



WELCOME

Our Next KWA Event  
July 21

Rockwell Public Library  
5939 E. 9th, Wichita

1:30-2:30

Mini-workshop

“Hook” ‘Em On the First Page  
(Gordon Kessler)

2:30-2:45

Social Time

2:45-4:30

Program—“Thrillerfest”  
Thrillers, Mystery, Suspense  
(Gordon Kessler)

Next KWA Board Meeting is July 18.  
9415 E. Harry, Suite 603, 7:00 PM.  
Members Welcome.

NEW & RENEWING MEMBERS

New

Danny R. Bearden  
Susan M. Loy  
Penny Rader  
Shannon Brake

Renewals

Robert M. Beattie, Jr.  
Richard Walkup  
Trudeau Earley  
John Cleaver  
Sheri McGathy

Send your program ideas to  
cjestmore@cox.net.

CALENDAR OF EVENTS

- July 18 - KWA Board Meeting
- July 21 - Thrillers, Mystery, Suspense
- Aug. 15 - Writing Competition Opens
- Aug. 18 - Marketing & Promotion
- August - KWA Book Drive
- Sep. 15 - TBD
- Oct. 5-6 –2007 Kansas Book Festival
- Oct. 20 - Writing for Kids
- Nov. 17 - Scriptwriting
- Dec. 15 - Member Holiday Party

Save your books for the Book Drive!

Yes, August will be here before we know it and the book drive will be over. Please remember to save and bring all your idle books to the August meeting. We are looking for children, young adult and adult books which can be used in the schools this fall and perhaps to benefit the Adult Literacy Program in Wichita. Any book that’s in good shape and one you would give to a son/daughter, grandchild, or friend to cherish is what we’re hoping to collect and distribute. If you do not have books to donate then any cash contribution would be appreciated and we will purchase books for a school’s library. All donations are tax deductible.

Thank you for your help and support in this project.  
Vicki Hermes-Bond

# Market Place

## Markets & News

**Lone Star Stories** is a bimonthly webzine that publishes speculative fiction and poetry. Pays \$20 per story, \$10 per poem. Literary.ericmarin.com/guidelines.htm.

**Freshwater & Marine Aquarium Magazine** for aquarium owners. Accepts fiction up to 500 words, adventure, humor, contemporary and historical fiction. Pays \$100.

**Massachusetts Review** Thirty-five cents per line for poetry (\$10 max); \$50 for essay or work of fiction. Authors will receive 2 copies. An independent quarterly of literature, the arts, and public affairs. www.massreview.org/

**The Pedestal Magazine** Accepts literary fiction, both traditional, experimental. Genre fiction is encouraged as long as it is both character driven and psychologically acute. Only send (1) submission at a time. Pays \$.05 word, up to 6,000 words. Will also accept up to (3) Flash fiction submissions (up to 1,000 words). Please query regarding book review submissions. www.thepedestalmagazine.com/submitl.asp.

**Pseudopod** is always looking for quality fiction. If you have a horror short story that you'd like to hear narrated by one of their performers, then submit. Pays \$20 for fiction and \$10 for flash. Humor is encouraged. Pseudopod.org/guidelines

## Contests

### ByLine Magazine Contests.

**Opening Line** Deadline July 19, 2007. Story of 3,000 maximum. Any genre that opens with the line: "The small gift wrapped package..." Entry fee \$5. Prizes: \$40, \$30, \$20.

**Concrete Poem** Deadline July 20. Poems on any topic which use sound and space. Draw attention to their appearance on the page. A collage of words. No specific length, but be mindful how the poem would look in ByLine's "The Poetic Life"

or on a single published page. Entry fee \$3. Prizes: \$35, \$20, \$10.

**Prayer or Poem of Gratitude** Deadline August 3. Unrhymed or skillfully rhymed. Under 30 lines. Keep the language contemporary. Entry fee \$3. Prizes: \$35, \$20, \$10.

