

SHOW ME

NEWSLETTER

2017 CONFERENCE UPDATE

MEET THE 2017 KEYNOTE SPEAKER

Adventures in Publishing: Why I Chose to Go Independent

By Sheri Fink, Best-selling, Award-winning Children's Author



One of the biggest decisions today's aspiring authors make is whether to go the traditional route with a publisher (whether large or small) or to explore the independent publishing path. I chose to go independent and many writers have asked me about my decision. So, here's the scoop: when I made a commitment to myself six years ago to bring *The Little Rose* children's book to life, I had limited experience with self-publishing and was beginning to understand the advantages and disadvantages of the variety of publishing options available.

I attended writers' conferences and networking events with writers. I asked both traditionally published and independently published authors about their experiences. I learned so much and decided to independently publish *The Little Rose* for several reasons:

1. **Passion and Speed** – I felt a burning need to get the uplifting message of *The Little Rose* to children quickly. I didn't have the time or patience to woo an agent, find a publisher, go through the whole process, and then wait for a slot on their release calendar several years later.
2. **Control** – I wanted to be 100% happy with the final result of all of my hard work. I wanted to choose the right illustrator to bring my story to life and to influence the ultimate look and feel of my book. Even though I published independently, having a high-quality product was really important to me and I knew I could find the right partners to make that goal a reality.



The Missouri Writers' Guild invites you to our Annual Conference May 5-7, 2017.

Bring your writing and publishing goals to the next level. Pitch your work to industry professionals or get advice from successful authors by signing up for a mentoring session. Attend a master class and breakout sessions on topics like: query letters, first person POV, audiobooks, children's books, historical fiction, romantic comedy, story structure, marketing, and self-publishing. Network with fellow writers, editors, and agents all weekend.

Holiday Inn Executive Center
2200 I-70 Drive S.W.
Columbia, MO 65203
(573) 445-8531

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The 2016-2017

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Conference Keynote Speaker (continued from page 1):

3. **Entrepreneurial Spirit** – I've always been very entrepreneurial and I was excited about the possibility of building a business around doing something that I absolutely loved. I also learned from other authors about the value of the rights tied in with a book and felt like I would be able to make those decisions for my brand better than a big publisher could. And, my background was in marketing. I believed that I could leverage my knowledge and skills to be successful.
4. **Happiness** – When I talked with other authors, the happiest ones tended to be the self-published authors. They had control over their destiny, their schedules, their agreements, their rights licensing, etc. That really appealed to me.

My best advice for authors who are exploring traditional vs. independent publishing is to talk with successful authors who have already done it. See what their experiences were like and what they would do differently knowing what they know now. Find out who's happy and why. Writing and publishing my first book was one of the most challenging and rewarding things I've done. Since the successful debut of *The Little Rose*, I've independently published six additional books across three genres.

Independent publishing is exciting and easier than it's ever been before (although it's still not an easy business), but it isn't the right solution for everyone. Only the individual authors can truly decide what's right for them, their books, and their careers.

About Sheri Fink

Sheri Fink is an inspirational speaker, a #1 best-selling author, an award-winning entrepreneur, and the creator of "The Whimsical World of Sheri Fink" brand. Sheri writes books that inspire and delight kids of all ages while planting seeds of self-esteem. All five of her children's books have become #1 best-sellers, including *The Little Rose* which was a #1 Amazon Best-seller for over 60 weeks.

CBS Los Angeles selected her as one of the top three authors in the local area, a distinction she shares with Dean Koontz. Sheri's brand is the recipient of the prestigious Gold Mom's Choice Award for the best in family friendly entertainment. She was recently named an inspirational beauty by supermodel Cindy Crawford's "Beauties Give Back" campaign.

Sheri's newest adventure is a contemporary romance. She was inspired to write *Cake in Bed*, her debut novel, to empower women to be their authentic selves and to not settle for less than they deserve in life or in love, because everyone deserves to have their cake and eat it too ... preferably in bed! Discover more about Sheri and her books at www.SheriFink.com.



