

# THE OWFI REPORT

All About the 2017  
Conference &  
Contest



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# 2016-2017 OWFI OFFICERS & STAFF

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## Table Of Contents

3 President’s Letter  
4 Guest Column: Structure Part II  
6 2017 Contest Information  
9 2017 Contest Categories  
13 2017 Conference Staff  
14 The Report Picture Contest  
17 To Publish or Not to Publish?  
18 Watching Your Language  
19 2017 Conference Faculty  
21 Frequently Asked Questions  
22 Conference Session  
Descriptions  
24 Affiliate News  
27 Conference Registration Form

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*OWFI is a non-profit federation of writers’ groups dedicated to promoting higher standards for the written word.*

*Find us online at [www.owfi.org](http://www.owfi.org)  
Find us on Twitter at @OWFI  
Find us on Facebook at Oklahoma Writers’ Federation, , Inc.*

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## LETTER FROM OUR PRESIDENT

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**“Hi, I’m Christine and I’m the President of the Oklahoma Writers’ Federation... Incorporated.”**

Surprisingly, I say this quite a lot. And every time I do there is a certain amount of pride in my voice. Being the figurehead of this awesome organization is an amazing honor and opportunity. Even more of an honor as it’s the second time around. What a vote of confidence you have given me.

But the rest of the conversation usually goes, “What is OWFI?”

What exactly is OWFI?

My elevator pitch is, we are an organization of both professional and amateur writers working to educate and support each other in our various writing endeavors.

But the workings to achieve that mission statement is a lot more complex. OWFI is the umbrella statewide (actually many states) organization comprised of local

affiliate groups who work together to organize and produce an annual conference on the first weekend in May. WE ARE OWFI 2017 will be our 49th consecutive conference. A brief history of our organization is found in a small booklet titled Oklahoma Writers’ Federation, Inc., The First 20 Years written by Ernestine Gravely and published by OWFI in 1988 in celebration of our twentieth anniversary. It is filled with all the pertinent names and dates in the formation of our group. (To read the entire booklet go to [www.OWFI.org](http://www.OWFI.org).) Gravely writes of how “Charles C. Campbell...dreamed it up in Little Rock June 7, 1968.” The original dream was to give writers a chance to meet with other writers and industry professionals once a year without having to travel out of state. And that dream has been growing for the past forty-nine years.

That is very impressive, but even more amazing when you realize this has been done by a group completely run by volunteers. Yes, you read that correctly. Our board and our conference are both completely run by volunteers—



busy writers who feel that promoting the writing craft with their fellow authors is worth giving up substantial amounts of their time in order to bring the best and the brightest speakers in the publishing field to Oklahoma each spring.

This year at conference we want to pay tribute to those who came before us and acknowledge the amazing eclectic group we have become. Who is OWFI? We are teachers, architects, doctors, housewives, publicist, editors, farmers, oil executives, and secretaries to list a few of our day jobs. We might write mysteries, romances, thrillers, memoirs, erotica, or inspirational, but we all have a passion for the written word and a desire to be creative in our craft.

We are very diverse people with a common mission—to write to the best of our ability and to help our colleagues to succeed also. You, me, each of us, WE definitely ARE OWFI.



Christine presiding over the September 2016 OWFI Board meeting. Photo courtesy of Carolyn Leonard.

*Christine Jarmola is the OWFI President for 2016-2017.*

# WHY STRUCTURE MATTERS PART II

## What are the essential elements in your story?

In the previous issue, I discussed why planning your novel—and outlining in particular—will improve your finished product and increase your chances of publishing (even if you think outlining sounds like a drag). In this issue, I will identify the fundamental elements of story structure as best I can in this limited space. In the following issue, I will discuss how to turn those fundamentals into a workable outline, something that will not consume too much time but will make it about a thousand times more likely that you finish a book of sufficient quality to attract readers and publishers.

Here are the essential elements of your story, that is, the components you want to make sure are included in your outline. I'm presenting them in worksheet format. I hope you will fill the blanks and set yourself on the path to completing a solid, professional novel.

The INCITING INCIDENT radically upsets the protagonist's life and instigates the journey to the ultimate goal or desire. What's your inciting incident?

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What is it your character wants? Describe the main CONFLICT in your story.

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Ideally CONFLICT has many levels, specifically, an inner conflict (inside the character's head), a personal conflict (matters of the heart) and an external conflict (problems with the outside world—which may be your main conflict). What conflicts does your protagonist face?

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An ACT is a series of scenes and sequences that culminate in a major turning point in the protagonist's life. Summarize what happens in your three acts (which represent the beginning, middle, and end). What needs to be established in the first fifty pages? How will the conflicts be expanded and developed? How will they be resolved? Describe the Turning Points that end Act One (Commitment to the Quest, perhaps) and Act Two (the Dark Moment, perhaps).

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# WHY STRUCTURE MATTERS PART II

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The CLIMAX is a sequence that results in a dramatic and permanent change and a final resolution to the main character's quest. Describe your climax. There should be lots happening on several fronts. The reader will feel cheated if the conflicts are resolved too quickly or too easily.

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Do you have a CHARACTER TURNING POINT? How does your protagonist change over the course of the story?

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The DENOUEMENT is a brief section after the climax that allows you to give the book some emotional resonance or takeaway. What happens in your denouement? What effect will it have on your reader?

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What PLOT TWISTS have you planned to liven up the middle of the book?

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*William Bernhardt is the author of over forty books, including the bestselling Ben Kincaid novels and the Red Sneaker series on writing which features Story Structure: The Key to Successful Fiction and Excellent Editing: The Writing Process.*

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# THE 2017 OWFI CONTEST DETAILS

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## Changes for This Year's Contest

**No more disqualifications (except for having your name in the manuscript).** Since the errors we were once disqualifying entries over are largely addressed in the scoring, we decided to eliminate the disqualification part of the process and let the scores reflect the mistakes. This eases the chairing process and most importantly allows contestants to still receive feedback for their work.

We've decided to also eliminate the proofing service chairs have been providing. The rules will be posted, and the entrants will need to check for adherence before submission. This better represents the level of professionalism demanded of our writers when submitting to publishers, and the change will ease both the work load and level of culpability that has been placed on our category chairs.

Entrants will still receive confirmation for their entries and any other correspondence, but it will be an automated receipt generated by Gmail.

**The 2017 Writing Contest will be open from January 1 through February 1.**

Full listing of categories may be found immediately following this list of instructions..

## General Contest Information

The annual OWFI contest is only open to paid OWFI members and full-time students. For information on joining OWFI, click on #WeAreOWFI and Become a Member in the navigation menu above.

The contest offers cash prizes in thirty unpublished manuscript categories, and trophies in four published book categories. Unpublished manuscript prizes are \$50 for first place, \$35 for second place, and \$20 for third place in each of the third categories. All entries are judged by published authors, agents, editors, or other publishing professionals. Judges are asked to provide feedback on each entry.

Contestants must pay careful attention to formatting and word length. To facilitate fair judging, entrants' names **MAY NOT** appear **ANYWHERE** on the manuscript. **Failing to erase identifying information from your manuscript is the only way to have your entry disqualified this year.**

**Entry fee, official entry form, and individual entries must be either completed or uploaded on or before February 1, 2017.**

Category Chairs' email addresses will be available on the OWFI website (available only to paid entrants).

## Eligibility Requirements (Published and Unpublished Works)

1. Entrants must be paid members of OWFI or full-time students. Students must provide verification of student status by taking a picture or otherwise obtaining an image file of the student's school-provided ID card and uploading with their main contest entry form. Membership dues are \$20 per year for Affiliate Club Members and \$25 per year for Members at Large.
2. No manuscript that has won a cash prize (first, second, or third places) in a previous OWFI contest may be entered again. **EVER.**
3. Contestants who win first place in an OWFI Contest Category may not enter that same category the following year.
4. Unpublished entries for Categories 1 through 7 and Categories 9 through 30 must have been unaccepted for publication at the time of submission. (If accepted by a publisher after entry, the submission will be considered valid.) Works that have been posted on a blog, website, or other online venue (except for critique purposes) are considered published and are not eligible for entry in this contest.
  - Submissions to Category 8 – Blog that have been posted on a blog or website are eligible, however; the entry will be treated as if it were unpublished.
5. Books entered in Published Book Categories 31–34 must have a copyright year of 2016. Print books can be sent by snail mail and e-books may be submitted

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# THE 2017 OWFI CONTEST DETAILS

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electronically in the following formats: PDF, .mobi, and .epub. All snail mail entries should be sent to the appropriate Category Chair along with a self-addressed, stamped envelope (SASE). **Entries submitted without the SASE, and not picked up at the conference, will not be returned.** More instructions will be in the confirmation email that you will receive when you submit your Published Book cover page online.

6. Judges may not enter the category that they are judging.
7. Category Chairs may not enter the category that they chair.
8. If entries are co-authored, all members of the writing team must be OWFI members. The team will be considered a single entrant and must pay a separate entry fee for their co-authored entries.
  - This entry fee is separate from any fees that the members of the writing team must pay in order to enter as individual authors.
  - Published anthologies and compilations of works by multiple authors entered in the Trophy Award categories are considered co-authored entries.
9. Contestants, whether entering as a team or as an individual, may enter a category only once.
10. No manuscript may be entered in more than one category.

## Entry Procedures

1. Entrants must pay a \$30 **NONREFUNDABLE** entry fee, which covers administrative costs and awards. This entitles participants to enter as many categories as they want.
2. Manuscripts must be submitted electronically to the appropriate Category Chair by using the online form.
3. Entries must be postmarked by February 1, 2017. OWFI is **not** responsible for lost entries. All participants will receive an automated message acknowledging receipt of entry. If a work is submitted and an acknowledgement is not received 24 hours, please contact the webmaster. Contestants are urged to upload entries at least two weeks prior to the deadline to assure that entries are received on time.
4. Published books should be mailed in an envelope the correct size for the book.

