



Our Next KWA Meeting

September 17
12:30 pm to 4:30 pm

Rockwell Public Library
5939 E. 9th, Wichita

Planning Retreat

We need everyone at our retreat. We will be evaluating the 2005 programs, and discussing our goals, programs and projects for 2006. **We want your input.** Snacks will be provided, along with water, or you may bring your own drink.

KWA Events Ahead

October 15 — Scene of the Crime, Century II

November 19 — Pre-meeting workshop on “Grabbers,” Watermark
Main meeting will be member readings

December 10 — Awards Banquet, Kababji’s

January 21 — Election of Officers
Program on Memoir Writing presented by Phyllis Rowland

February 18 — Romance: Romantic elements in writing

New & Renewing Members

New

Bruce Alderman	Therese Park
Anne Marsh Egbert	Roger Ringer
Norbert Inman Egbert	Lynn Shannon
Kay Murphy	Patty Swyden Sullivan

Renewals

Emily Bonavia
Gary Cummings
Linda Gebert
Karen Jimerson
Sandra Langel
Vicki Reed
Linda Taylor

Mark Your Calendar

Sept. 7 & 21—GK Brainstormers, 7:00 p.m., contact Gordon Kessler for location, gordon@gordonkessler.com or 316-685-0098.

Sept. 7 & Oct. 5—First Saturday Terrorist Women will meet on Wednesday, 1 to 4 p.m. at Watermark Books, 4701 E. Douglas.

Sept. 9 & 23—Working Women Writers, 10 a.m. Watermark Books, 4701 E. Douglas.

Sept. 17—KWA Planning Retreat, 12:00-4:00 p.m., Rockwell Public Library.

Sept. 20—Newsletter deadline for October.

Oct. 5—GK Brainstormers, 7:00 p.m., contact Gordon Kessler for location, gordon@gordonkessler.com or 316-685-0098.

Oct. 7—Working Women Writers, 10 a.m. Watermark Books, 4701 E. Douglas.

CORRECTION

Competition entries may be turned in to any officer at the **October 15 Scene of the Crime workshop at Century II**. The information regarding this was incorrect on the flyer in the August newsletter.

Market Place

Market News

Marketing with Fran: Ask the Experts is a new website for authors to connect with 150 author experts whose specialties run the gamut from romance to foot surgery. If you have a question you need answered while writing your book, you can ask a book marketing question of any of the experts. Responses will be emailed back to the inquirer within 3-5 working days. The website is a team effort of Francine Silverman (author of *Book Marketing from A-Z*) and Maureen McMahon (author of romantic suspense novels). <http://www.maureenmcmahon.com/bookmarketing.html>.

Amazon Shorts is a new program from Amazon.com that showcases and sells short magazine-like work from established authors. Customers can buy the new work for 49 cents in digital form from a store at Amazon.com/shorts.

New Age Dimensions Publishing is launching two new psychic fiction series and is looking for submissions. An explanation of what psychic fiction is and submission details can be found at <http://newagedimensionspublishing.com>.

Long Story Short School of Writing will begin teaching classes October 5, 2005. The instructors are talented, seasoned instructors. Classes will run perpetually and cover every aspect of the craft from fiction to poetry to novel writing. Details are at <http://www.LssWritingSchool.com>.

Contests

ByLine Magazine Contests. For more information on all of their contests, see

www.bylinemag.com/contests.asp.

Genre Fiction: Deadline: Sept. 10. Entry Fee: \$5. Prizes: \$50 first, \$30 second, \$15 third. Submission: Short story that fits a particular category: romance, sci-fi, confession, mystery, western, etc. No children's stories. Maximum 5,000 words.

Light Verse: Deadline: Sept. 15. Entry Fee: \$3. Prizes: \$40 first, \$20 second, \$10 third. Submission: Greeting card verse, limericks, whimsical short poems, etc. Maximum 14 lines.

