Conference, facilitator of *Writers in the Park* (writing workshops held in Grand Teton National Park), and the author of two novels published by NAL/Penguin, she has a wealth of experience and knowledge to share with our conference attendees.

Huff has been a true crime blogger since 2004, maintaining his own blogs, using in-depth Internet research to write for *Crime Library* and *Village Voice Media*, and appearing on Fox News, CourtTV (now TruTV), MSNBC, and other mainstream media news programs. His ability to ferret out information from online sites, such as MySpace and other social networking sites, along with online databases and cached material, has allowed him to make news-breaking posts that have scooped the larger news outlets.

Another exciting addition this year will be the keynote address at our Saturday evening awards banquet. Our speaker will be **Ted Kooser**, who will present "The Great Surprise: A Few Words on Being Named U. S. Poet Laureate." Given while we have coffee and dessert, his talk is sure to enlighten and encourage us. **Kooser** will be doing two workshops, one Saturday morning and one Sunday morning. All presenters will speak and answer questions at the opening and closing panels, as well as speak at our Friday night reading and attend the Saturday night book signing.

Continued on Page

Conference, *continued from page one*

Costs for the 2009 conference will be slightly increased from last year; we'll have all the particulars out with the brochure in March. Here's what you will get for your money:

- Friday evening reading and book signing with all presenters
- Saturday morning opening panel with all presenters
- Thirteen workshop sessions to choose from over Saturday, Sunday morning
- A possible one-on-one slot with a Writer's Digest editor
- Twenty slots for twenty writers to meet with a literary agent
- Saturday evening book signing for WW, Inc. members, presenters
- Sunday morning closing panel with all presenters

And we must count, too, the valuable networking opportunities available when writers and panelists share the same living and working areas for a weekend. We've been fortunate in the past to have had panelists who made themselves widely accessible to conference-goers, even to the point of attending and reading at our open mics. This year's faculty also realizes the value of casual conversation and will be available throughout the weekend to meet and chat with conference attendees.

I'm excited about this conference—what we can learn, who we can meet, and how we can utilize the hours and dollars spent at the conference to the benefit of our writing careers. I hope to see you there! JR, Pres.

Will the following writers please send their current email addresses to me so I can forward MAL information for Regions 1 & 4 to them? Just send me a note at phdugan@aol.com: Charlotte Babcock, Betty Starks Case, Echo Roy, Tom Bass, Dan Kirkbride, Myra Peak, Barbara Smith, Kayne Pyatt, Katherine Cook, and Shirley Filman

Conference Staff Sure To Please

Ted Kooser

Two-time United States Poet Laureate (2004-2006), **Ted Kooser** is the author of eleven full-length collections of poetry, including *Weather Central* and *Delights and Shadows*, which won the 2005 Pulitzer Prize. His book *The Poetry Home Repair Manual* gives beginning poets tips for their writing. Over the years his works have appeared in many periodicals including *The Atlantic Monthly*, *The New Yorker*, *Poetry*, *The Hudson Review*, *The Nation*, *The American Poetry Review*, *The Kenyon Review*, *Prairie Schooner*, and *Antioch Review*. He has received two NEA fellowships in poetry, the Pushcart Prize, the Stanley Kunitz Prize, The James Boatwright Prize, and a Merit Award from the Nebraska Arts Council.

Kooser's writing is known for its clarity, precision, and accessibility, and his poems are included in textbooks and anthologies used in both secondary schools and college classrooms across the country. In addition to poetry, Kooser has written in a variety of forms including plays, fiction, personal essays, and literary criticism. His first book of prose, *Local Wonders: Seasons in the Bohemian Alps*, won the Nebraska Book Award for Nonfiction in 2003 and Third Place in the Barnes & Noble Discover Great New Writers Award in Nonfiction for 2002. The book was chosen as the Best Book Written by a Midwestern Writer for 2002 by Friends of American Writers. It also won the Gold Award for Autobiography in *ForeWord Magazine's* Book of the Year Awards.

