

Connections

Newsletter for the Alberta Romance Writers' Association

writers helping writers

September 2004

Volume 19 Issue 1

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It's Now Official ...

Grace Panko is ARWA's Queen of Romance. She was crowned and declared so by all those attending June's Annual Meeting. Long may she reign!

Grace, we love you!



ON THE BOARD'S BEHALF

by Virginia Janes

Welcome to September and a new set of workshops to enhance your writing skills.

The new board is up and running—they've been very active all summer on your behalf. When you're creating a new team, there are four stages to go through: forming; storming; norming; and performing. This board has done the forming, slid by the storming, passed with flying colors into the norming and is now taking a firm foothold in the performing routines. Man, if this board were a bachelor he'd be number one on the most wanted list, well above Outback Jack.

Given the excitement that's in the air about Leslie Waigner, I can't help but mention that the Margarets are also coming. Pathway to Publication was put into action by Judith, Grace, and the previous board. As you know this was done to benefit you as an ARWA member. For those who worked hard on their submissions, Pathway is giving a huge push in the right direction to their dream of publishing.

Perhaps it is time to remind everyone of our new focus. ARWA has gone back to the basics, back to its roots and heart, which is the craft of writing. Not just craft for the sake of it, but craft with a goal towards launching our members further in the direction they are headed. Whether it is a more compelling story, more powerfully written prose, or something so marketable that an editor simply can't refuse when it comes to publishing, that's ARWA's target—to help make you the best writer you can be.

Remember, never stop learning or improving. Each time you learn a segment of the craft, it ties in tighter with what you learned before. Then it opens up a completely new meaning to the next level and, of course, impacts on the writing techniques you studied

from one to ten or more years ago. The human heart has an amazing capacity for love, and the mind has a remarkable aptitude for learning. Romance writers are storytellers; we understand that this deep capability of mind and heart exists. It begs to be opened up and constantly experienced. Left idle a romance will struggle, left to stagnate a writer will flounder. As a member of ARWA, you have proved that you want to stimulate your writing, and the board has been and is listening. So get into the craft of it. We'll continue using the Pathway to Publication pamphlets for each future writing project you wish acknowledged. And don't forget to get your stickers for each completed phase on your manuscript.

For your learning pleasure, ARWA will be starting a new set of craft-related workshops in January. The next session will center on revisions with the intention of getting that discarded manuscript—which may have a valuable seed worth improving—off the closet floor.

So keep your eyes on the web site—don't forget the Members Only section—and your seat in the writing chair, and I'll see you at the meetings and workshops. Welcome back.

Partners on Parade

by Kate Fowler

This past month the ARWA Program Committee has been busy talking with businesses around the city and several have already agreed to either participate or make a contribution to the upcoming "From the Editor's Head" workshop.

Indigo/Chapters/Coles will partner with ARWA on several readings and book signings (see times and locations in this issue), and will also be on site during the workshop to handle sales of Leslie's new book [Writing a Romance Novel for Dummies](#). Other books on writing and items from their gift shop will also be available.

If you've had a chance to look at the promotional posters and brochures, then you've already seen the work of **Speers Photography**. Speers stepped up to assist with design and getting promotional materials ready for printing. Smile—they will also be on hand at the event to provide photographic services.

Other community partners include **Chinook Learning Services** with a gift certificate that can be used

toward a course, and the **Best Western Village Park Inn** is donating a restaurant gift certificate.

Currently the committee is still in discussion with several other companies, so register early and be ready for a great workshop with Leslie on September 18th.

If you know someone who may want to get involved or donate a door prize, please contact Kate on the Program Committee.

Losing the Blues with Something New

by Cindy Chetley-Thomson

I enjoy running. But after awhile it becomes a stale routine I dread more than the dentist's chair. When that happens, I know exactly what to do—buy new runners! Nothing beats a pair of new shiny, white runners when it comes to putting more glide in my stride, more pep in my step.

And I'm not alone when it comes to responding to something new. People are notorious for changing their hair, their clothes, their houses—all in an effort to breathe new life into their daily routine. Corporations have long known that when sales or popularity start to slip, it's time to change. Sometimes the change is a complete overhaul of their image, other times it's as simple as a different product package.