Holiday Inn Executive Center,
Columbia, Missouri

We Still Need Volunteers
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MWG Writers Conference
May 5-7, 2017

Holiday Inn Executive Center
Columbia Missouri

SHOW ME FACULTY - MAY 5-7, 2017

**Faculty:****Keynote**

Sheri Fink

Agents

Whitley Abell, Inkling Literary

J.N. Haskins

Jenny Goloboy, Red Sofa Literary

Justin Wells, Corvisiero Literary

Editors and Publishers

Margo Dill, Women On Writing

Donna J. Essner, Amphorae Publishing

Jennifer Geist, Pen & Publish

Marketing

Kim Staffund, Polished Publishing Grp.

Writers

Robert Yehling

Wayne Ude

T.W. Findlay

George Sirois

C. David Milles

Ben Reeder

Tim Waggoner

Nicole Evelina

Kim Staffund

Derek Taylor Kent



Whitley Abell is a literary agent with Inklings Literary Agency.

She is currently building her client list and is actively seeking young adult, middle grade, and select commercial fiction.

Strong female voices are near and dear to her heart, and anything that is #ownvoices is an extra win.

In commercial fiction, she is drawn to female-centric psychological thrillers, upmarket women fiction, lyrical historical fiction, and smartly funny chick-lit. She is also looking for immersive magical fantasies on par with *The Magicians* and *A Darker Shade of Magic*.

In young adult and middle grade, her interests are quite broad. She welcomes queries for speculative/sci-fi, fantasy, contemporary, romance, historical, thrillers, and horror, and is particularly interested in high-concept and/or light-hearted contemporary, self-aware horror, magical realism, and dark historical fantasies.



For pitches, **J.N. Haskin** is currently focused on fiction works. Her favorite genres are YA, fantasy and/or sci-fi, but she enjoys any story with a great voice and plot. Her clients' works include women's fiction, romantic suspense, mystery, Christian

adventure, and middle grade, as well as YA fantasies, so she is open to most genres. She does not accept non-fiction novels, or historical pieces at this time.

She is happy to critique pitches, whether she exchanges contact information for manuscripts or not. Her submission guidelines include: query, synopsis, and first three chapters. Depending upon the amount of critiques needed, she will do her best to respond to each query with suggestions.

In her breakout session, J.N. will discuss ways to market yourself as an author. Whether you are self published or traditionally published, much of the work done to publicize and/or market your book is now left to the author. Some publishing companies will ask upfront for your list of ways that you intend to market yourself. This session will cover that.

Using handouts, there will be talk about developing a marketing plan, getting connected, developing a brand, marketing consistently and over time, growing your audience, sharing strategically, making publicity work for you, promotion and tips. J.N. will follow up with Q & A, time permitting.



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Jennifer Geist,
publisher of Pen & Publish, Inc., is currently seeking submissions in the following genres:

Brick Mantel Books:

Character-driven literary fiction and nontraditional, thought-provoking full-length poetry collections

Open Books Press:

For adults: contemporary fiction, genre fiction (including mystery, historical fiction, women's fiction, sci-fi, and more), memoir, and general-interest nonfiction

For middle-grade & young adults: Fiction tackling subjects such as diversity, mental health, loss, and self-discovery

Transformation Media Books:

Nonfiction books focusing on health, mental health, uplifting true stories, and self-help



Margo L. Dill
(Women On Writing)

WOW is open to queries and are currently looking for pieces. If you have an idea for an article, they would love to hear from you. They accept ideas

from men and women!

Word count would be whatever you need to cover the topic, but typically between 1,000 to 1,800 words. They also publish interviews with people in the industry, such as agents, editors, self-published writers who "hit it big."

Pay is arranged per piece, but most articles pay \$50 or \$75. In-depth pieces that require many different sources to cover the topic and have a higher word count may pay more. Payment is by PayPal only.

Also, WOW is looking for people interested in doing columns. They currently have one columnist who writes about submitting your work. They are open to ideas. Pay would be

discussed with the executive editor.