## Manuscript Preparation and Formatting

1. Electronic entries for Categories 1–30 must be in .doc, .docx, or .pdf format.
2. E-books for Categories 31–34 must be .pdf, .mobi, or .epub formats.
3. **ALL** electronic entries should be filenames in the following format: **cat[category number] [manuscript title without spaces or accents]. [filetype extension]**. See below under "Filename Requirements" for further explanation and examples.
4. All unpublished manuscripts must be editor-ready. This includes the following:
  - Double-spaced.
    - **Exceptions:** Poetry and book synopses may be single spaced.
    - Spacing for book outlines, overviews, and tables-of-contents should follow industry standard.
  - Place a header at the top of all pages, except for the first page, listing the title and page number.
  - Use an easy-to-read 12-point font such as Times New Roman or Courier New that results in approximately 250 words or 25 lines per page. Fancy fonts other than italics are not allowed.
  - Play, film, or TV scripts must follow industry-standard formats.
  - For more information on manuscript formatting, consult a recent edition of *Writer's Market* (available at most libraries), or search the words "Manuscript Format" online.
5. **ALL ENTRIES** in Unpublished Manuscript Categories 1–30 (books, short works, and poetry) must have **the category number** in the upper right hand corner of the first page. Beneath the category number (on the upper right hand corner of the first page), type one of the following:
  - For poetry entries, **the number of lines**.
  - For book-length prose entries, **the number of pages entered**.
  - For short works of prose (e.g., picture books, short stories, articles, etc.), **the word count**. You can calculate the word count either by using a

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# THE 2017 OWFI CONTEST DETAILS

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word processor or by multiplying your number of pages by 10 words per line by 25 lines per page.

- For multi-genre category entries (see Category Descriptions), it is highly recommended that participants note **the genre** of their entry in the upper right-hand corner of the first page, below the word, line, or page count.
6. No author's name, pen name, or other identifying information may appear on any page of a manuscript entry. Doing so will result in disqualification and no refund of entry fee.
  7. A completed copy of the 2017 Official Cover Sheet must be attached with each submission. This is done automatically for you when you submit your form. If you are snail mailing entries for Categories 31–34, you must attach a copy of the confirmation email that you receive to the manuscript.
  8. For all published books in hard copy, the envelope should be appropriately sized to fit the book. If you plan to pick up your entries at conference, you may omit postage, but the SASE is required. Use your own name and address for both addressee and return address on these envelopes. Paperclip the return envelope to the entry. Entries without return postage which are not picked up at the conference will be forfeited. Books should be submitted as follows:

## **CAT 31: JUVENILE BOOK**

OWFI Category 31  
809 Carfax Road  
Edmond, OK 73034-3212

## **CAT 32: NONFICTION BOOK**

OWFI Category 32  
809 Carfax Road  
Edmond, OK 73034-3212

## **CAT 33: BOOK OF POETRY**

OWFI Category 33  
809 Carfax Road  
Edmond, OK 73034-3212

## **CAT 34: FICTION BOOK**

OWFI Category 34  
809 Carfax Road  
Edmond, OK 73034-3212

## **Filename Requirements**

If you are uploading your manuscript, follow the following guidelines to naming the manuscript file that you intend to upload. Several examples follow.

**cat[category number][manuscript title without spaces or accents].[filetype extension]**

Suppose that you are entering a piece entitled "The Rats of Penzance." This is a short, humorous piece, and you are entering it in "Category 18 – Prose Humor." Your file is in .docx format. You would therefore name your file:

**cat18theratsofpenzance.docx**

Suppose that you are entering a poem entitled "Morning's Dew." This is a long, rhymed poem that has formatting you want to keep just right, so of course you used .pdf format. Your category is "Category 3 – Poetry, Rhymed (Long)." You would therefore name your file:

**cat3morningsdew.pdf**

Say you have a .mobi of your published thriller, *Le Murder Café*, and you want to send it to us. Your category is "Category 34 – Published Fiction Book." You would therefore name your file:

**cat34lemurdercafe.mobi**

If you have any trouble with this, please contact the general contest chair.





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# 2017 OWFI CONTEST CATEGORIES

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## Categories 1–30: Unpublished Manuscripts

### Category 1 – Poetry, Unrhymed-Short

Any theme, any form. A poem is characterized by intense, compressed language. Every word is carefully chosen. A poem can tell a story, create an image, or evoke an emotion. In all cases, it is an artform and should go beyond plain prose to evoke something deeper. Sixteen (16) lines or less.

NOTE: Epigraphs and spaces are not part of the line count.

### Category 2 – Poetry, Unrhymed-Long

Same description as Category 1 at left, but longer. Seventeen (17) lines or more.

NOTE: Epigraphs and spaces are not part of the line count.

### Category 3 – Poetry, Rhymed-Short

Same description as Category 1 above, but written in rhyme. Any rhyming form may be used. Sixteen (16) lines or less.

NOTE: Epigraphs and spaces are not part of the line count.

### Category 4 – Poetry, Rhymed-Long

Same description as Category 1 above, but longer and written in rhyme. Any rhyming form may be used. Seventeen (17) lines or more.

NOTE: Epigraphs and spaces are not part of the line count.

### Category 5 – Essay (Any subject of contemporary interest)

Essays are personal opinion pieces using narrative form to convince the reader of a certain point of view or, at least, to better understand the author's point of view. There are formal, fact-driven essays (George Will) and informal, lighter essays (Erma Bombeck). Bear in mind the quality and logic of the argument and how well the author uses facts, reasoning, and literary tools such as analogy to convince. Sometimes an opinion can be presented, a point of view expressed, or an argument driven home in a novel or unusual way by telling a story, seeming to take the opposite point of view, or constructing a fable with a clear moral at the end. Limit 2000 words.

### Category 6 – Technical and/or How-To Article (Any subject)

This category is made up of two different genres that both aim to educate readers in different ways. Each style presents a problem, describes why it matters, then

provides the solution—and sometimes offers a call to action. Technical Articles are generally longer and cover a narrow but serious subject in great depth; they rely on more than one expert (often including the author) to provide information that educates and informs a specific target audience. While the article may be scientific, it should also be readable and easy to understand and absorb. The reader should come away with useful information. How-To Articles are often shorter edutainment—1500 words may be too long!—lighter fare that may rely on the expertise of the author alone. These articles not only educate and inform, they also provide specific and detailed steps for the reader to accomplish the stated goal (e.g., how to bake cookies, make a craft, prepare a devotional, or write a novel). A central theme follows through to the end. Help the judge by noting "Technical Article" or "How-To Article" on your manuscripts. Limit 3000 words.

### Category 7 – Feature Article: Nonfiction (Any subject)

These are the articles listed prominently in a publication (e.g., magazine, newspaper, online, etc.) covering a subject of great interest to that medium's target audience. The article must clearly have a reason to exist and not simply serve as a vehicle for advertising. Nor should it be a vehicle for presenting the author's opinion about a particular topic. (For opinion pieces, see the "How-To," "Inspirational," or "Essay" category descriptions.) More than just the facts, a feature article uses a great hook, expert quotes, and a bang-up conclusion to convey its topic. The author's voice and style give the piece life. Limit 2500 words.

### Category 8 – Blog: Nonfiction

Personal reflections, comments, opinions, or even journalistic pieces posted to a website. Entries can be published or unpublished; however, all active links must be removed. Limit 1100 words.

NOTE: All entries in this category will be treated as unpublished.

### Category 9 – Inspirational Article

Entries to this category should concern a personal experience or struggle that provides inspiration or hope to others. A profile or personal story should touch the reader in some way, impart a valuable message, and/or educate the reader in some way. Not necessarily religious in nature, the piece should strive to inspire and motivate the reader. It may be a vehicle for presenting the author's opinion about a topic that has personally

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## 2017 OWFI CONTEST CATEGORIES

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affected him or her and may also include a call to action. The author's voice and style give the piece life. Limit 3000 words.

### **Category 10 – Memoir/Nostalgia: Short Story**

Memoir is first-person, narrative nonfiction that focuses on one specific aspect of the writer's life or experience. Nostalgia focuses on down-home occurrences reflecting the past; these pieces evoke a fond remembrance of a time gone by, or memories of childhood. Limit 4000 words.

### **Category 11 – Flash Fiction**

An extremely short but complete work of fiction. As with longer stories, a flash fiction story must contain the four elements of fiction: setting (which is usually implied rather than fully described), one or more characters, a conflict, and a resolution. Because of length limitations, these stories often make use of suggestion and innuendo. This is fiction in its barest, most essential form; every word must move the story forward. Stories submitted in this category should be targeted to an adult audience. Limit 500 words.

### **Category 12 – Short-Short Story (Adult): Fiction**

A short short story is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the story's end. Limit 2000 words.

### **Category 13 – Juvenile Short Story: Fiction**

A juvenile short story is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel and with a subject matter aimed at children. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the

story's end. For readers ages 7–9. limit 600 words. For readers 8–12, limit 1000 words.

NOTE: Entries must have the target audience's age range below the word count on the first page of the manuscript.

### **Category 14 – Young Adult Short Story: Fiction**

A young adult (YA) short story (subject matter aimed at readers 12–18) is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the story's end. Limit 2000 words.

### **Category 15 – Short Story (Adult): Fiction**

A short story is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the story's end. 2000 to 4000 words.

