



Our Next KWA Event

October 20-22

Holiday Inn Select, Wichita
549 S. Rock Rd.

Scene of the Crime Conference

THE Midwest’s Premiere Conference for
Crime/Mystery/Suspense/Thriller Writers

Featuring 30 Speaker Sessions

Fri., Oct. 20: Registration begins at 6:00 pm
6:30—9:00 pm: Mixer with Crime Fighters and NY Publishing
Pros

Sat., Oct. 21: 8:00 am — 6:00 pm: Conference Sessions
6:00 — 9:00 pm: Social Time, Banquet Dinner, KWA’s 10
Year Anniversary Celebration, Contest Winners Announced

Sun., Oct. 22: 8:00 am — 4:00 pm: Conference Sessions

SEATING IS LIMITED
PRE REGISTRATION IS REQUIRED

Registration form available on the KWA website at
www.kwawriters.org. For more information contact Gordon Kessler
at gordon@gordonkessler.com or 316-208-6961.

New & Renewing Members

New

Martin Collins	Tracy J. Freeman
Sonny Collins	Gary Miller
Greg Coykendall	JoAnn Swearingen
Bill J. Fox	Jennifer Ward

Renewals

Emily Bonavia	Mrs. Harold Scheer
Gary Cummings	Patty S. Sullivan
Sherri A. Phillips	B.D. Tharp
Jean Ravenscroft	Kay Wallace
Myrne Roe	Joan Walker

Mark Your Calendar

Oct. 7—KWA Planning Retreat at Criser,
Gough & Parrish, 9415 E. Harry, Ste. 602, 10
a.m.—3:00 p.m.

Oct. 20-22—KWA Scene of the Crime Confer-
ence, see schedule for times and events at the
Holiday Inn Select..

Oct. 30—Newsletter deadline for November.

Oct. 31—Deadline for KWA Writing Competi-
tion.

Nov. 16—KWA Board Meeting at Criser,
Gough & Parrish, 9415 E. Harry, Ste. 602,
7:00-9:00 p.m.

Nov. 18—KWA Meeting 12:30-2:00 p.m. Tom
Mach will present a program on writing histori-
cals. Collegiate Upper School.

Nov. 20—Newsletter deadline for December.

Dec. 9—KWA Writing Competition Awards
Banquet, The Shadow. More details to come.

Market Place

Market News

Triskelion Publishing is actively seeking submission for two lines: Urban Sorcery and Illusion. The Urban Sorcery line is for a storyline with edgy, dark characters in well-crafted settings, particularly with either a fantasy or a gothic leaning; word count is 65,000-95,000. The Illusion line involve heroines that lead the reader into the uncommon, unexplored, and possibly frightening paranormal world. They are specifically seeking storylines with vampires, witches and psychics; word count is 65,000-95,000.

Contests

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

Flash Fiction: Deadline: Oct. 5. Entry Fee: \$5. Prizes: \$50 first, \$30 second, \$15 third. Submission: A short story or vignette under 1,000 words, which nevertheless feels complete. These often depend on atmosphere and technique more than plot.

Autumn Poem: Deadline: Oct. 10. Entry Fee: \$3. Prizes: \$40 first, \$25 second, \$15 third. Submission: Any style or length.

Spooky Story: Deadline: Oct. 20. Entry Fee: \$4. Prizes: \$40 first, \$25 second, \$15 third. Submission: Any fictional or true story about eerie, hair-raising, or unexplained events (suitable for telling at Halloween!). Length: 200 to 1,000 words.

Inspirational Poem: Deadline: Oct. 30. Entry Fee: \$3. Prizes: \$35 first, \$20 second, \$10 third. Submission: Poem in any style on a spiritual or inspirational theme.

New-Talent Short Story: Deadline: Nov. 10. Entry Fee: \$5. Prizes: \$50

first, \$35 second, \$25 third. Submission: Open to any writer who never has won a cash prize in a ByLine fiction contest. Maximum 5,000 words.

