The Writer’s Resource Library: Foundation Pieces
- Dictionaries. Lots of dictionaries.
- Literary/trade/thought journals (varied selections)
- THE ART OF DRAMATIC WRITING: ITS BASIS IN THE
  CREATIVE INTERPRETATION OF HUMAN MOTIVES,
  by Lajos Egri
- ON WRITING by Stephen King
- BIRD BY BIRD: SOME INSTRUCTIONS ON WRITING
  AND LIFE by Anne Lamott
- THE CHICAGO MANUAL OF STYLE: THE ESSENTIAL
  GUIDE FOR WRITERS, EDITORS, AND PUBLISHERS
  by Chicago Editorial Staff
- THE ELEMENTS OF STYLE by William Strunk & E.B. White
- STEIN ON WRITING by Sol Stein
- OGILVY ON ADVERTISING by David Ogilvy
- THE COPYEDITOR’S HANDBOOK: A GUIDE FOR BOOK
  PUBLISHING AND CORPORATE COMMUNICATIONS
  by Amy Einsohn
- WORDS INTO TYPE by Marjorie E. Skillin &
  Robert Malcolm Gay
- THE POET’S DICTIONARY: A HANDBOOK OF PROSODY
  AND POETIC DEVICES by William Packard
- THE HERO WITH A THOUSAND FACES by Joseph Campbell

In my toolbox is a storyboard. I use it first to decide
placement of the highs and lows of the story, then to
plot the story, then to follow the story as I actually write.
I buy big desktop calendars, white-out the dates, and use
the big squares to fill in the steps for each chapter of the
characters' journeys.
-Shared by Susan Meier, Area 4

- Connect with other writers. Form relationships that
contribute to your growth; seek peers and mentors,
learn from the hard work, mistakes, growth, and lessons
of others, be generous with other writers and yourself.
Leverage the web to interact with writers from all over
the world.
- Connect with other professionals. You never know
when you’re going to need to team up with a sketch
artist, or a voice artist, or someone who knows all about
international diplomacy, or a really outstanding baker.
Cultivate strong professional relationships with people
you admire, who have different talents and approaches
from your own, who occupy different stations in life.
- Create your own opinions, make your own decisions,
hone your unique voice. Gather ideas and viewpoints,
but adopt what works for you (i.e. think for yourself).
Remember the old saying, “Opinions are like a**holes,
everybody has one, and everybody thinks everyone
else’s stinks!” What’s right for you may not be right
for another writer, and vice versa. Break ground, do
something fresh, and do it well.
- Live your life, burn every candle at both ends, and
observe with attention. Then write in every space of time
you can make. (If you’re not having fun, what’s the point?)
-Shared by Jade Leone Blackwell, Area 7

An intangible item for your toolbox: Perspective
“Success is not the key to happiness. Happiness
is the key to success. If you love what you are doing,
you’ll be a success.” -Albert Schweitzer

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President’s Column

Winter is the time to get cozy with a good book—one you are reading or one you are writing. For writers, the 2014 Pennwriters Conference, May 16-18 in Lancaster, is a perfect way to welcome spring and enhance writing skills.

Take your writing from “good enough” to “the best it can be” by attending the many informative workshops a Pennwriters Conference offers. You will have the opportunity to learn from talented writers, agents and editors during presentations and critique sessions. In addition, conferences are a wonderful time to connect with or to make new writer friends. Look for more details about the 2014 Conference throughout this issue.

The theme for this newsletter, “Writer’s Toolbox,” gives me the opportunity to mention how attending the annual Pennwriters conference energizes me. After a weekend of workshops and camaraderie with writer friends, I always feel like going right home and trying out new ideas and techniques. My writer’s toolbox would not be complete without a conference.

Online courses are another way to fill a writer’s toolbox. Participants can learn everything from basic or advanced writing techniques to submitting and marketing their work all in the comfort of their homes. Pennwriters offers a variety of online courses throughout the year. Check the website for information or contact the online courses coordinator for more information or to propose a course you would like to attend or even teach. In addition, Pennwriters Presents provides an opportunity to ask questions of guests who are involved in writing and publishing.

If a conference or online course is not within your budget, good writing books contain a wealth of information for a nominal cost. My writer’s toolbox holds lots of writing books on plot, dialog, characterization, queries, editing and so much more.

I have also tucked some writing blogs in my toolbox, including Pennwriter Susan Meier’s instructive blog, where the award-winning author of more than 50 books shares information sure to advance anyone’s writing. A search for writing blogs will bring up blogs that share general writing information and tips, as well as blogs geared to specific genres.

Another toolbox favorite for many Pennwriters is the annual writing contest. Don’t forget to submit your work by the January 31, 2014, deadline. Check last month’s Penn Writer newsletter and go online to www.pennwriters.com for complete contest details.

Board News:

Canto Labs is making progress on the new Pennwriters website, which should be ready in time for conference registration. The board is excited about bringing
members a new, updated look and modifications that will make searches for information and your conference registration easier.

We need volunteers to fill the Area Rep positions for Areas 2 and 5. If you would like to volunteer, please let me or another board member know. If you do not reside in Areas 2 or 5 but are in a bordering area, you can still volunteer for an Area Rep position.

Lisa Kastner has volunteered to co-coordinate the 2014 conference with Charli Mac. Contact Charli or Lisa if you would like to volunteer at the conference.

The next board meeting will be February 8, 2014, by teleconference.