Ted Kooser Workshops

Revision With The Reader In Mind

How a poet can revise poems to make them more inclusive of a larger audience.

Fine-tuning Metaphors

How the most can be made of a good metaphor; that is, how—*once a poet discovers a metaphor*—it can be used to the height of its powers.

Continued on Page three

Conference Staff, continued from page two

Chuck Sambuchino

By day, **Chuck Sambuchino** is an editor for Writer's Digest Books (an imprint of F+W Media), editing two annual resource books: *Guide to Literary Agents* and *Screenwriter's & Playwright's Market*. He also assists in editing *Writer's Market* (www.writersmarket.com). He is currently preparing the third edition of *Formatting & Submitting Your Manuscript* (a WD trade book) for a 2009 release. Chuck is a former staffer of several newspapers and magazines—most notably *Writer's Digest*. During his tenure as a newspaper staffer, he won awards from both the Kentucky Press Association and the Cincinnati Society of Professional Journalists.

By night, Chuck is a writer and freelance editor. He is a produced playwright, with both original and commissioned works produced, and a magazine freelancer, with recent articles appearing in *Watercolor Artist*, *Pennsylvania Magazine*, *The Pastel Journal*, *Cincinnati Magazine* and *New Mexico Magazine*. During the past decade, more than 500 of his articles have appeared in newspapers, magazines, and books. Chuck also teaches online instructional courses through Writers Online Workshops (www.writersonlineworkshops.com). and intermediate. Attendees will come away with a firm grasp of knowledge needed before contacting an agent.

Chuck Sambuchino Workshops

What Editors Want: Professional Writing Practices

This is a general presentation examining good writing practices that all editors appreciate—whether writing for books, magazines, newspapers, or online. Handouts provided. This session targets all levels of writers in both fiction and nonfiction.

Building Your Freelance Portfolio (Writing for Magazines & Newspapers)

This presentation studies the basics of freelancing—how to write articles for magazines, newspapers and websites. It targets writers new to this arena. It shows how to identify markets, how to realize your own specialties, how to structure a magazine query, how to come up with ideas, how to resell ideas, and more. Handouts provided.

Everything You Need To Know About Agents

This workshop is a thorough crash course in dealing with agents. After quickly going over what an agent is and what agents do for writers, we will discuss resources for finding agents, how to ID the best agents for you, as well as the most important things to do and not to do when dealing with representatives. This topic often leads to a lot of Q&A. Handouts provided. This session targets fiction, children's and nonfiction writers, both novice and intermediate. Attendees will come away with a firm grasp of knowledge needed before contacting an agent.

One-on-One (five slots to be drawn for from conference attendees)

This is where I sit down with writers for a short period and answer any questions they have on anything. They can practice pitch me. They can show me a query and I can give some super-quick notes. They can just tell me what they're working on and I can throw out general advice. Being a jack of all trades helps me when sitting down during a one-on-one.

Tina Welling

Tina Welling is the author of the novel *Fairy Tale Blues* and *Crybaby Ranch*, both published by NAL/Penguin. For 15 years she has been on the faculty of the Jackson Hole Writers Conference, where she gives talks, workshops and manuscript critiques. She facilitates the Writers in the Park, writing workshops that are held during the summer months in Grand Teton National Park. Tina also conducts Writing Wild Workshops wherever invited and is available as a Writing Coach. Her short fiction has won the Doubleday Award, plus two national first place awards and two writer's residencies at Hedgebrook. Tina's non-fiction has been published in *Body & Soul*, *The Writer*, *The Sun* and other national magazines along with four anthologies. She has lived in Wyoming 30 years and resides in Jackson. *Continued on page four*

Conference Staff, continued from page three

Tina Welling Workshops

Follow Your Longing

Discover your own personal longing and that of your characters, enriching both your life and your creative skills as a writer.

Writing Wild

Deepening our awareness to the body guides the writer toward an inner/outer rhythm of attention that creates magnetic language.