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

### Mighty River Short Story Contest

Deadline: August 1, 2007. \$500 and publication in *Big Muddy*. Best short story relating to Mississippi River, River Valley, or sister River. \$15 fee includes copy of *Big Muddy* with winning story. MRSS Contest, Southeast Missouri State University Press, MS 2650 One University Plaza, Cape Girardeau, MO 63701. Guidelines: [www6.semo.edu/universitypress/mrss](http://www6.semo.edu/universitypress/mrss)

### The Wilda Hearne Flash Fiction Contest

Deadline: August 1, 2007. \$200 and publication in *Big Muddy*. Best short-short story, 500 words or less (any theme). \$15 fee includes copy of *Big Muddy* with winning story. Wilda Hearne Flash Fiction Contest, Southeast Missouri State University Press, MS 2650 One University Plaza, Cape Girardeau, MO 63701. Guidelines: [www6.semo.edu/universitypress/hearne](http://www6.semo.edu/universitypress/hearne)

### Helen Schaible Shakespearean/Petrarchan Sonnet Contest

No Entry Fee. Deadline Sept. 1. Submit only one entry of either a Shakespearean or Petrarchan sonnet. Prizes: 1st \$50, 2nd \$35, 3rd \$15.

### Inkspotter's Finding The Right Words Flash Fiction Contest

Deadline: July 21. Entry \$1.50. Fiction, 500 words or fewer. Prizes: 1st \$60 + publication; 2nd \$0 + publication. Inkspotter.com/contests.htm

### Southern Hum Press—Women of Words

Deadline: July 15. Entry fee: \$10. Southern Hum Press is seeking to publish the award-winning poetry chapbook of the very best writing by a woman writer. They are seeking strong voices of women writers who approach writing with vision, passion, fresh language, and meticulous atten-

tion to craft. Entries should be no longer than 26 pages. Prize: \$250 and 25 copies.

For info go to: [Southernhumpress.squarespace.com/contests/](http://Southernhumpress.squarespace.com/contests/)

### Crescent Moon Press Contest

Deadline: August 1. NO ENTRY FEE. Send query letter and the first three pages of your completed manuscript to CMPcontest@crescentmoonpress.com. Five will be chosen for the final round. Authors will be notified when to submit the complete mss. First place mss will receive a \$100 American Express card and a contract for publication. Places 2-5 will be eligible for (but not guaranteed), a publishing contract.

### Café Writer Open Poetry Competition

Deadline July 7. Entry Fee 3 pounds for one, £5 for two. Maximum length 40 lines. First prize £150. [www.cafewriters.fsnet.co.uk/competitions.htm](http://www.cafewriters.fsnet.co.uk/competitions.htm).

### TooWrite.com [www.toowrite.com](http://www.toowrite.com)

invites you to showcase your writing talents and be in with a chance to win a check for £1,000. Simply visit [www.toowrite.com](http://www.toowrite.com), and submit. You can send in up to five fictional short stories or true-life tales and we'll publish them all. You can even vote for your favorite stories and the most popular will reach the short-list. Entries can be sent in from anywhere in the world. The deadline is September 20, 2007 - so get writing!

### 17th Annual So. Carolina Writers Workshop Conference October 26-28.

The Hilton Myrtle Beach Resort. 70+ workshops, critiques, *Carrie McCray Literary Contest*, 9 literary agents, 9 editors, many poets & authors. Website: [www.myscww.org](http://www.myscww.org) Email: [conference@myscww.org](mailto:conference@myscww.org)

### Amazing Story Contest Deadline July 31.

Entry fee \$5. Maximum of 3 entries. Every entry will receive a free critique. Write a story which grabs the reader by the throat, demanding they pay attention. A story that tugs the heart strings. No more than 2,000 words. Cash prizes. [www.thewritehelper.com](http://www.thewritehelper.com).

## Conferences Workshops/Classes

**Shawguides: writing conference database:** [writing.shawguides.com](http://writing.shawguides.com)

### Missouri SCBWI 2007 Workshop

July 14, 2007 in Springfield. Novelists, poets, and illustrators will be speak. For more info [www.geocities.com/scbwimo](http://www.geocities.com/scbwimo).

