



## **KWA Meeting**

# **June 17**

**Rockwell Public Library  
5939 E. 9th, Wichita**

**1:00—4:00 p.m.**

**“Word Processing Basics”  
program presented by Brian Johnson  
and Michelle Smith**

The workshop will focus on MS Word for writers. We’ll project the program onto a projector screen so that everyone can see and work step-by-step through various issues common with writers.

Help from attendees who are already computer savvy would be appreciated. We would like these people to walk around the room and answer any simple questions. Complex questions will be answered, if possible, during the Q&A session after the main program.

## **New & Renewing Members**

### **Renewals**

Roy Baker  
Matt Curry  
William de Armond, Jr.  
Robert Gideon  
Bill Johnson  
Joyce Markley  
Suzann Robinson  
Michelle Smith

## **Mark Your Calendar**

**June 1**—KWA Board Meeting at Criser & Mardis, Chartered, 9415 E. Harry, Ste. 603, 7:00-9:00 p.m.

**June 17**—KWA Meeting: 1:00-4:00 p.m. Program presented by Brian Johnson and Michelle Smith. Rockwell Library.

**June 20**—Newsletter deadline for July.

**June 22**—KWA Board Meeting at Criser & Mardis, Chartered, 9415 E. Harry, Ste. 603, 7:00-9:00 p.m.

**July 15**—KWA Meeting: 12:30-1:30 p.m. mini-workshop on query letters; 1:30-1:45 p.m. social time; 1:45-4:00 p.m. round table discussion on synopses.

### **PUT ON YOUR CALENDAR NOW!!!**

**Scene of the Crime** — October 20-22

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](mailto:starla@criser.com).

# Market Place

## Market News

**Triskelion Publishing** is looking for submissions for the following imprints: *After Hours*, manuscripts 65,000-85,000 words with stories about a heroine and hero over the age of 40 in any romance genre; *Trisk Lit* manuscripts 55,000-75,000 words with very sexy, hot stories; *Comfort Press* manuscripts 40,000-60,000 words with stories that are inspirational; *Sister O* manuscripts 40,000-74,000 words with erotic stories from all genres. [www.triskelionpublishing.net](http://www.triskelionpublishing.net)

### Bylines 2008 Writers Desk Calendar

The publisher is looking for succinct personal stories about the writing life from dedicated, serious writers who have been published and paid for their work. Deadline: February 1, 2007. Compensation: Exposure and promotion. Details at <http://www.bylinescalendar.com/guidelines.php>.

**Linden Bay Romance**, ebook publisher, is looking for romance stories in any romance sub-genre with smoldering passion. Novels: 60,000 words minimum. Novellas: 30,000-60,000 words. Short Stores: 15,000-30,000 words. Details at <http://www.lindenbayromance.com/submissions.php>

## Contests

**ByLine Magazine Contests.** For more information on all of their contests, see [www.bylinemag.com/contests.asp](http://www.bylinemag.com/contests.asp).

**Short-Short Story:** Deadline: June 5. Entry Fee: \$5. Prizes: \$70 first, \$35 second, \$20 third. Submission: General short story up to 2,000 words.

**Inspirational Article:** Deadline: June

15. Entry Fee: \$5. Prizes: \$40 first, \$25 second, \$15 third. Submission: An uplifting nonfiction piece aimed to motivate or inspire. Includes but not limited to spiritual topics. Limit 1,800 words.

**Sense of Place Poem:** Deadline: June 20. Entry Fee: \$3. Prizes: \$40 first, \$25 second, \$15 third. Submission: Lyric or narrative poem, any style or subject, with details that evoke a strong sense of place.

**Juvenile Short Story:** Deadline: June 30. Entry Fee: \$4. Prizes: \$40 first, \$30 second, \$15 third. Submission: Fiction for ages 5 to 8; 9 to 12; or 13 to 16. State targeted age group on ms; length should be appropriate for intended audience (3,000 words maximum).

**Short Story:** Deadline: July 10. Entry Fee: \$5. Prizes: \$70 first, \$35 second, \$20 third. Submission: Fiction on any topic, up to 5,000 words.

### Funniest Family Member

Deadline: July 31. Entry Fee: \$5. Prizes: \$100 grand prize. Submission: Original and unpublished account that in up to 1,000 words relates in story form one specific occasion when a family member had you howling with laughter. Details at <http://www.readingwriters.com/contest.htm>.