Surprises in Fiction

Surprise is an absolute necessity to good writing. This workshop offers tricks that trigger surprise in both writer and reader.

Finding Stories

Writers are offered tools to discovering their own original stories, which hold interest, passion, and energy through time.

Meredith Kaffel is an agent with Charlotte Sheedy Literary Agency, an affiliate agency of Sterling Lord Literistic, in New York. She represents a mix of children's and adult projects, non-fiction and fiction. Some of her young adult and picture book clients include Lisa Ann Sandell, Nina Malkin, Cathleen Daly, and illustrators Magaly Morales, Ida Pearle and Adam J.B. Lane. Among her adult authors are award-winning journalist Julia Lieblich, screenwriter Crickett Rumley, novelist Josh Barkan, scholars Mimi Sheller and Brett Foster, human rights activist Bec Hamilton, and feminist journalist Nona Willis-Aronowitz. Meredith has a strong interest in edgy commercial and literary young adult fiction, narrative non-fiction, history, human rights stories, food and travel narratives, and voice-driven memoir.

Look for more information on the conference in upcoming issues of the Wyo-Writer.



Grammar Slammer Help

from A. Rose Hill

Which of the following is correct? Lay the magazine on the table for me. Lay down and take a nap. Confusing, isn't it? The first sentence is correct; the second is not, but how can you be sure? Editors certainly would catch such a mistake right away. To lay is to place or put an item down.

Lay is a transitive verb; in other words, it must have an object, a thing acted upon. For instance, I lay the book on the desk now. I laid the book there yesterday. I have laid the book there many times. Lie, on the other hand is an intransitive verb, a verb which does not require an object. I lie down for a nap every day. I lay down yesterday. I have lain down every day this week. Range Writers discussed this and other such problems at a recent meeting and I went looking for help on that source of all knowledge, the Internet. On Google I found Grammar Slammer which has help for this and many other questions such as style and usage, capitalization, spelling, punctuation, hyphenation, even common mistakes and tricky choices. A free trial version of Grammar Slammer can be downloaded to your computer for quick reference and more complete versions can be purchased at a cost of \$25 to \$49 depending on your needs.

Are You A Member Of America Online (AOL)?

If so, and you're interested in online networking, drop in at <http://www.freedwebs.com/writersonaol/> and take a look at the workshop schedule. There are writers' workshops, often featuring excellent guests from all aspects of publishing, every night of the week. From Children's Writing to Western Writers, AOL Writers has something that is sure to appeal to you! For further info, contact lgvernon@aol.com, WOAOL Coordinator.

Heads up Wyoming Writers!!

Revised contest offers diversity and a new lower fee

There will be a writer's contest this year, only with differences—more categories, lower entry fees—\$2.00 each for members, \$5 for non-members, who will be encouraged to join us at our annual conference—opportunities to target your favorite audiences, fun, rules streamlined. There will be no anthology and no affidavit of authorship. Just don't send someone else's writings.

Contest problems have been escalating for several years: entries down, costs up, interest waning. Yet many WW, Inc. members believed the competition could be restructured. "The contest could be fun," says Phyllis Dugan, one member not wanting to see it end. A final decision about the contest's future will be made at this year's conference in Casper.

In the meantime look at the categories, test your artistry, hone your craft, and dust off earlier efforts as you match your talents with other writers entering the following prose divisions with a limit of 3,000 words:

Adult Fiction

Fiction for Children

Novel Segments

Humor

Non-Fiction (includes Articles, Essays, and Creative Non-Fiction)

Traditional Poetry (40 line limit)

Free Verse (40 line limit)

While past judges have included a who's who of regional letters and were paid accordingly, our judges this year will be those published writers just getting their start, with strong ties to that sense of beginning.

Contest entries will be accepted immediately through April 20th. Winners will be announced at the June conference. Keep copies of your work as no entries will be returned.

For complete rules, request info from Nancy Ruskowsky at fvhomestead@dishmail.net; 307-587-3968; or 331 Road 6RT, Cody, WY 82414. Winners will receive certificates and a portion of that division's fees depending upon the number of entries.