### **Category 16 – Sci-Fi/Fantasy Short Story: Fiction**

Science fiction includes stories in which futuristic technology or otherwise altered scientific principles contribute in a significant way to the adventure. Often the novel assumes a set of rules, principles, or facts and traces their logical consequences. Fantasy includes stories in which magical, otherworldly, or supernatural elements are a central part of the plot or setting. Many fantasies take place on imaginary worlds. Characters may be something other than human or may possess magical powers. A sci-fi/fantasy short story (genres limited to sci-fi and fantasy) is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a

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## 2017 OWFI CONTEST CATEGORIES

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short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the story's end. Help the judge by noting "Sci-Fi" or "Fantasy" on your manuscripts. Limit 5000 words.

### **Category 17 – Horror Short Story: Fiction**

A horror short story (subject matter aimed at scaring the reader) is a brief piece of fiction pointed and more economically detailed as to character, situation, and plot than a novel. They often revolve around a single theme or one climactic event, developing a single character in depth. Narrower than a novel, a short story contains these basic elements: characters, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. All short stories should present the major character with an important problem that the character must struggle to solve and engage the reader in caring about whether the character achieves that goal by the story's end. Limit 5000 words.

### **Category 18 – Prose Humor: Fiction or Nonfiction**

Prose humor is exactly that—a piece of writing meant to evoke humor. Everyday experiences can resonate with the reader, and common interest stories, when written in a clever and entertaining voice, bring forth a smile. The humor piece should also meet the criteria of its form: column, short story, article/feature, or essay. Manuscripts submitted in this category should be targeted toward an adult audience. Limit 2000 words.

### **Category 19 – Play, Film, or TV Script**

One, two, or three acts. As in all categories, entries must be unaccepted and never optioned or produced by the time of submission. Help the judge by noting "Play," "Film," or "TV script" on your manuscripts. Formatting must follow accepted industry standards. Submit complete synopsis and opening scene(s). Complete submission limit 30 pages (or less).

### **Category 20 – Picture Book: Fiction or nonfiction (for ages 1–8)**

Picture books are large, art-filled books for children, which are primarily targeted to ages 1–8, but are also appealing to older kids and even adults. They are designed to bring information and/or entertainment to life for young eyes, and the text must be minimal. These books have a beginning, middle, and end. Picture books

do not necessarily feature a character, but when they do, the protagonist must solve his or her own problem, and the problem should be something significant. Often a picture book portrays a concept such as numbers, letters, the weather, colors, etc. Picture books may also evoke a mood, such as a bedtime story. These books should be engaging and present the topic in a fresh, childlike way. (Show, don't tell!) Limit 750 words.

### **Category 21 – Middle Grade Book: Fiction or nonfiction (for ages 8-12)**

Same as Category 20, yet written for children ages 8–12. For fiction, think Hank the Cow Dog. Submit the first consecutive chapters; a complete synopsis or outline; prologue, if any; and/or a nonfiction proposal (per industry standard). Limit 20 pages (or less).

### **Category 22 – Young Adult Novel: Fiction or nonfiction (for ages 12 and older)**

This category has the same rules as all books. For novels, write compelling stories with beginnings, middles, and ends. For nonfiction, provide accessible and interesting content that informs, inspires, and/or educates. For novels, think Harry Potter; the main character should have an important problem he/she struggles to solve. The story should engage the reader in caring about whether the character achieves that goal by the story's end. These often deal with the tribulations of growing up. Nonfiction should focus on providing information that educates and informs the reader. Review the various novel and nonfiction book categories for further descriptions. Help the judge by noting "Novel" or "Nonfiction" on your manuscripts. Submit the first consecutive chapters and prologue, if any, with a complete synopsis or outline, and/or nonfiction proposal (per industry standard). Limit to 20 pages (or less).

### **Category 23 – New Adult Novel: Fiction or Nonfiction**

New adult (NA) fiction bridges the gap between YA and traditional fiction. Protagonists are generally between the ages of 18–25, and they face struggles unique to their age group. Leaving parents, going to college, financial independence, first jobs, and serious relationships are popular themes in NA works. Much of the popular NA work is in contemporary romance, but it can be found in all genres, including speculative and historical fictions. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

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## 2017 OWFI CONTEST CATEGORIES

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### **Category 24 – Mainstream Novel: Fiction**

A successful mainstream novel tackles subjects of universal appeal, driven by characters and plots that find acceptance in the "mainstream" of readers. This category is large and diverse. Think Jodi Picoult, John Grisham, Harlan Coben, etc. Genre novels such as science fiction, mystery/suspense, romance, and historical fiction should be entered in their appropriate categories. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 25 – Romance Novel: Fiction**

The romance novel follows strong, vivid characters on their journey of discovery and emotional conflict to a shared and satisfying conclusion. No plot point, setting, or event takes precedence over the one central theme: the relationship between the two main characters. The end must leave the reader believing the protagonists' love will endure for the remainder of their lives. This category includes all forms of romance, including historical romance. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 26 – Historical Novel: Fiction**

Historical fiction encompasses novels set anytime in the recent or distant past, such as ancient Greece, the Middle Ages, or World War II. These novels are time capsules of an era and/or culture—the setting serves as a character in itself. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 27 – Mystery/Suspense Novel: Fiction**

This category is made up of two broad categories. Mystery novels are all about "whodunit." These books have a strong hook/murder and a cast of suspicious and compelling characters, and readers compete to solve the puzzle before the author reveals the answer. Whether told in first person or third, mystery novels showcase the main character as he/she follows a maze of clues and incidents leading to the Big Reveal. Detective and police procedural, espionage/spies, amateur sleuth, series or stand-alones, a winning mystery novel is a tightly-woven question from beginning to end. Suspense novels and related thrillers also require a strong hook that often includes a murder/death involving a strong main character and a compelling cast. But unlike mysteries, suspense/thrillers more often focus on "how-dunit." The antagonist may be an individual, organization

(government), or thing (virus) known to readers from the beginning but often hidden from the protagonist. Suspense novels and thrillers may be first person but are more often third person, and often employ more than one viewpoint character. The main character may be the good guy or the bad guy. Whether a medical, psychological, techno, legal, or other sub-genre, the winning suspense novel is action-driven from beginning to end. Help the judge by noting "Mystery" or "Suspense/Thriller" on your manuscripts. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 28 – Sci-Fi/Fantasy Novel: Fiction**

This category is made up of two totally different genres. A science fiction novel is one in which futuristic technology or otherwise altered scientific principles contribute in a significant way to the adventure. Often the novel assumes a set of rules, principles, or facts and then traces their logical consequences; A fantasy novel is one in which magical, otherworldly, or supernatural elements are a central part of the plot or setting. Many fantasies take place on imaginary worlds. Characters may be something other than human or may possess magical powers. Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 29 – Horror Novel: Fiction**

Fiction intended to scare, unsettle, or horrify the reader. Historically, the cause of the "horror" experience has been the intrusion of an evil or, occasionally, a misunderstood, supernatural element into everyday human experience. Any fiction with a morbid, gruesome, surreal, or exceptionally suspenseful or frightening theme has come to be called "horror." Submit the first consecutive chapters and prologue, if any, with a complete synopsis. Complete submission limit 25 pages (or less).

### **Category 30 – Nonfiction Book (Any nonfiction book)**

This category is made up of an enormous range of divergent topics, all of which seek to educate, inform, entertain, and sometimes inspire. Narrative nonfiction follows the form and style of various fiction genres (think *The Perfect Storm* and *First, Do No Harm*). Depending on style, biographies and autobiographies or family histories may fall under the narrative nonfiction umbrella, which basically consists of any "true" subject told in a narrative form. The author often has a personal stake or

## 2017 OWFI CONTEST CATEGORIES

shared experience in the story. This form requires a strong viewpoint character(s), story problems, and satisfying resolutions. The length of the complete work parallels similar works of fiction. Memoir is first-person, narrative nonfiction that focuses on one specific aspect of the writer's life or experience. Nostalgia focuses on down-home occurrences reflecting the past; these pieces evoke a fond remembrance of a time gone by or memories of childhood. General nonfiction more commonly presents technical, self-help, or how-to information; inspirational works; or otherwise fact-based material derived from an author's own expertise and research and outside expert sources. Style varies widely, but in all cases content must be presented in a pleasing and accessible format. Chapters are typically broken up with sidebars, bulleted lists, photos/illustrations, tables, and other value-added materials and may include direct quotes, footnotes, etc. The length of a finished work varies widely, from short, illustrated gift books (under 20,000 words) to encyclopedia-length reference books (over 150,000 words). Help the judge by noting "Narrative" or "General" on your manuscripts. For narrative nonfiction submit the first consecutive chapters and prologue, if any, with a complete synopsis. For general nonfiction submit any representative chapters and include a chapter outline or book proposal per the industry standard (i.e., overview, market analysis/

competition, table of contents, etc.). Limit to 30 pages (or less).

### Categories 31–34: Published Books (Trophy Awards)

All entries in the following categories must have a copyright year of 2016. Ebooks, self-published books, and traditionally published books of any length are eligible.

#### Category 31 – Best Juvenile Book Award

Published book of fiction or nonfiction for readers ages 1–18.

#### Category 32 – Best Nonfiction Book Award

Published nonfiction book.

#### Category 33 – Best Book of Poetry Award

Published book of poetry (chapbook or full-length collection).

#### Category 34 – Best Book of Fiction Award

Published book of fiction (novel or short story collection).

#### Crème-de-la-Crème Award

A "Best of Contest" award will be chosen from among the first place manuscripts in all 30 unpublished categories. The winner receives a trophy and an additional cash award.

## 2017 OWFI Conference Staff

We rely on our volunteers to help make our conference into a success. If you want to join us—and make some great friends while you're at it—check our our list of Committee Chairs below. You can email them, or you can contact our Conference Chair if you have any additional questions.