### Scribes Valley General Short Story Contest

Deadline: Aug. 31. Entry Fee: \$5. Prizes: Monetary awards based on participation. Top 2-3 stories published in next anthology. Submission: Short story of any subject up to 5,000 words. Details at <http://www.scribesvalley.com/guidelines.html>.

### Travel and Transitions Big Travel Story Contest

Deadline: Aug. 31. Prizes: Grand prize is a 2-week sailing adventure for two through the Greek islands. First prize is a 1-week accommodation in a 1-2

bedroom vacation suite at a variety of destinations. Second prize is a weekend getaway to Toronto. Submission: Travel stories about vacation memories. Details at <http://www.travelandtransitions.com/contests.htm>.

## Conferences/Other

**Summer Literacy Seminars** has published its summer 2006 schedule, offering first prize of publication and full tuition to its 2006 SLS-St. Petersburg, Russia seminar as first prize in both poetry and prose. Other prizes and scholarships also. Fiction Judge: Margaret Atwood. Poetry Judge: Robert Hass. Details at [www.sumlitsem.org](http://www.sumlitsem.org) or (888) 882-0949.

### The Tallgrass Writing Workshop

Date: June 24-25

Location: Emporia State University  
Fee: \$60

Workshop: Sanctioned by the Western Writers of America. They will discuss specific characteristics of fiction and non-fiction, assist participants with literary style and technique, and discuss strategies and opportunities for publication.

Presenters: Don Coldsmith, Jim Hoy, and Max McCoy.

Email Jim Hoy at [jhoy@emporia.edu](mailto:jhoy@emporia.edu) for details on registration.

## National Writers Conference Worth the Money

By Colleen Kelly Johnston, Victoria Hermes-Bond, and Arlene Rains Graber

Leonard Pitts, Miami Herald columnist, and Biloxi, Miss., Sun Herald executive editor Stan Tiner, served as keynote speakers for the two days of writers' workshops the last weekend of April. Both men have won Pulitzer Prizes, Pitts for commentary in 2004 and Tiner for his newspaper's extraordinary coverage of Hurricane Katrina.

Other Pulitzer Prize Winners, columnists, novelists and journalists presented lectures and demonstrations at the National Writers Conference sponsored by the Wichita Eagle and the Poynter Institute. Topics covered included everything from how to publish your non-fiction book, how to jazz up your writing when nothing seems right, being a top line editor, and covering the photographic angles as well as other topics. Insights on reporting and editing were covered by writers and editors from U S News & World Reports, The Washington Post, the LA Times, Wichita Eagle and other media.

Among KWA members who attended various workshops are **Vicki Hermes-Bond, Arlene Rains Graber, Sharon Jesik, Colleen Kelly Johnston, Betty Richards and Bonnie Tharp.**

**Leonard Pitts** received a standing ovation at the Conference – before he spoke. In his headline talk, "Home of the Brave," Pitts contended that it is the responsibility of writers and journalists, to present fearless and decisive truth. He stated that the defense of civil liberties has become somewhat tenuous in the USA. When it comes to protecting those liberties, America has become a "nation of wimps. The media are scared of ruffling feathers." When challenging public leaders or dissidents, Americans, especially the media "are afraid of being seen as less than patriotic." Free speech is a liberty not for the weak of heart, said Pitts. It requires defense, especially when the purveyors of hate are not popular figures.

It is not possible to read Pitts' columns, nor to listen to him talk about the right of hatemongers such as Kansas own Fred Phelps or the infamous Ku Klux Klan to speak their opinions in the United States, without cringing or damning his words. But, whether you are a flaming liberal or an equally demanding neocon, you have to, in the end, realize he is correct.

Talking to a small group of journalists following Pitts' talk, one said "(Pitts) is the conscience of us all." Because, as Pitts told his audience, "liberty and freedom – what makes up America – takes a tremendous amount of work."

**Tommy Tomlinson**, columnist for The Charlotte Observer, says that every writer knows about the creative rut.

"Stories come out flatter than road kill," he told those who attended his presentation on "The Wide-Awake Life." Writers get in a bind but can resurrect themselves with a few "deceptively" simple steps.

His seven step approach begins by 'seeding the clouds,' getting out with the public more, making different contacts, meeting people outside the normal realm of a writer's environment. He suggests no writer should ever go anywhere without business cards and handing them out everywhere.