Editor's Note:

As my 21 year-old daughter would say, it's time for Wyoming Writers to 'Man Up'! And, as this past-middle-aged-writer would say, It's a cryin' shame that we cannot come together to support our own cotton-pickin' writing contest! I'm just as guilty as you are; I've never submitted anything, either—until now!

These contest fees are now lower than a burger at the local malt shop! So, c'mon, people! Dig through those old files of yours, dust something off, and send it in. Write something new, even! Let's see if we can wear Nancy's postman's shoes out! ~Ed

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Emmie Mygatt

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*Scholarship covers conference
fees. You do not have to be a
WWI member to apply.*

Adult Writing Contest

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Vacant

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2009 Wyoming Writers, Inc. Awards Call for Nominations

Categories Designed to Honor Works, Assistance, and Dedication

Nominations are open for the four major awards of Wyoming Writers, Inc. and will be accepted through **April 30, 2009**. These awards honor those who have accomplished outstanding achievements in their writing careers and/or inspired and served Wyoming Writers selflessly. Any questions or nominations should be directed to **Aaron Holst, WWI Awards Chair, 1508 Hill Pond Drive, Sheridan, WY 82801**. He may also be reached by telephone, 307-674-5565, or by email, aedjholst@fiberpipe.net. (If you use email, please indicate in the subject line the communication concerns WWI Awards.)

The **Western Horizon Award** and the **Milestone Award** are open to current members of Wyoming Writers, Inc., and each award may have multiple recipients, as they are non-competitive and designed to honor achievement within our membership. Any submission that meets the criteria will receive recognition. Since the **Western Horizon Award** and the **Milestone Award** are for recognition of an individual's achievement, these are submissions and are made by the individual writer.

The **Western Horizon Award**

recognizes a writer's first major work published between May 1, 2008 and May 1, 2009. For a first book, include the title, ISBN, the publisher, and publication date. (The book must have an ISBN to qualify for this award.) For a first article/story/essay/ poem in a major publication, include the title of the work, the name of the periodical, and date of publication. The periodical must be national or literary, and have a subscriber base.

The **Milestone Award**

recognizes published writers for ongoing achievements of personal significance in their writing careers. Submissions should succinctly express the breadth and depth of writing career as well as an explanation of what specific events took place that launched the milestone.

For the **Arizola Magnenat Award** and the **Emmie Mygatt Award** the recipients (one each) are chosen from nominations submitted by the current membership of WW Inc.

The **Arizola Magnenat Award**

is given to any adult, organization, business, or other entity that has provided special encouragement and motivation to writers. A nominee for this award does not have to be a member of WW Inc. If you know an adult, an organization, a business, or other entity that has given much encouragement and motivation to writers, they would be eligible for the Arizola Magnenat Award (open to non-members). The nomination must include a letter explaining why the nominee deserves this award.

The **Emmie Mygatt Award**

is given to a WW Inc member for outstanding service to the organization, in honor and memory of one of WW Inc's founders. Past recipients and the outgoing president of WW Inc are ineligible for this award. The nomination must include a letter explaining why the nominee deserves this award.

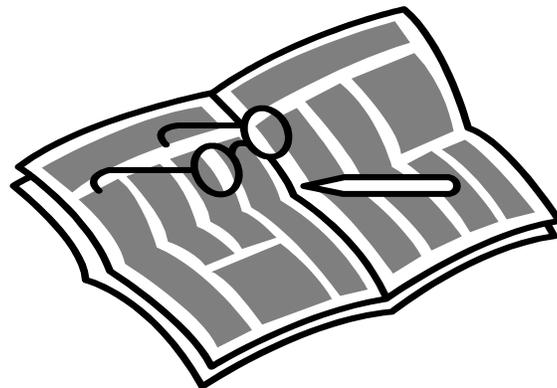
Send your submissions or nominations to: **Aaron Holst, WWI Awards Chair, 1508 Hill Pond Drive, Sheridan, WY 82801. These must be postmarked no later than April 30, 2009.**

Awards will be presented at the annual WW Inc conference banquet, June 6, 2009, in Casper, WY.

