



# Mystery Press

A Publication of Mystery Writers Ink  
Volume 3 Issue no. 3  
December 2004

ISSN Print Edition: 1712-3682 ISSN Electronic Edition: 1712-3690  
All articles copyright to author; unscrubbed articles copyright to Mystery Writers Ink

## President's Message:

We've all noticed the digital revolution. Technological changes have affected us in our day-to-day lives, and they have affected our work as writers. Writers use the new technologies, such as the Net, to disseminate their works. The Standing Committee on Canadian Heritage is now taking a look at copyright law in this context.

(<http://strategis.ic.gc.ca/epic/internet/incrp-prda.nsf/en/Home>)

One of the thorny issues they are examining is the call by educators for a broad exemption that would allow reproduction of material from the Net for educational use. This new exemption would go beyond the current rules that permit reproduction for some educational and research purposes.

Educators contend that those who make their works available on the Internet do not expect to profit from the work. They express concern about the costs to institutions if they must pay fees for reproduction. However, rights holders argue that making a work available on the Internet does not necessarily mean that the creator is waiving copyright. Making a work easily accessible to the public is not the same thing as consenting to reproduction without compensation. Moreover, many works have been "pirated" and placed on websites without the author's knowledge or consent.

Copyright collectives want the Copyright Act to be amended to provide for extended collective licensing for Internet material. Educational institutions and Access Copyright already have licensing agreements for reproduction of print material. Extended licensing means that rights holders will be paid.

([www.accesscopyright.ca](http://www.accesscopyright.ca))

Educational institutions pay other costs—salaries, utility bills, desks. Why should the government mandate that it is writers who should not be paid for their work? What do you think is fair? Tell your MP where you stand.

Anne Jayne

## Contents

President's Message ... Anne Jayne	1
Word on the Street ... Anne Jayne	2
Learning Opportunities...	2
Book Review... Fiona Pinnell	3
Field Trip Opportunity...	3
September Program Review: Anne Jayne...	4
October Program Reviews: Lorna Nicholson, Sharon Wildwind, Anne Jayne...	5, 6
November Program Review: Peter O'Brien...	6
Report: Citizens Police Academy – Anne Jayne...	7
Call for Submissions: Mystery Readers Journal..	7
THE GOOD NEWS...	8
Upcoming Meetings ...	8

### T is for.....Thanks To The (WOTS) Team!

Mystery Writers Ink joined forces with Crime Writers of Canada to run a booth at Word on the Street at Eau Claire Market on Sunday, September 26.

The weather was cool and overcast, and the crowds seemed somewhat more modest this year than last. At the same time, to judge by the activity at the Ink-CWC booth, the weather was not slowing down mystery fans and mystery writers. There was a steady buzz of activity at the booth.

Sandra Einarson prepared a great display, with eye-catching graphics in the central panel to attract the attention of people wandering around the festival site. One side of the display featured information on two of the members of Ink who have published mysteries—Eileen Coughlan and Sharon Wildwind. The other side had information about Ink's activities.

Sandra also suggested the idea of a chalk outline of a body in front of the booth. Sharon agreed to be the model, and Phil Elder did the artwork. Sandra reported later that she was tickled to see people stepping over the "body" as they approached the booth. Sgt. Jim Edwards kindly donated crime scene tape, which the team used to adorn the table and edges of the tent. Our booth was visible at some distance, as the distinctive yellow tape fluttered gently in the wind.

We had a great team of volunteers who staffed the booth, including Sandra Einarson, Sharon Wildwind, Phil Elder, and Donna Tunney. Donna was also the creative genius who came up with the questions for the mystery quiz. Participants were asked to identify which of five novels has not been made into a movie (The Da Vinci Code) and which of four writers is not Canadian (Ian Rankin). Finally, they were asked to suggest a title for a Sue Grafton book: T is for ..... ? The answers for that question included Thief, Target, Trouble, and several variants of Treason and Treachery.