WOW accepts JUST ABOUT ANYONE who wants to write a Friday Speak Out post on their blog about writing. Look at ANY FRIDAY to see what type of posts we have had in the recent past. These are about 500 words, and THEY DO NOT PAY. But you can promote anything you want in your bio, and as long as your piece is not purely promotional, you can mention your books, blog, etc in your post.



Donna J. Essner,
Publisher of Amphorae Publishing Group is seeking submissions in all genres (except poetry, cookbooks, and currently, picture books). For middle

grade, YA, and adult, she is actively seeking science fiction, fantasy, paranormal, adventure, contemporary, and especially MG historical fiction, all with strong characters with a unique voice.

Additionally, she is looking for nonfiction proposals for MG that feature little or unknown historical figures. Donna is always in search of writers who pen works that add to all conversations on diverse subjects such as LGBT, religious affiliations and customs, and historical events (locally, regionally, throughout US, and internationally).



Jennie Goloboy,
Red Sofa Literary

"I represent primarily fantasy and science fiction. I like books that are optimistic about the future; I'm a sucker for great characters. I'm

particularly looking for adult books right now, though I will consider YA. I would especially like to find a great space opera (especially one with a Guardians-of-the-Galaxy feel) and well-informed military fiction. I'm also interested in finding a really good, novel take on cyberpunk. Tough sells include dystopias, novels set in the immediate aftermath of an environmental disaster, and (as always) teenagers who find out they are the Chosen One. I would also like to expand my representation of non-

fiction. I would love to find a great history-of-an-idea, or a great cultural history. No memoirs, please."



Justin Wells -
Corvisiero Literary Agency

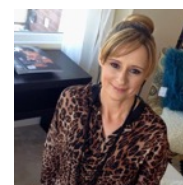
Breakout Session:
Finding the right agent can be a tough task.

Justin will take you

through different methods you can use to find the right agent for your work. This will include ways to research agents, different events you can take part in (many of which are free) and how to approach an agent when you find one that you feel would be a good fit.

Justin is primarily looking for middle grade and young adult submissions. He is currently on the search for great "own voices" manuscripts within those age ranges that have diverse characters and themes. He is also open to fantasy, science fiction, paranormal, adventure and historical fiction for both middle grade and young adult.

Justin is also open to select new adult and adult submissions. For new adult Justin is mainly looking for contemporary romance. For adult Justin is searching for fantasy, science fiction and historical fiction.



Kim Staflund: Polished Publishing Group

Never has it been easier to publish a book than today. But with opportunity comes increased competition. Millions of

books are produced and distributed all around the world every year, so how does *any* author stand out among the crowd? It takes more than writing. Authors who want commercial success need to be entrepreneurs. With over 25 years' experience in advertising, sales, marketing, and book publishing, Kim Staflund helps authors sell more books by teaching them the entrepreneurial qualities of top sellers.

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The following authors and guests will also be speaking. Here are special inspirational notes from the faculty that will get you thinking and inspired about your writing future.

What's In Our Lives? Our Stories!

By Robert Yehling



Many times when we write new novels or short stories, we ask ourselves, “On whom do I base my character(s)?” “How can I connect characters to locations?” “What experiences will drive the plot?” Or, “How will my characters speak? What will be their worldviews?”

Likewise, when we write non-fiction, we seek subjects either familiar to us, or that greatly interest us. Yet, when

the research is done and chapter outlines drawn up, and it's time to write the book, essay or article, how will we draw our readers into the insights we're making?

What about using our own stories and experiences as the fuel?

We carry endless reservoirs of life experience, filled anew by our adventures, travels, relationships, friendships, dreams, careers, conversations, passions, interests, joys, sadness, triumphs, worldviews, tragedies, the stories we hear, people we meet, and more. They become our stories. Within, we can find the motivation, inspiration or intent that led to our experiences. Of equal importance, we connect with the *emotions* of those experiences. If you've been to Rome, and a movie comes on with a Roman setting, what happens? Chances are, you're either telling a story about your trip to Rome, or reminiscing in your own mind. Your memory recalls the feeling and emotion as much (or more) than the details.