Andi's Advice

By
Andi Hummel

(The following information has been gathered from several sources: The PennWriter, the monthly newsletter for Pennwriter's, Inc., a multi-genre writers group in Pennsylvania, and several online market information sources. (Thanks to Amanda Blake Fall, a Bearlodge Writers member, for the lead on this month's Chicken Soup deadlines!) Check these markets for yourself before you submit. It's wise to see if they're right for you.)



Ah, February!!!! Doesn't it just make your heart flutter?

Steeple Hill Books' Love Inspired lines open to agented and unagented manuscripts

Publishing inspirational, Christian romance, historical romance, and romantic suspense, Steeple Hill Books may be just the market for that manuscript you're writing! You'll find guidelines available at www.harlequin.com, but I'll offer a few hints: for their ***Love Inspired Romance*** line, the editors want to see emotional, warm, character-driven stories dealing with real life issues. And, they like small-town settings. They publish four titles a month—word is they're soon going to do six!—and the manuscripts should run 55,000-60,000 words. The editor to contact is Melissa Endlich.

Launched in February 2008, Steeple Hill Books' ***Love Inspired Historicals*** publishes two books a month—manuscripts run 70,000-75,000 words—and they offer one Western and one non-Western selection each month. In addition to Westerns, this market is open to stories set in the Regency, Victorian, Colonial, Civil War, and "early twentieth century until World War II" periods of American history. They're also interested in missionary stories set in exotic locations and in Biblical stories.

Love Inspired Suspense titles are emotional stories that feature real suspense and real romance. Four titles a month—running 55,000-60,000 words each—are produced for a hungry market and editor Tina Colombo handles the line. She likes to see a clearly identifiable hook right away, and prefers to split the difference—50% romance, 50% suspense—in these dramatic reads.

For all ***Steeple Hill Books***, query first with a synopsis and three chapters, or send your completed manuscript with a synopsis. The turn-around time is about three months. Again, check the guidelines at www.harlequin.com for more information.

Simon and Schuster would like to see more paranormal YA romance

If you write Young Adult fiction, **Simon and Schuster** may be just the market for you! Editor Sangeeta Mehta is interested in seeing more YA paranormal romance. Characters in these stories should be between thirteen and seventeen years old—absolutely no primary character over nineteen! The company works most often with agented writers, but will accept a query and brief synopsis (two-three pages) from unagented authors. I suggest contact here be via the old-fashioned mail route. Be certain to include SASE so you'll receive your answer. Send query/synopsis or a request for guidelines to: **Simon and Schuster, Children's Publishing Division, 1230 Avenue of the Americas, New York, NY 10020.**

Another paranormal romance market . . . Tor Romance

Editor Heather Osborne is looking for paranormal romance—all types and all sorts! She also wants urban fantasy with strong romantic elements, but romance shouldn't be the entire focus of the story. She says she'd love to see an "old-fashioned futuristic romance," complete with aliens and space, and a lot more light-hearted stories. Tor does accept unagented, unsolicited submissions, and Tor likes to get to know you—they want a one-page cover letter with your submission. Tell them a little about yourself and your book. Mention it if you've met one of their editors at a conference; let them know your publishing history; tell them if you've won a writing contest; etc. Include a short synopsis (two-three pages), the first three chapters (or the first fifty pages) of your book and send, by snail mail only, to: **Tor Books, 175 5th Avenue, New York, NY 10010.** If you'd like to take a look at what Tor publishes and get more information on this market, visit www.tor-forge.com. *Continued on page nine*

Andi's Advice, continued from page eight

A little more literary . . .