There were prizes: Jayne Barnard donated a dozen YA and juvenile mysteries by CWC members. Lorna Schultz-Nicholson donated a copy of her mystery, See Fox Run, and two tee-shirts. Lorna Nicholson and Shereeda Mohammed brought copies of See Fox Run and the new CWC cookbook to sell. Sales of both books were brisk. See Fox Run sold out.

Both CWC and Ink hoped to raise awareness of the existence of our groups. That goal was achieved. Suzanne Stengl had prepared thirty beautiful brochures about Ink, thinking that would cover all the potential new members who might stop by the booth. Every brochure was snapped up, as well as some plain copies of the same information.

Next year, preparing for Word on the Street will be easier, as we now have a group of experienced people to plan the display and staff the booth. We look forward to welcoming some of those writers who discovered Mystery Writers Ink at Word on the Street. No doubt Crime Writers of Canada will be welcoming some new members, as well.

Anne Jayne

### LUG YOUR MUG!!

**Bottomless Tea or  
Coffee at meetings  
25 cents**

[we'll let you use a paper cup if necessary, but we'd rather not waste]

### Learning Opportunities:

ARWA (the Alberta Romance Writers Association) would like to invite the members of Mystery Ink (absolutely free of charge!) to our January 8, 2005 workshop: CJ Carmichael's - The Best Seller Under the Bed . See the website for time & location.

[www.albertaromancewriters.com](http://www.albertaromancewriters.com)

Mount Royal College offers a variety of writing-related courses for the winter and spring, including: Writing lives into stories; Writing Children's literature; Writing Articles for Magazines; Fundamentals of Scriptwriting; Creative Writing I. [www.mtroyal.ab.ca/conted/CECalendar\\_W05.pdf](http://www.mtroyal.ab.ca/conted/CECalendar_W05.pdf)

Alexandra Writers Centre Society reminds you that registration and instructor readings for their winter classes are on Friday, January 7, 2005. For a full list of evening and weekend classes see: [www.alexandrawriters.org/course.html](http://www.alexandrawriters.org/course.html)

**Book Review:****Formatting and submitting your manuscript, second edition**

By Cynthia Laufenberg

Writer's Digest Books, \$29.99

282 pages, ISBN 1582972907

Numerous books on the market provide tips on manuscript formatting. The best one I have found is *Formatting and Submitting Your Manuscript*. The author's introduction states: "this book is simply a tool to keep you from sweating the details."

The pages are divided into five sections: nonfiction, fiction, children's writing, scripts, and verse/greeting cards. Of particular interest to INK members are the six chapters dedicated to novel, short story, comic book and genre submissions (including mysteries).

Bulleted lists provide a comprehensive outline of what you need to include in a submission package. Sample cover letters, title pages, query letters, manuscripts and even reply postcards are provided. True, most of us are aware publishers appreciate one-inch margins, but how many beginning writers know the correct format for the preface of a novel, or the differences in electronic and hardcopy submissions, or what common mistakes are made in query letters and how to avoid them?

This book provides answers, not to force us all into the cookie-cutter approach to writing, but to ensure beginning writers can produce complete, professional submission packages without wasting time sweating the details.

Fiona Pinnell

The Ink website address is

[www.mysterywritersink.com](http://www.mysterywritersink.com)

To get in touch with the webmaster (Sherry), about changes, additions or items you would like to see, please use the Ink email address.

[mysterywritersink@hotmail.com](mailto:mysterywritersink@hotmail.com)

**PROFESSOR:** Although in modern English the double negative is taken to mean an affirmative, in many linguistic contexts the double negative is an intensified negative, as the double affirmative is always an intensified affirmative. There is no known case of a double affirmative being used as a negative.

**STUDENT:** Yeah, right.

**FIELD TRIP OPPORTUNITY:**

**A second workshop at the Medical Examiner's office has been scheduled for Thursday January 13, 2005 at 1 pm.**

**Death in the Gym** – the full program is approximately two hours, plus a possible tour following the completion of the program and opportunity to ask a pathologist questions. (note: the tour can include the autopsy suite if it is not in use at the time)

If you are interested in attending, please email Sandra Einarson at [smeinaron@mac.com](mailto:smeinaron@mac.com)

The size of the group does affect how the program is implemented, as there is a restriction on the number of people allowed in the mezzanine. So **we do need to have an accurate count of people planning to attend before the date**, in case we need to split into two groups.