Nostalgia: Deadline: Sept. 20. Entry Fee: \$5. Prizes: \$40 first, \$25 second, \$15 third. Submission: A fond remembrance of the way things were. Maximum 1,200 words.

Poem in Formal Structure: Deadline: Sept. 30. Entry Fee: \$3. Prizes: \$40 first, \$25 second, \$15 third. Submission: A sestina, sonnet, villanelle or any other form that requires a specific structure. List name of form on entry.

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.

America's Funniest Humor Writing Contest & Book Publishing Project Deadline: Sept. 30. Entry Fee: \$5. Prizes: \$75 first, \$50 second, \$25 third; plus publication in HumorPress.com's Online Humor Showcase and *America's Funniest Humor* print edition. Submission: Humor essay or column of 250-750 words. Details at <http://humorpress.com>.

The ACE 2005 Screenplay Contest Deadline: Sept. 15. Entry Fee: \$40. Prizes: First, profile of winner in ScreenWritersRus and Louisiana Red Carpet Magazine +; Second and Third, a paragraph in ScreenWritersRus and Louisiana Red Carpet Magazine. Sub-

mission: A screenplay 90 pages-130 pages in length. Details and entry form at http://www.screenwritersrus.com/wst_page4.html.

Oysters and Chocolates.com Contest Deadline: Oct. 1. Entry Fee: \$10. Prizes: \$500 and feature on their homepage. Submission: An erotic short story 500-5,000 words in length, including the plot points of a sex toy, a cowboy, and a public place. Details at <http://www.oystersandchocolate.com/contests.asp>

24th Annual Delacorte Press Contest for a First Young Adult Novel Deadline: Postmarked after Oct. 1, ending Dec. 31. Entry Fee: None. Prizes: A book contract for a hardcover and a paperback edition, \$1,500 cash and \$7,500 advance against royalties. Submission: Manuscript of 100-224 pages, contemporary setting, suitable from readers ages 12 to 18. Details at <http://www.randomhouse.com/kids/writingcontests>.

2005 Zoetrope: All-Story Short Fiction Contest

Deadline: Oct. 1. Entry Fee: \$15. Prizes: \$1,000 first, \$500 second, \$250 third. Submission: Unpublished, 5,000 words or less literary fiction of any genre. Details at <https://www.all-story.com/contests.cgi>.

Christian Writers Guild Operation First Book for unpublished authors only. Deadline: Oct. 19. Entry Fee: None, **but** the entrant must be a member of the Jerry B. Jenkins Christian Writers Guild (see details of membership on website). Prizes: \$10,000 for fiction, \$10,000 for nonfiction. Submission: Completed book of 75,000-100,000 words. Details at <http://christianwritersguild.com/contest>.

Market Place

Harlequin contest for new Epic Romance line. Deadline: Oct. 31. Entry Fee: None. Prizes: Three prizes of detailed and personal critiques with one of the program's editors and the possibility of publication. Submission: Detailed outline (indicating, where appropriate, points of view you plan to use, the narrative structure and timelines), first chapter; up to 50 pages total. Submit to Paula Eykelhof, Exec. Editor, Harlequin Books, 225 Duncan Mill Rd., Don Mills, Ontario M3B 3K9.

Vallum Award for Poetry

Deadline: Oct. 31. Entry Fee: \$20. Prizes: \$1,000 first, \$300 second. Submission: Up to 3 poems of a maximum of 60 lines each. Details at <http://www.vallummag.com>

WD Popular Fiction Awards from *Writer's Digest*

Deadline: Nov. 1. Entry Fee: \$12.50. Prizes: \$2,500+ grand, \$500+ first. Submission: Manuscripts of 4,000 words or less; romance, mystery/crime fiction, sci-fi/fantasy, thriller/suspense, and horror. Details at <http://www.writersdigest.com/contests/PopFiction>.

