



KWA Meeting

August 19

Rockwell Public Library
5939 E. 9th, Wichita

12:30—2:00 p.m.

Playwriting and Stagecraft

Workshop on playwriting and stagecraft presented by Misti Maynard.

2:00—2:15 p.m.

Brief Social time

2:30—4:00 p.m.

“Maximizing Your Chances to Win a Writing Competition”

The program will be presented by Colleen Kelly Johnston.

New & Renewing Members

New

John Cleaver
Robert L. Iles

Renewals

Aleda Freidenberger
Dwna Geiger
Joan Sherwood

Mark Your Calendar

Aug. 17—KWA Board Meeting at Criser, Gough & Parrish, 9415 E. Harry, Ste. 602, 7:00-9:00 p.m.

Aug. 19—KWA Meeting: 12:30-2:00 p.m. Workshop on playwriting and stagecraft presented by Misti Maynard. 2:00-2:15 p.m. social time. 2:15-4:00 p.m. “Maximizing Your Chances to Win a Writing Competition” presented by Colleen Kelly Johnston.

Aug. 25—Newsletter deadline for September.

KWA: 2006 Events

September 16 Mini-workshop on Joseph Campbell’s *The Hero’s Journey* presented by Conrad Jestmore, who will show us how to apply Campbell’s ten steps to structure any genre of novel. The main program will be a group discussion about Plotting led by Starla Criser.

October 20-22 Scene of the Crime conference and KWA’s tenth anniversary celebration..

November 18 Tom Mach will present a program on writing historical novels. The meeting will be at Collegiate High School.

December 9 KWA Writing Competition Awards Banquet at The Shadow.

Market Place

Market News

Warner Faith is changing its name to FaithWords.

Mardi Gras Publishing, an ebook and POD publisher, is seeking romance, erotica, horror, fantasy and other fiction. They publish short stories up to 5,000 words and novels of 80,000 words and up. They pay a 40% royalty and no advance. Details at <http://www.mardigraspublishing.com>.

Niobia Bryant and Kim Louise, nationally bestselling authors are seeking submissions of short stories for an African-American romance anthology. Almost any romance genre is acceptable and the stories may be interracial. At least one of the characters must be African-American. Stories should be 2,500-3,500 words. For more details e-mail BlackRomanceAnthologies@yahoo.com.

Lady Aibell Press, the new erotic division of Chippewa Publishing LLC, is seeking erotic stories of 5,000-60,000 words. For more information see their guidelines at <http://www.ladyaibell.com>.

Chippewa Publishing LLC, also publishes horror, mystery, science fiction, suspense, thrillers and romance in ebook and POD format. They accept short stories from 5,000-9,000 words, novellas and novels from 5,000-90,000 words. Details at <http://www.chippewapublishing.com>.

StarDust Press, a new e-publisher, is seeking erotic romance of all types, including paranormal and cross-genre stories. Minimum word count is 15,000 words. Stories must have or be approaching a happy ending. They pay royalties of 40% of the cover

price. Details at <http://stardustpress.com>.

Contests

ByLine Magazine Contests. For more information on all of their contests, see www.bylinemag.com/contests.asp.

1st Chapter of a Novel: Deadline: Aug. 5. Entry Fee: \$5. Prizes: \$70 first, \$40 second, \$25 third. Submission: Opening chapter of an unpublished novel. Mainstream or genre; adult or YA audience. Maximum 25 pages.

New-Talent Poetry: Deadline: Aug. 10. Entry Fee: \$3. Prizes: \$40 first, \$30 second, \$20 third. Submission: Any style or length. Open to any writer who's never won a cash prize in a ByLine poetry contest.

Creative Nonfiction: Deadline: Aug. 25. Entry Fee: \$5. Prizes: \$40 first, \$25 second, \$15 third. Submission: Nonfiction (either essay or article) that reads like a story, using fiction techniques to present factual information or events.

Children's Poem: Deadline: Aug. 30. Entry Fee: \$3. Prizes: \$40 first, \$25 second, \$10 third. Submission: Poem for children or about children. No line limit.

Synopsis or Outline: Deadline: Sept. 8. Entry Fee: \$4. Prizes: \$40 first, \$30 second, \$15 third. Submission: Synopsis for a novel, or outline and summary for a nonfiction book. Make it editor/agent ready.