—Carol

Pennwriters Online: Your Internet Connection

Website .................. www.pennwriters.org
Yahoo Group ........... http://groups.yahoo.com/group/Pennwriters/join
Facebook .............. “Pennwriters” and “Pennwriters Annual Conference”
Linkedin ............... www.linkedin.com/groups?about=&gid=67420
Twitter .................. www.twitter.com/Pennwriters
Online Courses ........ http://tinyurl.com/PennwritersOnlineCourses
Meetup.com ............ search for keyword “Pennwriters”

Pennwriters Areas Map

Members living outside of Pennsylvania are Area 7

President
Carol Silvis
724-327-2725, snax@nb.net

Vice President
Annette Dashofy
724-255-7953
annette@annettedashofy.com

Secretary
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2014 Conference Co-Coordinator
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Internet Activities Coordinator and Online Courses Coordinator
Pauline Drozeski
cadlady@deepbluewaters.com

Election Chair
Terry Friedman
610-692-8668, tfried44@verizon.net

Contact information for Area Reps can be found in area reports within the newsletter.
Member News & Accomplishments

Area 3 S.A. Check’s sci-fi fantasy adventure novel WELCOME TO GREEN GRASS was released by Necrom Publications Bedlam Press. John Traveller never asked to be ripped from his life as a police detective on Earth. He definitely never expected to find himself trapped inside a patchwork alien city of magic and technology, locked down under an impenetrable dome. But when a high profile death rocks the citizenry of GreenGrass, Traveller and his team—a pacifist demon, a cast out demi-god, and a telepathic female—are drawn into the city’s dark alleys and guarded secrets on a search for a red cloaked stranger. The answers they discover may save their new home or bring the walls of the dome crumbling down around them all. For more information, visit SACheck.blogspot.com and www.necropublications.com or shoot him a tweet @S_A_Check.

Area 5 Tina M. Crone’s short story “River Path” will be published in the inaugural issue of Phobos Magazine, which is currently available in Kindle format. The book form will be available at a later date. To learn more, visit phobosmagazine.com and tina.crone.blogspot.com.

Area 3 Annette Dashofy’s debut novel CIRCLE OF INFLUENCE will be released by Henery Press in March 2014. Zoe Chambers, paramedic and deputy coroner in rural Pennsylvania’s tight-knit Vance Township, has been privy to a number of local secrets over the years, some of them her own. But secrets become explosive when a dead body is found in the Township Board President’s abandoned car. As a January blizzard rages, Zoe and Police Chief Pete Adams launch a desperate search for the killer, even if it means uncovering secrets that could not only destroy Zoe and Pete, but also those closest to them.

Judy Ann Davis, Area 1, released UP ON THE ROOF & OTHER STORIES, a collection of heartwarming stories that will make you laugh and cry, available now on Amazon.

Judy Ann Davis, Area 1, released THE TESTAMENT OF CHARLIE FAIRWEATHER, has been published in e-book format by Gypsy Shadow Publications. Eleven years ago, Texan Charlie Fairweather committed murder most foul: the ax killing of a voodoo priestess deep in a Louisiana swamp. The curse she uttered as she lay dying has plagued him throughout the intervening years, intensifying to such a degree that Charlie knows he must return to the scene of the crime and try to atone for his deed. What he doesn’t know is that someone else has been looking for him; and that something else has been waiting for him. [Author’s note: the story is told in epistolary form, using two different fonts to distinguish one narrator from the other. Amazon has chosen to use one font, which defeats my intended purpose. Barnes & Noble, however, has kept the two fonts intact. Another download option is in pdf format directly from Gypsy Shadow, at www.gypsyshadow.com.]

Jim Lee, Area 4, had a story in issue #11 of the online quarterly SQ Mag, released November 1, 2013 (this marks his first sale to an Australian-based publication). Another story appears simultaneously in the autumn 2013 issues of the small online magazines Sorcerous Signals and its print sister magazine Mystic Signals. In December, Jim has poems coming out in the winter issue of Tales of the Talisman and the weekly online website Strong Verse (strongverse.org).

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It’s a tradition for the Pittsburgh-based Mary Roberts Rinehart chapter to do one big project every year. Sometimes, it’s planning a writing retreat. Other times, it’s hosting a workshop guest speaker like Hallie Ephron. But in 2012, we decided to go big, really big. We decided to publish a short story anthology.

E-publishing has made what once seemed like an impossibility into something that was, cautiously, an achievable goal. Not only would it result in publication, it would teach participants practical craft skills that are invaluable whatever the means of publication, such as working with a professional editor.

The first step was to decide on a theme for the anthology. “Lucky Charms” was chosen, and our members were given the following guidelines:

- **The story must involve a crime.**
- **The story must involve the concept of a lucky charm.**
- **The story must be between 4,000 and 6,000 words.**

Submissions were sent to a panel of three independent, unaffiliated judges. Stories that received two “yes” votes were accepted for inclusion. In September of 2012, 12 stories in a variety of crime fiction sub-genres (police procedural, cozy, suspense, etc.) were chosen. A title was selected: **LUCKY CHARMS: 12 CRIME TALES FROM THE PITTSBURGH CHAPTER OF SISTERS IN CRIME, INC.**

An author agreement was emailed to each contributing author, clearly outlining the conditions for publication.

After all that, the real work began. The Publishing Committee set a publication schedule and hired editor and Sin-C Sibling Ramona DeFelice Long (editor of two SinC Guppy anthologies) to provide her editorial expertise. Karen Phillips, another Sib, was picked to design the cover.

The editorial phase of the project went extremely well. After two rounds of editorial comments and revisions, the stories were pronounced ready for publication. This was the first time some of the authors had worked with a professional editor, and the feedback they received was extremely beneficial, not only in teaching how to accept and deal with revisions, but also in improving their writing.

Next up was the production and promotion phase. Initially conceived as an e-publishing endeavor, the decision was made to also produce a print version of the anthology. The Publishing Committee finalized the marketing, pricing, and promotion plans. The official launch party was held at Mystery Lovers Bookshop in Oakmont in early December. Promotion may include a “road show” to nearby SinC Ohio chapters that have expressed interest in the project.

Aside from the fun of writing, the anthology project has been a huge educational experience for everyone involved. Writers were required to write on topic and keep to a deadline and word count. They learned about the give-and-take process of editing and how the goal of an editor is to produce the best story possible, not just pick apart the writing to suit his or her whims. They learned how to work with a professional graphic designer to generate a perfect visual expression of the book through cover design. They are also learning key social networking, marketing and promotion skills to bring a book to market, whether published independently, with a small press, or a “big” publishing house. And, they learned a bit about the legal language of publishing through use of the author agreement. The end result? Not only will the Mary Roberts Rinehart chapter have a quality product to bring to market but participating authors will have gained insights into the world of publishing—new skills that will benefit their future writing careers.