Shepherd Chair:	Eric Reitan	<a href="mailto:eric.reitan@okstate.edu">eric.reitan@okstate.edu</a>
Pitch Room:	Traci Shafer	<a href="mailto:Traci1@hotmail.com">Traci1@hotmail.com</a>
Registration:	Adrean Messmer	<a href="mailto:junkyardpoet@gmail.com">junkyardpoet@gmail.com</a>
Basket Wars:	NEED VOLUNTEER	
Centerpieces:	Peggy Chambers	<a href="mailto:peggy.chambers@hotmail.com">peggy.chambers@hotmail.com</a>
Buzz Sessions:	Shelley Pagach	<a href="mailto:shelleyp.owfi@gmail.com">shelleyp.owfi@gmail.com</a>
Scholarships Committee:	Carolyn Leonard, Staci Mauney, Sally Jadlow, Gwen Hewitt	
Contest Sponsorships:	Vickey Kennedy	<a href="mailto:vck@vickeymalonekennedy.com">vck@vickeymalonekennedy.com</a>
Banquet Table Reservations:	Vickey Kennedy	<a href="mailto:vck@vickeymalonekennedy.com">vck@vickeymalonekennedy.com</a>
Book Room:	Doug Kelley	<a href="mailto:dougkjas@yahoo.com">dougkjas@yahoo.com</a>
Famous Author Banquet:	Jennifer McMurrain	<a href="mailto:jennifermcmurrain@gmail.com">jennifermcmurrain@gmail.com</a>
Costume Contest:	Ruth Weeks	<a href="mailto:witchywoman2@sbcglobal.net">witchywoman2@sbcglobal.net</a>

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## PHOTO PROMPT CONTEST

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One of the things we've heard repeatedly from our members is that you miss the photo contest that was featured in previous permutations of the OWFI newsletter. Well, by popular demand, it's back—with a few tweaks. This time we're posting two pictures per month on the OWFI website, and we're accepting submissions online. We'll review the submissions and print our favorites here in the Report. Did you miss this month's contest? There's a new set of photos each month, so be sure to try your hand at some short fiction!

### September 2016: Photo 1



#### **Tree Huggers Unite** by Jan Davis Warren

Make plans to attend the Third Annual Tree Huggers of North America Convention.

Our Motto: Have you hugged a tree today?

The above photo, from last year's convention in Maine, shows award winning hugging techniques.

First timers, don't worry, there will be mentors to show you the finer points of hugging oak, pine, maple and more. Contact us for more information and exact location.

#### **Wages of Sin** by Lorelai Sawtelle

I planned to love him forever. I planned to have his children, grow old with him, and spoil our grandchildren together. He planned trysts, rendezvous, and dalliances. His sin has cost him dearly, and he doesn't yet know.

He'll come here. I brought them here because he brings them all here. All my sleepless nights begged for retaliation. His sassy senorita Numera Una promised to give me anything I wanted. I wanted my blind trust restored. She couldn't give me what I asked. Cost her an eye. Maybe now she can see it from my perspective.

His mother should have stayed out of our marriage. Snobby Elitist whispered, "I told you this would happen." I warned her, but she wouldn't listen. Cost her an ear, an earring, and soon, an heir. It might cost her life, but I didn't mean to slice so deep. Blood may be thicker than water, but water washes it all away. I kept the earring. Nailed Snobby's ear to the same tree as Numera's eye. The heir will take care of himself soon.

Heir claims his wife doesn't understand him. Trust me. I understand completely. He spent the night in Another Woman's arms. Cost her those arms. Didn't much care if Another bled out or not. My tears flowed as powerfully if less colorfully than her blood. From the circle drive it looks like she's hugging a tree. Other Women found her armless body, but they'll never tell. It gave them an idea of where they were headed.

Another would be surprised to find out that she was only the most recent in a series of Other Women. Others' choices killed my marriage slowly and so they died slowly. Fingers dug into the soft dirt, clawing ever upward, but they were in too deep. Those desperate fingers now grasp the trees on this property as fiercely as they once clawed for air and life. Rather a poetic turn of events considering they have plenty of air now and it does them no good whatsoever.

Heir will be here soon. Blood from his Ill Begotten choices fertilizes this sylvan sanctuary. This was our private paradise. It will become his living hell. He'll look at the gun but choose the wine. A little arsenic on the rim of his glass will insure that whichever choice he makes, it will be his last one.

This grieving widow will bravely carry on, again.

#### **Stalked in the Woods after I got Lost (With apologies, of course, to Robert Frost)** by Lisbeth L. McCarthy

Whose woods these are, I dread to know  
His house, no doubt, is in Sheol  
I wish I'd brought along some gear  
To fight each crazy one-hand ghoul

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## PHOTO PROMPT CONTEST

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My horse runs off, so full of fear  
 After neighing right into my ear  
 I violently begin to shake  
 As all those arms next did appear  
 How much more strangeness can I take?  
 Each finger is a twisted snake  
 Towards me, each arm begins to creep  
 I have to try to make a break  
 The woods are ugly, stark, and bleak  
 Frightened, I know I have to flee  
 With years to go of therapy  
 With years to go of therapy

### **A Dark Mind** by Sabrina A. Fish

The leaves crunch under my feet like cicada husks under my brother's thumb. The sound is loud in the unusual quiet. Where are the cicada's buzzing song? Or the invisible midges and their itchy bites? I slow and notice the absence of birds, squirrels, and even the wind. It's as if the forest is holding its breath.

A cloud covers the sun making me shiver. I blink and the world goes gray. It's like I stepped into one of those silent black and white movies my grandpa watches. I stop walking. The hair on my arms lifts. Ahead, a loud crack breaks the silence and a tree sprouts arms. Bare human arms. The hands claw at the bark. I step back. Above the arms, the tree bark begins to bubble outward. A human face, its mouth gaping wide in a silent wail, pushes against it.

My heart pounds a rapid staccato in my chest. I'm poised to run, but that face stops me. My mind races. I swallow and force myself to step forward. Another loud crack echoes through the forest. Arms emerge from another tree. Another crack. More arms.

Seeing a long stick at my feet, I reach down and grab it. I take another step forward and poke the area where the face is still trying to push free. The arms, which have been clawing at the taffy-like bark over the face, grab for the stick. I yank it away, ripping the soft bark in the process.

The tree shudders. The hands stop grabbing for the stick and tear at the hole until the chin is free. A long eerie wail fills the silent air. My heart clenches at the despair filling the sound. I step closer.

"Oh God, please don't hurt me," I mutter to the face.

The wail cuts off. The arms stop their desperate clawing. The face pushing through the bark turns toward me. I

swallow and glance at the other trees. All the faces are staring at me with their taffy-bark covered eyes.

"Can you hear me?" The uncovered mouth of the first face licks its lips and opens its mouth. "Help me," it says in a hoarse voice.

"How?" I ask.

It holds out its hand. I hesitate, swallow, then reach for the hand.

"Taryn. Dinner time," my mom yells.

I lift my gaze away from my notebook. The sunlight is back.

The trees are just trees. I sigh and shove my notebook and pencil back in my bag. Ordinary leaves crunch under my feet as I make my way out of the woods behind my house. Reality is so boring.

### September 2016: Photo 2



### **A Dream Not Deferred Can Be More Traumatic Than a Raisin in the Sun** by Lisbeth L. McCarthy

For years, Robbie Crown dreamed of getting a job as a rodeo clown. Through blustering perseverance, his dream came true. Unfortunately, he wasn't very good at the job. R.I.P., Robbie Crown

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## PHOTO PROMPT CONTEST

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### **The Buck Starts Here** by Doug Botner

Oh, I'm a bucking bronco  
 Yippie yi yo kayak!  
 I'd say unmounting cowboys  
 Is my kind of horseplay.  
 When I send those wranglers flying  
 Is the part I like the best;  
 I uncork some torque and launch them  
 And gravity does the rest.  
 I fling them off on a tangent  
 And onto the ground they slam;  
 Just call me Reneigh Descartes:  
 I buck, therefore I am.  
 My rider's sitting cocky  
 While we're waiting in the chute,  
 But when that gate comes open  
 I'll be giving him the boot.  
 He wins if he lasts eight seconds  
 But I'm not the least bit nervous;  
 'Cause my soon-to-be ex-passenger  
 Is atop a whirling dervish.

I ain't a talking horse, of course,  
 But after he's thrown down,  
 If I could, here's what I'd say,  
 "This your first rodeo, clown?"  
 And when he's lying in the dirt  
 Addled with dazed confusion,  
 Soon he'll be wearing a souvenir:  
 A black beauty of a contusion.  
 So when I'm done and he's lying there  
 On the ground, kersplat,  
 I trot away with my head held high  
 Wearing his Stetson hat.  
 So cowpokes, if you're thinking  
 I'm the bronc you want to bust,  
 Better come with an appetite  
 'Cause you're gonna' eat some dust.

### **Are you ready to try your hand with a story idea?**

Use one of the two pictures below to inspire a story. Write something about it—a flash fiction piece, an opening paragraph, a poem, a conversation, an article—whatever strikes you. Keep it under 500 words and give it a title. We'll have a new set of pictures up every month. We'll print our favorites in the next copy of The Report. Multiple submissions are accepted.



Find full rules and information on [OWFL.org](http://OWFL.org). Click FICTION PROMPT from the WHAT'S NEW tab.



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## TO PUBLISH OR NOT TO PUBLISH?

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**November is National Novel Writing Month where authors all over the world plant their rears in their chairs and let their fingers fly over the keyboard until they have reached 50,000 words in thirty days.**

Some of those who accomplish the goal, then thrust their fists in the air, and head right over to the publication site of their choice to click the publish button and share their story with the world.