As we start the 2004/05 writing year, you'll notice that ARWA has added some sparkle to its look. Here are some of the changes you can expect to see:

- **Newsletter:** With a new eye-catching masthead, layout and file format, we're making this a resource you won't want to throw out. Each issue will contain relevant and useful writing tips and, of course, continue to highlight current events, our members' crowning achievements, and market updates.
- **Website:** Pink, gray, and oh, so savvy. Check out the new website which has been remodeled to make it easier to find those "don't-want-to-miss" events and opportunities. Focus has been given to expanding the Members Only section with even more information on what you need to create your masterpiece.
- **Logo:** The tagline "writers helping writers" has been added to the logo. The three simple words reflect

ARWA's purpose and mission (and it reads the same forward and backward—how cool is that?).

- Schwoosh: The pen and ink schwoosh is a recurring motif on ARWA publications that reminds us of our focus—writing.

Although ARWA's image has received a makeover, the association retains those special qualities that make it so successful and beneficial to its members. Just like when your best friend shows up with a new dye job. Even though she looks funny, underneath all that purple hair she's still the same great person you know and love.

I hope you like ARWA's new look, and it inspires you to continue taking advantage of all the benefits that being a member entails. And if you find your writing starting to get stale and dry, try incorporating something new...ahh, but that's an article for another month.

Now I think I'll head outside and try my new runners.

Happy Writing!

A New ARWA Website

by Lorraine Paton

Don't be surprised if you visit the ARWA website (www.albertaromancewriters.com) soon and wonder if you're at the right place! Over the summer, we began discussing new ideas for the website and we plan to implement these changes right away. Although these changes will build upon what has already been developed, the website will have a fresh, new look as well as more services.

In the public area of the website, we will have a few new pages. For example, there will be a page devoted to the "Latest News." It will be a quick and easy way to check on the next workshop or find out about new publications and upcoming writing contests. This news page will be updated monthly, as will the "Writing Tips" page. So by visiting the site regularly, you'll be able to get the latest news or perhaps a tip that might inspire you.

Like the public part of the website, we have some exciting ideas for the "Members Only" area, too. The redesigned website will still have the newsletters, the library list, the bylaws and the policies, but now it will also have sections highlighting new acquisitions to the library, practical writing exercises, and special

events for ARWA members (such as the upcoming potluck with Leslie Wainger).

So keep checking the website... these changes will be happening soon!

ARWA's Fall Programs 2004

by Deb Smith

So...do you *really* want to be a successful, respected, professional romance author? Do you want it enough to be willing to learn and to work hard and to never give up? Then as a member of the Alberta Romance Writers' Association, you are surely on the path to realizing that dream.

Throughout the spring, and all summer long, ARWA's program committee has been working hard to organize a variety of resources to help you develop your writing skills and your career. We are very proud of the lineup we've put together for the fall. Now it's up to you to take advantage of it. We sincerely hope you will.

September 18:

Everyone is excited about our one-day conference, "**From the Editor's Head.**" **Leslie Wainger**, *executive editor* at Harlequin/Silhouette in New York, oversees all the lines from both imprints. On Saturday, September 18, she'll be here in Calgary, at the invitation of ARWA, to speak specifically on how to impress a romance editor with the perfect synopsis. In order to make it clearer, she will draw a number of synopses from those that the registrants bring to the workshop. Then she'll read these and make comments to the audience as to what works and what needs improving for each one to catch an editor's eye. Ms Wainger will cover many submissions and later will meet separately with those chosen for further discussion. This is a fantastic opportunity to get a glimpse into an editor's head and find out how to get that first toe in the door with an effective synopsis. So if you can, make sure to bring your one-page synopsis along!

On the same day, a panel of published romance authors, including ARWA's **CJ Carmichael**, will answer any questions about the writing life, the publishing world, and their visions of romance writing today.

Judith Duncan, one of the foundering members of ARWA, published author of nineteen romance novels,

and the driving force behind this year's programs, will deliver her honest and inspirational answer to the question, "So You Want to be a Writer?"

To finish the day, Ms Wainger will return to discuss her recently published book, "Writing a Romance Novel for Dummies." All this will be held in one of the spacious and comfortable lecture halls at the University of Calgary, and will include a book sale and signing presented by Chapters/Indigo. And the cost? **For current members, only \$30—an amazing bargain for an incredible day of learning and networking.**

Just to make the whole event even more special for ARWA members, we've booked the Common Room at the Old Y on **Friday, September 17**—the night before the workshop. Ms Wainger has asked for an opportunity to enjoy one of our famous potluck dinners, and in return, she'll share breaking news about the latest directions in the industry with those who attend. Of course, we have some great door prizes, including one free ticket to the Saturday conference. And those members who bring a one-page synopsis will be able to enter an advance draw to have it read the next day. Don't miss out on this one! All you have to do is be a member and bring something good to eat and share with your ARWA friends.