**2007 Kansas Book Festival** October 5-6, Koch Arena, Wichita State University. Free to the public and includes Author Programs, Book Signings, Children's Activities hosted by the Kansas State Historical Society, a Book Fair, and Entertainment. Festival hours are 9-3 Friday and 9-5 Saturday. The "Night of Notables" gala is Friday at 7:30 PM at the Wichita Art Museum (tickets \$50). For more info [www.kansasbookfestival.ks.gov](http://www.kansasbookfestival.ks.gov).

**Colorado Art Ranch** provides one month residencies to writers and visual artists from around the world. Each residency has a mix of 5-6 artists and writers. Residents receive free admission to the Artposium and living and studio space for one month. Residents are responsible for travel, food, and application fee of \$30. [www.coloradoartranch.org/residences.htm](http://www.coloradoartranch.org/residences.htm).

## The Real Deal

by Colleen Kelly Johnston and Steve Morrill

Yes, I know you've heard this before in almost every workshop you have attended. You read it in the rules and regulations for our annual writing contest (coming up, incidentally, August 15). But it is so often asked and so frequently needed that I am giving you a report from Steve Morrill, president of [WritersCollege.com](http://WritersCollege.com), one of the best online writing groups available. (That is a personal endorsement.)

**"Book manuscripts:** (I was) updating some literary agency web site lists the other day and ran across this on one of them. It's stock advice, but worth remembering:

*'If we have requested a full manuscript, please follow these guidelines in preparing your work for mailing:*

*1 Use twelve-point type throughout the manuscript. Courier or Times New Roman fonts are acceptable. Editors prefer Courier.*

*2 Double-space the entire manuscript.*

*3 Number each page consecutively, with each page number appearing in the upper right hand corner. Do not separately number the pages for each chapter.*

*4 Start each chapter on a new page.*

*5 Place a header on each page identifying yourself and the name of the work in the following format: "author/name of manuscript."*

*6 Do not bind the manuscript or place it in a three-ring binder.*

*7 If you want your manuscript returned in the event that it is not accepted for representation, please include a self-addressed, stamped envelope with sufficient postage to cover the cost of mailing. If you prefer that we destroy the manuscript in lieu of returning it to you, please make such a request in writing.'*

Now, other agents or editors may have other preferences, and the above applies to printed manuscripts. But, I would guess, the vast majority of agents and editors would be happy with manuscripts prepared as above.

## Tutors Needed This Fall!

While many of you are involved in your crazy summer schedule of balancing children at home, vacations and the unpredictable weather it may seem a bit premature to be asking anyone to consider becoming a tutor in the schools this fall. However, it has been my experience that if I don't at least consider participating in something in the future, then other things just fill up the calendar before I have time to carefully evaluate another opportunity. Hence, I am petitioning everyone in June to consider tutoring in the upcoming school year.

As I have stated in an earlier Newsletter the completion of the 501(c)(3), moves the Kansas Writers Association into a new arena of grant application. In order to secure grants for KWA, it is very important that we can demonstrate how we are involved in the community of Wichita. The First Annual Book Drive in August will help to establish a presence for KWA in the community.

Also, based on a number of articles in

the paper earlier this year, I contacted USD 259 to find out what their needs for tutors might be. They would welcome any KWA members as tutors in the schools. Debi Corrigan, who is the Volunteer Services Coordinator, said that she would be willing to come and do a special Volunteer Training Session for us if we had at least ten members who could volunteer in the schools this year. Otherwise, we would need to attend one of the District's Training Sessions in September. I would love to have a great response and perhaps have her do this at one of our regular meetings. The training takes approximately an hour and a half to complete.

It would be wonderful if KWA could select a school and provide books and or money for their library and tutors for some of their students. But this means that as individuals we would have to commit to volunteering once a week or once every two weeks for an hour or two from the end of September to approximately the end of April.

A volunteer could also choose to tutor "one on one" or in a "small group" setting. However, USD 259 would accept any help from our membership at any school of their choice.

I am fully committed to helping KWA and USD 259 with this tutoring project as I believe it would be most beneficial to everyone. I believe that as writers we have an obligation to help create a generation of readers because without the ability to read these children will have a very tough time in the future. We all know that.

I would appreciate anyone who could help with this tutoring project send me an e-mail at [Vhblondie@aol.com](mailto:Vhblondie@aol.com) with "School Tutoring" in the subject line so that I can facilitate this project quickly for the coming 2007-2008 school year.