MoreBeach.com 2006 Fishing Photo & Writing Contest

Deadline: Sept. 4. Entry Fee: None listed. Prizes: \$200 to winner in photography category, \$200 to winner in writing category. Submissions: Submit pictures (prints or digital) and words (from haiku to essays: 10 words to 1,000) that capture a classic summer

fishing experience. Details at: http://www.morebeach.com/contests/2006_fishing_contest/fishing_contest_entry_form.html.

Classes

Writing PIs in Novels

Colleen Collins, a PI and a multi-published author of 19 novels, and Shaun Kaufman, a former trial attorney and current investigator, will be teaching a 4-week online course dealing with real life work for real PIs. The topics included in the class look excellent for a writer interested in knowing more about a PI's real world. Deadline for enrollment: Aug. 20. Cost: \$50. Details at <http://www.writingprivateinvestigators.com>.

Other Worlds Writers' Workshop

This is a workshop for speculative fiction writers of "hard" SF, fantasy, alternate history, time travel, and dark fantasy. They have a structured program for beginners, intermediates, and advanced writers. See details at <http://www.otherworlds.net/otherworlds.net/frameset.htm>.

Blogs

Deadline Hellions is a fun new blog for "women in a state of turmoil and destruction because of a close approaching date which consequently may get them shot or damned to suffer everlasting punishment." Check it out at <http://deadhellions.blogspot.com>.

2006 Writing Competition Announced

By Colleen Kelly Johnston

The KWA Writers' competition is open effective this newsletter. Manuscripts will be accepted as of August 15; the final deadline is October 31. Manuscripts may be submitted by mail or handed in at any regular KWA meeting or handed to any KWA officer. Final deadline is by postmark determination.

KWA is pleased to announce a new category this year – Juvenile Short Stories.

Sponsored by Mike Klaassen, one of last year's winners and author of The Brute, a young adult novel, juvenile short stories may be for ages 5 to 8 or for children aged 9 to 12. When submitting manuscripts for this prize, at the top left corner of your manuscript, authors should type the name of the story, the age group written for and the number of words:

The Gray Pony

Age 9 to 12
2301 words.

Our terrific charter sponsors, the family of Vina Marie Hatt, Watermark Books and Café, Susan McKnight and Criser & Mardis Chartered will be with us again this year. Other categories, both in Prose and Poetry will be open as in previous years.

The Stories of Wichita category can be either fiction or non-fiction. In submitting to this category, list in the upper left-hand corner whether it is fiction or non-fiction as in the formula for juvenile short stories. Entries can be contemporary or historical, mystery, romance, western, any story that features Wichita. This must be clear from the entries text, not simply so indicated in the title.

All our judges will be professional writers and/or teachers and entries will be judged on their content, grammar, spelling as well as their professional presentation. No entry can be entered in more than one category. Only previously unpublished prose or poetry will be accepted. No manuscript previously winning a cash prize may be entered again.

The contest is open to members and non-members alike. No names may appear on any entry. Any entries sent in violation of any rules or without a check for the complete entry fee(s) will be disqualified. No entries will be returned to the sender unless an SASE is included or the entry wins a prize.

All winners, first, second and third as well as honorable mentions will be published by Kansas Writers Association in their 2006 anthology, Words Out of the Flatlands. All writers entering material to the contest guarantee that their work can be submitted for publication by KWA and that the writer will retain copyright of their work. Furthermore, all winning work must be submitted in Word or rich text format to KWA either by email to KWA-Compete@aol.com or on a floppy disk. MAC users may submit their material which will be accepted contingent upon KWA being able to translate the work into usable material.

A complete list of the rules and regulations will be included in this and the September and October newsletters. Questions may

be sent to KWACompete@aol.com with "Contest" listed in the subject line.

Author Review

By Colleen Kelly Johnston

Good writers make terrible readers. Unless the author we are involved with at the time is extraordinary, we are more involved in critiquing the novel, than we are in enjoying the spell being woven by another who knows their job is to involve the reader.

New York Times best-selling author, Dana Stabenow, is such a writer. She follows in the tradition laid down by Agatha Christie and Ellis Peters. To date, Stabenow has produced 21 books, with three more on her upcoming list. Of these, three are science fiction, several are anthologies edited by Stabenow and written by other Alaskan writers. Her latest is a thriller, Blindfold Game.

Of the others Stabenow has two mystery series, the Kate Shugak novels and the Liam Campbell stories. Shugak is a native Alaskan, raised in an Aleut native village, Campbell is a white Alaskan State Trooper. Stabenow's first Kate Shugak mystery, A Cold Day for Murder, won the Edgar Prize from the Mystery Writers of America.