September 23:

Our Thursday night meeting features "**Delving Deeper into Characters using their Value Systems.**" **Grace Panko**, our own Queen of Romance, has delivered many thoughtful and valuable talks to our group over the years. And this one will be no exception. But there is prep work for those who want to get the most out of the evening: Jennifer Green's book, "Night of the Hunter," has often been cited as a classic example of the best in romance writing. Grace intends to use examples from this book to help illustrate some of the points that she'll be making. We have managed to purchase fifteen copies of this book, published in 1989, for the use of our members. Our librarian, Kate Fowler, will distribute copies at the potluck as borrowed items. Because we have so few of these, please find someone with whom you can share or perhaps keep an eye out for your own copy at second-hand book stores. We will be using this book as a teaching tool throughout the year, so finding your own copy would be a really good investment.

And that's only the first month!

October 28:

The next Thursday meeting in the fall, we are featuring two speakers on two very different but important topics. **Kate Fowler**, a professional writer and ARWA's esteemed librarian, will share some of her insights and tips on "**The Benefits of Networking.**" We might hate it, but we all know networking is a reality in any business—including writing.

After Kate is finished with us, we're in for a fascinating fast class, "**Acting for Writers 101**" presented by **Donna Tunney**—winner of this year's Voices of the Future contest. In order to prove her points about showing how to use dialogue and action to make our writing come alive, Donna will bring with her two professional actors. Not only are we going to learn a lot during this evening, but it also sounds like it's going to be the *best* kind of learning—fun!

October 30:

This Saturday is the date for the long-anticipated visit from the "**Two Margarets**"—**Margaret Carney and Margaret Learn**, both freelance editors who have served as senior editors for Harlequin and are currently freelancing for Harlequin/Silhouette. They have literally launched hundreds of careers and are highly respected in their field. And they are bringing all this expertise to us!

Topics include:

- Romance writing, the pros and cons, and why some writers are successful and some are not.
- The revision process, and how to assess your own work.

This amazing session of talks and discussion is being offered to ARWA members at the ticket price of a mere \$15! (Other than those members who have paid the manuscript submission fee due July 31—the cost of the day is included in that fee.)

Lunch will be provided by ARWA, so please register at least one week before the event so we can arrange for food. Don't forget and don't be late or you'll miss out!

We aren't finished yet!

November 20:

This Saturday in November we've arranged for a hands-on workshop to specifically address **how to increase emotional layering in your writing.** **June Baxter**, ARWA's secretary, and **Deb Smith**, program director, will take writing that is lacking a certain

“something” and will try to find ways to make it richer with emotion...to make the reader feel the emotion. This is a great opportunity, in a relaxed atmosphere, to learn how to convey some of the feeling that we are trying to show in our writing. Bring your own work if you like. We are all in this together.

November 25:

The November Thursday night meeting promises to be another good one: “**Revelations and Resolutions.**” And any talk led by **Judith Duncan** is an inspiration as she strives continually to support and encourage excellence in romance writing. In this workshop, Judith will show these key stepping stones in plot development. Once again, the “Night of the Hunter” is recommended reading beforehand, so find that book if you can!

For more detailed information on any of these programs and how to register, check ARWA’s website at www.albertaromancewriters.com or the program calendar in this issue of Connections or contact Deb Smith anytime.

When I look at all the events and workshops we have planned for these next three months, I am reminded of how proud I am to belong to such a vibrant, supportive group of writers. The program committee sincerely hopes some sparkle of inspiration might shine for you or perhaps one more tumbler might fall into place as a result of our efforts to provide quality programs to our members.

We hope to see you all soon and meanwhile, good writing!

Your Program Committee for 2004/2005

June Baxter	Virginia Janes
Cindy Chetley-Thomson	Grace Panko
Judith Duncan	Deb Smith
Kate Fowler	

Our Thanks ...

Thanks to Tuija Roman who has volunteered to act as “Kitchen Facilitator” for our meetings at the Old Y. This means that Tuija will take charge of coffee and supplies so the rest of us can enjoy a hot drink at the same time as we’re enjoying one of our excellent workshop.