Thank you,  
Vicki Hermes-Bond (Grant Coordinator)

**The Children's Literature Network** is an organization for those who have a professional interest in children's books, reading, and publishing. They have author/illustrator members from all over the country, except Kansas and Missouri. [www.childrensliteraturenetwork.org/htm](http://www.childrensliteraturenetwork.org/htm).

## Highlights of the National Writers Workshop

By Arlene Rains Graber

Over 100 writers swarmed the Hyatt Hotel, May 19-20, to absorb the wisdom of Poynter Institute speakers, Pulitzer Prize winners, and newspaper columnists. At only \$75, this two-day National Writers Workshop is very impressive and informative. While the conference is geared toward journalists, most speakers communicated valuable commentary to be used in all genres. Workshops ran smooth, and attendees were able to browse a number of books and pamphlets supplied by the Poynter Institute.

Susan Page, Washington Bureau Chief for *USA Today*, who appears each week on "Eye on Washington" on PBS, and a frequent guest-host for the "Diane Rehm Show" on KMUW, said that the number one rule she gives her reporters is: "Think like a reader. If it doesn't sound right to you, then it won't to anyone else. You want people to remember your story, a year later." Page said to keep fresh, carve out a time each week to write or research something for fun.

DeNeen Brown, award winning twenty-year veteran writer for the Washington Post, asked the question: "What would you write if you just let your fingers race across the keyboard, without paying attention to punctuation, spelling, or format?" She says it will be surprising the amount of soul you put into a story when you aren't tamed by incidentals. Her number one rule is: "To keep your reader interested, take them from ignorance to knowing." This is accomplished by really knowing the character and setting.

Pulitzer Prize winner at the *Los Angeles Times*, Scott Kraft, says while most writers can write and organize a story, it is the voice that counts. "Voice can take a Ho-Hum story and make it sing," he said. "It can't be rushed or forced, or your writing will fall flat. Voice is the sound of emotion, style and rhythm that drives your writing." He suggests reading your work aloud, to see if it sounds like you want it to sound. Listen to the words on the page. Most important, he suggested, is to "Read everything you can to be a good writer, fiction, nonfiction, poetry, essay—everything."

Mark Fainaru-Wada, investigative reporter for the *San Francisco Chronicle*, spoke about writing his best seller; *Game of Shadows: Barry Bonds, BALCO and the Steroids Scandal that Rocked Professional Sports*. He said to write a successful novel, non-fiction book, article, story, or essay, think like your subject. Who would they call if in trouble? What is his/her motivation? How would they react to a crisis? Why is the story important? What is the message? Focus on those points without wavering.

## National Writers Workshop Notes

By Janet Bahl

The National Writers Workshop was held on Saturday and Sunday, May 19 and 20, 2007, at the Hyatt Regency Hotel in Wichita, Kansas.

This conference was the third workshop sponsored by the Wichita Eagle newspaper that I have attended. The prior two workshops were also held in Wichita.

Twenty-seven presentations were scheduled for these two days from 9 o'clock until 5 o'clock. It was somewhat difficult for me to choose a specific session because of the interesting subjects being given in each time slot at the same time. Each scheduled speaker had approximately 50 minutes to give their thoughts on the assigned theme. The registration fee was \$75.

I managed to attend nine various lectures during this weekend even though I also volunteered to cover the registration desk for two hours each day. Three presentations that I observed were exceptionally well done and very intriguing.

The first of these speakers, Nancy Youssef, talked about Iraq and her three years there as a journalist. She speaks Arabic and trained Iraqis to become journalists in that country. Nancy also stated that Iraqi people are just trying to survive and not even thinking about a year down the road because too many family and army members are dying each day.

The second speaker that I admire, Carrie Rengers, is a reporter for the Eagle and concentrates on business issues and events. Her gift to the group was humor engulfed with negotiations, phone calls and business bullies.

Robert Bowman, editor-in-chief of the Virginia Tech newspaper, gave the third presentation that captivated the entire Workshop. Since this speech was given shortly after the horrendous shootings at VT whereby 33 classmates and professors were brutally killed, I noticed that the atmosphere changed into quiet observance as he spoke. I also had the honor of personally meeting Robert earlier in the day prior to this final workshop session. He seemed like a nice, polite kid.