Character driven, Stabenow has no difficulty entralling her readers even though in her series mysteries she fearlessly breaks the rules beginning writers have learned. Remember them? Never change point of view without a scene break. Stabenow does so seldom, but has violated the stricture even within a single paragraph.

She uses specific trade names and product names as a matter of course, not disguising a drink as soda but using Coke or Pepsi or Diet Seven-up.

She names dozens of characters without regard to the characters importance. She trusts the reader to accept their presence, become familiar with them as friends and not become confused.

Stabenow's only irksome writing habit is utilizing the names of objects used only in the Alaskan back country. She assumes the reader will know the difference between a caribou and a moose, will understand what that a native Alaskan is a member of one of the six Alaskan Indian tribes and not someone born in Alaska.

Know what subsistence life is in back country Alaska? She will show you, but you will learn, not be told. If there is a master of the rule "show, don't tell," it is Dana Stabenow. You will learn about self-government in the native Alaskan communities, their struggle for independence and stability, the oil companies and the building of the oil retrieval systems in the tundra. You will learn how similar and different politics is in wilderness areas and Anchorage. When you finish one of her mysteries you will know the hunting seasons, the tension between the Alaskan people and the tourist sport fishermen. You will understand the tug of war in the state capital to distribute licenses to a pushy sport-hunting industry and the people of the state who need the moose, bear, caribou and other game to live on.

(Cont'd pg. 5)

THRILLERFEST 2006

By Gordon Kessler

On June 28, I made a large investment into my writing dream. I attended the International Thriller Writers ThrillerFest 2006 in Phoenix, Arizona. It was the first ever conference focusing on the art of thriller writing, assembling hundreds of thriller writers and featuring more than 150 published authors (many brand-name bestsellers), plus well-known industry professionals including editors and agents as speakers. I found this to be a wise investment.

The brainchild of co-presidents Gayle Lynds (NY Times bestselling author of international espionage novels including the Covert-One series, conceptualized with Robert Ludlum) and David Morrell (NY Times bestselling author of *First Blood* introducing the world-renown character Rambo), International Thriller Writers was formed in 2004.

The conference was held at the pricy and chic Arizona Biltmore Hotel and Spa, famous for its swimming pools and long history of celebrity guests such as Randolph Scott and Marilyn Monroe, where I was a little overwhelmed by the top-notch amenities but also the high prices. And it was hot in Phoenix—thank God for air conditioning.

My trip started out with a brief but decisive late night battle with a Phoenix airport escalator. When one of my bags toppled while descending, I reached for it and wound up on my back on the hard steel teeth (steps) of the beast. It gouged into my calf—I was wearing shorts—and bruised my lower back and backside. As I lie there thankful no one had seen my mishap, I realized the thing intended to devour me at the bottom of the stairway—we've all heard the horror stories. I was able to right myself before it had the chance to take another bite, but I did limp around a bit over the next few days.

As far as the event goes, not only was the long list of speakers impressive, but I found the attendees an interesting lot—also having the opportunity to speak with a White House insider (former Senior Director of the NSC) as well as a former CIA employee (these women left me in awe of the responsibilities of their chosen professions), an Air Force colonel and several screen writers. I also met a government “contractor” who had spent over half of his life overseas fighting in foreign wars and training foreign armies. This guy was known only by an alias (Robert), and when he gave a session on his trade, no press was allowed in the room, and all cameras and recording devices were banned.

I was pleased to run into “super agent” Robert Diforio there, also—especially since I'd been luck enough to be accepted as one of his clients a couple of months ago. I'd only dealt with Bob by email and didn't know what he looked like, but I'd seen his photo on the program since he

had been selected as a panelist for one of the sessions. At an evening mixer, I spotted him—he was the guy circumventing the long lines at the buffets, slipping in between the folks at the tables and grabbing handfuls of finger food. He went back and forth between several food tables, never having to wait in line. I ran into him the next day when I left my seat to get some water before a session, and I came back to find Mr. Diforio occupying it. After pleasantly acknowledging that, yes, he'd taken my seat and that I could have my property that I'd left underneath, he allowed me to sit in the unoccupied seat next to him instead of moving, himself. As I sat down, I noticed a wet spot in the center of the cushion. I thought, oh, well, probably only spilled water. Later, after more careful consideration, I decided it was more likely something left at the last session by an attendee with an anxious bladder. In that moment of clarity, I realized that my agent had, in effect, pissed on me. Finally, I did have a nice chat with Bob at breakfast the next day when I offered him a seat—not mine, this time—at my table. I discovered that he had 200 clients and that he had not only recently sold his 500th book, but had been the president and publisher of NAL (New American Library) where he helped launch the careers of Stephen King, Ken Follett, Robin Cook and Erica Jong before he sold the company back in 1980.