I call this The Mary Poppins Effect: “A spoonful of sugar helps the medicine go down.” The “spoonful of sugar” is a story or scene from your personal experience. The medicine is the point, discovery or conclusion you're presenting. If you can wrap up facts, research and findings with a story that touches readers' hearts as well as their minds, they will buy-in — because everyone loves a good story.

This is the premise of the Master Workshop I'm presenting at the MWG Conference, “Writes of Life: Adding Personal Experiences to Our Stories.” You don't have to limit yourself to memoir, personal essay or autobiographical novels to incorporate your stories and experiences. You can weave personal material into virtually *all* forms of writing. In my just-released novel, *Voices*, I incorporated more than seventy personal experiences, including times spent with the musicians who inspired the book. However, unless you know me well, you'll find it difficult to associate my characters' experiences with me. Why? Because I sprinkled and embedded selectively across characters, settings, scenes, and time frames.

What are the advantages of this approach? Here are a few:

- We never run out of material.
- By assigning a personal trait to a character, you instantly enliven that character. Now, you're writing from a powerful place I like to call “my familiar”.
- By populating characters with figures of speech, dialects or accents you've heard, lived around, or express yourself, you create credibility with readers. The dialogue seems to flow more smoothly. Again, you're writing from “my familiar.”
- By writing scenes located in places you've lived or visited, you bring out its finest details and a sense of place you — and, by extension, the reader — can *sense* and *feel*. Once you activate your reader's senses, feelings, and emotions, you've got an audience.
- By “giving” characters relevant stories you've told, or experienced, as stories *they* can tell, you again add the emotion and feeling — and, likely, a great story!
- By “sprinkling” your story with specific observations, dreams, revelations, insights or moments, you bring the personal touch — the whole subjective ball game in fiction writing.
- Non-fiction writers and journalists: If you have experience in your subject (highly recommended), you can write relevant experiences, or bits of them, to drive the narrative as you deliver the meat of your book.

Do you add personal experience constantly? No — unless you're writing memoir, autobiographical novel, personal essay, or narrative non-fiction. This is a subtle repurposing of the content of your life. Of the experiences I embedded into *Voices*, most were little observations, a few words here and there. A couple became chapter settings. A few more were songs I wrote in the characters' personae, but from my own personal experience.

I look forward to breaking this out more thoroughly at the MWG Conference, and offering specific tools and techniques to access your storytelling reservoir and bring it through to make your work *size*. Bring your journal or computer; we'll be writing a bit. Also bring an open mind to consider your life experiences as fertile territory for further development. We'll take it from there.

Every time we write a sentence, we have the entirety of our life experience at our fingertips. Let's tap that goldmine, and release your greatest work.



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SOME THOUGHTS ON POINT OF VIEW

by Wayne Ude

We've inherited some standard terms for kinds of point of view: first person, third person, limited omniscience (another term for third person), omniscience are among the most common. But these terms barely begin to describe the nuanced range within those categories.

Here are a few other considerations:

Is a first person narrator consciously aware of telling the story and of an audience, or is he or she seeming to experience it with no awareness of an audience? Is the first-person narrator telling the story shortly after it happened, a few years later, a lifetime later? Does that narrator know or understand more now than he or she did as the story took place? Is that narrator reliable or unreliable—and if unreliable, does the narrator intend to be unreliable (perhaps trying to conceal something) or does he or she believe his/her account is the truth, even though the reader can see that it isn't?

In third person, an additional layer of meaning becomes possible as a third person or limited omniscience narrative voice manipulates the distance between the character and the narrative voice. Consider this range of options, all of which are in third person from the character's perspective:

He was an honest man. *[Narrative confirms his honesty. Case closed.]*

He knew himself to be an honest man. *[A step away from the first example: now it's a matter of what he knows rather than what the story knows. He might be wrong—sometimes we are—but this is still a fairly strong statement about his*

honesty.]