His second step is to keep a notebook. Write down everything that comes to mind. Keep notebooks in your car, by your bed, in your briefcase, computer case, purse. Buy a small, cheap tape recorder and keep it with fresh batteries in your car. Write it down.

Talk to strangers. There is always something to ask about, favorite music, particular artist, what part of town do they live in. If you usually talk to women, take up a conversation with a man. People with different perspectives will point you to different stories, other contacts. Stories will come out to feed the need for future stories. In the same light, change your driving patterns. Look at scenery in a different light, on different routes, make notes of what you see. Feed your mind and engage the world with the observations made.

Best handout from the conference was presented by **Bill Warnock**, author of *The Dead of Winter: How Battlefield Investigators, WWII Veterans and Forensic Scientists Solved the Mystery of the Bulge's Lost Soldiers*. Lecturing on Publishing Your First Non-Fiction Book, **Warnock** made his presentation detailed also for novels.

He included information on all of his material presented to possible agents and publishers including a book proposal, cover page, table of contents, 250 word synopsis, lists of major publishers and their various divisions and major organizations of agents. **Warnock** explained the responsibilities of the author and talked about approaches to possible agents.

His points on style most likely to make the text of your book most acceptable to agents and publishers were specific. He stressed the absolute necessity that writers must take to use action verbs instead of verbs of the 'be, am, was, were, had' family. In addition, too many writers make the error of utilizing multiple adjectives and adverbs. One descriptive word in from of a noun or verb is sometimes too many; more than one to always too much.

His handout included the elements necessary to a good query letter/email and a sample query letter that he used in arousing the interest of agents.

- Colleen Kelly Johnston

The Sun Herald walked away with the Pulitzer Prize for public service for its coverage of the aftermath of the mass

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## National Writers Conference Worth the Money

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destruction caused by Hurricane Katrina. This newspaper provided the much needed information to the many devastated readers during this catastrophic historical event. **Stan Tiner**, the executive editor/vice president of The Sun Herald in Biloxi, Mississippi, was the keynote speaker on Sunday morning, and offered an informative discourse on the events as they unfolded in their storm damaged newsroom during the days and weeks which followed the initial hit by Hurricane Katrina. Tiner and his staff fondly referred to their newsroom and "Camp Hope" because their stories were about both a truthful depiction of the tragedies regarding this country's greatest natural disaster, which we were not prepared for, and offered some hope for the future of our countrymen. Tiner stated that the newspaper was the glue which held this area together because there were no radios, phones, cell phones, or TVs.

This event also created with his staff a closeness that could only be described as family as many of his people had horrific losses to deal with while they were reporting the devastation of others all around them.

As far as Tiner was concerned the most important result of all of their coverage of the Hurricane Katrina disaster was that the journalists got out of their "journalistic voice," and lost the distance that often exists between the reader and the journalist.

The stories and the pictures that Stan Tiner shared with everyone that Sunday morning will never be forgotten by anyone.

**Diana Lambdin-Meyer** a full-time freelance writer presented her "Ten secrets of freelance success (and other tips for working in your bathrobe.)" Most of the points of her lecture we've all heard at least once; self-discipline, self-motivation, tenacity, networking, professionalism, faith, and maneuvering the bumps and bruises.

The one point that she brought up that is often overlooked is having a sense of "inquisitiveness and curiosity." We must learn to ask the awkward questions, but when we do ask those tough questions, we must remember to "seek information without judgment."

Her final tool was to have "faith" and leap. At some point we have to put the story out there. We need to just write our own stories and let things happen.

Travel writing is her specialty, but all her tips could be applied to any kind of writing.

**Kate Long**, a longtime writing coach and award-winning print journalist presented "A toolbox that works for all media." Her theory is that if you can "think straight then you can write straight." To accomplish this goal she believes that if you will learn to write as if you're talking to someone you know, then you will have your first tool for clear and concise writing. She maintains that this will create writing which will have the ability to move people emotionally.

For her, another simple tool of writing is to approach it like you're watching a movie. As a writer, think in terms of wide shot and close-up shots. Round up a cast of characters that are part of the story. Find out about their past, present and anything

else you can learn about them that will enrich the story.

Verbs are another important tool that "blasts your story down the road." Therefore, she stressed to us to always make sure that the verbs we choose are action verbs and not passive.

In the end how a writer applies these tools will enhance the outcome of their piece, but remember to think in terms of storytelling first.