The Publishing Committee plans to use the experience to create a “best practices” document to be uploaded to the national SinC website for use as a template for other chapters going forward. From the beginning, the Committee vowed to work together as a team to produce Lucky Charms as a shared educational experience for all participants, in the spirit of SinC’s mission statement: **To promote the ongoing advancement, recognition and professional development of women crime writers.**

But the biggest thing learned was that producing a quality product takes time. From initial concept to print release, the publication of Lucky Charms took more than 18 months. Independently publishing an anthology is absolutely possible, but requires patience, a lot of planning, teamwork, and plenty of hard work. But the lessons learned, and the results of that work, are golden.

**LUCKY CHARMS is available at Mystery Lovers Bookshop. The book is also available, in print and ebook, from Amazon, Barnes & Noble, Kobo, Apple iBooks and the CreateSpace store. To learn more, visit www.pghsinc.com.**
Pennwriters Annual Writing Contest

Categories:

**Novel Beginning**
Submit no more than 10 pages. Include your genre so we can match your entry with a suitable judge. $15 entry fee per piece.

**Short Story**
Short Story entries must present a complete story within the allotted 10 pages. Include your genre so we can match your entry with a suitable judge. $15 entry fee per story.

**Non-Fiction**
This includes Creative Non-Fiction, Narrative Non-Fiction and Article. Submit no more than 10 pages. Must present a complete piece within the allotted 10 pages. $15 entry fee per piece.

**Poetry**
Submit up to 40 lines per poem. $15 entry fee for up to three poems (3 poems/$15; 6 poems/$30).

*In order to enter the contest, you must:*

- Be a Pennwriters member with a current membership in good standing.
- Use standard manuscript format, explained below.
- Go to this webpage and enter: pennwriterswritingcontest.weebly.com/enter-the-contest.html
- Submit online by midnight EST on January 31, 2014.
- Pay your fee(s) through the secure PayPal portal—and that’s it. Easy peasy!

*Please note:*
When submitting your entry, provide your name and contact information ONLY in the online entry form that is at the contest website. Author’s name MUST NOT appear anywhere on the entry. Author’s name on manuscript WILL result in immediate disqualification. Entry fee will not be returned. NEW THIS YEAR: There is no need to include a cover page.

*Standard manuscript format and additional instructions:*

- Double space the entire text in 8.5” x 11” page format.
- Use one-inch margins all around. 1” top, bottom, left and right. This will yield 24 to 26 lines per page.
- Fonts must be in Times New Roman or Courier New, in 12 pt. type.
- Align text left and indent the first line of each paragraph.
- Entries must not exceed 10 pages (of approx. 250 words per page).
- In the header, at the top left, please provide: Name of Entry/Category Entered/genre (if it applies). Page number should appear on the top right.

*First Place Prize:* Your choice of either free registration for the Pennwriters Annual Conference (valid for the 2015 PW Conference in Pittsburgh or the 2016 PW Conference in Lancaster) or $50 cash.

*Second Place:* Your choice of either 50% off registration for the Pennwriters Annual Conference (valid for the 2015 PW Conference in Pittsburgh or the 2016 PW Conference in Lancaster) or $30 cash.

*Third Place:* One free entry into the 2015 Pennwriters Annual Writing Contest

We look forward to receiving your electronic entries starting Jan. 1, 2014. The deadline is midnight EST on Jan. 31, 2014. Good luck!
A hierarchy for prioritizing marketing reach and effort, the Promotion Pyramid shows you where to put your most marketing money, time and labor. Focus more on mass marketing and less on personal selling. Lay a solid base at the bottom first. Review the marketing tactics listed under the Promotion Pyramid. Determine what percentage of your effort goes into each level of the Promotion Pyramid (80%, 20%, 5%, etc.) and re-prioritize your efforts appropriately.

1. **Publicity:** articles, media appearances, press releases & stories, word-of-mouth, buzz, awards, news, book/website reviews, viral campaigns, virtual/blog tours.

2. **Advertisements:** online & print ads, trailers, store signs, infomercials, flyers.

3. **Direct Marketing:** postcards, newsletters, websites, social networks, book clubs.

4. **Promotionals:** bookmarks, pens, free excerpts, free e-books, coupons, contests.

5. **Shows & Seminars:** readings, trade shows/fairs, speeches, seminars/workshops.

6. **Personal Selling:** book signings, in-person book tours, (any one-on-one sales.)
Area 3
Candace Banks • Area 3 Representative
ckb1@consolidated.net

First Monday Discussion Group
Discusses e-publishing, social media, e-readers, formatting, marketing and website creation. Please RSVP so proper-sized room is reserved.
WHEN: 1st Monday, 11:30 a.m.-1:30 p.m.
WHERE: Bethel Park Library (part of Bethel Municipal Bldg.)
CONTACT: Cheryl Williams, cherylewilliams205@yahoo.com

Second Tuesday of the Month Group
Discusses topics of general interest to writers.
WHEN: Contact Larry for current meeting schedule.
WHERE: Panera Bread, Settlers Ridge Centre Drive
CONTACT: Larry Ivkovich, inkfish1@verizon.net

The Mindful Writers Group
Our goal is to complete a book-length manuscript (fiction, nonfiction or creative nonfiction) in nine months using Writing Meditation Method.
WHEN: every Wednesday, 10 a.m.-2 p.m.
WHERE: Eat’n Park, at Wexford exit of I-79
CONTACT: To join, contact Madhu Wangu, madhu.wangu@me.com.