He believed himself to be an honest man. *[A further step away. Now it's a matter of his belief rather than his certainty. The reader should keep an open mind.]*

He had always believed himself to be an honest man. *[Still further from certainty. 'Had always' suggests a change in his understanding of himself may be coming or is already underway.]*

He figured he was honest enough. *['Honest enough' is probably not really honest at all.]*

He'd always been as honest as the next guy. *['As honest as the next guy' suggests a pretty low standard. Also probably not really honest—and suggests that's been true for some time.]*

In each of these, the author doesn't directly comment; each version remains within the character's point of view. Nuances of language suggest nuances of meaning.

Sometimes our workshops or critique groups seem to suggest that point of view, once selected, is a strait jacket which limits the writer. I prefer to think that point of view is a dance, with many possibilities: the controlled minuet of a Jane Austen novel, or the apparently free-form jazz dance of Junot Diaz's *The Brief, Wondrous Life of Arthur Wao* or Jennifer Egan's *A Visit from the Goon Squad*, each of which won the Pulitzer Prize in recent years. And everywhere between or beyond those examples.

My sessions will look at some possible ways of dancing with point of view.



AUDIOBOOKS

By T.W. Fendley

About three years ago, I got my first smartphone. That made it possible for me—like almost 90 percent of audiobook lovers—to download and listen to books on my phone.

Digital downloads are one of many reasons why audiobooks have been the fastest-growing segment of publishing for the past three years, and I'll tell you why that trend is expected to continue. During our master class, I'll show you how easy it is to download an audiobook from one of the giants in the field—the public library.

You know how important it is for readers to be able to get your books in the format they want, so you've probably already spent a lot of time, energy, and money to produce top-quality ebook and print versions of your work. If you're like most authors, the idea of adding another format is daunting.

But here's a secret: you don't have to do all the work yourself unless you want to. You don't have to buy expensive equipment or spend days as the narrator, trying to get the different characters' accents right.

Imagine how much fun it will be to have an actor read your book! I'll show you ways to solicit professional narrators and producers to get your audiobook on Amazon, iTunes and Audible without any upfront costs. I'll also give marketing tips on how to reach audiobook readers.

My first foray into audiobooks was JAGUAR HOPE, a novelette, in February 2014. Since then, I've published three short stories and a novel, THE LABYRINTH OF TIME, in audio.

You don't want to miss out on this trending way to reach readers!



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AUDIOBOOKS

By George Sirois

When I was a kid, my cousin Matthew Henkel - who would go on to inspire the main character in my YA/SF "Excelsior" series - was diagnosed with Wilms Tumor, a cancer of the kidneys that affects children. While he was recovering in the hospital, my mother asked me to copy some cassette tapes of my read-along "Star Wars" storybooks so Matt could listen to them. I told her I wanted to go one step further: instead of copying the tapes, I wanted to record myself reading the books. I spent an hour narrating two of those books: one for "The Empire Strikes Back" and one for "Return of the Jedi." I did some decent impressions of the characters while reading their dialogue, and even threw in a little noise prompt to turn the page (even though he wasn't going to be reading along, just listening). He would later go on to tell me how much he enjoyed listening to those tapes while he recuperated.

This was the first step that led me to being a narrator of audiobooks, but the second step would not be taken until 2015, less than a month after I lost my job as an administrative assistant at a church in Clayton. I discovered that Clayton Studios was offering voiceover lessons, and I got a Kickstarter campaign going to raise funds to pay for them. If people gave \$10, I would narrate 500 words for them. If they gave \$20, I would narrate 1000. The campaign was a success, and after several weeks of working with acclaimed voice artist Jim Singer, I recorded my commercial & animation demos, and was given the blessing of my publisher to narrate "Excelsior."

During the master class with T.W. Fendley at

the Missouri Writers Guild Conference, I will share with you all the tools that I learned to go in the DIY direction with audiobooks, from choosing the right equipment to working with Audacity to editing and mastering, and more. I look forward to working with you and hopefully getting you started on this path.