Back at the conference, I attended sessions by speakers such as Lee Child, Dale Brown, Sandra Brown, Brad Metzler, John Lescroat and Raymond Benson, and I found these brand-name authors wandering the halls on a number of occasions.

My most incredible thrills were yet to come. I met my current favorite author, Douglas Preston, who I found amazing. With an unassuming, Jimmie Stewart sort of personality, I couldn't believe he was the same person who wrote such thrillers as *Relic*, *Book of the Dead* and *The Codex*. This was a real treat since, a few months earlier, Mr. Preston had read a thriller manuscript (*Brainstorm*) I'd sent him and gave me a great blurb. Now, I could kick myself, because, after our first meeting, I think he subtly invited me to sit with him during the next session being put on by a friend of his. I told him that I had planned on seeing a different speaker in a concurrent session, and I went on my way, only realizing what I'd done hours later.

During an evening interview session with Mr. Preston, he revealed that he'd been recently detained and interrogated in Italy due to a true-crime book he co-authored about a notorious Italian serial murderer. After several hours of intense questioning, he was released with the help of his attorney. The Italian authorities' reasoning still isn't clear, and Mr. Preston is unsure if he and his family will ever be able to return to their second home in Italy.

(Cont'd pg 5)

THRILLERFEST 2006

(Cont'd from pg 4)

The famous, bestselling author also told of how his first big novel was conceived. Working as the manager of publications at the American Museum of Natural History in New York, his editor friend, Lincoln Child, had asked him for an unauthorized, midnight tour of the darkened Hall of Late Dinosaurs. Under a looming T. Rex, Child turned to Preston and said: "This would make a perfect setting for a thriller." A few months later, Preston and Child's bestselling novel *Relic* was born and soon to follow came the blockbuster movie. Before publication, Preston moved to Arizona, and, oddly, instead of embracing the publicity, the museum of his former employment does not welcome with open arms the return of either him or his novel.

A second real treat was to be able to sit with award-winning thriller novelist James Rollins. A couple of months ago, I was lucky enough to get a great blurb from Mr. Rollins, also, so this made our visit really special, especially when he told me from across the table: "There's no reason *Brainstorm* shouldn't be published." If bestselling authors were editors, I'd be very happily in print through a big New York publishing house by now!

Over the course of the four-day conference, I ran into a number of other big names such as Tess Gerritsen and Steve Berry (whose editor currently has two copies of *Brainstorm*, one to go to Mr. Berry for a blurb if he likes it) and attended their sessions. One of the most memorable events at the conference was a brunch interview session with the most naturally funny person I've ever heard. Children's author R.L. Stine (author of the *Goosebumps* series besides numerous others) kept us laughing the entire hour, telling humorous stories of his home life and answering questions with his own unusual slant on everyday life.

The awards banquet on Saturday night proved to be the highlight of the conference. After a number of awards were handed out, the four-hundred-plus group was wowed by the one and only Clive Cussler taking the stage to receive recognition for his illustrious body of work and many contributions to the field—the 2006 ThrillerMaster Award. Unfortunately, Mr. Cussler's son, Dirk, was unable to attend since he was off in the North Atlantic exploring a newly discovered shipwreck. Reminiscing about his first publishing deal back in the late sixties, Cussler said that, frustrated about numerous rejections, he made up the name of an agent, had letterhead printed and used his father's address to send a letter to a well-known New York editor. In the letter, he claimed to the editor that "as you know" he primarily dealt with movie deals and that "as you know" he was retiring soon, and that he had a novel manuscript that the editor might be interested in taking a look at. It turned out that the editor took Cussler's first story and, years later, Cussler revealed his ruse to the editor during a dinner meeting. The editor took the long-lived lie well, stating that he thought the fictitious agent was someone he'd met at a cocktail party and was too drunk at the time to remember him.

ThrillerFest 2007 will be held in mid-July in New York City. I'd recommend it to any aspiring thriller/suspense/mystery writer—or fan. I know I'll be there.

Author Review

(Cont'd from pg 3)

All this along with reading a mystery sculpted by one of the best writers working today.