The Robinson Nonfiction and Fiction Group
Discussion about writing elements such as chapter length, character development, pacing/plot; also, platforms and promotion plans, queries, book proposals, and more.
WHEN: 1st Thursday, 10:30 a.m.
WHERE: Panera Bread, Settlers Ridge Centre Drive
CONTACT: Lynn Price, lynn@behlerpublications.com

The Robinson Township Writers Group
Features monthly discussion or speaker on a wide range of subjects, from craft to marketing. All Pennwriters members and friends are welcome.
WHEN: the last Thursday of each month, 11:30 a.m.
WHERE: Eat’n Park in Robinson
CONTACT: Deborah Riley-Magnus, writerchef@sbcglobal.net

Pittsburgh East Writers Group
Small, friendly critique group. Main focus is fiction writing but writers of all genres are welcome.
WHEN: 3rd Saturday, 10 a.m.-12:30 p.m.
WHERE: Monroeville Public Library’s upstairs conference room
CONTACT: Chuck Rakiecz, crakiecz@verizon.net

Critique Group North
Eight members writing shorts, flashes and novels. Currently, membership is full, but interested writers may submit their names and email addresses for the waiting list.
WHEN: 2nd Thursday, 10 a.m.-2 p.m. (includes time for lunch)
WHERE: King’s Restaurant, Rt. 910, at Wexford exit of I-79
CONTACT: MaryAlice Meli, maryalicemeli@yahoo.com

South Hills Critique Group
Small group of fiction writers. Six member limit. Work to be critiqued is emailed prior to meetings.
WHEN: 3rd Thursday, 10 a.m.
WHERE: Panera in the Galleria, Mt. Lebanon
CONTACT: Please RSVP to Stephanie Claypool, sclaypool@verizon.net

Ideas
by Donna Rayson, Area 7

An idea is the first step in writing anything—unless you’re writing a school assignment imposed upon you. Sometimes a writer actively searches for an idea, and sometimes the idea comes unbidden. In either case, it’s useful to be aware of what an idea may be, and what it is not.

More than one idea goes into the making of a novel, but I am talking about the germinal idea, the fragment, spark or glimmer that starts the whole process of creating a story. The glimmer is not a blinding flash that suddenly illumines an entire plot and characters.

I’ve become a collector of origin stories. I find them fascinating and sometimes eye-opening. Here’s one, in the words of Roald Dahl, describing an experience at boarding school:

“Every now and again, a plain grey cardboard box was dished out to each boy in our House, and this, believe it or not, was a present from the great chocolate manufacturer, Cadbury. Inside the box there were twelve bars of chocolate, all of different shapes, all with different fillings and all with numbers from one to twelve stamped on the chocolate underneath. Eleven of these bars were new inventions from the factory. The twelfth was the ‘control’ bar, one that we all knew well, usually a Cadbury’s Coffee Cream bar... All we were required to do in return for this splendid gift was to taste very carefully each bar of chocolate, give it marks and make an intelligent comment on why we liked it or disliked it. All of us entered into this game with great gusto, sitting in our studies and nibbling each bar with the air of connoisseurs, giving our marks and making our comments. ‘Too subtle for the common palate,’ was one note that I remember writing down.... I began to realize that the large chocolate companies actually did possess inventing rooms and they took their inventing very seriously.
I used to picture a long white room like a laboratory with pots of chocolate and fudge and all sorts of other delicious fillings bubbling away on the stoves, while men and women in white coats moved between the bubbling pots, tasting and mixing and concocting their wonderful new inventions. I used to imagine myself working in one of these labs and suddenly I would come up with something so absolutely unbearably delicious that I would grab it in my hand and go rushing out of the lab and along the corridor and right into the office of the great Mr. Cadbury himself. ‘I’ve got it, sir!’ I would shout, putting the chocolate in front of him. ‘It’s fantastic! It’s fabulous! It’s marvelous! It’s irresistible!’"

Thirty-five years later, remembering those freebie chocolate bars and his daydreams of inventing wonderful sweets, Dahl wrote Charlie and the Chocolate Factory.

Notice that the novel’s story wasn’t given to him. The childhood memory was just a starting point, an inspiration. Dahl had to work for story: the five golden tickets, Charlie Bucket, Willy Wonka and all the rest. He played with the idea until it grew.

E.L. Doctorow has described the origin of his novel RAGTIME as an effort that stemmed from desperation. He had nothing to write about and had not written for a year. “I was staring at the wall, and had arranged my desk so that the only way out was through the sentences… I began to write about the wall, and I realized that this house was the first house on the hill built at that time. And then I imagined what things looked like from the bottom of the hill. From one image to another, I was off the wall and in a book.” Eventually, Doctorow seized on a main plot line that was a recasting of the story of an 1811 novella that he admired, MICHAEL KOHLHAAS by Heinrich von Kleist. That is the plot. But the germinal idea was the wall.

Which demonstrates, I think, that if you physically write, the ideas come. Start writing and keep the pen moving. The story comes while you’re writing.

Donna Royston is a fiction writer and nonfiction editor. She has been a Published Penn since 2008 and is currently working on a fantasy novel set in medieval Japan.

---

**Area 2**

**Area 2 Representative: Position Open**

If interested, email Carol Silvis at snax@nb.net.

**Danville Group**

**WHEN:** 1st and 3rd Wednesdays, 7 p.m.

**WHERE:** Episcopal Church (Market Street)

**CONTACT:** Dave Freas, quillracer@pa.metrocast.net

**Tunkhannock Group #1**

**WHEN:** 2nd and 4th Tuesdays, 7 p.m.

**WHERE:** Methodist Education Building (corner of Warren St. and Marion St.)

**CONTACT:** Ann Vitale, penann@epix.net

**Tunkhannock Group #2**

**WHEN:** every Thursday, 7 p.m.

**WHERE:** Dietrich Theater (60 East Tioga Street)

**CONTACT:** Ann Vitale, penann@epix.net

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**Social Media**

If your favorite authors are living today, there is an excellent chance that they are involved in social media to build readership and stay connected with fans. Join Twitter and do a search and follow. Learn about your favorite authors’ creative lives and engage in online discussions. They may even Tweet you back sometime!