ACE 2006 Short Script Contest

Deadline: Nov. 15. Entry Fee: \$20. Prizes: First, profile of winner in ScreenWritersRus and Louisiana Red Carpet Magazine+; Second and Third, a paragraph in ScreenWritersRus and Louisiana Red Carpet Magazine. Submission: A short script. Details and entry form at http://www.screenwritersrus.com/wst_page4.html

Twentysomething Writers Contest

Deadline: Nov. 24. Entry Fee: None. Prizes: \$20,000 grand; the best essays will be published in a book titled *Twentysomething Essays by Twenty-*

something Writers: The Best New Voice of 2006. Submission: Writers must be between ages 20 and 29 as of Sept. 1, 2005. Nonfiction essays of 500-5,000 words in length about family, career, sex, society, and self. Details at <http://www.randomhouse.com/rhpg/20by20contest>.

Writer's Digest Short Short Story Competition

Deadline: Dec. 1. Entry Fee: \$12. Prizes: \$3,000 first, \$1,500 second, \$500 third, \$100 fourth-tenth. Submission: Short short story up to 1,500 words. Details at <http://www.writersdigest.com>

Conferences

North Texas Christian Writers Conference

Date: Sept. 10
Location: Keller, Texas
Workshops: Writing & Selling Your Personal Testimony, Interviewing, Multiple Marketing, Writing Devotionals, etc.
Cost: \$79
Details at <http://www.ntchristianwriters.com>.

Great Manhattan Mystery Conclave

Date: Sept. 30-Oct. 2
Location: Manhattan, Kansas
Program: Keynote speakers and workshops
Cost: \$150
Details at <http://www.manhattanmysteries.com>.

Weekend of Island Writing

Date: Sept. 30-Oct. 2
Location: Friday Harbor & Eastsound, Washington
Workshops: Memoir writing, writing for children, literary fiction, creative nonfiction, commercial fiction, etc.
Cost: \$385-\$575/weekend session

Details at <http://www.lexiconsymposia.com>.

Write on the Sound Writers' Conference

Date: Oct. 1-2
Location: Edmonds, Washington
Workshops: Memoir, writing humor, writing fiction that sells, travel writing, magazine writing, children's nonfiction, writing realistic murder mysteries, etc.
Cost: \$125/2 days, \$68/1 day
Details at <http://www.ci.edmonds.wa.us/artsc>

Word Warriors Writing Workshop

Date: Oct. 22
Location: Oklahoma City, Oklahoma
Conducted By: Larry Brooks
Workshops: Conceptual hook, character development, theme, structure; focus on fiction, horror, mystery, playwriting, romance, science fiction/fantasy, and screenwriting
Cost: \$55 for OWFI members, \$65 non-members
Details at <http://www.wordwarriors.org>

Metamorphoses, The Power of Change, sponsored by NIMROD

Date: Oct. 22, 9 am-5 pm
Location: University of Tulsa
Program: Workshops, individual meetings with editors
Cost: \$50/full conference
Details at www.utulsa.edu/nimrod or call 918-631-3080

2nd Annual Palm Beach Poetry Festival

Date: Jan. 19-22, 2006
Location: Delray Beach, Florida
Workshops: Intermediate & advanced workshops, readings, craft talks
Cost: \$550-\$350
Details at <http://www.palmbeachpoetryfestival.com>

Scenes, Sequels, Sequences

By Starla Criser

Definitions:

Scene: A dramatic moment that takes place without interruption for a specific period of time, that includes action and dialogue, contains a character's goal of some kind, and has some sort of outcome.

Sequel: A segue between scenes that slows the pacing and gives both the reader and the character time to reflect about what has happened in the last scene.

Sequence: A section of the total story that involves two or more chapters in which the tension builds to a climax, sometimes referred to as a miniature story.

Flashback Scene: A scene where important information necessary to fully understand the plot or characters is revealed to the reader.