MARKET UPDATE

by *Grace Panko*

There have been several major changes just announced at Harlequin/Silhouette, and these will definitely have a major impact on the available market. Please note that all the changes below are scheduled to become effective July of 2005.

Harlequin Temptation will no longer be offered for sale in the North American retail and direct mail markets. The line will still be available in the European market and will continue to acquire manuscripts, according to Harlequin sources.

Love Inspired will increase to six-books-per-month with the addition of two Love Inspired Suspense Novels.

The romantic comedy line, **Flipside**, will cease publication. Inventory is complete to the end of publication so the line is no longer acquiring. No future humor line is being considered as a replacement, but humor will be considered in all other Harlequin and Silhouette lines.

The **Intimate Moments** line will be reduced from six to a four-books-a-month schedule, allowing it to focus on top-selling authors and themes. This may sound as if the line will not be open to new authors, but the line is still looking for “fresh, talented new voices.”

American Romance is being transitioned to better position it for future growth and will not be actively acquiring for the next 6 to 8 months.

Harlequin Historicals will be re-envisioned to be published only in the North American direct mail and overseas markets.

Harlequin Blaze will increase by 2 titles per month.

Next (formerly called Primetime) will launch with a four-book-a-month series that will focus on women who are entering a new stage of their life. Guidelines for this new line will be available soon at eHarlequin.

Overview of Submission to Pathways to Publication

from the desks of Grace and Judith

Twenty-two manuscripts later, and approximately 200 hours of critiquing time ...

The first drafts have been read, and they are back in the hands of the authors for rewrites. Now all that is left before the submissions are sent off to the Margarets are the final, polished drafts. We've read stories that ranged from the Regency period to historicals, from contemporary stories set in exotic places to stories set right here in Alberta. There were stories about cops and truckers, pirates and bikers, about rich and poor—stories about women and men in various walks of life. Some submissions were very polished, some weren't. And in some cases, the quality of writing was simply not up to the standard we set for the Margarets. The manuscripts just weren't acceptable. As writers, we all have stories to tell, but we must be able to tell them well. We have to understand the power of good sentence structure; we have to understand the effectiveness of correct word usage; we have to be able to hear the cadence of the written word; we have to have a grasp of basic grammar. We must learn the basics of good writing and it's our responsibility, as writers, to acquire that knowledge and skill. It's not an editor's responsibility; it's *our* responsibility. We cannot stress that enough. No mechanic would ever attempt to rebuild a motor without acquiring the proper tools first. And it's the same thing with writing.

We saw manuscripts that were improperly submitted—incorrect page set-up, wrong margins, and a few where draft quality print was used. While some printers have excellent quality print with Courier, others apparently do not. So if that's the case with your printer, switch to Times New Roman (12). Faint print is difficult to read, and will not win you bonus points with any editor. Invest in good quality paper—at least 20 lb bond. It makes a huge difference in presentation, and part of this process is good presentation.

As for the actual writing process, we all know that there is more to writing a novel than the unfolding love story. All the components of fiction must be present: imagery, character development, POV, conflict, emotion, pivotal points, chemistry, dialogue, etc, etc. In the submissions we looked at for Pathway to Publication, we saw these elements in almost every story. We read some outstanding dialogue, saw some real-as-life characters, and felt the emotion.

Components that were chronically missing, however, were setting and imagery, the two essential elements that ground the reader—the elements of the craft that give the reader a sense of place and a sense of time, the elements that allow the reader to see what the author sees. As writers, we all visualize images in our head as we tell our story. Those who say they don't perhaps aren't cognizant of what they see as they put the words on a computer screen. Mental Images are part and parcel of the reading process. But sometimes as writers, we don't take the time to stop and consider what we envision as we write. Because we can “see” the images, we sometimes miss the fact that we aren't transporting those images onto the written page. We don't put down enough descriptive words to evoke a reader's imagination, and if we don't, it's like asking our reader to watch a movie blindfolded. We have failed to address one of the fundamental components in fiction writing. When we do drills on imagery, everyone gets it. Both of us have seen some absolutely brilliant writing come out of workshops on imagery. As writers, it's not that we are unable to do it—it's just that we don't take the time to consider if we are doing it. We don't often stop and ask, “What groups of words, what phrases have I used that will give the reader my mental picture?”