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**The best way to predict the future is to invent it**  
- Alan Kay

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**Area 4**

**Cathy Rouse • Area 4 Representative cebr@comcast.net**

**The Southern Alleghenies Writers Guild**

**WHEN:** 3rd Saturday, noon-3 p.m.

**WHERE:** contact Jim Lee for info

**CONTACT:** Jim Lee, 814-442-1241, jimlee.author@gmail.com

While these meetings are not Pennwriters events, they may be of interest to Area 4 members:

**Nittany Valley Writers Network**

**WHEN:** 2nd Tuesday of the month, 7-8:30 p.m.

**WHERE:** Schlow Library, 211 S. Allen Street, State College

**Nittany Valley Writers Network: The Early Risers**

**WHEN:** 3rd Wednesday of the month, 7-8 a.m.

**WHERE:** The Waffle Shop, W. College Ave. & Blue Course Dr., State College

**Nittany Valley Writers Network: Social Gatherings**

**WHEN:** 4th Tuesday of the month, 5:30-7 p.m.

**WHERE:** The Autoport, 1405 S Atherton St., State College
Your Path to Publication—and Beyond

SATURDAY, FEBRUARY 1, 2014 • 9 A.M. - 4 P.M.
PITTSBURGH AIRPORT MARRIOTT

Ready to take that first step—or third or tenth—toward publication? Want to avoid mis-steps? Seal the deal with an agent? Pondering whether to take the route of traditional or self-publishing? Need a platform? Want to see beyond the horizon of that publishing contract? Spend a day with Pennwriters and top industry insider Chuck Sambuchino and learn how to get your writing career off on the right foot and keep it on solid ground in the wide, wild terrain of publishing today. Four complementary workshops will give you the essentials every writer needs to know, from publishing options, to professional writing practices that get writing noticed by agents and editors, to platform building and self-marketing strategies that work for you. A free-for-all pitch session will let you step out in front of a live, friendly audience and get Chuck's capsule critique on your elevator pitch, query letter, synopsis, or first manuscript page. PLUS: DOORPRIZES & RAFFLE OF DETAILED CRITIQUE BY CHUCK. See details below.

REGISTRATION FORM: Your Path to Publication—and Beyond

PLEASE PRINT

Name: ________________________________________________________________

Street Address: ________________________________________________________________________________________________

City: _____________________________________________________ State: __________  Zip: ____________

Phone: ___________________________  e-mail: _____________________________________________________________

Pennwriters Member: □ Yes  □ No ___  If yes, which Area? ___________

Cost includes full-day workshop & lunch
PLUS free chances to win Writer’s Digest Books
PLUS free chances to win one of three one-year subscriptions to WritersMarket.com ($50 value each)
PLUS raffle of a detailed critique by Chuck of your query letter, synopsis, or first manuscript page ($80 value)

Raffle tickets are $5 each. Registration by January 10 gets you two tickets for the price of one.

Visit www.pennwriters.org for session details and Chuck’s full bio.

Pennwriters Member: $75  ($70 early-bird rate, through Jan. 10)
Nonmember: $80  ($75 early-bird rate, through Jan. 10)
I would like to purchase _____ raffle tickets @ $5 each.

To register, mail this completed form and a check payable to Pennwriters, Inc. to Candace Banks,
404 Fern Hollow Lane, Wexford, PA 15090 or register online at www.pennwriters.org and pay by check or PayPal.
Address any questions to Area 3 Representative Candace Banks: ckb1@consolidated.net.
Area 6
Charli Mac • Area 6 Representative
charli-mac@comcast.net
There are currently no Pennwriters Area 6 groups meeting, but if you are interested in forming a group, please contact charli-mac@comcast.net.

Area 7
Bobbi Carducci • Area 7 Representative
540-338-5064 • bcarducci@comcast.net
I am looking for someone in Area 7 to help me gather information to be posted monthly on the Area 7 Connector Blog.
http://pwarea7.wordpress.com
Share your accomplishments. Submit articles on writing, announce book signings, etc.
Contact me via email to submit your ideas, etc.

Baltimore Area Pennwriters
WHen: On hiatus.
WHERE: Panera Bread in Golden Ring, 8640 Pulaski Highway, Rosedale, MD
CONTACT: Jess Williams, jesswilliams0638@gmail.com

Blue Ridge Group
Meetings include critique on request, sharing resources, writing exercises and discussion.
Beginning to multi-published writers welcome.
WHen: 2nd and 4th Wednesdays, 7-9 p.m.
WHERE: Purcellville Library, Purcellville, VA
CONTACT: Bobbi Carducci, bcarducci@comcast.net

Northern Delaware Group
Meetings will be held monthly to discuss all sorts of writing stuff. All levels of experience are welcome. Email Cindy Callaghan for more information: callaghancindy@gmail.com.

Anyone interested in forming a group, please contact me. If you have a place to meet and a desire to spend time with fellow writers, it is possible to host a group.

Other information of interest:
Book signing possibilities in Blue Ridge Area:
• Around the Block Books, Purcellville, VA
• Second Chapter Books, Middleburg, VA
• Potomac Books, Dulles, VA

Local Groups of Interest in Blue Ridge Area:
• Loudoun County Writers Association

Luck is a dividend of sweat.
The more you sweat, the luckier you get.
- Ray Kroc

Failure is the condiment that gives success its flavor.
- Truman Capote

Area 5
Area 5 Representative: Position Open
If interested, email Carol Silvis at snax@nb.net.

Critique Night, York, PA
WHen: every 3rd Thursday
WHERE: New Visions Books & Gifts, 2594 Eastern Blvd., Kingston Square Shopping Center
CONTACT: Becky Maslowski, rrosem@hughes.net

Lancaster Area Group
WHen: 2nd & 4th Tuesdays, 7-9 p.m.
WHERE: music section, Lancaster Barnes & Noble
CONTACT: Walt Honsinger, walthonsinger@hotmail.com

Harrisburg Area Group
WHen: 4th Wednesday
WHERE: New Cumberland Library, 1 Benjamin Plaza, New Cumberland
CONTACT: Don Helin, dhelin@copper.net

Pottsville Area Critique Group
CONTACT: Dana Mansell, wstiefan@infionline.net

The Writers’ Wordshop
WHen: 2nd & 4th Thursdays
WHERE: Bosler Library, Carlisle
CONTACT: Melinda Downey Shultz, 717-275-2772, mame.shultz@gmail.com

Watch the Clock
This might be one of the oldest tricks in the book, but I love it. A TIMER. I used to use an actual egg timer on my desk, but now I use one on my computer, or my phone. I say, “For one hour [or 30 minutes, etc.], I am going to hammer away at this.” I force myself to ignore all interruptions for that time. It always amazes me how my imagination gets whisked away in the story and the time flies.
-Shared by Cindy Callaghan, Area 7
As any writer moves forward in his or her career, one thing he or she will be faced with, for either short fiction or for novel length works, is a publishing contract. The absolute worst thing you can do is sign a contract without very carefully reading each and every clause and making sure the overall contract contains clauses needed to cover both you as the author and the company publishing your work. Both parties need the protection of this legal device.