So to all of you KWA Members...listen up. Try to attend the 2008 Writers Workshop, if at all possible. Next year's dates and location have not yet been confirmed as of last week, but if it develops as in the past, then it should be happening next April or May.

My experience at this year's Workshop certainly was worth my time. I received numerous writing ideas along with perplexing comments, camaraderie and humorous approaches to writing that will help me out in my future literary works.

"It is by going down into the abyss that we recover the treasures of life. Where you stumble, there lies your treasure.." -Joseph Campbell

## RESOURCES on LITERARY AGENTS and OTHER STUFF

by Lois Ruby

### BOOKS

- Frishman, Rick and Robyn Freedman Spizman. *Author 101 – Bestselling Secrets from Top Agents; The Insider’s Guide to What Agents and Publishers Really Want*. (Adams Media Corporation, 2005).
- Larsen, Michael. *Literary Agents: What They Do, How They Do It, and How to Find and Work With the Right One for You*, Revised and Expanded. (Wiley, 1996)
- *Literary Market Place* (annually revised), published by Information Today, Inc.
- *Guide to Literary Agents* (annually revised), published by Writers Digest.

### INTERNET

- <http://www.aar-online.org>

List of agent member w/profiles, canon of ethics, FAQ’s such as “What does the author/agent relationship do for you?” Plus a whole list of links to various writers’ organizations, by genre.

- <http://misssnark.blogspot.com>

Fun! She’s the “Miss Manners” of literary info. In the persona of a savvy agent, she answers questions with sarcastic (but useful) advice, such as “Nitwiticisms: (1) I don’t ever ask for a synopsis so the fact that you sent it in a query letter is stupid in and of itself, but what the hell, I can get over that. But I start reading, and it sounds like an FBI briefing ...”

- <http://sfwa.org/beware/agents.html>

Although it’s the Website of the Sci Fi & Fantasy Writers of America, it’s got 10 pages of valuable info on agents – their competence and incompetence, fees, contracts, criteria for choosing, cautions, etc.; and awful agent experiences.

- <http://www.booktalk.com/agentstopic5.html>

Lists agents, talks about query letters, lots of essays of advice.

- <http://hollylisle.com/fm/Articles/agent2.html>

Concise info on how to query an agent, plus links to scads of stuff about writing.

- <http://www.authorsontheweb.com>

Scroll down to “Meet the Literary Agents,” for an interesting panel of eight agents answering questions about their relationships with authors, the kinds of books they represent, and advice for aspiring writers.

**WARNING:** This has nothing to do with agents, but it’s a great article on the grossly frustrating industry, about one intrepid author’s adventure with revising a book under contract. Read it and weep: Ballantine, Poe, “Blessed Meadows for Minor Poets,” in *The Sun*, October, 2006.

And finally, words of non-inspiration. When author Kenneth Oppel was asked to describe a typical writing day, for an American Library Association interview, here’s what he said: “Pretty much 9 to 5. Inspiration is overrated; discipline is what gets books written. I need eight hours a day so I can take advantage of any *moments* of inspiration that might occur.”

## MUST-ASK QUESTIONS FOR AN AGENT

By Lois Ruby

**NOTE: Good grief, don’t ask these in a query letter. Wait until he/she agrees to represent you, but before you make your decision as to whether you’ll have a partnership.**