LEARNING TO SAVE THE CAT



by C. David Milles

I'll never forget the first time I saw the cover of *Save the Cat!* by the late Blake Snyder at the bookstore. Among all the writing books with similar covers sat one that featured a cat precariously dangling from a rope. Needless to say, it got my attention.

Of course, the book was for screenwriting, and I was writing novels, so I passed it over. Yet, each time I visited the store, the cover called out to me, begging to be picked up and read. Finally, I gave in and bought it. And with that singular purchase, my writing career was transformed.

I devoured each of its chapters, amazed at the way author Blake Snyder approached story structure. He had developed his own story genres, categories that could actually explain what the story was about at its core. His story structure breakdown, called the Blake Snyder Beat Sheet, examined how the pieces of stories worked together, providing authors with a more detailed, yet freeing, structure for planning out and analyzing a work.

I couldn't wait to start applying it to my own writing. At the time, I was working on my YA novel *Paradox*, and as I examined and

laid out the scenes on a storyboard, I immediately recognized what my story was missing: what Blake termed the Bad Guys Close In beat. Using this realization, I was able to complete the novel and ensure that the story felt "right."

The tools and techniques in *Save the Cat!* were so helpful that I began to apply them to my teaching career, using them to enhance my content in my English/ Language Arts classes. I noticed that students were more engaged and that it spoke their language, giving them an enthusiasm for reading and analyzing stories. Eventually, I emailed the *Save the Cat!* web site to share this news with them and was invited to write for their weekly blog.

I dug deeper, reading the other books in the series, and soon began to write for the weekly blog on a regular basis. Sometimes, I analyzed current and classic films using the Blake Snyder Beat Sheet, while other times, I examined specific aspects of what made stories "work." With the editor's permission, I began to teach the tools of *Save the Cat!* to others at libraries, writing groups, and educational conferences.

Picking up the book was probably the best decision I've made in my writing career. Not only has it helped me evolve as a writer, but it's enabled me to guide others in their writing as well. Currently, I am developing and writing a book that will help educators apply the principles of *Save the Cat!* in their classrooms, creating a generation of students who will devour stories and how they are structured.

To read some of my *Cat!*-based beat sheets and blog posts, check out savethecat.com.

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GOING PRO: MAKING THE TRANSITION TO WRITING FULL TIME

by Ben S. Reeder

Finances: First off, take some time to talk to a tax professional about handling your taxes. See what will work out best for you. Some folks find that they are just fine operating as self-employed, while others prefer to go the route of an LLC. Talk to a pro and figure out which route is going to work best for you. I will be covering the things that I did to keep myself solvent and how I knew it was time to make the change over to writing full time.

Routine: Oddly enough, you might find that you will become even busier once you go full time. But half the time, that “busy” is easily encroached on by little distractions. Any writer’s livelihood is determined by their ability to produce content in a timely manner. And to do that, you must treat your work like you would almost any other job. The up side is that you have a great deal more freedom in deciding how that happens. We’ll discuss scheduling, goal setting and career building as part of this section.

Branding & Presentation: Part of your career as a full time writer can also include appearances and panels. In fact, if you’re smart, it *should*. Exposure is important, but the right KIND of exposure is even more critical. It’s important to BE professional, and we’ll cover how to keep your brand relevant as well as avoid some of the more common pitfalls you might face. Because the moment you tell folks you write for a living, there will be a few folks who will want

things from you that you might not want to get entangled with.

Onward and upward: Future career goals to look forward to. There are opportunities that have come my way that I never envisioned when I first went full time as a writer. I’ll share the strategies that helped bring some of these things about, and some things to consider as you begin your own career as a writer.



ON WRITING NOVELIZATIONS

by Tim Waggoner

Even though I didn’t get to consult directly with the scriptwriters, I viewed the process of writing these books as collaboration. To that end, I wanted to keep as much of the scriptwriters’ voices in the books as possible. So not only did I use their dialogue, I used some of their descriptive passages, not word for word, but I wanted to keep the details and narrative viewpoints.