For the most part, dialogue was fairly well done. However, the same problem seemed to recur, and we were often left with the “talking heads” syndrome. This is where the speaker in the story is not aware, or doesn't “notice,” the reaction that his/her words are evoking, nor does the speaker appear to be aware of his surroundings, the people he's speaking to, or even himself. We would not see movement, color, the other person's response or related actions—in many cases, it was as if the point of view characters were all blind. Consequently there was one key element missing. The emotional actions/reactions of a character allow the reader to understand and know them at a deeper level—it's part of good character development. If our characters don't see or notice what is happening around them, if they don't see how their words affect another character, and if they aren't aware of their surroundings, then they come across as cardboard figures. As writers, we have to remember it is the emotions and reactions we see in others that frequently drive our own emotions—and so it is in the stories we write.

We saw submissions where the plot was solidly structured, but we also saw submissions where the story line was completely unsupported by pivotal scenes. There would be a sequence of events, but nothing specific happened to really drive the story forward. The underlying problem, in nearly every case of weak plotting, was the absence of the kind of good, solid emotional conflict that is the backbone of every good romance. Good conflict, at its most basic, is an internal struggle that the hero and heroine must wrestle with. Misunderstandings, ongoing mistrust and suspicion, or sheer petulance cannot carry an entire book. There has to be something more substantial that is going on to evoke the reader's empathy. One of the reasons for poor conflict, it appears, is that several writers had yet to discover the emotional layers of their characters. We saw cases of self-absorbed heroines, who seemed to be unaware of anyone but themselves. Remember, we need to know why our characters think, act, and react the way they do. As a writer, you must always know what emotions drive the characters—if you don't, these characters will remain dormant on the page. You have to make your readers care about the people in your story, which means you have to know the emotional depths of each one of them.

In the submissions where POV was well done, the story was simply more engaging, mostly because the writer brought us that much closer to the emotional core of the characters. Where there was good point of view, the characters were well crafted and three dimensional, the dialogue was good and the immediacy was there. We had vision, we had sensations, we had layers and layers of emotion. Because the characters were universally stronger when the point of view was well done, we had a better sense of place and time, a better sense of physicality, a better sense of chemistry. We did see some disconnected body parts; however, we didn't have any eyes following the heroine up the walk.

But mostly what we noticed was the quality of work from those who regularly attend workshops. The time and effort that ARWA puts into presenting craft-related workshops has clearly paid off. From the beginning the purpose, the goal, was to end up with proposals that were polished and ready to be sent out to publishers. And that will definitely be the case, especially after those who made the final cut have had the privilege of the Margarets' expertise. For those who did not make this cut, there is still an opportunity to move on to a new deadline in March. *Everyone* who submitted work deserves a hearty round of applause. It is often a difficult move to hand over your writing for evaluation, and we commend each and every one who made that courageous effort. Even if you have some distance to go, you have taken a huge step in the process. You have put your words—your vision—on paper. You ARE a writer! That is what ARWA has chosen to encourage, and the large number of submissions we received is a concrete measure of our success.

So we will continue on our Pathway to Publication. This has taken a tremendous effort from everyone, especially those writers who signed on, and we congratulate every one of you. Remember, you have only just begun.

Introducing ... ARWA's Manuscript Evaluation Checklist

So you've got a great idea for a story...and now you're starting the whole process of planning and thinking it through. It's time to figure out your characters, their conflicts, their motivations, their emotions and chemistry, and on it goes... Does it feel overwhelming at times and you wish there were some guidelines, a checklist perhaps, which could help?

Well, we have just such a tool—it's ARWA's Manuscript Evaluation Checklist that Judith and Grace used as they looked at submissions for Pathway to Publication. The form will be attached to each submission that is sent to Margaret Carney and Margaret Learn. In addition to completing this, the Margarets will also provide their own detailed editorial assessment.

Since this comprehensive guideline covers everything from plotting, dialogue, and setting to structure, mechanics and writing techniques, it will be used regularly from now on as an assessment tool for the submissions program. So give it a shot and see if it helps—find out what's in your story, find out if something's missing. Check this Manuscript Evaluation with its wide-ranging list of questions that every great story should answer.

Members will receive ARWA's Manuscript Evaluation Checklist along with September's Connections.