1. **Are you a member of the AAR?** – Association of Authors Representatives. Not all agents are, but you stand a better chance of landing an ethical one if he/she belongs to AAR.
2. **How long have you been in business as an agent?**
3. Who are some of **the authors you’ve represented?** How many?
4. **What exactly do you represent for an author?** If I write outside my genre, are you equipped to represent me on those books? (Some specialize in certain genres; others won’t sell magazine rights, poetry, or “small potatoes” articles with very little monetary reward.)
5. Do you require an **author/agent contract?** What are the terms, and would you be willing to show me a copy of the agreement before we go further? (Find out if the contract covers just the one book you’re hoping to sell, or everything you’ll ever produce for all eternity? Or something in between? And what if you sell something on your own – does the agent get a cut?)
6. What’s your **commission rate?** (Most charge a straight 15% of whatever you make on the sale.)
7. What **other charges could I expect?** (Standard cost-of-doing-business expenses aren’t usually charged back to the author. However, you might expect some duplication costs or extraordinary postage or overseas phone costs.)
8. **Which rights do you sell?** Do you (or does someone in your agency) handle movie, TV, book club, audio, or foreign rights? Do you have sub-agents or overseas agents to handle such transactions? Do you routinely submit manuscripts for the above-mentioned sub-rights?
9. Do you believe in **multiple submissions?** **How long will you give an editor to make a decision?**
10. What’s your **procedure for updating clients** on the progress of their MSS? Do you consult with the author on all offers, even if they seem negligible to you?
11. **If we end our professional association**, what is your policy on handling any unsold MSS in your possession? Will you continue to represent me on the books already under contract regarding as yet unsold subsidiary rights?
12. **If you should die or become disabled, or leave the agency**, what are my options for continued (uninterrupted) representation?

## Got Change?

By Rachel Dayvault

No, I'm not panhandling. Well, not right now anyway. I'm just checking to see if you're aware of writing's secret ingredient. I have to assume it is secret since none of my writing teachers ever mentioned it. If it were one of those hush-hush tidbits we whisper about to friends I'd understand, but it's not. We find it in Mother Goose.

"Jack and Jill went up the hill to fetch a pail of water. Jack fell down and broke his crown, and Jill came tumbling after."

Got it? That necessary and all-important element is **change**. Poems are enriched by change. Plays are structured around changes. The plots of novels have numerous, designated changes. The nursery rhyme's simple up and down grows up and becomes peaks and valleys. Those familiar plot changes come with their own signal flags: the challenge, the struggle, the reward, the setback, the new resolve, the climax, the denouement. It has often been illustrated as a horizontal zigzag line. Try looking for them in the next novel you read.

Through years of writing classes, no one mentioned it. I had to wait until this necessary component smacked me in the face one morning while I was changing the bed linens. A good example of how writer's minds are forever working. And, quite possibly, how some tiny brain cell picked up "changing" sheets, and morphed it into a story "change."

Several years before I began writing on a regular basis, a sweet, meaningful incident happened to me in India. But it was just that, a simple occurrence, nothing with which anyone would care to read. I knew there was something worthwhile in the encounter, and mulled it over for ages. The problem was obviously surfing the outer waves of my mind on that fateful day of the clean sheets. I reviewed that long-ago day. The **change** had been in me. I was expecting one disagreeable thing, and then caught up short by something entirely different—and enchanting. A dramatic **change** in atmosphere triggered a **change** in my attitude. In a flash I had it.

I grabbed my pencil and pad. I began with the change from a setting of chaos to one of peace. I included all the details. Then came the set-back, the enlightenment, the action, and finally in the inner changes in me. In no time it became an authentic piece of creative non-fiction. From that time to this, I look for the change, and am able to turn interesting observations into articles with a purpose. Well, OK, sometimes you do need to get a little inventive, but that's allowed. What you're looking for is one of those tales that triggers a nod or a smile. If you're stuck, give it a whirl. Hey, that's what friends are for.

## WRITING SEX SCENES: Coping with love in your fiction

By Colleen Kelly Johnston

Since Homer, sex has been a part of stories about every culture, country and kingdom. Until the women's movement of the late 1960s and after, the romance market ended with only a kiss, at most. Now the largest selling genre in the industry, many writ-

ers include every degree of heterosexual physical activity possible, some only one person's view away from pornography. Mainstream literature includes sub-genres on 21 separate lines of sex/love stories, according to the Internet.

There are few secrets to writing love scenes, regardless of the market for which you write. Good fiction is good fiction, whether your story is a romance, a horror novel, mainstream, science fantasy or any other genre. Here are some guidelines for making sure your work shines.