STOP. RIGHT. THERE. Back away from the publish button.

Allow me to wear both my public relations and my independent author consulting cap for a minute. First, congrats on writing 50,000 words in thirty days. That is some serious awesomesauce. You are riding the high of this accomplishment, but publishing your NaNoWriMo novel while on that high is a mistake.

*But Jennifer, now that I'm finished I'm getting all these special offers from publishing firms telling me they can help me publish and make tons of money?*

It doesn't matter if you're Stephen King, Nora Roberts, or James Patterson anything you write needs to go through a number of edits. Those e-mails you are receiving are from companies trying to make money off of you. They do it by selling you a service. They DON'T do it by selling your books, in fact, once you've paid them, they don't care how many books you sell. They have their money. It's a trap, I tell you. A trap!

Good writing takes time even after the first draft is finished. You need to

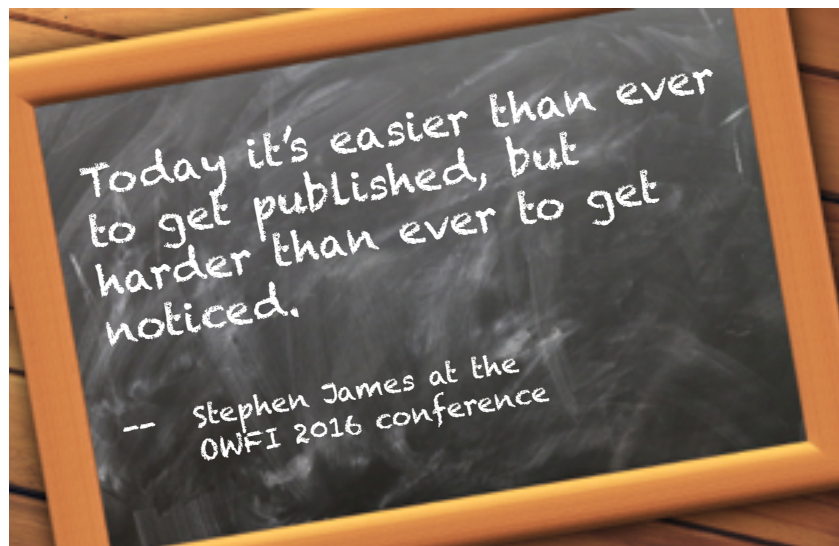
make sure that your writing is consistent, doesn't have plot holes, too many grammar mistakes, or lacks voice. Every December the market is flooded with new books that were quickly written during NaNoWriMo, and every December readers pick up those books, only to quickly put them down because the author was too eager to share instead of edit. You have one chance to make a good impression on readers. You hand readers a hastily written novel and chances are very slim that they'll pick up anything else you write ... EVER.

Stephen James said at our 2016 OWFI conference, "Today it's easier than ever to get published, but harder than ever to get noticed." Truer words have never been spoken and if you do get noticed, you want to make sure it's the best possible piece you have to offer.

So go out and celebrate that 50,000 word accomplishment. Eat a steak dinner. Drink a tasty beverage. Brag about it on all your social media accounts (that's just good PR), but do yourself and your career a favor and make sure to content edit, copy edit, and proofread that book before you publish.

In fact, let that NaNoWriMo novel rest a bit, while you work on your OWFI contest entries.

*Amazon best-selling author Jennifer McMurrain has won numerous awards for her novels and short stories. She is president of the Bartlesville WordWeavers and currently the public relations manager for OWFI. You can learn more about Jennifer at [JenniferMcMurrain.com](http://JenniferMcMurrain.com).*



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## WATCHING YOUR LANGUAGE: Call Me Irresponsible

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**It's been my observation, or at least my notion, that names greatly affect their bearers.**

Not only our legal and proper appellations, but the thoughtless and false as well. Consider the terrible wounds name calling inflicts on the spirits of the young, or anybody else, for that matter. The old sing-song rhyme, "Sticks and stones may break my bones, but names can never hurt me," is simply not true. The seriousness of the hurt that name calling can inflict was demonstrated again a while back when a talk-show host let slip the pejorative term wetback. Despite fervent apologies and strong supporters, he lost his job. Whole careers and lifelong good reputations have been lost for such a slip, if, as some would wonder, it is even a slip.

Let's look at a delightful book by Paul Dickson called Names. He wrote some 17 books; among them Toasts; There are Alligators in Our Sewers and Other American Credos; and Words. In Names, Dickson takes whimsical looks at the appellations of apples, animals, and ballpark

figures; nicknames; names of corporations; and stage and pen names. Here are some of his delightful chapter heads: "The Short and Long of It (Record-breaking Names)," "Nautical Nomenclature," "Love Handles," "Hurricanes/Himmicanes," and, well, you get the drift.

One of my favorites was "Aptyonyms, Names that Fit Real Good." This coined word stands for a name that is aptly suited to its owner, particularly to the person's vocation or other pursuit. Dickson reported that at one time on the Brown University campus, a Mrs. Record was in charge of alumni files; Mr. Banks was the controller; and Mr. Price led the purchasing department. A Dr. Fish was the head of the Rhode Island Oceanographic Institute, and he hired one staff member named Saila and another named Seaman. The man who supplied this information was the director of the Brown University Child Study Center, and his research area concerned the sucking behavior of infants. His name was Lipsitt.

Dickson continues "Aptyonyms" for six pages. Among the collection of individual's names are James Bugg, an exterminator, and Bob Bugg, an entomologist at the University of California at Davis. Dan Druff is or was a Montana barber; Bill

Headline, the Cable News Network bureau chief; Minnie Magazine, former chief of Time Magazine's Cable desk; C. Sharpe Minor, an organist; Robert Furlong, the Massachusetts racing commissioner; Forrest Land, a Kentucky real estate salesman; and Roy Holler, an auctioneer from Wisconsin. The Oklahoma State Secretary of Agriculture is or was one Terry Peach.

The chapter on nicknames starts with a quote from an article by Professor Rom Harre, a lecturer at Oxford University: "Those who have no nicknames have no social existence—they are non-people. . . . It may be better to be called Sewage than merely John."

You don't have to agree with Professor Harre to enjoy the chapter.

*Kathleen Park, M.A., calls herself an escaped English teacher and a forever lover of words. Send her some of your pithy sayings, something to beat "He's so dumb, he don't know 'Come on' from 'Sic-em.'" ([katie.talks@gmail.com](mailto:katie.talks@gmail.com))*

### SAVE THE DATE!

The 2017 OWFI Conference will be held  
May 4-6 at the Embassy Suites Hotel

Watch [www.owfi.org/conference2017](http://www.owfi.org/conference2017) for updates



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## 2017 OWFI CONFERENCE FACULTY

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Hey, hey, hey OWFI,

Your Conference Coordinator here! I'm so excited that registration for the #WEareOWFI 2017 is up and running!! And we've already got registrations rolling in!!! A large part of this is due to the A-mazing lineup of speakers we've already put together and showcased on the website. If you have't checked it out, no worries, we have them right here.

### David Christopher, Marketing Professional

David Christopher is a former journalist who has written for The Times, The Financial Times and Press Gazette, had a dozen short stories published and two plays produced. When he's not writing, or taking care of his kids, he's the Director of Marketing and Growth at Tailwind, a social media marketing tool, the co-founder of BigWing Interactive, Oklahoma's largest digital marketing agency and the founder of the Confluence digital marketing conference.



she is attracted to stories with strong visuals and sharp dialogue, whether presented in edgy speculative or contemporary YA and MG fiction, or dark and lyrical speculative adult fiction.

### Sonia Gensler, Author



Sonia Gensler is the award-winning author of *Ghostlight*, *The Dark Between*, and *The Revenant*, all from Alfred A. Knopf/Random House Kids. Weird and dreamy from birth, Sonia grew up in a small Tennessee town and ran with a dangerous pack of band and drama geeks. As an adult she experimented with a variety of impractical professions before finally

deciding to share her passion for stories through teaching. Sonia taught literature and writing to young adults for ten years and still thinks fondly of her days in the classroom. She currently lives in Oklahoma with her husband and cat.

### Bess Cozby, Editor

Bess Cozby is an Editor at Tor/Forge books, where she is actively building her list with a focus on historical fiction for adult, young adult and middle grade audiences. On the adult side, Bess is also seeking suspense and women's fiction with a literary feel. For YA and MG, she would love to find fun, fast, or nail-biting thrillers and contemporary novels with a high-concept hook. A few things she is particularly interested in: fame and its effects on people, sibling dynamics, American history, and philosophy. An element of romance is always a plus. The intersection of commercial, heart-warming, and surprising is where she is building her list.



### Tamara Grantham, Author



Tamara Grantham is the award-winning author of more than half a dozen books and novellas, including the Olive Kennedy: Fairy World MD series and the Shine novellas. *Dreamthief*, the first book of her Fairy World MD series, won first place for fantasy in INDIEFAB'S Book of the Year Awards, a RONE award for best

New Adult Romance of 2016, and is a #1 bestseller on Amazon in both the Mythology and Fairy Tales categories with over 100 reviews.

Born and raised in Texas, Tamara now lives with her husband and five children in Wichita, Kansas. You can find her online at [www.TamaraGranthamBooks.com](http://www.TamaraGranthamBooks.com).