Scriptwriters don’t always have to explain how characters get from Point A to Point B physically. They can just show the characters already present at a new location. So there were instances when I had to connect dots that had been left unconnected. And, as I mentioned earlier, I continually checked technical details for accuracy and made corrections when necessary. When various technology was used in a script – vehicles, weapons, etc. – I viewed YouTube videos to see how they’re used and hear the sounds they make, and I checked schematics online to get the vocabulary I needed to describe them. Occasionally, I even had to do some math to check things like a bomb’s blast radius.

For *Resident Evil: The Final Chapter* I added in

new material as I went. Some of this was to strengthen connections between this story and those of the previous films, some was to provide answers to questions the script didn’t address. So when I finished that draft, it was more than long enough. xXx: *The Return of Xander Cage* was different. Because I had such a short deadline, I used only the material in the script for my first draft and added nothing. When I was finished, I had 60,000 words. I knew I had to add 10,000, so I created three new action sequences and an epilogue and added them to the draft, which got me to 70,000 words. (I wrote that extra 10,000 words over the course of three days, and if you think my mind was fried after that, you are correct.)



KILL THE CLICHÉ: HOW TO WRITE ROMANCE THAT’S UNEXPECTED

by Nicole Evelina

Looking to make your romance novel stand out? It’s not as hard as you may think. While it’s true the romance genre relies on certain tropes to power its stories (friends to lovers, enemies to lovers, second chance at love, etc.), that doesn’t mean your book has to be the same as all the others on the shelf. Join multi-award winning author Nicole Evelina as she helps you turn time-worn clichés into fresh ideas that will have your readers racing through the pages to get to that happily ever after.



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**FICTION**

by Derek Taylor Kent.

Note: Derek will be leading a breakout session at the 2017 Conference: Creating Memorable Children's and YA Characters

Excerpt from KUBRICK'S GAME by Derek Taylor Kent

Shawn stood at the back of the theater, taking his time to scan the three hundred empty seats, study the speaker locations, and approximate the screen distance until it was clear which seat was *the*

one.

His outfit looked strangely formal compared to the shorts and T-shirts most students wore in the southern California sunshine, but modes of fashion were utterly lost on him. He might fit in better if he untucked his white dress shirt from his brown khaki pants, but why give a false impression that he was slovenly?

Shoes. Now those are important. His gray New Balance sneakers were mismatched with his dress shirt, but light and cushy. It gave him peace of mind knowing he could shift into full sprint at a moment's notice—a reminder of being chased by bullies every day in grade school.

The oversized glasses were hand-me-downs from his maternal grandfather, who also passed along his stigmatism. He hadn't bothered to look in a mirror that morning, but knew his brown hair was just as scraggly as ever. His boyish face didn't require shaving more than once a month—kind of embarrassing at twenty. He always kept shaving cream next to the sink so his roommates wouldn't have more ammo to tease him.

Shawn stressed-out less about such things now that he was officially a student of the UCLA School of Film and Television, one of the most exclusive and prestigious in the nation. In high school, he couldn't escape his label as *the weird kid*, but in film school, he could be deemed an eccentric genius.

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SHOW ME CHAPTERS

**Chapter Meetings****1st Sunday of each month****2pm - 4pm**

Unity Center

1600 W. Broadway, Columbia MO

Station Open Mic**2nd Tuesday of each month.****7pm - 9pm**

May 7, 2017**Critique Session**

(poetry, fiction, non-fiction)

June 4, 2017**Launch of our anthology,****Well Versed 2017.**

Prize money and open-mic for all authors included in the anthology. Readings should be 5 minutes or less.