Writer's Digest Magazine Popular Fiction short story contest: Deadline: Nov. 1. Entry Fee: 12.50. Prizes: \$2,500 grand prize and \$100 worth of Writer's Digest Books, plus a manuscript critique and marketing advice from a *Writer's Digest* editor or advisory board member. Submission: A short story of not more than 4,000 words in one of the following categories: Romance, Mystery/Crime Fiction, Sci-Fi/Fantasy, Thriller/Suspense or Horror. Details at <http://www.writersdigest.com/contests/popfiction>.

DC Independent Film Festival contest: Deadline: Dec. 15. Entry Fee: \$25 for 30 minutes and longer projects, \$15 for projects shorter than 30 minutes. Submission: Information and details on entering are at <http://www.dciff.org>. The actual film festival is March 1-11, 2007.

Literal Latte Food Verse Awards Deadline: Jan. 15, 2007. Entry Fee: \$10 for up to 6 poems, \$15 for 12 poems. Prizes: \$500 first. Submission: Unpublished poems with food as an ingredient; 2,000 words maximum; all styles and subject welcome. All entries are considered for publication. Details at http://www.literal-latte.com/contest_new.html.

Literal Latte Fiction Awards Deadline: Jan. 15, 2007. Entry Fee: \$10 per story or \$15 for 2 stories. Prizes: \$1,000 first, \$500 second, \$200 third. Submission: Unpublished stories up to 6,000 words, all styles and subject welcome. All entries are considered for publication. Details at <http://www.literal-latte.com/>

contest_new.html.

Conferences

WordHarvest Writers Workshops & Tony Hillerman Writers Conference

Date: Nov. 2-5

Location: Albuquerque, NM

Cost: \$435 conference, \$135 lunch only

Highlights: Tony Hillerman, J.A.

Jance, legal and law enforcement experts, booksignings, program on humor, on-site contest. Intended for writers of all abilities and mystery fans.

Details at <http://writing.shawguides.com/WordHarvest>.

writing.shawguides.com/WordHarvest.

Backspace Agent-Author Seminar

Date: Nov. 3

Location: Algonquin Hotel, New York City

Cost: \$165

Program: Intense, one-day program of panels and workshops to educate and assist authors in search of a literary agent

Details at <http://allagents.bksp.org/index.htm>.

NYC '06 Pitch and Shop Conference

A First-Novel Pitch Conference

Date: Dec. 14-17

Location: Ripley Greer studios, 520 Eighth Avenue, New York City

Highlights: Writers will bring their novel manuscript-in-progress and workshop their pitch with professional fiction editors, and then pitch their novels to up to four acquisition editors from major publishing houses.

Cost: \$495 until Dec. 1, \$494 to Dec. 8.

Details at [http://nycpitchconference.com/pc-](http://nycpitchconference.com/pc-details.htm)

[nycpitchconference.com/pc-](http://nycpitchconference.com/pc-details.htm)
[details.htm](http://nycpitchconference.com/pc-details.htm).

2007 Writers Conferences

JANUARY

14th Annual Winter Poetry & Prose Getaway

Date: Jan. 12-15, 2007

Location: Cape May, New Jersey

Cost: \$350 + room

Focus: Children's, Fiction, Nonfiction, Autobiography/memoir, Poetry, Young Adult

Faculty: Authors and editors

<http://www.wintergetaway.com>

FEBRUARY

8th Annual Society of Children's Book Writers & Illustrators Winter Conference

Date: Feb. 10-11, 2007

Location: Hilton New York, NYC

Cost: Details unavailable yet

Focus: Children's writing

<http://www.scbwi.org/events.htm>

Ghost Ranch Writers Conference

Date: Feb. 21-25, 2007

Location: C.O.D. Ranch, 35 miles north of Tucson, Arizona

Cost: \$1,295, includes private room, all meals, tuition, transportation and materials

Focus: Fiction writing, the craft and marketing

<http://webdelsol.com/Algonkian/ghostranch-algonkian.htm>

Story Building Workshop at Sea: Maui Writers Conference Cruise

Date: Feb. 24-March 3, 2007

Location: Mayan ruins of Mexico, Belize and Honduras

Cost: Starting at \$1,997

Focus: Fiction writing and screenwriting

<http://www.mauiwriters.com>

MARCH

9th Annual Whidbey Island Writers Conference

Date: March 2-4, 2007

Location: Langley, Washington on the south end of Whidbey Island

Focus: Children's, Fiction, Marketing, Mystery, Nonfiction, Autobiography/memoir, Playwriting, Poetry, Publishing, Romance, Screenwriting, Young Adult