Cliffhanger: Something that happens, is said, or revealed at the end of a scene or chapter that leaves the reader wondering what will happen next.

Functions of a Good Scene:

- ◆ Advance the plot.
- ◆ Clearly define a character's goal at the beginning of the scene.
- ◆ Introduce an obstacle to reaching either the scene's goal or the main story's goal.
- ◆ Provide a disaster that kept the character from making his goal.
- ◆ Reveal character traits, beliefs, strengths and weaknesses, and personality.
- ◆ Show the character growing and changing.
- ◆ Infuses tension, possibly sexual tension.
- ◆ Relate to an earlier scene and lead to later scenes.
- ◆ Does not end with a resolution to a problem. Or if one problem is solved, another is introduced.
- ◆ Raise a question.

Functions of a Sequel:

- ◆ Slow down the pacing of the story, yet continue moving the plot forward.
- ◆ Allow the character to react to and think about the disaster he faced.
- ◆ Show the character considering choices about what to do next.
- ◆ Show the character making a decision, possibly modifying his goal.

- ◆ Transition the story from one place or one time to another.
- ◆ Reveal more characterization.

Example of a Sequence:

- ◆ Scene in which a problem is discovered and an attempt is made to do something about it.
- ◆ Scene in which an obstacle appears.
- ◆ Another scene introducing a new obstacle.
- ◆ A final scene that reveals a plot twist, a climax, and some kind of resolution.

Tips for Flashbacks:

- ◆ Transition casually in and out of flashbacks.
- ◆ Use sparingly because they stop the story.
- ◆ Only use flashbacks if they are related to the present action or situation.
- ◆ Never use flashbacks in the middle of an emotional or dramatic action.
- ◆ Keep a flashback brief.

Examples of Cliffhangers:

- ◆ Tension built up to the point that a resolution is forthcoming.
- ◆ The character takes some kind of risk.
- ◆ A potential reward is revealed.
- ◆ Imminent tragedy is revealed.

Common Scene Errors:

- ◆ Too many characters involved in the scene.
- ◆ Unnecessary interruptions that slow the pace of the story for no good reason.
- ◆ Summarizing what has happened merely for the sake of summarizing.
- ◆ Using the wrong character's viewpoint.
- ◆ No scene goal established.
- ◆ Characters arguing for no logical reason.
- ◆ Too much internalization.
- ◆ Throwing in a red herring unintentionally.
- ◆ Contrived disasters.

"Characters' behavior follows a pattern: They feel, they think, they act—though sometimes they skip the second part."

—Paul Raymond Martin

Writing Short Stories

Websites of Interest

Classic Horror Short Stories

<http://www.classichorrorstories.com>

A growing collection of horror short stories from some of the rising talents writing in this genre.

Short Story Classics: The Best from the Masters of the Genre

http://www.geocities.com/short_stories_page

A large online library of short stories from James Joyce, Nathaniel Hawthorne, Kate Chopin, and more.

Story Bytes

<http://www.storybytes.com>

A monthly Ezine with very short stories ranging from 2 to 2,048 words.

Tips for Writing a Short Story

<http://www.write101.com/shortstory.htm>

Quick discussions of structure, short story plan, and more.

Short Stories; 10 Tips for Novice Creative Writers

<http://jerz.setonhill.edu/writing/creative/shortstory>

Explains the basics of what a short story is and how to create one.

How to Write a Short Story: Tips from eHow Users

http://www.ehow.com/tips_3337.html

Step-by-step instructions on writing a short story, and 37 tips from eHow users.

14 Tips on Writing The Short-Short Story

<http://www.eslteachersaboard.com/cgi-bin/articles/index.pl?read=1485>

Quick tips on writing a story of less than 900 words.

Writers Groups

Short Story Group

<http://www.shortstorygroup.com>

Published and nonpublished short story authors and poets who critique each others work and share their skills.