On January 7 we will confirm numbers and the information will be sent out then to the people who are signed up. The charge is \$1 per person, payable on site the day of the program.

[Editor's note: Please email me if you are willing to write a review of your experience for the newsletter: [jaynbarn@teluplanet.net](mailto:jaynbarn@teluplanet.net) ]

**Program Review: September**

In September, Gayle Laird of The Inner Works spoke to us about the use of the Enneagram to create great characters. The Enneagram is an ancient philosophy and modern personality typology that describes nine ways of thinking, feeling and behaving.

Enneagram experts assert that each of us has one of the dominant personality types throughout our lives. The description of each type explains the pattern of how people of that type behave, ranging from the healthiest person, to the average, to the unhealthiest. Within our type, we change as we become healthier or unhealthier.

**The types are:**

**Type One – Reformer.** Ones are principled, and tend to be perfectionists. They work hard to create ideal conditions and can be critical of themselves and others. Example: Atticus Finch, *To Kill a Mockingbird*. (Genre: Moral hero dramas.)

**Type Two – Helper.** Twos are empathic and outgoing. They need to be loved and appreciated. They can be generous, open-hearted and loving. Twos can be seductive and manipulative. Example: Leo Busgalia, author of books on love. (Genre: Romantic comedy.)

**Type Three – Achiever.** Threes focus on success and image-making. They are energetic to the point of workaholicism. Threes can be manipulative. They need to develop honesty. (Genre: Success story. Jerry Maguire.)

**Type Four – Individualist.** Fours tend to be artistic, expressive, sensitive, and self-absorbed. They focus on their own internal feelings; they need to see themselves as special. Fours are often unhappy, because they long for something that is missing. (Genre: Melodrama, love, and loss. Anna Karolina.)

**Type Five – Observer.** Fives are typically objective, scientific, and detached. They are brilliant at solving problems. They are loners who mistrust emotion. Example: Stevens (Anthony Hopkins), *Remains of the Day*. (Genre: Horror/science fiction.)

**Type Six – Guardian.** Sixes are loyal and responsible, but they are also worriers. Sixes are sensitive to authority: they may be either rebellious or submissive. Example: Bob (Bill Murray), *What About Bob?* (Genre: Thrillers or mysteries, especially pursuit stories. *The Fugitive*.)

**Type Seven – Enthusiast.** Sevens get excited about new projects. They can be visionaries, the builders of dreams, but they have a hard time staying focused. Sevens have many plans on the go. Example: Robin Williams. (Genre: Adventure.)

**Type Eight – Controller.** Eights are self-confident. They can be great leaders. They need to be powerful and to dominate others. They enjoy conflict. Eights may invade other people's boundaries to maintain control. Eights don't want to show weakness, but they often have a soft spot. (Genre: Western, war story. *Rambo*, *Dirty Harry*.)

**Type Nine – Mediator.** Nines seek to do the right actions in a situation. They need to be peaceful, and often they go along to get along. They can bring a sense of peace, a calming presence. Nines can be stubborn. Example: John Dunbar (Kevin Costner), *Dances with Wolves*. (Genre: Fantasy, magical realism. *E.T.*)

**What type of murder might each of the types might commit?** Gayle speculated about the possible reasons for individuals of each type to commit a murder:

Ones might commit a crime for moral reasons, because of their philosophical or religious beliefs. Ones might not get caught, as they would aim to commit the perfect crime.

Twos might commit a murder in the heat of the moment, fueled by the emotion of the situation. Twos might also commit a murder if they see the act as helping someone else, either by helping someone out of suffering through euthanasia, or by killing one person to protect another.

Threes might commit a crime such as murder if someone is standing in the way of their success. Fours are more likely to commit suicide than to kill others. Since Fives tend to be scientific and objective, they might commit a murder if they believe there is some sound reason for eliminating this person.