*-Victoria Hermes-Bond*

**Colleen Kenney**, an award winning journalist at the Lincoln Journal, explained how the most mundane event or predictable holiday can produce big stories. Ordinary events like the St. Patrick's Day Parade, the local charity book sale or the first day of school can leave a BIG impact if you twist the kaleidoscope a bit and inject heart into the subject matter. Given the assignment of covering the local Marathon, she researched the runners and wrote about their personal lives, which made the event secondary and the runners the primary focus. For St. Patrick's Day she wrote about a priest whose interesting story about how he came to Lincoln made the article resonate to the front page, and for Memorial Day she wrote about a cemetery in the area with a section called Baby Land and found a parent whose child was buried there. For fiction the same premise applies: twist the kaleidoscope and inject heart into the subject, then let your imagination soar.

**Kevin Merida**, associate editor for the Washington Post, suggested that when you need fresh story ideas try a change of scenery. Interesting stories are produced by writers that aren't glued to their desk and computers. Take a drive in a familiar neighborhood, or walk around the block. Take a different route to work. Walk to lunch and observe the people around you. Eavesdrop on conversations. "Get out there," he says. Merida recounted an afternoon of driving aimlessly to nowhere. He noticed a casket company (many possible stories there) and an ice cream truck driven by a middle-aged man. Why does he do it? Is it safe? How many of them are there in the city? That afternoon produced endless ideas for stories both fiction and non-fiction.

**Ken Fuson**, humor columnist for the Des Moines Register, encourages writers to try the humor side in writing. "It's time to lighten up," he said. "We're so grim and obsessed with death, terror and dismemberment." With a few minor changes you can train yourself to write humor by simply looking for it in everyday life. It's all around you, like the drive thru when the attendant wants to sell the entire menu instead of only what you ordered, or the bank that recites all the current rates when you only want your balance, or the grocery clerk who smiles and reports you bill is only \$165.00 and how fortunate you are in saving 10.00 by shopping there. With both fiction and non-fiction strive for a playful tone in your characters. Decide what makes them laugh, then keep sentences short and crisp to keep the rhythm of humor flowing, but by all means lighten up.

*-Arlene Rains Graber*

## Writer Resources

By B.D. Tharp

There is no shortage of information these days. The problem is finding it and trusting that it is accurate. Over the past few years I've put together quite a collection of links to web sites, writer organizations, magazines, and resources that have been valuable to me on my writing journey.

Let me first say, there is no better resource to the writer than the company of other writers. Only a writer understands the struggle and joy that is involved in the craft. Our friends and family may sympathize with our disappointments or help us celebrate our triumphs, but they don't know what it takes for us to get there and to keep going.

There are several local and regional organizations that have helped me improve my writing skills, and brought me great friends. KWA (Kansas Writers Association, <http://www.kwawriters.com>), KAC (Kansas Authors Club, <http://skyways.lib.ks.us/orgs/kac/>) and OWFI (Oklahoma Writer Federation Inc., <http://www.owfi.org/>) are three of my favorites. We also have active Romance, Children's, and Mystery Writers groups locally as well. I've also been a member of IWWG (International Women Writers Guild, <http://www.iwwg.com/>) and NAWW (National Assoc. of Women Writers, <http://www.naww.org/>) for several years. All of these organizations have workshops, web sites with valuable information, and links to other writing resources.

I've subscribed to several very good publications and highly recommend By-Line (<http://www.bylinemag.com/>), The Writer ([www.writermag.com](http://www.writermag.com)), Writers Digest ([www.writersdigest.com/](http://www.writersdigest.com/)), and Poets & Writers (<http://www.pw.org/>). Periodically I pick up a Writers Journal, too. These publications provide timely articles on the craft, reviews with new and established authors, information about contests, conferences, publishing, editors and agents. By-Line showcases new authors and poets, and publishes contest-winning work, and provides numerous publishing opportunities through monthly contests. I generally alternate one or two subscriptions each year, so I don't spend all my spare time reading instead of writing.

If you are searching for markets, agents, and publishers I suggest you check out Writers Market (<http://writersmarket.com>). The web version is kept more up to date, but the print version has great articles and interviews. For the past year I've subscribed to Publishers Marketplace (<http://www.publishersmarketplace.com/>), which has timely information about the publishing industry, new deals (book, foreign rights, film), and job listings.