Market Book

Novel & Short Story Writers Market 2006

By Lauren Mosko and Michael Schweer (editors)

An annual guide to markets, with publisher's addresses, "insider" tips from authors, agents, and editors.

Reference Books

Schaum's Quick Guide to Writing Great Short Stories

By Margaret Lucke

This guide tells you how and where to get ideas, how to develop characters, how to plot, and has tips and techniques that work in writing short stories.

Shaping the Story: A Step-by-Step Guide to Writing Short Fiction

By Mark Baechtel

A book that shows twelve easy-to-follow exercises to understand the ways a short story changes and grows.

When and How to Write Short Stories and What They Are

By Morris Lurie

Claimed to be "one of the best books giving simple advice in a quirky and useful way."

Creating Short Fiction: The Classic Guide to Writing Short Fiction

By Damon Knight

A book that discusses the elements every story must have and how to use them, and provides diagrams that make the concept of story structure and viewpoint easy to understand.

Short Story Length Guidelines

Micro Fiction—Up to 100 words

Flash Fiction—100 to 1,000 words

Short Story—1,000 to 7,500 words

Writing Practice

By Michelle D. Smith

“Writing is survival. Any art, any good work, of course, is that. Not to write, for many of us, is to die. We must take arms each and every day, perhaps knowing that the battle cannot be entirely won, but fight we must, if only a gentle bout.” —Ray Bradbury

Writing is an art and to get better, the writer must practice his or her craft. Everybody knows athletes practice, artists have sketchbooks, photographers take hundreds of photos. Why is it that so many beginning writers believe that writing is somehow inherent?

Writing practice is showing up, every day, at the page. Writing practice is how you stay nimble and learn to trust your own words, your own abilities. Stephen King in *On Writing* speaks of writing as excavation. Writing practice enables you to develop the ability to sense the edges of the story as you dig it out.

Several books have been written about writing practice. Perhaps the most influential is *Writing Down the Bones* by Natalie Goldberg. Ms. Goldberg has not only written about writing practice but has also lectured and conducted workshops about it. Her rules are simple and easy to follow.

1. **Keep your hand moving.** Start with an attainable goal—ten minutes. When you can write for that long without stopping, then try twenty minutes, an hour.
2. **Lose control.** Just say it, don't worry about your spouse, your therapist, or your mom reading it. Dig deep.
3. **Be specific.** Not pie, but homemade peach cobbler. Not car, but 1975 Mercury.

4. **Don't think.** This isn't the time for editing or wondering what your Aunt May will think about you saying that when you were a kid you thought she smelled like a skunk dipped in molasses.

Those are the simple rules of writing practice. You can do this anywhere, any time of the day, alone or in a group. This is your foundation—daily writing practice. It allows you to tap into your subconscious and write freely, without all those critics hanging over your shoulder.

Can't imagine what you would write about? Waiting for the next great idea to hit you? Don't paralyze yourself. Just grab an idea. Here are some to get you started, write one of these at the beginning of the page and then take off like your shoes are on fire! Something's burning. Lions. Pick-ups. Bars. Bears. Clowns. With my morning coffee... . Write about a secret revealed. Write about packing a suitcase.

Allow yourself to just write. You have permission for this to be awful, the worst writing in the world. It might also turn out to be poignant, beautiful, or scary. It doesn't matter. It's practice, and just as you wouldn't expect every page in the artist's sketchbook to contain a masterpiece, neither should you expect it of yourself.

I've learned about writing practice from the following books, and I recommend them to you.

Writing Down the Bones by Natalie Goldberg
Wild Mind by Natalie Goldberg
A Writer's Book of Days by Judy Reeves
Zen in the Art of Writing by Ray Bradbury

Vice-President's Letter

By Conrad Jestmore

All who attended both the pre-meeting workshop and the regular meeting on Saturday, August 20th were inundated with history. It proved to be an inspiration that will hopefully spawn many entries to this year's contest in the City Blueprint Prize for Stories About Wichita category.