Leslie Wainger Events for September — Register Now

by Grace Panko

As always, the summer is flying by with September hot on its heels, which means the Leslie Wainger workshop “From the Editor’s Head” is just around the corner. If you haven’t registered yet or begun working on your synopsis now’s the time to do it before the back-to-school, back-to-work rush begins. Here are the event details:

DATE/TIME: September 18, 2004; 10:00 a.m. – 4:30 p.m.
LOCATION: Boris Roubakine Recital Hall, Craigie Hall, Room C-105, University of Calgary Laboratory Services
COST: \$30 current members
\$40 new and rejoining members
\$75 non-members

Remember, Leslie will be selecting the majority of the synopses she reviews from attending ARWA members so make sure you get yours in. The workshop also features great topics from Judith Duncan, CJ Carmichael and Grace Panko. The registration form and synopsis submission guidelines can be found on the ARWA website www.albertaromancewriters.com. Space is limited so register early.

September 17 Potluck Dinner

—Leslie Wainger Wants to Meet You!

By special request from Leslie Wainger, ARWA members are being exclusively invited to a potluck dinner with Leslie to allow her to meet you all. This is a rare opportunity to chat with her, find out what’s happening in the industry regarding the upcoming line closures, catch up on summer gossip with your fellow writers, and if you haven’t done so already—renew your membership. Oh, and there’ll be great door prizes—like a free admission to Leslie’s workshop and an extra chance to get your synopsis read at Saturday’s workshop! RSVP attendance to Deb Smith: 278-4806 or debsmith@shawcable.com.

DATE/TIME: Friday, September 17;
6:30 pm – 9:00 pm
WHERE: Old Y

More information on the potluck is available on the website in the Members Only section.

Writing a Romance for Dummies

While Leslie’s in town she’ll be out and about doing signings for her new book. Please come out and show your support if you can. To get your own personally autographed copy of *Writing A Romance Novel for Dummies*, you can catch Leslie at the following locations:

Thursday, Sept. 16 3:30–5:00 pm, Indigo, Southcentre
7:00–8:30 pm, Chapter’s, 9631 Macleod Trail SW
Friday, Sept. 17 11:30 am–1:00 pm, Cole’s TD Square, 317-7 Ave. SW
3:30–5:00 pm, Chapters, Crowfoot Crossing
Sunday, Sept. 19 12:00–2:00 pm, Indigo, Signal Hill

Upcoming CARWA events

CARWA Workshop with Four Multi-published Authors

- October 2; 10am - 4 pm
 - Parkdale
 - \$40
- Cara Colter, Carolyne Aarsen, Linda Ford and Alyssa Dean share from their experiences and lead you through topics such as character motivation, conflict, back story and emotional development.

Calgary ARWA Conference

- November 12–14; Sheraton Eau Claire
 - \$325 for members; \$350 for non-members
- The event features editors, published authors and a writing contest.

CARWA (*Calgary Association of the Romance Writers of America*) event details available at: www.calgaryrwa.com.

Connections

Alberta Romance Writers' Association
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Calgary, AB T2R 0G9

www.albertaromancewriters.com

ARWA Mission Statement

ARWA shall strive to educate and inform both published and unpublished writers by providing a forum for members to obtain and disseminate information about writing techniques, publishing, marketing and networking with other writers.

2004/2005 Board of Directors

President – Virginia Janes
1st Vice Pres./Membership Director – Grace Panko
2nd Vice Pres./Program Chair – Deb Smith
Secretary – June Baxter
Treasurer – Darlene Maynard
Library Director – Kate Fowler
Public Relations Director – Cindy Chetley-Thomson
Events Facilitator - Judith Duncan

Newsletter Committee

Judith Duncan, Marlene Dunn, Theresa Smith

Webmistress

Lorraine Paton

Membership

ARWA accepts new members between Sept. 1 & Oct. 31 of each year. Published authors & past members may join at any time. The following annual fees apply:
Full membership dues: \$35
Associate membership dues: \$45
Newsletter subscription without dues: \$20

Advertising

Advertising in the newsletter is restricted to writing related support services and must be approved by the Board. Fees and layout of advertising shall also be at the discretion of Board.

Newsletter Submissions

ARWA's newsletter, *Connections*, is published monthly from September to June. We welcome submissions—original material only please. Articles may not be reprinted without permission of the authors. ARWA reserves the right to edit submissions. Deadline is the 10th of each month.

Please e-mail submissions to Judith Duncan:

judith-mulholland@shaw.ca