### Hannah Fergesen, Agent

Hannah joined KT Literary as a New York-based agent in 2016, after stints as a bookseller at the famous Books of Wonder in Manhattan, a literary assistant at Trident Media Group, and a freelance editor working with well-known authors. Thanks to her degree in Writing for Film and Television,



## 2017 OWFI CONFERENCE FACULTY

### Lance Hawvermale, Author

Lance Hawvermale is the author of five novels, most recently the 2016 thriller *Face Blind*, from St. Martin's Press. An OWFI veteran, he has won over 25 conference awards. His poetry has been published in *Mid-America Review*, *ByLine*, and *The Same*. He holds a master's degree in English and has worked as a college professor, an editor, and a youth counselor. An alumnus of the AmeriCorps program, Lance performed his service on the Otoe-Missouria tribal lands in Red Rock, Oklahoma. He is represented by the Jonah Straus Literary Agency of New York.



Digest, and *Family Circle*, as well as national radio and television networks such as CNN, Animal Planet's *DOGS 101* and *CATS 101*. She's been a consultant to the pet products industry and a host/program consultant for select "furry" TV projects.

Amy blogs professionally at *Bling, Bitches & Blood* and is also a musician, actor and produced playwright (*Shojai & Steele Plays*) and frequently teaches acting and playwrighting topics with her business partner Frank Steele. Find out more at [www.SHOJAI.com](http://www.SHOJAI.com).

### Lauren Spieller, Literary Scout

Lauren Spieller comes to TriadaUS having worked in literary scouting with two internationally acclaimed firms, as well as an editorial consultant. She has a sharp eye, and is passionate about author advocacy. Lauren is seeking Middle Grade and Young Adult fiction, as well as commercial Adult fiction and non-fiction with an existing platform. Whatever the age category or genre, Lauren is attracted to characters that jump off the page, sharp dialogue, and unique worldbuilding. Lauren is also the author of *The Wanderings of Dessa Rose*, forthcoming from Simon & Schuster.



### Ben Montgomery, Journalist

Ben Montgomery is an enterprise reporter for the Tampa Bay Times and founder of the narrative journalism website *Gangrey.com*. He's also author of the New York Times bestselling *Grandma Gatewood's Walk: The Inspiring Story of the Woman Who Saved the Appalachian Trail* and *The Leper Spy: The Story of an Unlikely Hero of World War II*, both from Chicago Review Press. Montgomery grew up in Oklahoma and studied journalism at Arkansas Tech University. In 2010, he was a finalist for the Pulitzer Prize in local reporting and won the Dart Award and Casey Medal for a series called "For Their Own Good," about abuse at Florida's oldest reform school. He lives in Tampa with his wife Jennifer and three children.



### Ruth Weeks, Author

Ruth Burkett Weeks is not only a professional tarot card reader and public speaker but an award winning author as well. Her first book, *Soldiers From the Mist*, was voted 2012 Ozark Writers League Book of Year. Her third book, *Daughter of the Howling Moon*, won 2015 OWFI Best Fiction Book. She is a member of Western Writers of America, Women Writing the West, Cat Writers of America, Mystery Writers of America, Ozark Writers League, and OWFI. Ruth has also served as a contest judge and on the board of directors for the Ozark Writers League in Branson, MO. Her forth book, *The Adventures of Dixie Dandelion*, will be released November 2016. Ruth resides in Springdale, Arkansas and is currently working on her fifth book, *The Night of the Fire Moon*, a sequel to *Daughter*.



### Amy Shojai, Author

Amy Shojai has been reinventing herself for years. She's a certified animal behavior consultant for cats and dogs, and the award-winning author of 30 best selling pet books and pet-centric *THRILLERS WITH BITE!* Amy has been featured as an expert in hundreds of print venues including *The Wall Street Journal*, *New York Times*, *Reader's*



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## 2017 OWFI CONFERENCE INFO

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Find information on the rest of the incredible speakers and professionals featured at this year's OWFI conference—including information about Keynote speaker and New York Times bestselling author Kelly Armstrong—at [owfi.org/conference2017](http://owfi.org/conference2017).



From upper left: Keynote Speaker Kelly Armstrong, Sam Morgan, Ann Leslie Tuttle, Rhonda Penders, Ally Robertson, Cara Brookins, Marty Ludlum, Jason Hough, Nathan Brown, Joan Stewart, Judith Briles, Jennifer McMurrain, Heather Davis, Amy Collins.

### Frequently Asked Questions

If you're attending OWFI for the first time, welcome! We hope you'll make us a permanent date on your calendar. Here's what you need to know to have a great conference.

#### What to Wear

- There's no dress code, but most people choose business casual clothing for the daytime sessions.
- The Friday night banquet features a costume contest. If you'd rather not enter, slacks, a dress, or even nice jeans are OK.
- Attire for the Saturday night banquet is usually fancier. You'll see some long dresses and maybe even a tux or two. If you aren't into formal wear, business casual clothing is fine, too.

#### What to Bring

- Business cards, if you have them.

- Notebook and pen, for taking notes during the sessions. Laptops are welcome too, but outlets are limited.
- A sweater or light jacket. The rooms can be chilly.
- Your ID, if you want to indulge during happy hour.

#### Other Tips

- During sessions, people often need to come and go due to pitching appointments or volunteer assignments. That's no problem, but please make sure the doors close gently behind you.
- Please silence cell phones during the sessions.
- Water and glasses are available in the seminar rooms. Coffee can be purchased in the hotel restaurant.
- If you have any questions, ask the folks at the OWFI registration desk or anyone wearing an Officer or Volunteer badge. We'll be glad to help.

*Submitted by Maria Veres.*

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## 2017 CONFERENCE SESSIONS

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Just a little taste of what's to come at the conference! Want to learn more about each session? Visit [www.owfi.org/conference2017/faculty](http://www.owfi.org/conference2017/faculty) for all the details!

### Sam Morgan

- Publishing Math: *Between royalties and reserves, advances and earning out, it's sometimes difficult to see just how much money a book can make. This talk will help demystify some of the math involved.*
- Tales from the Slush Pile: *Using your query letter to present yourself in the best light with real-world examples of queries done right—and terribly wrong.*

### Bess Cozby

- The Revision Process: From First Draft to Final Book: *The basics of revising on your own, with critique partners, an agent and, finally, editor, with a focus on making your book the strongest it can be.*

### Ann Leslie Tuttle

- The Inside Scoop on Publishing with Harlequin: *Hear all about Harlequin's many imprints, learn the differences between its many romance lines, and get practical tips on how to determine where your writing fits— and what you need to do to get your manuscript noticed.*

### Rhonda Penders & Ally Robertson

- The Business of Writing with Rhonda Penders: *explore all you need to know about the business side of writing.*
- Plotting Your Way to a Solid Outline with Ally Robertson: *Learn simple steps that will help pinpoint the crucial elements of your plot in order to create an outline that will help keep you on track and make*

*the writing of your novel or short story go more smoothly.*

### Lauren Spieller

- Querying Agents: *Learn tips on how to write a clear, concise novel summary, as well as hints on how to stand out in a crowd and get requests.*

### Hannah Fergesen

- Stakes: *How do we make sure our stakes work at the core of the book, and then translate that to a query when the book is ready to be seen?*

### Ben Montgomery

- Go Long: *Ten secrets to reporting, pitching and writing nonfiction books.*
- Dirty Little Narrative: *How to make your true short stories for magazines and newspapers sing.*

### Jason Hough

- Scrivener Bootcamp: *This session will include an introduction to this software's most useful features, and include many tips and tricks Jason has figured out along his journey.*
- Writing Kick-Ass Action Scenes: *This session will take the participants through numerous examples of action scenes, both good and bad, analyzing what works and what doesn't.*

### Amy Collins

- How to Get Noticed on Amazon: *Amazon now offers an array of marketing options. Expensive, not-so-expensive, and free. Which ones work? Which ones don't?*

- How to Get Your Books into Bookstores (Chain and Independent): *Want to learn how to get your books into more bookstores? Amy Collins will spend 30 minutes outlining the exact process that will yield the most success.*

### Cara Brookins

- #RaiseMyRoof: *The only way to build a bigger future is to shock yourself and everyone around you into a bigger vision of self.*

### Nathan Brown

- The Art of Poetry: *This workshop walks a poem, or poems, through the full process of creation... from topic generation to the application of serious editing tools, and then on to completion.*
- The Art of Songwriting: *This workshop takes apart the inner workings of song concepts and structures so we can better learn how to piece them together.*

### Joan Stewart

- How to Use Email to Create SuperFans Who Help You Sell Books: *There's gold in an email list, but most authors don't know how to manage it.*
- How to Become an Expert in Your Topic and Promote Your Expertise (Even if You Write Fiction): *Expertise isn't only about what you know. It's also about what you do. Learn how being a subject matter expert will lead to paid speaking engagements and more.*
- How to Generate Fun Ideas for Book Publicity: *Learn fun, free tools to brainstorm publicity ideas*

## CONFERENCE SESSIONS

for your book launch or to revive a dying book marketing campaign.

### Dr. Marty Ludlum

- Should I Incorporate my Writing Business? A discussion on the advantages and disadvantages of starting a writing business as a sole proprietor, partnership, and a corporation.
- Legal Issues for Writers: An interactive presentation on avoiding writing-related legal liability issues.

### Jennifer McMurray

- Indie Strong: Before you take that step into the world of Indie publishing, learn the steps you need to take in order to not only produce a professional looking product, but to sell books.
- Contest Junkie: How to make writing contests work for you.

### Heather Davis

- "Writing For The Love" (Inspirational Writing): This workshop examines the various ways and styles writers can employ to not only inspire their readers, but to inspire themselves as well.
- "Once Upon A Time There Was Me" (Writing Your Life's story): Learn the best way to tell your own life's story.

### Sonia Gensler

- Writing Horror with Heart: This presentation reviews the characteristics of classic horror and

offers tips on creating characters and conflicts that engage readers on an emotional level.

- Plan to Finish that Story: Tips for effective story planning that will keep you moving forward, including strategies for brainstorming, research, character development and outlining.