A good way to investigate writer conferences is Shaw Guides (<http://www.shawguides.com/>). My first experi-

ence using this tool was a writer's retreat in New Mexico which set my course as a writer. Universities and writer organizations in the region sponsor some great workshops. I've attended several sponsored by Newman University and WSU, as well as OWFI and KWA. Check them out, save your pennies, and go to at least one per year. I'm told that agents, editors, and publishers find most of their new authors at writer conferences these days, so invest in your future.

A writers group is a great place to share ideas, critique, celebrate, and console. KWA sponsors several groups that meet at different times to accommodate most schedules. If there isn't one that works for you, find like-minded writers who share your love for the craft or a genre and start your own. You will see improvements in your writing as well as the added social benefit. Writing may be a solitary endeavor, but we need "input" to stimulate our creativity. Some of my best ideas have developed from an overheard conversation in a restaurant, a brainstorming session, a photograph, and free writing exercises. You just never know where the muse will strike.

Some of the books that have guided me on my writing path include: *Bird by Bird* (Anne Lamott), *The Right to Write* (Julia Cameron), *On Writing* (Stephen King), *Writing Down the Bones* (Natalie Goldberg), *On Becoming a Novelist* (John Gardner), *The Writer's Book of Hope* (Ralph Keyes), and *The Artists Way* (Julia Cameron). There are many more good books out there, but these were among my favorites, and have left a lasting impression.

I used to hear "write what you know" a lot when I first started out. Frankly, I don't know everything, so I believe you need to write what you feel and find out about those things you don't know. An insatiable curiosity provides good fodder to the writer, but I truly subscribe to this notion - "When your heart speaks, take good notes" (Susan Borkin).

Much good luck to you all on your writing journey I hope these resources will help you along, and don't forget to enjoy the ride.

## Writing Prompts

- Practice working with point of view by telling the same tale from the good guy's and the bad guy's perspectives.
- Personify two objects in nature, and then create a dialogue between them. For instance, have the ocean feud with the sky.

## Critique

By Angela Wilson

Critiquing someone's work is a little like defusing a bomb. Without a delicate touch and careful maneuvering writers can become disheartened, disenchanting, angry, confused, vindictive, appalled or skeptical of their work or future criticism.

I founded a critique group more than a year ago in Springfield, Mo., with two other local writers. After a few months, we were comfortable with the routine and decided to invite a new person on board to make a group of four.

I met someone at a quarterly writers' meeting. We all hit it off, so, at the request of the other two in the group, I invited her to check out our group. The first meeting went well. The newbie offered interesting insight into everyone's work and brought her own to share. We thought she was a great fit. And everyone agreed that four was a comfortable number. Then, to our dismay, our newest member invited a friend of hers to join without discussion.

Individually, they weren't so bad. But together, these two would tear a hole through anyone's work *but* their own, with scathing critiques and zero suggestions on ways to improve the writing, plot or structure. They, of course, commended each other with glowing reviews no matter how good or bad the work presented.

After a few meetings, no one wanted to share their work except these two, of course! For them, joining the group was a way to bolster their self-esteem by belittling the work of others. After each meeting, they walked jauntily back to their cars while the rest of us staggered to the coffee bar for java and comfort food.

Members of a critique group should offer *constructive*

## American Idol — OWFI Style

By Sara Huter

A death in the family forced literary agents Jeff and Deborah Herman to bow out of OWFI 2006 Writers' Inspiration Conference at the last minute. This must have caused quite a ruckus with the writers who had scheduled advance appointments with them. Irene Goodman, of the Irene Goodman Agency, served as a replacement, but did not take appointments. Instead, a "Conference Idol" session was hastily arranged: Conference attendees were invited to anonymously submit two pages of their fiction at the door. Daniel Lazar, Irene Goodman and Mike Sanders served as judges.

The lack of planning was apparent, as there were three times as many submissions than could possibly be read. Those lucky ones at the top of the pile were read by a melodramatic English teacher wearing red reading glasses, literally looking down her nose at every piece.

*criticism* that peels away an author's tunnel vision and offers suggested manuscript revisions. As writers, it's easy to edit someone's work to fit our *own* style. Many times it's a subconscious effort, but there nonetheless. But we have to be careful to preserve the unique voice of each writer we critique. *And* we need to be fair when we offer suggestions.