This article is a review of a standard publishing contract for a novel length work. It is not intended to suggest every contract is the same or contains all these clauses, but a good contract should have most of them. And in a few cases, these clauses are a necessity!

First, the contract will identify who the agreement is between—the legal name of the publisher and the legal name of the author. It may also identify any and all pen names used by that author relating to the contract.

Next, the contract will spell out what rights are granted by the agreement. Did you offer First North American print rights with possible anthology rights for the future? Did you agree to electronic printing rights as well? Is the book to be published in hard cover, trade paperback or regular paperback? All these rights and any additional rights such as movie option rights, audio book rights and other publishing formats (which keep changing all the time) will be spelled out in this clause.

The length of the agreement should be specifically spelled out. Is the agreement in perpetuity or is there a time limit? Find out! Often the limits are set relating to how sales are going for the book with the contract terminating when sales drop below a set level.

There should be a termination of agreement clause. In some cases an author decides he or she wants his or her work back for any of a million reasons. This clause spells out under what terms the contract can be canceled. In other cases, the publisher decides to terminate the contract. These are their legal guidelines how to do so, if they wish.

PERMISSIONS: This clause outlines requirements for any aspects of the work which require permission from some other source for something which may appear in the work. Did you use another photographer’s photos? Did you quote someone in the work? It will also cover who pays for gaining these permissions.

COPYRIGHT: In most cases, the author will retain copyright of the work with rights for royalties on future sales. However, if you are doing a work-for-hire piece, you will be asked to give up the copyright in exchange for an appropriate payment. Your name may or may not even be listed on the work if the agreement is written for something published under a “house name.” But if you are giving up these rights, you should expect to be compensated for it as you will receive no royalties on future sales of the work. You get all your money up front in these cases.

COPYRIGHT INFRINGEMENT: The contract will spell out if the publisher will indemnify the author for any costs relating to a copyright infringement suit, should one arise or if costs may be shared. It will also state any details regarding if the publisher does not follow up on copyright infringement, which may leave this in the hands of the author to handle.

SERIES WORKS: If the publisher is providing any information regarding characters, background settings or general plot to the author, they will generally retain all rights to the work. This type of “shared world” situation is becoming quite common and any author involved in such a situation should read the contract carefully to see what is required of them as well as what they are giving up.

DIRECT COMPENSATION: The author usually agrees to not print the work in any other format than that done by the publisher, for which the publisher pays the author a set advance or royalty amount. This does not limit the author necessarily from publishing excerpts in order to advertise the work.

OWNERSHIP OF CHARACTERS: In anything other than a shared world setting, the author will own all rights to characters and world settings. However, the publisher may require right of first refusal on any additional works set in this world as long as the contract is still in force. The publisher also has the right to use material from the work in order to promote the work in advertising by using excerpts. This right of refusal usually has a time limit. If the publisher does not agree to purchase any new work within that time period (often 90 days), the author is free to market the work elsewhere, even if it is within the same world.

OPTION: This clause addresses any additional works by the author and whether or not the publisher has any claim to those works. Unless the publisher is paying you a lot of money for any work, it is unlikely they will request right of first refusal for any and all works from an author.

REPRESENTATIONS AND WARRANTIES: The author assures the publisher the work is his or her work and not someone else’s. No plagiarism permitted. If this does happen, the publisher retains the right to sue the author into oblivion (as well they should!). Minor mistakes like quotes and such where permission may not have been obtained are usually worked out without resorting to this level of legal action. But if the work is not yours, don’t submit it as such.
DELIVERY: This clause refers to situations where the publisher may purchase a work based on a proposal and the work is not yet complete. This clause sets the time frame when the work will be expected to be delivered to the publisher.

BOOK RELEASE: This clause sets the time limit for when the book will be released after receipt of final edits to the publisher. Normally, there is a time limit, and if the book is not published within that time, all rights revert to the author.

ROYALTIES: This clause spells out payments made in addition to any advance that may have been given for the book. It may be broken down by type of book (trade paperback, hard cover, e-book, etc.), or may just be a flat amount across the board. Given publishing costs for different types of publications, they will normally be spelled out separately. This clause will also define net sales versus gross sales and how royalties will be paid in relation to these amounts if break amounts are relevant.

STATEMENTS AND PAYMENTS: This clause will spell out how often the publisher is required to send either the author or his/her agent a statement regarding sales of the work, broken down appropriately according to the contract’s terms.

AUDIT: This clause defines the author’s right to audit the books of the publisher relating to any sales of their work, should there be a disagreement regarding payments. The clause may also limit any payment or adjustment up to a certain minimum amount (such as up to $100 of discrepancy for reasonable costs for the audit).

EDITING RIGHTS: The author has the right, up to a point in the publishing process, to edit the work as it proceeds to final publishing. The author also has certain requirements by the publisher to complete this editing in a timely fashion. This clause spells out these details. It also covers any costs relating to this editing process.

COVER ART: This clause outlines any costs, rights or procedures regarding cover art. In most cases, the author has limited input on the cover art, but if there is input requested, this is where it’s listed.

GALLEYS: As the work proceeds to printing, the author will usually be asked to review final galleys of the work, to make sure there are as few errors as possible. There will be strict time frames for this process as the publisher is preparing to release the work.