### Ruth Weeks

- The Stage and the Page: Creative methods of discovering the essence of your characters, including the use of method acting. Come prepared to play, discover and overcome writer's block.
- Things that Go Bump in the Night: If you write paranormal, or if you've ever thought about writing paranormal, this is the workshop for you.

### David Christopher

- Building a Marketing Platform for your Writing: Learn how to

differentiate yourself and your work in a crowded marketplace.

- Write More, Write Better: In this session you will learn how to develop the willpower needed to write every single day and turn writing into a keystone habit that will help you be more self-disciplined in all areas of your life.

### Lance Hawvermale

- Poetry for Daredevils: For those not afraid of heartache, black nights, and keyboards as warm as the tips of your fingers, join us as we talk about constructing a poem for maximum impact.
- Getting Published . . . the Hard Way: How do you go forward when all signs point toward defeat? Inspiration can be found even in rejection. Learn how to translate your own heroic journey into publishing success.

### Tamara Grantham

- Writing a Series Character
- 5 Best Books on Writing

### Amy Shojai

- Blog-icity: Why Most Blogs Suck & How to Make It Work: A well planned and executed author blog can build audience, create content for future books, even get you a book contract, and enhance author credibility.
- Scripting Nekkid—The Playwright's Life: Learn what's involved in writing plays, and how to take a script from concept to production.



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## OWFI AFFILIATE UPDATES

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### Bartlesville Wordweavers

#### Acceptances and Sales

LilyBear House, LLC has accepted Jennifer McMurrain's historical fiction novel, *Forever Quail Crossings*, for a 2017 release. LilyBear House, LLC has accepted Cathy Collar's middle grade book, *The McCory Chronicles: Katie McCory and Destiny's Diamond*, for a 2017 release.

#### New Books & Novels

Jennifer McMurrain released *Summer's End* through LilyBear House, LLC on October 4, 2016. Available on Amazon, Barnes & Noble, Smashwords and where other fine books are sold. Jennifer McMurrain released *Return to Quail Crossings* on audio book through LilyBear House, LLC in November. Available through Audible.com. Narrated by Talmadge Ragan. WordWeavers released *Seasons to Celebrate: A WordWeaver Anthology (Vol. 3)* on November 22, 2016. Available on Amazon.

#### Professional Activities

Jennifer McMurrain is currently on her Holiday Book Tour to promote *Summer's End*. The tour ends in December, see [www.JenniferMcMurrain.com](http://www.JenniferMcMurrain.com) for dates and locations.

#### Club News

Officer Elections were held: Jennifer McMurrain - President, Cindy Molder - Vice President, Saralyn Miller - Treasurer, Jayleen Mayes - Secretary and Abigail Singrey - Public Relations Manager. Andrew E. Kaufman, best-selling suspense author, will be chatting with the WordWeavers via Skype on January 17, 2017 at 6:30 pm at the Bartlesville Public Library. This event is open to the public. The WordWeavers meet the third Tuesday of the month at 6:30 pm at the Bartlesville Public Library.

### Green Country Ruff Ritters

#### Updated club information

Point of contact: Vinita Eggers, [2kwl2bagirl@gmail.com](mailto:2kwl2bagirl@gmail.com), 918-653-3551

Meets the fourth Tuesday of the month at 6:30pm at the Patrick Lynch Public Library

#### Club Information:

Green Country Ruff Ritters regrets to announce the passing of our beloved member and past President, Patricia "Pat" Kelley, in June. We miss her and we extend our condolences to her family. Green Country Ruff Ritters, in association with Patrick Lynch Public Library, Poteau, OK hosted a workshop "Express Yourself!" for teen and tweens on June 29, 2016.

### The Inklings

#### Professional Activities

Mari Farthing served as the Editor in Residence at the Creative Literary Consultants OKC Writer's Retreat, November 19. Mari Farthing was published in *OUTLOOK MAGAZINE's* October ("Wilderness matters," cover story) and November ("Return to D-Day") issues.

### Members at Large

October saw the release of "Blackbirds Third Flight," a dark, twisty anthology from Many Rivers Harbor publishing, which featured the stories and/or poems of OWFI members: Kathy Akins, McAlester's McSherry Writers; Stephen B. Bagley, Member At Large; D.E. Chandler, Rose Rock wRITers; Erin Cochran, Member At large; and Mariana Llanos, Oklahoma City Writers Inc.

### Mid-Oklahoma Writers

#### Updated club information

Point of contact: Candyce Shima, [candyce\\_shima@yahoo.com](mailto:candyce_shima@yahoo.com), 405-403-0972

Meets the Second Tuesday of each month, except July and August at Tom Steed Center, Rose State Campus, 6420 SE 15th, Midwest City

#### Acceptances and Sales

DAVID ROPER's first picture book *The Little Old Man, The Little Old Woman, and The Little Red Hen* came from the press in September (Doodle and Peck Publishing). BONNIE LANTHRIPE's mid-grade novel *The Ringleader: The Legion of Fury* is scheduled to be published soon (Pen-L Publishing). NANCY LEE has an article scheduled to be published in 2017 by the United Methodist magazine *Christian Living in the Mature Years: "Encore Adults: 'Play It Again, Sam!'"*

#### Profession Activities

BARBARA SHEPHERD was the guest speaker in Ada, Oklahoma, for Ada Writers Club; wrote press releases for Oklahoma City Writers and Wordwrights—OKC Christian Writers; wrote and published a newsletter for Wordwrights; and finalized plans to co-host another Fiction Writers Retreat on June 17, 2017. DAVID ROPER was one of the authors at the Encyclomedia conference in Oklahoma City, had a book on the SCBWI "Book Blast" site, had a book launch party for his new picture book at the Midwest City library, was an author at the Kansas Literacy Festival in Wichita, Kansas, attended the fall Oklahoma SCBWI conference which included a book-signing, produced a book for his brother Coy Roper: *Potpourri: A Medley of Poetry and Prose*.

#### Contest Winnings

BARBARA SHEPHERD won awards in the 2016 Rose State Writers' Conference contest: First place in Nonfiction for an article "Colonel Bourland Commands Attention," first



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## OWFI AFFILIATE UPDATES

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place in Writing for Young Readers in a YA story “Web of Deceit.” She also won the “Outstanding Author Award for 2016.”

### Club Activities

The club suffered a massive blow when faithful member JEANNE SHIRLEY passed away October 24, 2016. Jeanne was considered “the heart beat” of the group. She kept the Mid-Oklahoma Writers going for many years through good times and bad. She was recently made a Lifetime Member in recognition of her years of loyal service.

The winners in the fall 2016 Mid-Oklahoma Writers Contest (theme: “Summer”) were as follows. Poetry: 1st place – “Heat” by Barbara Shepherd, 2nd place – “The Prose Writer’s Lament” by Nancy Lee, 3rd place – “D.A./DNA/NFL from Hell” by Catherine Katey Johnson, Honorable Mentions – “Luscious Lure (On a Summer Day)” by Magi Whitaker, “Summertime” by David L. Roper, and “The Note Said” by Jeanne C. Shirley. Fiction: 1st place – “A Summer of Change” by Jeanne C. Shirley, 2nd place – “Summer Bliss” by Barbara Shepherd, 3rd place – “The First Day of Summer” by David L. Roper, Honorable Mention – “When the Funnels Come Back to Tom Pastrano” by Catherine Katey Johnson.

Officers for 2017 are as follows: President – Candyce Shima, Vice-President (and Program Director) – Catherine Katy Johnson, Secretary – David Roper, Treasurer – Jaz Primo.

### Nevermore Edits

#### Updated club information

Point of contact: Carol Johnson, vadasmaker@gmail.com

### Tahlequah Writers

#### Updated club information

Point of contact: Karen Coody Cooper, [karcocoo@att.net](mailto:karcocoo@att.net), 918-207-0093

Meets the third Saturday of the month (except December) at 2:00pm at the Cherokee Arts Center (212 S Water St)

#### Club Information:

Monthly meeting offers speakers and critique sessions. We assist Tahlequah Friends of the Library with their annual Starwatch Anthology Contest. We produced the first TW anthology called Green Country (September 2016) and produced the second annual TW “Voices From Ink” day-long panels of writers and readers during Tahlequah’s Arts on the Avenue on October 1, 2016.

#### News

Purchase the anthology of Tahlequah Writers, Green Country, at [blurb.com/b/7347851-green-country](http://blurb.com/b/7347851-green-country) for \$10. Edited by Christopher Murphy, NSU writing professor, the volume contains works set in northeast Oklahoma and Cherokee Nation. Rilla Askew, Robert Conley and other well-known contributors’s works are alongside first-time-published works. Contains poetry, essays, short stories displaying sweetness alongside grit and gravel of the flinty hillsides.