At the pre-meeting workshop, Hazel Hart's handout on using history in fiction prompted numerous personal experiences to be recounted by attendees in regard to writing about different historical periods and the amount of historical accuracy that is needed.

Then at the regular meeting, Beccy Tanner and Dudley Toevs related several stories from Wichita's colorful past that not only entertained us, but provided great possibilities for ideas to use in writing for the Stories About Wichita contest category. It seems that murder and misdeeds are not topics that are confined to Wichita's immediate present. Issues of geography and the lay of the land at different periods of Wichita's past were also addressed, and ideas for primary source material were given.

So, sharpen your pencils or dust off your keyboards and start pounding out those entries for this year's contest. If you were present at this meeting, you've got some great ideas to inspire you and to get you started.

Poetry Corner

By Colleen Kelly Johnston

It seems so easy to put together simple lines of poetry about nature. In actuality, nothing is more difficult, if the poet is attempting to follow the form and intent of haiku's Zen Buddhist originators. Traditional haiku is a very brief natural description or observation of nature, which carries implied spiritual insight. For example, Nobuyuki Yuasa wrote:

Breaking the silence
of an ancient pond, a frog
jumped into water —
a deep resonance.

or, as Robert Bly translated from poems by Kobayashi Issa,

The old dog bends his head
listening ... The singing of the
earthworms gets to him.

Modernists elongate or truncate the traditional seventeen syllable pattern (5—7—5) but strict constructionists demand the spiritual insight and total seventeen syllables format be followed. Others have more fun with the program. Mary K. White has published a small book, *Red-Neck Haiku*,

Yosemite trip:
shoot, cook, and eat local deer.
Thousand dollar fine.

or

Well-dressed trailer trash
will have muumuus and flip-flops
in matching colors.

Haiku is a format to enjoy, not just for poets but for anyone with a little time to spare. Jot down something you see happening in or around you, a locust shell stuck to the trunk of a chestnut, perhaps. Then try to find a correlation with real or fantasy life to use as the second part. You might speculate where the locust has gone, leaving his shell behind.

Fragile locust shell
clings to ancient chestnut trunk.
Singing body flown.

Member News

James D. Wright had his story, "Hammerhead," picked up by The Konundrum Engine, an online magazine. It can be found at <http://lit.konundrum.com>.

Joyce Markley will have her play, *The Dovetail*, produced by Wichita Community Theatre, with production dates set for October 27 through 29th at the workshop on Fountain. The play centers around a Kansas farmboy who returns from the Korean War, and his love for an Australian girl he met on R and R.

Starla Criser, aka Kay Starr, sold chapter 5 of her e-book novel, *If You Loved Me*, to Wicked Velvet. She also sold a novella, *The Dude Ranch*, to Bethany's. And she sold an e-book novella, *Deadline...Whenever*, to a new membership website project of ABCD Webmasters as yet unnamed that will launch in October. Her novella will be one of the three novellas to launch the new site.

You should be able to **state the purpose** of each scene in ten words or less. — Paul Raymond Martin

Don't worry about the exact number of syllables in a line. For example, see the Bly haiku above. Originally, the poem was printed:

The old dog bends his head listening ...	9
I guess the singing	5
of the earthworms gets to him.	7

Haiku is a fun way of working on poetry without losing your mind. No rhyme scheme, no pattern of simile or metaphor, alliteration or resonance. Try working out your own, or keep a small pad of paper with you as you walk or type or work. Use it for ideas, phrases or words you can incorporate into your next haiku.

Midnight comes and goes.
No thoughts on paper today
makes poet useless

USA Today has an ongoing contest for readers to send in original haiku. (Access www.usatoday.com/books) The newspaper publishes one every day.

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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.com

Our Mission Statement

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

KANSAS WRITERS ASSOCIATION

P.O. Box 2236
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ADDRESS CORRECTION
REQUESTED

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