<http://www.writeonwhidbey.org/Conference>

APRIL

Romantic Times Booklovers Convention

Date: April 25-29, 2007

Location: Hyatt Regency Houston, Houston, Texas

Cost: \$459 + hotel

Focus: All genres of romance and women's fiction

<http://www.rtconvention.com>

MAY

2007 Backspace Writers Conference

Date: May 31-June 1, 2007

Location: Algonquin Hotel, New York

Cost: \$355 + hotel

Focus: Best-selling authors, top literary agents and editors; two-track workshops

<http://www.backspacewritersconference.com>

JUNE

Western Writers of America 2007 Convention

Date: Jun 12-16, 2007

Location: Springfield, Missouri

Cost: Unavailable yet

Focus: Western fiction writing

[http://](http://www.westernwriters.org/2007_convention.htm)

www.westernwriters.org/2007_convention.htm

Hardboiled Heroes & Cozy Cats 2007: Mystery Writers of America Southwest Chapter Conference

Date: June 15-16, 2007

Location: Dallas, Texas

Cost: Unavailable yet

Focus: Mystery writing

<http://www.mwawsw.org>

JULY

Romance Writers of America 27th Annual National Conference

Date: July 11-14, 2007

Location: Dallas, Texas

Cost: Unavailable yet

Focus: All genres of romance and women's fiction

<http://www.rwanational.org>

ThrillerFest 2007: International Thriller Writers, Inc.

Date: July 12-15, 2007

Location: Grand Hyatt Manhattan, New York City

Cost: \$225 before Oct. 31, 2006, then higher + hotel

Focus: Thriller writing workshops, best-selling authors

<http://www.thrillerfest.org>

AUGUST

36th Annual Summer Conference: SCBWI

Date: Aug. 3-6, 2007

Location: Los Angeles, CA

Cost: Details unavailable yet

Focus: Children's writing

<http://www.scbwi.org>

2007 Maui Writers Conference

Date: Aug 27-Sept. 1, 2007

Location: Maui, Hawaii

Cost: \$1,275 before Aug. 15, 2007

<http://www.mauiwriters.com>

Anthology Cover Contest Announced

By Colleen Kelly Johnston

The cover design competition for Words Out of the Flatlands—2007, KWA's annual publication of the winning prose and poetry, is now open for KWA members only.

If your art can be reduced or copied to an 8 1/2 X 11 inch sheet of paper, you are welcome to enter. Photographs, fabric, pen and ink, water color — all are welcome. Past covers, designed by Richard Walkup, Grace Becker and Conrad Jestmore have graced the anthology.

Covers can be in color or black and white. Designs must be submitted flat, preferably on card stock, although any paper is acceptable as long as it is not wrinkled. We must be able to convert it to jpeg format for the publisher.

Deadline: November 30, 2006

Open to KWA members only.

The winning cover will be used on Words Out of the Flatlands, 2007 edition to be published in the Spring. Designer / artist attribution will be listed with the anthology credits and will be announced in the January 2007 newsletter with the winners of the writing competition.

An award certificate will be presented at the KWA Holiday Party and Awards presentation to be held at *The Shadow* on December 10. Also the winning artist/designer will be presented with an artist copy at the anthology presentation to be held at Watermark Books and Café.

Entries may be handed to any KWA officer (See back page of newsletter for complete listing). Entries may also be mailed to KWA Cover Contest, c/o Colleen Johnston, 1459 N. Homestead Ln., Wichita, KS 67208-2409, or may be turned in at Scene of the Crime registry desk, or the November 18 KWA meeting at Wichita Collegiate School.

Deadline: November 30, 2006

Open to KWA members only.