Never boring, totally without allowing the reader to lose track of where the reader is in the plot, Stabenow uses short sentences, long sentences, sentences so long as to have any editor cringe and use their red pen. For example, from [The Singing of the Dead](#),

"Usually, Kate was comfortable with silence; it was why she lived alone on a homestead in the middle of a twenty-million-acre federal park, twenty-five miles away from the nearest village over a road that was impassable to anything but snow machines in the winter and to anything but the sturdiest trucks in the summer."

In an interview for an appearance in Seattle, Stabenow tells about her first novel which eventually earned her the Edgar. She wrote the story in 1986 and put it on a floppy disk, consigned to a box under her bed. Two years later she dug it out and decided it had possibilities. It was published in 1991 by Berkley to whom she sent it first. The interviewer asked her what lesson she learned from this experience. She answered: "Finish it. Whatever it is -- if it's a poem finish it, if it's an essay finish it, if it's a book finish it, if it's a mystery, if it's a novel, I don't care -- finish it. Then send it off."

Whether looking for a masterful mystery, with a winning plot line that will keep you reading and rarely able to guess the end, or if you read to learn the craft, pick up one of her books. You can't lose.

Stabenow, will host [Bouchercon 2007](#) in Anchorage, Alaska, September 27-30, 2007. She is also presenting workshops at the [Left Coast Crime 2007](#) conference, February 1-4 in Seattle.

FAQQLY: Social-Networking Project

By David Liu, Founder

I'm currently working on a social-networking project called "FAQQLY." In the past couple months we've been featured on CNET, MTV News, Mashable! and other press. Our outreach team is currently seeking ways to serve writers and authors and help them promote themselves and their work through community.

FAQQLY can serve as a platform that writers and authors can use to develop Q&A communities around themselves and their writings with their peers, readers, and fans.

Examples of how this might work come from actors and artists in our community:

Lynn Chen (actress from the movie *Saving Face*): <http://faqgly.com/lynnchen>. Also linked from http://www.lynnchen.com/contact_faq_s.html.

Keiko Agena (actress from TV show *Gilmore Girls*): <http://faqgly.com/keikoagena>. Also linked from <http://www.keikoagena.com>.

MC Hammer (rap artist): <http://faqgly.com/hammer>.

Writing a Professional Query Letter

By Starla Criser

Essentials of All Query Letters

- *Hooking* the attention/interest of the agent or editor.
- *Pitching* exactly what writing project you're offering.
- *Detailing* what the article will cover, or what the book is about, in a minimum of words.
- *Presenting* who you are, why you are qualified to write a specific type of article or book, and your credentials.
- *Closing* with a thank you to the agent or editor, and subtly pushing for a response or sale.

Basic Instructions

- Use good quality (20 lb) letterhead stationery that includes your name, address, phone number, and email address.
- Single space the paragraphs, double space between paragraphs, and keep the letter to one page.
- Make sure you have the agent or editor's correct name, title and sex. Make sure you have the correct mailing address.
- Be sure to completely spell-check the finished letter.
- Enclose an SASE.
- Read the agent's or publishing house's writer's guidelines and stick to what they want.
- Tailor your query for each publication or publishing house. Read or scan samples of their publications or books to make sure your project is a good fit.
- If the article or book is part of a series, only query about the first project, but do mention that it is part of a series.
- Only offer to send a completed manuscript, not sample chapters.
- For article writers, if you have not been published previously, offer to send some writing examples.

THE HOOK

It is important that the first line, possibly the first two lines, grab an agent's or editor's attention. This shows that you can write effectively and that you understand your market.

- **Problem/Solution Hook:** This defines a problem or situation common to the publication's audience, and then proposes an article that can help solve that problem. This would also work well for nonfiction books.
- **Informative Hook:** This type of hook presents two or three lines of useful information, followed by an explanation of how this would apply to a targeted audience. This would work best for presenting articles or nonfiction books,

but it could also work for promoting fiction works if done imaginatively.

- **Question Hook:** This is a problem/solution or informative hook posed as a question.
- **Personal Experience/Anecdote:** This type of hook immediately establishes your credential of experience, but this only works with a market that uses more personal articles or nonfiction books, or first-person accounts.
- **Attention-Grabber:** This hook is designed to make the reader take immediate notice. It works well with articles, nonfiction works, and particularly with fiction projects.

THE PITCH

Explanation of what you are offering.

- Summarizes in a short paragraph the subject involved, theme of the book, and/or the genre targeted.
- Gives a working title, which helps the agent or editor "visualize" what the project is about.

Relates the approximate word count (and should be within the publication's guidelines).