The Cincinnati Review

is a semi-annual journal of literary fiction. Not interested in genre stories, this market wants to see your poetry, book reviews, essays, and interviews. Brock Clarke is listed (according to my information) as the fiction editor here, and they're reading from September 1 to May 31. (Anything arriving June through August will be returned unread.) Pay here is \$25 per printed page (\$30 for poetry) for First North American Serial Rights including electronic rights, but rights revert to the author after publication. They don't accept e-mail submissions—send your work (with SASE) to: **The Cincinnati Review, PO Box 210069, Cincinnati, OH 45221-0069**. Guidelines are available online at www.cincinnatiireview.com.

And two Chicken Soup for the Soul titles for animal lovers!

What I Learned From The Cat and ***What I Learned From The Dog***

are both deadlining on March 31, 2009! *Chicken Soup for the Soul* is still open for submissions of heartwarming, humorous stories about what we've learned from our feline and canine family members—our companions and best friends. For information on these and other *Chicken Soup* titles, check the Web site at www.chickensoup.com. The stories and poems should run 300-1200 words, must be true and previously unpublished, should be filled with action and end in a result. Give this market a lesson learned, a positive change or payoff and they may just give you a check for \$200 and ten copies of the book in which your piece is published!

Don't Give Away All Your Subsidiary Rights by Jean Henry Mead

Selling your manuscript in print form is considered the primary right you offer a publisher. All the other rights such as audio, electronic, movie, book club and foreign rights are considered secondary or subsidiary rights. In contract negotiations, writers and agents try to keep the subsidiary rights that they feel capable of selling themselves. Publishers, of course, want to gain access to as many rights as they can, and the sub rights should be left in the hands of those who are most capable of making the most money from them.

However, if a writer has networking contacts and is able to sell his audio rights to another publisher and his ebook rights to still another, he has the ability to make more money than if he shares those rights with the print publisher. The foreign rights to his books can also be sold individually to publishers in other countries. Selling to a book club or film production company, however, is best left to an agent or the original publisher.

An agent or print publisher may begin with an effort to sell foreign rights, which normally bring in advance money that is divided among the writer, agent and publisher. Then an effort to sell the paperback rights to another publisher may begin although most hardcover publishers may also buy the paperback edition as well. The original publisher may not want to acquire the film rights unless it has a cooperative agreement with an agent who specializes in marketing to production companies. In that case, the agent or writer can pursue a movie deal on his own.

Electronic rights, or multi media (ebooks) can cause a contractual tug of war between publishers and writers because now that iphones and ipods can be used as ebook readers, there is a growing demand for electronic books. And more and more traditional print publishers are getting into the ebook business. Even magazines try to gain ownership of electronic rights for no extra payment.

An alternative way of handling the issue is to insist on an additional 15 percent royalty added to the print price of your manuscript for first rights. Or a flat fee can be paid for each right sold for a specific amount of time, usually a year.

Most novice writers who sell their own work are unaware that they have so many rights to their work to market. And most publishers will take all rights to your work if you don't specify which rights you're offering them. Some ebook publishers will include all rights in their contracts although they have no intension of using them, and have been known to tie up a writer in contract for five or six years.

Read any publishing contract with a magnifying glass, whether or not you have an agent. If the contract is with a large publishing house which offers an advance of \$5,000 or more, take the contract to a lawyer before you sign, especially if you're a fledgling author. The rights you give away may make the difference between publishing success or failure.

Don't just sign on the dotted line without thoroughly investigating a publishing offer. I was recently offered a contract that said my book would be tied to the publisher for life of the copyright. A writer would have to be desperate to sign away all rights for 75 plus years. I declined, although I was told that the contract was patterned after the St. Martin's contract. It was a boiler plate contract, which means that it was the starting point for negotiations.