### Tulsa Nightwriters

#### Acceptances and Sales

DEBORAH CAMP: BLOG POST: “Survivors’ Malaise,” Cowboy Kisses (09/16); ARTICLE: “An Interview with Deborah Camp,” NightScripts, TNWC (10/16); ARTICLE: “Criticism – Toughing It Out,” NightScripts (11/16). DAN CASE: ARTICLE: “Legendary Author, Adventurer, and TNWC Member: Charles W. Sasser (1942-Present),” NightScripts, TNWC (09/16). DEB FITZSIMONS: ARTICLE: “And You Thought Spelling

Supercalifragilisticexpialidocious Was Tough,” NightScripts, TNWC (11/16). NIKKI HANNA: ARTICLE: “Nik’s Piks: September Learning Opportunities,” NightScripts, TNWC (09/16); ARTICLE: “Nik’s Piks: A Great Read—Joe, the Slave Who Became an Alamo Legend,” NightScripts, TNWC (10/16); ARTICLE: “Nik’s Piks: Continuous Learning—Two Great Reads,” NightScripts, TNWC (11/16). ANNIE HEARTFIELD HARTZOG: ARTICLE: “An Interview with Annie Heartfield Hartzog,” NightScripts, TNWC (09/16). MORGAN JACOBY: ARTICLE: “Building Muscle—National Novel Writing Month (NaNoWriMo),” NightScripts, TNWC (10/16). JULIE KIMMEL-HARBAUGH (AKA J. A. KIMMEL): ARTICLE: “Turning Up the Heat,” NightScripts, TNWC (09/16); ARTICLE: “The Magic of Community,” Writing Oklahoma Now, Oklahoma State University (10/16). JIM LAUGHTER: ARTICLE: “Ants,” NightScripts, TNWC (09/16); ARTICLE: “The Hidden Button,” NightScripts, TNWC (10/16); ARTICLE: “Never Fear,” NightScripts, TNWC (11/16). RENEE’ LA VINNESS: ARTICLE: “Self-Publishing? Do It Right,” NightScripts, TNWC (10/16). DUSTY RICHARDS: ARTICLE: “Just ‘riting Around,” First Quarterly Installment, NightScripts, TNWC (09/16). CAROL LAVELLE SNOW: ARTICLE: “Writing by the Rules: Past Tense/Present Tense,” NightScripts, TNWC (09/16); ARTICLE: “Writing by the Rules: Plural Nouns after ‘Our’ and ‘Their,’” NightScripts, TNWC (10/16). M. CAROLYN STEELE: NOVEL: Spirit of the Crow, Wild Rose Press (Date TBA). JOHNNY BRYAN WARD: ARTICLE: “An Interview with Johnny Bryan Ward,” NightScripts, TNWC (11/16). BILL WETTERMAN:

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## OWFI AFFILIATE UPDATES

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ARTICLE: "A Letter from Your Vice President," NightScripts, TNWC (09/16); ARTICLE: "October Message from Your Vice President," NightScripts, TNWC (10/16); ARTICLE: "Goodbye from Your Vice President," NightScripts, TNWC (11/16).

### Novels & New Books

KENNETH SHELBY ARMSTRONG: NOVEL: My Very Best Stories, CreateSpace Independent Publishing Platform (08/15); NOVEL: How to Strive, Thrive, and Stay Alive in Prison, CreateSpace Independent Publishing Platform (09/15); NOVEL: Will It Be Dangerous?, CreateSpace Independent Publishing Platform (10/15); NOVEL: He Died a Hero, CreateSpace Independent Publishing Platform (10/15); NOVEL: Whatever Happened to Robin?, CreateSpace Independent Publishing Platform (11/15); NOVEL: I Was a Reluctant Guest, CreateSpace Independent Publishing Platform (11/15). JAN BRITT: NOVEL: A Silhouette Unopened: The Golden Keys, CreateSpace Independent Publishing Platform (09/16). SALLY JADLOW: NOVEL: Hard Times in the Heartland, CreateSpace Independent Publishing Platform (08/16); E-BOOK: Hard Times in the Heartland, Amazon Digital Services LLC (09/16). JACKIE KING: E-BOOK: Murder at the Edge of Nowhere, Deadly Niche Press, ([www.deadlynichepress.com](http://www.deadlynichepress.com)) (09/16). CHARLES W. SASSER: E-BOOK: Night Fighter: An Insider's Story of Special Ops from Korea to SEAL Team 6, Arcade Publishing, ([www.arcadepub.com](http://www.arcadepub.com)) (11/16); HARDCOVER: Night Fighter: An Insider's Story of Special Ops from Korea to SEAL Team 6, Arcade Publishing (11/16).

### Honors & Awards

DEBORAH CAMP: Western and Medieval Romance Lovers, Goodreads, SEPTEMBER BOOK OF THE MONTH: Solitary Horseman (08/16). MARY COLEY: 2016 New Mexico/Arizona Book Awards, MYSTERY/SUSPENSE: Finalist, Beehives: A Suspense Novel (11/15). NIKKI HANNA: 2016 Book Excellence Awards, NONFICTION: Winner, Hey, Kids, Watch This—Go BEYOND Aging Well (11/15); 2016 Book Excellence Awards, NONFICTION: Finalist, Capture Life —Write a Memoir (09/16). SALLY JADLOW: 2016 Kansas Authors Club State Writing Conference and Convention, HUMOR: 1st Place, "At the Funeral." CHARLES W. SASSER: 2016 Tulsa NightWriters Club Hall of Fame Award Recipient, September 2016.

### Professional Activities

DEBORAH CAMP: Signed an exclusivity agreement with Amazon Digital, Inc.; Books reissued on Amazon for Kindle Direct. MARK DARRAH: Delivered a commentary on dreams and the imagination, which was broadcast on August 24, on Studio Tulsa, KWGS 89.5 FM. AMY BETH DOBBINS: Announced the opening of her new business, Quillquest Solutions, which offers editing services for fiction and nonfiction manuscripts. JAE JAEGER (AKA JUDITH M. PRENTICE JAEGER): Interviewed by James D. Watts, Jr., of Tulsa World on August 30, about her new book, Pathfinders and Way-Makers: A Women's History of Early Tulsa, for an article published on September 3; Presented a program, entitled "First Women of Aviation, Tulsa 1920s-1930s," and conducted a book signing for Pathfinders and Way-Makers: A Women's History of Early Tulsa at the Tulsa Historical Society

on September 10. DONNA WELCH JONES: Participated in an Author Fair at the Tahlequah Public Library on September 10. RENEE' LA VINESS: Hosted meetings of the Tulsa Area Children's Book Writers at Martin Regional Library on September 19 and October 17; Conducted a workshop, entitled "Edit Your Fiction Story," at Nienhuis Park Community Center in Broken Arrow, on September 24; Conducted a workshop, entitled "Believable Dialogue for Writers," at Nienhuis Park Community Center in Broken Arrow, on October 15. DUSTY RICHARDS: Chasing Sunsets, L.L.C., in association with the Oklahoma Film and Music Office, started principal photography for the feature film, The Mustang and the Lady, Dusty Richard's 150th novel, in September.

### Club News

THE TULSA NIGHTWRITERS CLUB will host a "Craft of Writing" Mini-Conference on November 5, from 9:00 a.m. to 4:45 p.m., at Martin Regional Library in Tulsa. Nine presenters will speak on 15 topics. The event is free and open to the public; Accepted nominations for the 2017 TNWC Officer Board on October 18. The nominees were Josh Danker-Dake (President), Donna Welch Jones (Vice President), Marion Grace (Treasurer), Maggie Villines (Hospitality Director), and Julie Kimmel-Harbaugh (Editor); Welcomed five new members from September 1-November 1. They were Delores Azary, Kenneth Shelby Armstrong, Michelle Lehman, Carmilla Russell, and Sue Person; Published the winter 2016 edition of The Best Little Book Shop in Oklahoma, the TNWC biannual book e-catalog, in November.

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Rcvd date \_\_\_\_\_ Check # \_\_\_\_\_ \$ \_\_\_\_\_ Full \_\_\_\_\_ PreCon. \_\_\_\_\_ F-S \_\_\_\_\_ F-L \_\_\_\_\_ F-B \_\_\_\_\_  
S-S \_\_\_\_\_ S-L \_\_\_\_\_ S-B \_\_\_\_\_ \$ Due \_\_\_\_\_ Club \_\_\_\_\_ Initial \_\_\_\_\_

#WEareOWFI 2017  
Oklahoma Writers' Federation Conference  
May 5 & 6  
Embassy Suites, Oklahoma City, Oklahoma

NAME (type or print clearly) \_\_\_\_\_

STATUS (circle): ATTENDEE, JUDGE, SPEAKER, OWFI OFFICER, SCHOLARSHIP, VEGETARIAN MEAL

HOME PHONE \_\_\_\_\_ BUS. PHONE \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_ ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_ AFFILIATION \_\_\_\_\_  
Members at Large - Indicate (MAL)

FULL REGISTRATION (includes Fri/Sat seminars and both Friday night and Saturday night banquets)

Postmarked by 3-15-2017 @ \$ 175 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Postmarked after 3-15-2017 @ \$ 200 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Full-time Student with ID (25 years old or under) @ \$ 125 each x \_\_\_\_\_ = \$ \_\_\_\_\_

EXTRA BANQUET TICKETS:

Friday Banquet (ticket name \_\_\_\_\_) @ \$ 50 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Saturday Banquet (ticket name \_\_\_\_\_) @ \$ 50 each x \_\_\_\_\_ = \$ \_\_\_\_\_

SINGLE DAY SEMINARS (that day's banquet included)

Friday Seminars and Banquet. @ \$110 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Saturday Seminars and Banquet. @ \$110 each x \_\_\_\_\_ = \$ \_\_\_\_\_

Extra WORKSHOPS (minimum 25 or up to 60 participants, NO WALK-INS)

Thursday 7:00-900 p.m. Pre-Con Workshop (no meal)  
Pulitzer Nominated Journalist: Ben Montgomery @ \$ 20 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Friday Box Lunch Workshop (meal included) - Lunch & a Chat with Anne Leslie Tuttle @ \$ 25 each x \_\_\_\_\_ = \$ \_\_\_\_\_  
Saturday Box Lunch Workshop (meal included) - Teatime with Sonia Gensler @ \$ 25 each x \_\_\_\_\_ = \$ \_\_\_\_\_

Total amt. enclosed = \$ \_\_\_\_\_

Registration available at [www.OWFI.org](http://www.OWFI.org) or  
Mail completed form and check payable to OWFI to

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