Sixes might kill out of fear of the other person. They might kill if they feel that they are doing so under the banner of heaven, if there is a threat to someone to whom they are loyal. Sevens can kill if someone is taking away their pleasure, or if they are high on drugs.

Eights may kill others as a way of imposing their will in a situation, when they feel that their efforts to control others have been thwarted. Nines are unlikely to commit a planned murder. A Nine commits an unplanned crime, such as a hit-and-run accident, and may try to cover it up.

**Further resources:** Gayle offers workshops on the Enneagram, including one on character development. Her website is [www.innerworks.ca](http://www.innerworks.ca). Recommended books: Any of the Enneagram books by Don Richard Riso and Russ; *Literary Enneagram* by Judith Searle. Want to discover what your type is—or your sleuth's? Take the free test at [www.enneagraminstitute.com](http://www.enneagraminstitute.com).

Anne Jayne

## Program Review: October

Three of Ink's members traveled to Toronto for BoucherCon, the world famous mystery convention. You heard some of their experiences at the October meeting; now see them in print to stimulate your desire to go yourself next year. See [www.bouchercon2004.com/](http://www.bouchercon2004.com/) for a complete list of the guests, panels, and parties they had access to, or see [www.bouchercon.net/](http://www.bouchercon.net/) for the hot lineup and cold chills available next year in Chicago.

### First up: Lorna Nicholson

To recap BoucherCon, which was tons of fun and very worthwhile, at the October meeting I recapped the panels--Cliches, Promotions and Movies. (abbreviated titles but succinct.)

Okay, so the concensus on cliches was, if we as crime authors didn't write cliches we wouldn't have anything to write about. Mark Billingsham (who was hilarious) said there was a time when the characters kept getting more absurd because everyone was trying so hard to stay away from cliched characters but...that didn't really work all that well. The books became so unrealistic. Yes, most women PI's tend to be single and have pets. So. They still make great characters. Laura Lippman agreed that cliches are really a part of crime writing. Who cares? Only the critics.

2) Okay, so moving on to promotions. I learned that bookmarks are useless unless they have all your pertinent information on them. (Of course, I had a million printed and then learned that little tidbit at BoucherCon. And they're right, my bookmarks are useless.) Specific promotion seems to be a good way to go. So, if you've written a novel on Figure Skating--which one panelist had done--she promoted to figure skating organizations. Another panelist--author of *Uncommon Grounds*, which is a coffee shop novel-- promoted to coffee shops and coffee companies. This type of promotion seems to have the greatest effect. Book signings work but not if you just sit there. People won't come to you. And, your book will not jump off the shelf into people's hand. You must promote.

3) Movies. I think what I got from this was--it's a lucky break that gets you in the movies. Your book

just so happens to get into the right hands at the right moment. But producers are always looking for fresh material so it doesn't hurt to send your book off if you've got a few extra kicking around. They may read it. If you make contact at a conference with a producer then by all means follow up. According to one of the panelists, it does pay the bills. She renovated the upstairs of her house with the money.

### Next: Sharon Wildwind

[Editor's note: Sharon had such a good time that her memories ran to a multi-page handout. I'm posting only a couple of her memories here, but I'm sure she would give you the handout if you asked nicely.]

#### Panel: The Accidental Sleuth

For the amateur sleuth, the problem is always how to involve her enough to solve the crime and give her the tools to do this, while allowing her to keep her amateur status.

- Make your protagonist interesting and troubled.
- Use events from the protagonist's past.
- Evoke the community, particularly if you can write about that community as an insider.
- Avoid the Cabot Cove syndrome (too many bodies in too small a town)
- Amateur sleuths lack the weapons that cops have. Improvise what your protagonist uses to defend herself.
- Start with a clue. The protagonist should have a special connection to the clue that the police do not.
- Use a moment in time, a pivot point in the protagonist's life when her/his life changes.
- Trick the reader. Twist the plot. Mystery readers are so intelligent that you can't give them bland, single-level plot.