End of an Era

by
Phyllis Dugan

The mail brought sad news to me a few days ago. The first writers' club I ever belonged to was being disbanded. Its name, Superstition Mountain Scribes, which is registered with the Mesa (Arizona) Library and Chamber of Commerce and also registered in Washington, D.C., was to be retired, and not ever given to any future writers' group. The Scribes have been meeting twice a month for 32 years, holding yearly, monthly and biweekly contests, with several luncheon meetings during the year plus an annual dinner. I remember how thrilled I was to be invited to join by one the club's founders in 1990. I was a newbie writer, unaware that there were many others like me. The twenty or so members included professional and beginning writers, some published and some not and all of them were friendly and full of life. We had great meetings, reading our work, listening to critiques – always done gently – and enjoying a social time with coffee and cookies later.



Unfortunately, according to the letter I recently received, attendance at the Scribe's meetings has dropped to 7 faithful members. The leadership is very tired of the work required to continue the meetings, such as finding and setting up a place to hold them, mailing written schedules, being responsible to see that the doors of the meeting places are opened and later locked, taking care of the many details to keep the club organized, brainstorming the contests, and distributing information to members. It fell on two of the cofounders to keep the club going, and they are very tired after so many years.

Some of the Scribes' members will join together to meet at someone's home, and others may stay in touch for awhile, but basically the Superstition Mountain Scribes are now just a wonderful memory.

It's always people who keep organizations going, a steady stream of people who take it upon themselves to volunteer, to help out, to hold an office, and generate excitement and inspiration. The Scribes had a membership of 28, and yet only 7 came to the meetings regularly, and the only two who did the work were the original founders. Wyoming Writers, Inc. has a membership of over 100, at least it did. Of all those members only a few step forward to help out, to hold an office and help plan events, to generate excitement. Only a few keep plugging away to put on fabulous conferences, with good speakers to encourage and help writers write, and mingle. Those few eventually get tired, or ill, or just burned out.

I would hate to see WW, Inc. fold. I encourage everyone to volunteer, to help. Give it a try, hold an office, do something to help WW, Inc. stay strong. WW, Inc. started as a statewide organization to keep Wyoming writers in touch with each other. Over the years it has expanded to include writers from all over the country and even a member overseas. Some things can be done from wherever you live. Volunteer to help now. Don't let WW, Inc. turn into a memory. Life is busy, yes, but it is also better to give than to just receive. Give a little time and make a difference in your life. Volunteer.

Humanities Council Seeks Presenters

The Wyoming Humanities Council seeks programs for the 2010 Humanities Forum. The forum is a roster of presenters who travel throughout Wyoming, speaking on humanities-centered topics. The format of presentations varies, but they should be 30 to 45 minutes long, followed by focused audience discussions. The Wyoming Humanities Council pays a \$150 honorarium for each presentation, as well as mileage, lodging, and per diem expenses. Speakers respond directly to booking requests from program sponsors and may schedule programs to accommodate work and other commitments.

Applications are due March 1 to Sheila Bricher-Wade, Program Coordinator. Please visit the council's website (www.uwyo.edu/humanities) for information on how to apply, or contact Sheila at sbricher@uwyo.edu or 721-9246.

Wyoming Writers, Inc. Membership Form

Name _____

Company Name _____

Address _____

City/State/Zip _____

Phone: Day _____ Night _____ Cell _____

Email _____ Website _____

Please circle the categories which best describe your writing.

AB Autobiography/biography**BE** Business/economics**C** Cookbooks**CS** Contemporary social issues**F** Fiction-books**FA** Fantasy**H** History**HU** Humor**M** Mysteries**MA** Magazine articles**N** Nonfiction-books**NP** News articles**P** Poetry**PR** Publicity/press releases**R** Romance**S** Short stories**SF** Science Fiction**SH** Self-help**SM** Science-Medical**T** Textbooks**TE** Technical**TH** Thrillers**TR** Travel**VP** Visual Performing

arts

W Westerns**WY** Wyoming**O** Other writing

I am interested in:

_____ Networking w/others

_____ writers' group

_____ writing mechanics

_____ info

_____ publication

_____ how-to articles in the

_____ newsletter

_____ contests

_____ journalling

_____ holding

_____ office/volunteering

_____ for WWInc

Member Status (please check one)