NO ENTRY FEE

President's Letter

By Conrad Jestmore

September's meeting focused on plotting, with yours truly presenting a discussion of Joseph Campbell's concept of the Hero's Journey and how, according to which construct you are considering, the many-faceted structure can offer a way to plot your novel, short story, play, memoir, or screenplay, and how the concept cuts across all genres. Starla Criser followed up with the second half of the program, offering various ways to put your plotting ideas into action, and very concrete methods of getting it down on paper, all the way from worksheets to big story boards. Thank you, Starla, for the practical ideas, as well as the form to put it all into action, and of course, the door prizes, too.

I would like to offer a "call to adventure," as Joseph Campbell would put it. There is so much our organization has to offer in the next few months. Please take advantage of what appeals to you, and be involved in the adventure. On Friday, September 22, long after you receive this, Jeff Worley will have appeared at Watermark Books with his poetry reading. I hope you took advantage of it. Next, if you haven't registered for Scene of the Crime, it is not too late. The committee's work has produced an incredible opportunity in both the "fact tract" and the "fiction tract." This promises to be the most exciting Scene conference ever. Be a part of it!

Finally, if you haven't entered this year's KWA writing contest, do it now. Pull out an old piece you really believe in but that hasn't been published yet, or finish that work in progress, and then get it submitted. You could win money, or better yet, you might get published. After all, that's what we are all really after.

Do a favor for a writing friend or acquaintance — invite them to attend a KWA monthly meeting. Writing is a business where we work basically alone, but it is important to network with other writers. In KWA we share and learn from our fellow writers, we try to provide programs of interest on the craft of writing and in various genres, and we celebrate each other's successes.

.I Like to Write in First Person

By Tony Myers

Yes, it's true, I am one of those people who believes that writing in First Person is fun, and I think I know the reason. Because I become the "point of view" character in the story.

As we all know, most stories are about people and what better way to tell a person's story than to be in her shoes or his shoes. So, when I write a story in First Person, I am there. I look around. I feel the wind in my hair. I hear the birds. I smell the smoke. As the writer, I am only reporting to the reader what was actually going on around me because I was right there in the middle of the action.

When I wrote about the Private Investigator trying to find The Last Will and Testament of Andrew Wilson, I was there in the room with the old man's niece, searching through his old books and following clues.

When I wrote about Christine Nash, the pilot of a cargo ship traveling near the Asteroid Belt, I was Captain Nash hanging onto the skin of the ship, with only a pressure suit between me and the blackness of space and certain death.

In a fantasy story, I was the Farrier who was standing in the forest, talking to the elf. I could hear the crackling fire and I could see the shadows on the trees. I was there and I talked to the elf.

On there are those who say that they can't tell the whole story if they are stuck in one place seeing only what is going on around them and knowing only what this one character knows. To them I say, yes you can. If you need more information, add another character and ask them to help you — the same way you would do it in real life. But for reality, there's nothing like First Person.

Think of a terrified girl, running through the forest, frightened by every sound and fearing that a creature of some kind will jump out and devour her at any moment. No camera is watching her — no microphone listening to her. The terror is electric. Every tree is a hiding place for danger and she has no way of knowing where safety may be found.

I think it ruins the whole point of telling her story if it is reported by a remote viewer who is sitting in obscurity watching things happen and never feeling the emotion of the story.

That's why I want to be there, right in the middle of the story — in First Person.

Tips on Writing in First Person

By Starla Criser

When to Consider Using First Person POV:

- Writing an informal or casual project
- Writing about a personal experience
- Wanting to draw a reader more intimately into a project by "being" the character and sharing his/her thoughts, feelings, and experiences

Problems With Using First Person POV:

- Not using it properly and instead bogging down a storyline for no real purpose
- Using "I" too much throughout the piece and annoying the reader
- Telling the reader something that happens even though the narrator can't see it, i.e. I was blushing at the comment I'd made (the narrator cannot see herself blushing, and cannot consequently describe it to the reader).

First Person Word Choices:

- I, me, my, we, our

Conquering the Nasty "I" Overuse Problem:

- Each time you begin a sentence with "I," circle it or underline it.
- Look at how many times the word "I" appears on a page and consider rewording it in certain places by substituting "my" when appropriate.