AUTHOR COPIES: This clause will outline how many copies of the work the author will receive for free and/or how many copies may be purchased at a reduced rate.

AUTHOR/PUBLISHER INDEMNIFICATION: If the publisher or the author is sued based on any aspect of this work, they often agree to indemnify each other from these legal actions, with each party liable for their own legal costs. This clause outlines this legal aspect of the contract.

INSOLVENCY OF THE PUBLISHER: These days, with publishers appearing and disappearing at the drop of a hat, this is a very important clause in the contract. Should the publisher go insolvent and cease operation, the author will normally want his or her work back. However, in rare instances where a bankruptcy filing is worked out with the publisher remaining in operation, the author may retain the right to renegotiate aspects of their contract under the new conditions. This clause spells out those details.

LAWS AND VENUE: As with most contracts, this clause spells out what state the contract is written in and which state’s laws apply. This may change for different states, so be sure to know your state’s guidelines in these matters.

UNDERSTANDINGS AND WARRANTIES: Basically, this clause states this is the contract in its entirety and no other agreements are relevant to this discussion. It often also states the agreement supersedes any prior arrangements on the same subject.

WAIVER OR BREACH: Waiver or breach means that any misstatement of any aspect of this contract shall not be deemed to void the entire contract unless specific terms as such are set forth in writing under the termination clause.

AGENCY: If the author has an agent, he/she is specifically identified as a party to the contract as representing the author.

That was a basic outline of publishing contracts. Not all contracts will either need or have all of these clauses, but as you can see, any good contract will have many of them. If you are in doubt as to whether a contract you have been offered is complete or correct, ask. There are a lot of published Pennwriters around who would be more than willing to review a contract with you. If you have an agent, ask the agent. That’s your agent’s job—to make sure you get a fair deal in your best interests.

One thing to keep in mind: if you have been offered a publishing contract, it is usually easy to get an agent. Just tell the agent when you query that you have a contract offered for your work and that you’d like him or her to represent you on it. You have already done the agent’s work and may find yourself with a quick agreement. But if you want to go it alone, without an agent, make sure you know what you’re signing. You may have to live with the end result for a long time. You may also find yourself treating this work as a learning experience and just setting it aside if you have no other options. Good Luck!
Market News
by Jim Lee, Area 4, Associate Editor, Market Reports

Once you’ve put all the contents of your “writer’s toolbox” to their intended uses, you’ll want to get the results published somewhere—right? Okay, look here for info on a few of the possibilities…

Square One Publishers puts out nonfiction books on subjects such as alternative health, collectibles, cooking, gambling, health, how-to, parenting, personal finance, postcards, self-help and writing. They want submissions via regular mail only (To attention of the Acquisitions Editor, Square One Publishers, Inc., 115 Herricks Road, Garden City Park, NY 11040). Check their website (www.squareonepublishers.com) for guidelines and what other information might be lurking there.

In These Times is a magazine that publishes articles intended to advance democracy and economic justice, promote social movements and spark discussions of politics and culture. They pay for submissions, but amount is unknown. Check for info and submit queries using the online form found at www.inthesetimes.org.

Ace Books and Roc Books are the SF/F imprints of the Penguin Publishing Group (USA). They both use genre novels, 80,000-125,000 words long. These are well-established, top-of-the-line imprints and pay advances and royalties accordingly. Susan Allison is the Editorial Director. Query by email (sff@us.penguin.com) and include the first 10 pages of your manuscript pasted into the email’s body—absolutely NO ATTACHMENTS. They say to expect a 5-month response time. I’d certainly check that website for all the info you can find (including full guidelines) before sending anything.

A much smaller genre publisher headquartered in Australia, IFWG Publishing is currently closed to novel submissions. Their small online quarterly magazine, SQ MAG is open to short fiction however. Pay is quite modest (flat fee of $15/story Australian), but prompt, via PayPal. Check guides at sqmag.com.

Up in Canada, a new magazine using SF, F, myth/folklore stories and the like (but no straight horror) is slated to debut in February 2014. This twice yearly online magazine is called Lackington’s. Editor Ranylt Richildis is looking for new stories (no reprints), 1,500-5,000 words long. Pay will be 1 cent/wd for first rights and non-exclusive reprint rights, sent via PayPal. They report a preference for highly stylized prose. Check their guides online and send subs pasted in the body of email (no attachments) to lackingtonsmagazine@gmail.com.

Appearing 10 times per year, Games Magazine is a print publication that uses nonfiction articles, reviews, humor, crossword puzzles and info on new games of various types. Text pieces should be in the range of 2,000-2,500 words. They pay $500-$1,000, but please note that this is for All Rights. Check out their detailed needs and policies online (gamesmagazine-online.com/guidelines). The editor is W. S. Schmittberger, and you can send queries and/or submissions either by email or by snail mail.

Alfred Hitchcock’s Mystery Magazine is one of the most established and respected markets for crime fiction. They pay 8 cents/word for stories of up to 12,000 words (though most of the work they use is much shorter). Guides are online (themysteryplace.com/ahmm/guidelines), but all submissions are by regular mail (Dell Magazines, AHMM, 267 Broadway, 4th Floor, New York, NY 10007-2352).

Firehouse Magazine is a trade publication for firefighters, covering specific incidents, innovations, controversies and trends affecting the fire-service industry. They also use photo stories, but no fiction. Their street address is 3 Huntington Quad, Suite 301N. Melville, NY 11747. Use their online submission form. Go to their website (www.firehouse.com) for guidelines and that form.

The deadline for entrants to The James Jones First Novel Fellowship is March 1. This annual award goes to an American author of a first fiction novel-in-progress or a first collection of closely related stories. There is a $25 entry fee (by check or money order, payable to Wilkes University), add a $3 processing fee for online submissions. First prize is $10,000, and 2 runners-up get $750 each. Submit via mail to James Jones First Novel Fellowship, c/o MA/MFA in Creative Writing, Wilkes University, 84 W. South Street, Wilkes Barre, PA 18766 or online at jamesjonesfirstnovel@wilkes.edu. Check guides at www.wilkes.edu.