- Know what the guidelines are for your particular market. For example, Christian romance has stringencies against "sex" scenes between the two major characters, except for semi-heavy petting and kissing. The rule is certain that from the time the woman meets the man they are celibate together, until marriage. For every romance publisher, heterosexuality is the dividing line between what is acceptable and what is not. Sex in the mainstream market may be heterosexual, lesbian or gay, casual or romantic.
- What time period does your story happen in? If days of the Roman Empire, know the clothing, language, strictures, social classes and social allowances. Stories about the old west require different anatomical terms and more restrictive social mores than contemporary days. Clothing has different terms and needs. When did men and women begin wearing underwear and lingerie?

The purpose of the scene. What is it to accomplish? How important is it to your main story? Principal interaction, byplay between two interested but casual characters? What part does the scene take in furthering the plot? Release, commitment, acceptance, conflict? Love/sex scenes should never be included simply to be able to say you included it in your book. There is a place for casual sex but sex/love must be purposeful or you are wasting your time writing it.

- Does your scene increase the tension between your two participants, or three or more? Is one character embarrassed or chagrined by taking part? Tension is a major factor in all fiction. Even though sex may be casual between your characters, there is going to be tension. Let your characters be your guide.
- Setting is also an important factor for the scene. Which protagonist's/ antagonist's room? A hotel? An alley? The kitchen table? A forest glade? Describe it so the reader can totally fit the characters into the area and imagine the action as they read. Understand the physical needs of males and females to achieve an orgasm and how important is fulfillment of all the characters in the scene. Women take longer to arouse than men. Good writers understand that and make sure that foreplay is part of the tension building of the scene. Sex without fulfillment for either party is cruel and punitive.

Lovemaking is an essential part of life. It deserves the writer's best efforts to make love just as important to a work of fiction as scenes involving battles, peace negotiations, the discovery of new lands, Romeo and Juliet or Queen Elizabeth I meeting Grace O'Malley. The key is research, research and more research.

Make your scenes shine and your characters content.

*"Luck is the by-product of busting your fanny." - Don Sutton*

## Member News

### CONGRATULATIONS!

**Colleen Kelly Johnston's** short story "That Cajun Man" has been accepted by a division of Simon & Shuster for inclusion in an anthology.

**B.D. (Bonnie) Tharp's** article on "Courtney Ruthven" will appear in the *Forget Me Not* section, July edition of *Womens Focus Magazine*.

**Dr. Bill DeArmond's** has two stories included in the collection *Unlocking the Mysteries*; and two poems and another story in *Breaking Silences*. Both anthologies were released in June by Scars Publications and Lulu Press.

"Be careful when you cast out your demons lest you cast out the best part of you." -Friedrich Nietzsche

## CRITIQUE GROUPS

**"Finding Our Voices" online** critique group is looking for members who wish to join. This group is for anyone trying something new. Maybe you are new to writing or perhaps trying a different genre. Fiction and non-fiction welcome. For information email Sara.Huter@intrustbank.com.

**The Quill to Computer Guild** would like to extend an invitation to new as well as existing members of KWA to attend our little Wednesday evening get-togethers. We are a critique group for beginning writers and interested in all genres of work. We will review anything from punctuation to plot to story flow.

We meet every Wednesday evening at Borders, 1715 N. Rock Road at 7:00 PM in the coffee shop area. Depending on work to be covered, our meetings last from one to three hours. We are very informal and often discuss a wide variety of topics.

For more information, contact: Linda Graves 945-5535, [info@sgdrugfree.com](mailto:info@sgdrugfree.com) or John Cleaver, 263-0084, [trapshot88@sbcglobal.net](mailto:trapshot88@sbcglobal.net).

## Get Involved & Have Some Fun

**2008 Scene of the Crime Conference** could use some extra help. Interested parties contact [Gordon@gordonkessler.com](mailto:Gordon@gordonkessler.com).

**Who ever heard of a writers organization with no secretary?** That would be KWA. We need a **secretary** to record periodic board meeting minutes and notes from general meetings.