**Favorite Overheard Quote:** "If you can't say something in two sentences, four paragraphs won't help."

~ William Lashner, author of *Past Due*, *Fatal Flaw*, *Bitter Truth*, and *Hostile Witness*, talking about the tendency of new writers to think they have to put in pages of description before the reader can understand the book.

**Third up: Anne Jayne:****1. Editors and Publishers**

Recommended publishers. All accept queries directly from authors.

(a) Publishers who prefer writers who live in Western Canada: Ravenstone Books, an imprint of Turnstone Press ([www.ravenstonebooks.com](http://www.ravenstonebooks.com)) NeWest Press ([www.newestpress.com/](http://www.newestpress.com/)).

(b) For writers living anywhere in Canada: RendezVous Crime, an imprint of RendezVous Press ([www.transmedia95.com](http://www.transmedia95.com)) Castle Street Mysteries, Dundurn Group ([www.dundurn.com/index.html](http://www.dundurn.com/index.html)).

Note: McClelland & Stewart is cutting their mystery list from 24 to 12. They accept only agent queries.

**2. Agents**

Six established agents were on one panel. They said that they do look for new clients—but they are very selective. Their advice: Do your research. The first step is to identify reputable agents. Find out the agent's requirements: query letter, or cover letter with part of the manuscript? Email or snailmail?

Find the names of agents who represent authors whose work is similar to yours. Check the acknowledgements pages in their books to see if the author named the agent there. In your query letter to such an agent, mention that you are contacting him or her because your work is similar to the work of the author he or she already represents.

The agents agreed that the most useful part of the query letter is the description of the work. They aren't interested in the tooting of one's own horn. They do like some clues about where your book fits. What novels are similar to your work?

What are agents looking for? One said: "Charisma on the page." Another said: "Writing with wit and intensity."

What should you be looking for? All authors should ask themselves: Is this an agent who has a passion for the book and is committed to selling it? Is this an agent who has done business with the kinds of editors you want to work with?

**Books recommended by the agents:**

Writing to Sell by Scott Meredith (out of print; available at used bookstores)

How to Get Happily Published by Judith Appelbaum

Screenplay by Syd Field

Story by Robert McKee

**Program Review: November**

Remembrance Day Presentation - Jani Meyers  
Calgary Public Librarian

A one hour blitzkrieg of ideas carpeted the writing troops, igniting imaginations as to what makes a good murder mystery. Mobilizing the themes of morality and ethics provide a sure-fire strategy for engaging your reader. A story with a moral dimension will capture the reader's interest. A crime and characters with moral depth will strike to the heart of your reader.

War provides a moral background for a murder mystery. Why does this "one more" killing matter when there are so many killings and atrocities being committed during war? Jani noted that it was ironic that in a time of war, with so much indiscriminate killing, a murder can stand out as unacceptable. (Witness the news from Iraq in this mid-week of November, with a debate over the acceptability of shooting wounded individuals who may be terrorist saboteurs).

The murder mystery will explore a killing and the investigation of the killing. What is the reason that this murder is important, other than that it is a murder? The reader has to care about who is killed. An inevitability about the unfolding mystery can be discerned in a good story. The resolution of the murder constitutes the basics of a murder mystery. One of the reasons that we want to solve mysteries is so that the wrong person is not blamed. This allows the social fabric of the community to carry on. That is purportedly another rationale for the making of war ... defending our way of life.

Mysteries tend to develop into series. (A reconnaissance of the leading collaborators of successful mystery series were chronicled in rapid fire, leaving at least this mystery-reading conscript reeling from the barrage of authors identified). The reader should like and care about a detective and surmise why they have chosen to be a solver of murder and mystery.

Finally, a surgical strike in piquing the reader's interest is in finding a way to 'break the rules' in how you present your murder mystery in order to set it apart. All writer's at their stations during this presentation gathered ample fodder for their next round of creativity. Thanks to Jani Meyers for sharing her insights as an ambassador for Calgary mystery writers.

Peter O'Brien

### Citizens' Police Academy

The Calgary Police Service unwittingly created a course for mystery writers. The folks at CPS intended to create a course to inform and educate the public about the work of CPS, which just happens to be a terrific resource for crime writers. What's more—it is free.