Tips for Using First Person POV:

- Visualize yourself as the narrator. Stand in your character's shoes, see what he sees, feel what he feels.
- Remember that first person writing isn't necessarily written as we speak. Sometimes a sentence will need to be turned around to sound better and make sense.
- Consider the story you want to tell and whether it might be stronger emotionally by being revealed through one person's point of view.

Plotting Techniques

By Starla Criser and Conrad Jestmore

STORYBOARDING

Basic plotting by the use of a board of some kind and index cards to create a visual, easily changeable way of “seeing” the storyline as it develops toward completion.

Bulletin Board Method

- Use a bulletin board of whatever size works for your storyline and/or the space you have available.
- Use either the traditional white index cards or colored index cards, which are easier for quick visualization of differences in plot features. Attach to the board with push pins.

Colored Index Cards Method

- **Yellow:** Basic story elements of the chapter or scene, including the characters present, hint of setting, maybe the mood of the moment.
- **Green:** Goals of the character(s), going from the initial long term goals to any modified goals to the final goals.
- **Orange:** Basic minor conflicts (external or internal) along the storyline.
- **Hot Pink:** Big conflicts (external or internal), including the main introduction of conflicts keeping the character(s) from reaching his(their) goal(s), minor conflicts along the way that specifically develop into complications that force plot/goal changes, and the major complication (black moment) where all seems lost or unattainable.

Write-On Board Method

- **Chapter Squares:** Divide the board into squares for chapters or scenes either by drawing lines with the erasable pen or by using thinly cut pieces of masking tape for a more “permanent” group of squares. Then write the various storyline elements per chapter or scene in each square.
- **Clustering:** Draw a network of circles containing specific story elements and connect with lines as appropriate to develop the basis for the plotline.
- **Outlining:** Write the basic outline for the project on the board to use as a visual that you can erase and change as needed.

HEROIC JOURNEYS

Basic plotting by using the hero’s journey steps described by Joseph Campbell in his book, *The Hero With a Thousand Faces*, or by using one of the many variations of such steps to develop internal and external plot patterns.

The Heroic Cycle

(The heroic self-discovery journey of the protagonist)

The Call: An event that awakens the protagonist to things unknown, and perhaps creates desires for further knowledge or a quest.

Preparation: What the protagonist does or what happens to help get him/her ready for the journey.

Allies: Others (not always human) who help the protagonist prepare for the journey.

Guardians of the Threshold: Obstacles or individuals who seem to be preventing the protagonist from getting started on the journey.

Crossing the Threshold: The event that begins the journey or sees the protagonist on his/her way.

Road of Trials: The protagonist is “tested” through hardships and adversities along the way of his/her journey.

A Saving Experience or Gift: Something happens or is given to the protagonist that saves him/her from death, destruction, ruin, etc.

Transforming Changes: Ways in which the protagonist has become a better person from the journey.

The Return: Completing a cycle by going back to the point of origin.

Sharing the Gift: Letting others know of the experience.

Another Example of the Hero’s Journey

Departure: The protagonist is separated from the ordinary world and steps into the unknown.

Call to Adventure: An occurrence that motivates the protagonist to go on a journey into the unfamiliar.

Refusal of the Call: The protagonist chooses not to give up his/her position, power, ideals, goals due to fear of the unknown and comfort in the familiar.

Crossing the First Threshold: The protagonist moves out of his comfort zone and is confronted with an obstacle.

Road of Trials: The protagonist is tested, but discovers a part of him/her that he/she didn’t know about.

Overcoming Temptation: Someone or something tries to destroy the journey and the protagonist is briefly misled.

The Ultimate Goal: Having become self-assured, the protagonist realizes how the ultimate goal can be accomplished.

The Chase: The protagonist thwarts attempts to have his/her treasure, power, ability, or wisdom taken away.

The Rescue: Others help him/her return “home” but he/she understands the importance of what is accomplished.

Crossing the Return Threshold: The protagonist faces a final obstacle or sees that those in his/her past might not accept his/her new ability, power or wisdom.

Master of Two Worlds: He/she adjusts to who he/she was in the past and who he/she might be in the future.