THE DETAILS

This is the part where you attempt to "sell" the project based on what it is about.

- Generally speaking, keep this paragraph to approximately 50 words.
- For articles or nonfiction works, this relates exactly what the project will cover.
- For fiction works, this is where you relate the plot hook, introduce the main characters, and establish their conflict. Sometimes you can relate this information in two paragraphs, one basically about each of two main characters.

THE CREDENTIALS

Establishing who you are as the author.

- Explains to an agent or editor why you are the best person to write this article or this nonfiction work. This explanation can be supported by quickly listing your professional experience, academic degrees or training, teaching experience in the subject area, personal experience, and nonfiction publication credits.
- Briefly states your writing experience, credits or awards.

Relates any interviews with experts you have done for the project.

(Cont'd pg. 7)

President's Letter

By Conrad Jestmore

July's KWA meeting dealt with two topics I have found particularly troublesome in the past, and judging by the turnout and the involvement of those in attendance, it has troubled many of us. Writing a query letter and a synopsis both present multiple problems for the writer, the least of which are the many different demands and forms that various publishers and agents seem to require.

We all owe a great debt of gratitude to Starla Criser for dealing with both of these subjects in a concise way which brought clarity and understanding, and will undoubtedly help us to craft better final products from now on. Thank you, Starla, for a fine presentation that not only answered a great many questions, but involved the entire group in the process. Thank you, too, to those who were there, for your questions, responses and your own personal experiences in dealing with these particularly problematic requirements of our craft.

Everyone, please keep in mind all the deadlines and wonderful opportunities coming up in the near future with KWA. August's meeting will deal with an area many of us are concerned with, how to win writing competitions. This is just in time for the kick-off of our own KWA competition, with the rules announcement right around the corner. Also in August will be the deadline for the entries in the Scene of the Crime competition. Keep writing and keep entering.

Share your member news with the organization. Email your booksigning dates, your contest news, your publication dates, or other writing-related news to starla@criser.com.

"A professional writer is an amateur who didn't quit."
Richard Bach

Borrowed by Bonnie Eaton from this site:
http://newagewriting.info/_wsn/page14.html

Query

(Cont'd from pg. 6)

THE CLOSE

Be courteous and be positive.

- Thanks the agent or editor for their time and for reviewing your letter or proposal.
- Encourages a response.
- Establishes when the proposed unfinished project would be completed and ready to send upon their request. Or relates that you will send the already finished project as quickly as possible upon their request for the full manuscript.

Character Names

By Tony Myers

(I wrote this to my son.) You asked where I get my character names and how I can use a long name over and over again.

First, I go through the alphabet and think about what letter the name should begin with. I don't use the same first letter for two characters in the same story.

Next, I follow that letter with an attitude. You can tell a lot about the character by the attitude of the name.

When you read GRONK, what do you think of? A warrior dwarf carrying a battle ax? And when you read FLOSSY, do you think of a kitten? OK, then what about a name for a congressman? Well, this name would have to be large and imposing, like ALFRED J. WINKLEMEYER.

But I hear you say, "I have to write the congressman's name about thirty times in my story! I don't want to write Alfred J. Winklemeyer thirty times!"

True. And that's when you use the "FIND AND REPLACE" function of your word processor.

While you are writing, every time you come to a long name just type something like #W#, then when you are finished writing the story, use "find and replace" to change the #W# to Alfred J. Winklemeyer.

And this method can also be used when you have a great story idea but you don't want to stop and think up a bunch of names. Just type #A#, #B#, #C#, and so on. Then when you are finished, think up the names and "find and replace" them.

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Newsletter

Please send all newsletter submissions of articles, member news, or encouraging quotes by the 25th of each month prior to publication to starlakaye@earthlink.net or by snail mail to Starla Criser, 9415 E. Harry, Ste. 603, Wichita, KS 67207. All email attachments should have "KWA" in the subject line and can be submitted in Word, WordPerfect, Works, or rtf format.

Join KWA For Only \$25.00

This will give you a one-year membership, our monthly newsletter, and a membership card which entitles you to discounts to our various programs and seminars. Send your check to KWA, P.O. Box 2236, Wichita, KS 67201

Visit our Web Site at: www.kwawriters.org

Our Mission Statement

To inform, support, encourage, and promote the writer.

KANSAS WRITERS ASSOCIATION

P.O. Box 2236

Wichita, KS 67201

ADDRESS CORRECTION
REQUESTED

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KWA Meeting August 19, 2006

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