By the time this sees print, Lightspeed Magazine should be open to submissions again. This monthly web-zine uses SF/F, 1,500-5000 words in length. They pay 8 cents/wd for original material/2 cents/wd for reprints. Visit lightspeedmagazine.com for guidelines. Send stories to them online (lightspeedmagazine.com/submissions).

A sister magazine, Nightmare Magazine, uses DF and horror fiction, same lengths, paying 5 cents/wd for new works or 1 cent/wd for reprints. John Joseph Adams edits both publications and notes that work sent to one is always considered for both.
A small press called Eggplant Literary is putting together an anthology titled Spindles. This one-shot book is using retold versions of fairy tales for adults that will feature characters who are in some way “different”—including the physically or mentally disabled, folks along the LGBT spectrum and those from cultures/areas of the world you seldom see in such stories. Editor Raechel Henderson is paying 5 cents/wd for a max of 5,000 words. Poetry earns $1/line ($20 min/$40 max). A children’s anthology using similar guides is also reported in the works. For detailed info on these and other projects, visit them online at www.eggplantproductions.com. Submission deadline is April 30, 2014.

Named as it is for the God of War, Ares Magazine wants science fiction with a distinct action/adventure focus and articles about new games of a similar bent. It appears 4 times a year in 2 formats. The print version runs 96 pages and includes the gaming pieces; the online version is all fiction, running 80 pages. Fiction can be anywhere from 1,000 words to a 60,000-word novel (for serialization, apparently). They pay 5 cents/wd for new material; 1 cent/wd for reprints for fiction, and $1,000-$2,000 for a new game. For more info visit www.aresmagazine.com. Send work to them online at submissions@ossgames.com as .doc, .docx, .txt or .rtf.

Lamplight is a quarterly e-zine of horror, mystery, dark SF and noir fiction that also produces an annual print version (binding that year’s 4 issues into a single book). Editor Jacob Hadden uses a range of work, but says “no zombies, vampires, werewolves or serial killers.” They pay a flat fee of $150. He prefers original work, but you can query. Other than that, the rules are the same. Send stories of 2,000 words and up via their page on the online Submittable site: lamplightmagazine.submittable.com. The Submittable service is used by a number of publications and is free to sign up for, as well as fairly easy to navigate (even for technologically challenged individuals such as the one writing this column!) Visit www.lamplightmagazine.com.

Alpine Publishing welcomes nonfiction book-length manuscripts and proposals about dogs or horses. Contact them by mail (38262 Linman Road, Crawford, CO 81415) or email (editorial@alpinepub.com). For further info, visit www.alpinepub.com.

Bick Publishing House specializes in books for young adults and teens about science and its ethics, communications, the arts, philosophy and psychology, as well as books for adults about mental illness and recovery, addictions, living with disabilities, and wildlife rehabilitation. Visit www.bickpubhouse.com for guides. Contact by mail (Bick Publishing House, 16 Marion Road, Branford, CT 06405) or online (bickpubhse@aol.com).

Avalon Travel Publishing does travel guide books (250-700 pages). They want books that fit into their many current series. These reportedly include Rick Steves, Moon Handbooks, Moon Metro, Moon Outdoors, Moon Living Abroad, Road Trip USA and the Dog Lovers Companion. Check their website: www.travelmatter.com. Contact info is Avalon Travel, 1700 4th St., Berkeley, CA 94710. Email avalon.acquisitions@perseusbooks.com.

And while we’re at it, why not throw a literary agent’s info your way...

The Steinberg Agency handles both fiction and nonfiction. They’re open to representing short story collections, humor books, memoir, biography, literary and commercial fiction. Visit www.steinbergagency.com) to learn the interest of specific agents who work there. Their mail address: 47 E. 19th St., Fl. 3, New York, NY 10003. Online subs to submissions@steinbergagency.com.

Thank you, Anne Lamott for the one-inch picture frame. When I’m feeling overwhelmed about a scene, a chapter or a cluster of things that are going to happen in my manuscript, I give myself a little while to frantically jot down all of my thoughts about it. I get it down in a dreadfully messy blob. Then, I take the scene or sequence of scenes and think of them in terms of one-inch picture frames. This is not only more manageable, but it also helps me to make each small chunk rich and pretty, rather than flying over some details that may get missed due to my excitement.

Paying Attention

-Shared by Cindy Callaghan, Area 7

My favorite writing tool is bottomless, miraculous, and never ceases to amaze me. I dip into it every time I write—to find a detail in a scene, a line for a conversation, a reaction different from my own. It shows me plot twists I would have never have come up with, joys that tickle my heart, pain that knocks the wind out of me. It begins the question why. And when despair sets in and I think about setting my proverbial pen down, it helps then too, never failing to show me someone who is living his or her dream, or leaping forward in the personal journey called life with heart and with passion. Sometimes it shows me someone to fight for, someone who I might, one day, or perhaps today, inspire. It is magic, it is heartbreak, it is inspiration. And you have it, too. I’m pretty sure of that. It’s all around, it’s called “life.”

-Shared by Hilary Hauck, Area 4
About Pennwriters
Pennwriters, a not-for-profit organization of more than 390 members from Pennsylvania and beyond, was established in 1988 as a networking organization for published and aspiring writers of all genres. The group offers an annual three-day writers conference and area events and has a strong internet presence, with email groups, online classes and social networks. Authors who meet set criteria are granted Published Author status. For more information about Pennwriters and its members, visit www.pennwriters.org or contact President Carol Silvis at snax@nb.net.

Submissions
The Penn Writer is published bimonthly. Contact Heather Desuta, newsletter editor, at thepennwriter@gmail.com. DEADLINE FOR THE MARCH/APRIL ISSUE IS FEB. 1. The theme will be “Publishing.” I would especially like to invite Published Penns to speak up and share your insights.
Submissions not based on theme are welcome, and don’t forget to share your accomplishments, tips, great quotes, book recommendations, etc. Include relevant artwork, photos and book cover images. We hope to hear from you! Type “PENN WRITER SUBMISSION” in the subject line of your email message, and please include your Area number.