## Internet Resources

- **Unabridged Dictionary:** [dictionary.com](http://dictionary.com)
- **Thesaurus:** [www.thesaurus.com](http://www.thesaurus.com) (also has a dictionary & encyclopedia)
- **Word Counter** ranks the most frequently used words in any given body of text. Great for "overused" words that stuck in your head. [www.wordcounter.com](http://www.wordcounter.com)
- **Audio Reader** reads your 2,000 words back by using one of four voices. Go to: [www.readplease.com](http://www.readplease.com)
- **Plagiarism:** go to [www.plagiarismchecker.com](http://www.plagiarismchecker.com)
- **Cliché Finder:** <http://cliche.theinfo.org/>
- **Quick facts:** go to [www.barleby.com/](http://www.barleby.com/), [refdesk.com](http://refdesk.com), [wikipedia.com](http://wikipedia.com)
- **Legal questions:** go to [literarylawguide.com/resources.htm](http://literarylawguide.com/resources.htm)
- **Writers Beware Alerts:** Go to [sfaa.org/beware](http://sfaa.org/beware)
- **Freelance opportunities:** [fundsforwriters.com](http://fundsforwriters.com)
- **National Novel Writing Month (November)** [www.nanowrimo.org](http://www.nanowrimo.org)
- **Independent Editors Group** Go to [www.bookdocs.com](http://www.bookdocs.com)
- **Consulting Editors Alliance** <http://consultingeditors.com>
- **Pat Holt** go to [www.holtuncensored.com](http://www.holtuncensored.com) (independent editor)
- **Robyn Conley Weaver, Book Doctor,** go to [bookdoctor@earthlink.net](mailto:bookdoctor@earthlink.net)

## MORE MARKETS & CONTESTS

**Hard Times Writing Contest** Deadline July 30. Entry fee \$10-20. Cash prizes. Write about a difficult experience in your life, how you overcame this obstacle, and how you were changed by it. Winning stories will be chosen for originality and creative writing style. Stories should be previously unpublished, and should not exceed 4,000 words. [Www.twwoa.org](http://www.twwoa.org).

**Scifaikuest** is actually two magazines—one online and one print—specializing in scifaiku and parallel poetry forms, notably senryu, taibun, and tanka. Both online and print magazines feature poetry and articles. Pays \$1-\$10 per piece. Go to [samsdotpublishing.com/scifaikuest/contents.htm](http://samsdotpublishing.com/scifaikuest/contents.htm).

**Third Annual WD Popular Fiction Awards** is calling for entries. Deadline is November 1. Five genre categories accepted: Romance, Mystery/Crime, Sci-Fi Fantasy, Thriller/Suspense and Horror. Entry fee: \$12.50. Maximum 4,000 words. Grand Prize winner: \$2500 and \$100 worth of Writers Digest books, plus a critique and marketing information. [Www.writersdigest.com/contests/popfiction/](http://www.writersdigest.com/contests/popfiction/)

**KWA BOARD OF DIRECTORS****2007****PRESIDENT**

Starla Criser

**VICE-PRESIDENT**

Conrad Jestmore

**TREASURER**

Courtney Ruthven

**RECORDING SECRETARY**

(open)

**NEWSLETTER EDITOR**

B.D. Tharp

**AT LARGE BOARD MEMBERS**

Colleen Kelly Johnston

Ray "Grizzly" Racobs

**HISTORIAN**

Arlene Rains Graber

**PROMOTIONS MANAGER**

Arlene Rains Graber

**WEB SITE COORDINATOR**

Angela Criser

**CONTEST COORDINATOR**

Colleen Kelly Johnston

**AMBASSADOR**

Gordon Kessler

**MEMBERSHIP**

Jeanette Shepler

**GRANT COORDINATOR**

Victoria Hermes-Bond

**Newsletter Submissions**

Please send all **newsletter submissions** of articles, member news, or encouraging quotes by the **20th of each month** prior to publication to **bdtharp@cox.net** or by snail mail to BD Tharp, 1813 N. Robin Rd., Wichita, KS 67212. All email attachments should have "KWA" in the subject line and can be submitted in Word 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

**INSIDE THIS ISSUE:**

- Calendar of Events
- New & Renewing Members
- Critique Groups
- Articles:
  - The Real Deal
  - Got Change
  - NWW Highlights
  - Agent Questions & Resources
  - Writing Sex Scenes
  - TONS of Contests, Markets, Conferences
  - Member News!