Member News

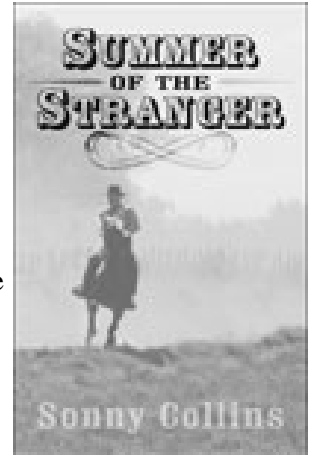
Dr. Bill DeArmond, Professor of Mass Communications and Film at Southwestern College in Winfield, has had three stories accepted by *Down in the Dirt Magazine*. “Karma Chameleon” is to appear in the January issue, “A Day in the Life” will appear in the February issue, and “Just a Stranger on a Bus” will appear in the March 2007 issue. They are currently online at www.scars.tv. He has had three poems accepted by *Children, Churches and Daddies*: “The World Trade Center,” “Sins of the Father,” and “The Quiet.” He will have three stories published: “Simon’s Last Trick” in November 2006, “Snow Princess” in December 2006, and “The Conversation” in January 2007. He has had three poems accepted by *Clark Street Review* of Berthoud, Colorado. *Words of Wisdom* has accepted his poem “Poor Peoples’ Math” for their December 2006 issue. *The Storyteller* will publish his poem “Lord of the Rings Dance” in their December 2006 issue. He will also have his poem “The Quiet” published in *Outer Darkness*’s edition 33 out next month. And *The Winfield Courier* did a feature on his recent book, *Serving Compassionate Conservatives—A Cookbook: Why the Christian Taliban Is More of a Threat to American Freedom Than Islamic Fundamentalism*.

Jennifer Ward received an Honorable Mention in *ByLine Magazine*’s Character Sketch contest with her piece titled “John Deere.” She turned the character sketch into a short story with the same title, which was published in *The Country Register of Kansas*, a bi-monthly paper. Parts one and two have already been printed, part three will come out in October, and the final part in December. The editor also offered the short story to other editors of *The Country Register*, and it was printed in the *Washington/Oregon* edition as well. She wanted to be sure and let other beginning writers know that this was the first thing she ever submitted anywhere to anyone.

James D. Wright won honorable mention for his short story “The Basic Goodness in Life” in *ByLine Magazine*’s recent competition.

Ralph Allen won honorable mention for his short story “Two Houses on Lorelei Court in *ByLine Magazine*’s recent competition.

Sonny Collins has had his first Western novel, *Summer of the Stranger*, recently published by Publish America. It is a story seen through the eyes of fourteen-year-old Johnny Desmond as a preacher and an outlaw cross paths in the early days of Oklahoma history. When trouble with the Klan erupts in a small town, choices have to be made that will change the lives of all involved. Revenge, greed, and the search for a once famous gun-fighter add up to an exciting tale filled with action. Available now from www.publishamerica.com.



Lois Ruby had her young adult novel, *Shanghai Shadows* published in August by Holiday House. It’s about the 18,000+ European immigrants who survived Hitler’s ravages only because China opened its borders to these refugees. It’s a spy story, a love story, a survival story, and a story of a curious mix of cultures when East clashes with West.



Mike Klaassen has had his second young-adult novel, *Cracks*, published by Blue Works, an imprint of Windstorm Creative of Port Orchard, Washington. The story is about five troubled teens on a rampage as earthquakes from the New Madrid Fault rock the Ozarks. Taken from a review by Donna Rothgleb, a retired teacher from Independence, KS, Rothgleb claimed that “Two messages are brought clearly to the reader’s attention in Mike Klaassen’s second thriller, *Cracks*: Crime doesn’t pay, but genuine lover of family does—even when the love is from foster parents and siblings of another race and not from one’s own flesh and blood...Like other Blue Works novels, this young adolescent’s book provides hook after hook to keep teens reading... Read it in a few short hours of gripping intensity!” The book will soon be available from Blue Works at <http://www.windstormcreative.com/windstorm/fiction.htm>.

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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

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Our Mission Statement

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

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ADDRESS CORRECTION
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