_____ New Member

_____ Renewal

_____ Student Member (please include student verification: copy of student ID or letter from school official)

DUES (please check one)

_____ Student Member \$10.00

_____ Regular Member w/ONLINEnewsletter only \$25.00

_____ Regular Member w/HARD-COPY newsletter \$35.00

_____ Sustaining Member \$75.00

_____ Patron Member \$250.00

Make Checks Payable to: Wyoming Writers, Inc

MAIL PMT TO:

Maureen Blake
204 Wyoming Ct
Spearfish, SD 57783

REMEMBER:
All memberships expire
June 30th of each year,
regardless of when you
join

Poet's Corner

FROM THE MASSACHUSETTS STATE POETRY SOCIETY, INC.

Annual - Poetry Contests

THE FOLLOWING RULES APPLY TO ALL CONTESTS LISTED BELOW:

Contests are open to all poets.

Poets may enter as many poems as they wish but only one prize may be won by any poet.

Entry Fee is \$3.00 per poem.

Send two copies of each poem - one with name and address and one with no. ID for judge.

For a Winners' List, send SASE (self-addressed stamped envelope) -

Send entries to: Gertrude Callis, Contest Chm., 10 Pleasant Street, Apt. 106, Lynn, MA 01902

Mark name of contest on envelope.

THE GERTRUDE DOLE MEMORIAL AWARD

Deadline: March 15

Subject and Form: Poet's Choice

Line Limit: 40 Lines

Prizes: \$25 \$15 \$10

Poems must NOT have been previously published or have won ANY prize.

AMBASSADOR OF POETRY AWARD

Deadline: April 15

Subject and Form: Poet's Choice

Line Limit: 40 Lines

Prizes: \$50 \$30 \$20 Poems must NOT have been previously published or won ANY prize.

Michigan State Poetry Society Contest 2009 <http://www.nfsps.com/mi/contests.html>

Wyoming Writers now has a chatroom online,
available to its members.



This is a password-protected online room and
available only to those who provide the
password. Our WW Inc room is located at:
<http://www.chatzy.com/286678542472>

Drop in and take a look!

For the password to this room, visit our
'Members Only' pages online, or contact the
editor at: lgvernon@aol.com

***BE SURE TO WATCH FOR INFO ON
UPCOMING CHATROOM EVENTS!***

Wyo-Writer is the official publication of
Wyoming Writers, Inc. and as such is a member benefit,
published 10 times a year. Membership in WW Inc.
renews each year in June, regardless of when previous
membership was attained. See the membership
application in this publication for further information.

Wyo-Writer looks forward to your submissions.
Please send material, no longer than 500 words, to:

L. G. Vernon; PO Box 3071; Cheyenne, WY
82003-3071 or EMAIL SUBMISSIONS TO:
lgvernon@aol.com

A NOTE ABOUT SUBMISSIONS

Please help your editor SAVE TIME by adhering to the following
when submitting material for Wyo-Writer:

1. Please use an industry standard font, either TNR or
Courier New, 12 points.
2. Please DO NOT line space between paragraphs.
3. Please DO indent paragraphs.
4. Please DO send me your member news, essays, and stories
related to this writing life.

Visit the Wyoming Writers, Inc. website at www.wyowriters.org

Wyoming Writers, Inc.

PO Box 3071

Cheyenne, WY 82003-3071

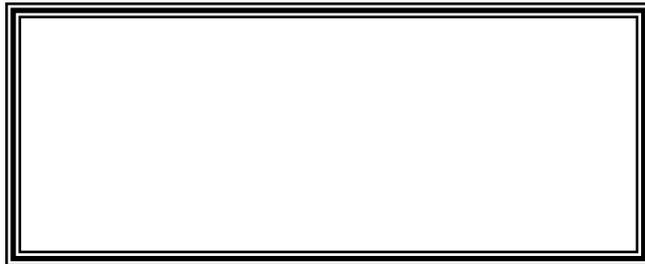
Address Correction Requested

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To:



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