July 9, 2017 – 2:00 p.m.**Critique Session****August 6, 2017 – 2:00 p.m.****Tentative Genre / Round****Tables “around town.”****Marshall Writers Guild****Call for Manuscripts****Writers with Saline County****Connections****Deadline July 1, 2017**

<http://sullivansfarms.net/writersguild/bookstore.htm#call>

**Next Meeting: To Be Determined****Workshops for Writers****1st Saturday each month****10-12noon****Station Open Mic****2nd Tuesday of each month.****7pm - 9pm****SLWG Author Series****3rd Thursday of each month****Interviews posted online**

Regular meetings are held on the last Saturday of most months in the Saint Peters Cultural Arts Centre located at the West Entrance of Saint Peters City Hall in Saint Peters, Missouri.
<http://www.saturdaywriters.org>

Southeast Missouri Writers Guild

SMWG meets on **the third Saturday of the month** at the Cape Girardeau Public Library, from 10:30 - 11:30 a.m.

Saturday, April 15, 2017
SMWG gets "Out of the Box!"

also:**May 20th****Author, Adrienne Ross, Humor****June 17th**

Blogging Successfully,
Jim Hoft, presenter

Springfield Writers Guild**Next Meeting: April 22, 2017****Camille Faye, speaker****"Revision is Not Tinkering"**

McAlister's Deli, 1711 W. Battlefield, corner of Battlefield and Kansas Expressway

www.springfieldwritersguild.org

More chapter news in next addition. Got news now?

Send to:

PubDirector@missouriwritersguild.org

Or Tweet us at:

[@MoWritersGuild](https://twitter.com/MoWritersGuild)

SHOW ME OPPORTUNITIES



Spring 2017 Flash Fiction Contest

Minimum 250 words
Maximum 750 words

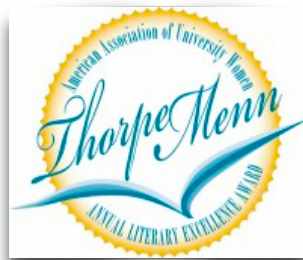
Guest Judge:

Claire Roberts , Literary Agent at
Trident Media Group.

Limited to first 300 entries.

For details and guidelines see:

<http://www.wow-womenonwriting.com/>



CALL to KANSAS CITY AUTHORS

Nominations for the 39th Annual Thorpe Menn Literary Excellence Award Now Being Accepted.

The Thorpe Menn Literary Excellence Award was established in 1979 by AAUW-KC to honor Thorpe Menn (1912-1979), long-time book editor of the Kansas City Star, who supported all aspects of Kansas City's cultural life, especially authors and artists.

Deadline May 1, 2017

The award, presented by the American Association of University Women-Kansas City Branch and the Kansas City Public Library, is presented to a local author in recognition for their excellence in writing. The award will be presented at a luncheon in October 2017 at the Central Library and includes a \$500 check, certificate of recognition, and listing on the library's website.

<http://kansascity-mo.aauw.net/events/thorpe-menn-literary-award/>

Got news? A new book release?

Know of a verified opportunity or contest for members?

Send news to:

pubdirector@missouriwritersguild.org



NEWSLETTER DEADLINES

- May 15 :(June newsletter)
- August 15: (September newsletter)
- November 15th: (December newsletter)
- February 15th :(March newsletter)

MISSOURI WRITERS' GUILD

What is the Missouri Writers' Guild?

The Missouri Writers Guild is an organization for professional writers in all genres. The Guild is open to all writers anywhere in the world.

We offer benefits to writers at all levels from beginners to best-selling authors. These benefits include:

- Annual Conference
- Networking opportunities
- Speakers Bureau
- Online Bookstore
- Contests
- And more!

Questions? Contact our President at president@missouriwritersguild.org.

For more information and
membership application
please visit

<http://missouriwritersguild.org/>

Levels of Membership

Associate membership:

One publication, paid in cash or copies, in newsletter, pamphlet, magazine, newspaper, anthology, Web site, or a self-published book.

Full membership:

- author or co-author of a traditionally published book
- a self-published book earning more than \$1,500 in one year
- the sale of three articles, stories, poems, anthologies, or trade publications.
- the sale of a play, screenplay, radio or television script.
- sale of one serial or novelette.
- editors and publishers of non-subsidy books and other publications.

Student membership:

Open to full-time or part-time college students.

For questions, contact Sharon Buzzard at Secretary@MissouriWritersGuild.org.