I now belong to two critique groups, both online. Here's what I have learned so far:

- Be truthful. Don't harshly judge work simply because it's not your style or genre. Read it, absorb it, read it again, then write down your thoughts based on structure, clarity and strength of the writing.
- If you want to join a critique group to make yourself feel better, don't. No one wants to deal with an egomaniac. Writing is work. Would you like someone to take a stab at your soul?
- Find something good about each manuscript you critique. It's easy to list the no-nos, but sometimes we forget to give accolades where they are due.
- Work with people you trust, but don't be afraid to show your work to others who may have fresh points of view and can offer new insights into your work.
- If you get someone in your group who simply cannot be positive about anyone else's work, kick them out. Make a policy for your group that everyone comes on a trial basis for four meetings. If, at the end of the trial period, it doesn't work out for the group or the newbie, no hard feelings. Be up front about the policy when you invite new people so there is no confusion later on.
- Embolden writers in your group to push their limits and continue working on stories, novellas, novels or freelance works *especially* when they are feeling discouraged.

But it was the best session ever, I overhead many attendees say. In this tongue-in-cheek atmosphere, agents seemed more at ease and let the honesty fly, as well as the irreverent role-playing (Daniel was Simon, Irene was Paula, and Mike was that other guy). It was a glimpse into the decision-making process of literary agents, finally seeing how they truly think. Instead of the dismissive, "It's not what we're looking for right now," they said things like "cliché," "flowery," and "tedious." Bruised egos aside, most thought the feedback invaluable.

As it turns out, literary agents are a lot like us. Imagine yourself starting to read a new novel and making the decision whether to commit the next few weeks of your life to finishing it. How many pages do you read? Now imagine making that decision ten times a day. Now how many pages do you read? Most agents have already made their decision halfway through the first page. How do they decide? The same way we decide, although the average reader will give the novel at least a chapter: Does it grab me? Do I care what happens next? Do I care about the character (s)?

## President's Letter

By Conrad Jestmore

We were a small group, but we were mighty. May's meeting consisted of a handful of members, but in the hands of Mike Klaassen, we were a powerful gathering.

Mike Klaassen's presentation on the Young Adult writing market inspired KWA members to not only ask questions, but to provide feedback and offer their own personal experiences. The result was a high-power mix of entertainment and useful information. We were led through the intricacies of writing for the YA market, but we also discussed the many variables of writing in general and the vagaries of the publishing industry. Personally, I found much of the information directly applicable to other genres that I write in.

I offer both my congratulations as well as my thanks to Mike for his presentation. If you haven't read his YA novel *The Brute*, I highly recommend it, and I anxiously await his forthcoming novel *Cracks*, due out this summer. He is currently working on his third novel, an historical work set in the early 1800s.

June's meeting will focus on the very basics of MS Word usage for the writer. Most of us have a need for this type of practical information, and it should prove quite useful.



OWFI attendees, from left to right: Gary and Tonya Cummings, Vicky Hermes-Bond, Arlene Graber, Brian Johnson, Michelle Smith and Courtney Ruthven.

## Member News

**Starla Criser** sold the final two chapters of her novella, *The Dude Ranch* to her publisher. Her novella *Hawke's Lady* is now available either as a download or as a printed book from Lulu Press.

At the recent Oklahoma Writers Federation conference the following KWA members won prizes:

**Gary Cummings** took first place in the Play/Film/TV scripts category for "Trophy Husband" and third place in short unrhymed poetry for his haiku, "Clouds."

**Conrad Jestmore** won third place in Mystery/Suspense with his short story, "Dancing With One Shoe."

**Colleen Kelly Johnston** won honorable mentions for her free verse poems "Homesteader" and "Prairie Pantoum."

**Tonya Cummings** won honorable mention for her short rhymed poetry, "Words are Daggers."

**James Wright** won honorable mention for his adult short story, "Evidence."

**Arlene Rains Graber** won honorable mention for her her essay, "Irish Lessons."

## KWA: 2006 Events

**July 15** Mini-workshop on query letters by Starla Criser. The main program will be a round table discussion on synopses.

**August 19** Mini-workshop will be a romance industry update report by Starla Criser. The main program will be on Maximizing Your Chances to Win a Writing Competition by Colleen Kelly Johnston.

**September 16** Undetermined as yet.

**October 20-22** Scene of the Crime conference.

**November 18** Undetermined as yet.

**December 9** KWA Writing Competition Awards Banquet.

**KWA BOARD OF DIRECTORS****PRESIDENT**

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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](http://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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