The course is the Citizens' Police Academy, which is offered twice a year. The course runs for three months, and includes twelve lecture-style classes (with time for Q&A) and two field trips.

There is a catch. The application process involves a quick peek at your criminal record by the CPS folk who select participants, so if your youthful indiscretions went way past indiscreet, you might not be chosen. Otherwise, odds are good that you'll be accepted, and you'll only have to wait your turn to receive a welcome letter from CPS.

Classes are taught by experienced police officers assigned to various units of the CPS. The line-up includes presentations by officers from the Vice Unit, Commercial Crime Unit, Organized Crime Control Section, Traffic Section Alcohol Unit, Robbery Unit, Domestic Conflict Unit, Sex Crimes Unit, Victim Assistance Unit, Child Abuse Unit, C.A.R.R.T. (Child at Risk Response Team), Drug Unit, Homicide Unit, Arson Unit, Auto Theft, S.H.O.P. (Serious Habitual Offender Program), Gang Unit, and Culture Resources. And, yes, Sgt. Jim Edwards, who spoke to Ink last winter about investigation of crime scenes, is one of the speakers at the Citizens' Police Academy.

There are field trips, too, including visits to the Interpretative Centre, Communications Section, Identification Unit, FATS (Fire Arms Training Simulator), Tactical Unit, and Canine Unit.

I recommend this course to mystery writers. Because the instructors are police officers with experience in that particular area, they provide concrete details and information that mystery writers will find invaluable.

For example, Sgt. Mark Beaven, who teaches "skills" to new recruits—such as ground fighting techniques—not only gave an overview of the training provided to new police officers, but

demonstrated some techniques used by officers to bring a violent person under control.

That being said, this isn't a mere "war stories" course. The instructors attempt—in the mere three hours available to them—to provide a good overview of the criminal activities that fall within their purview, and their approach to investigating those crimes.

If this sounds like the right course for you, ask for an application form at any District office. For more information about the CPA, go to [www.gov.calgary.ab.ca/police/policeacademy/over.html](http://www.gov.calgary.ab.ca/police/policeacademy/over.html).

Anne Jayne

**Mystery Readers Journal announces themes in 2005:** Art Mysteries; Bibliomysteries; Italy; Murder in the Far East. We're looking for articles, reviews and author! author! essays for these issues. I'm also looking for names and email addresses of authors who focus their mysteries on these themes.

Articles (1000-2500 words); Reviews 500-1000 words; author! author! essays (800-2500). Deadline for articles: Art: January 20; Biblio: April 15; Italy: July 15; Far East: October 1.

MRJ reviews books both in and out of print which focus on specific themes. Author! Author! essays are up close and person essays in which writers tell all about themselves, their books, and the relationship to the specific theme.

<http://www.mysteryreaders.org>

Mystery Readers Journal is a thematic quarterly review. Final issue in 2004: Murder Down Under.

Janet A. Rudolph, Editor,  
Mystery Readers Journal

[Editor's note: this was lifted from dorothyL email digest. Feel free to forward similar invitations to [jaynbarn@telusplanet.net](mailto:jaynbarn@telusplanet.net) with 'Ink newsletter' in the subject line]

**And, Last and Best: The GOOD NEWS!**

[right where you'll see it every time you check the schedule]

**Donna Tunney** is a **finalist** in The Indiana Romance Writers of America's 'Golden Opportunity' contest. The first chapter of her mainstream, romantic suspense moved on to an editor at St. Martin's Press.

Better still, at the recent CARWA conference 'Crossing the Publishing Threshold', **St. Martin's Press representative Monique Patterson** asked her for a full manuscript and synopsis – a very hopeful sign indeed!

We're all rooting for Donna's book!

**Lorna Schultz Nicholson**, who has been desperately busy promoting her recently-published mystery 'See Fox Run', will be back in Calgary doing signings at the following dates:

Sat. Dec 4th - Maclead Trail Chapters - 1-4

Sun. Dec 5th - Crowfoot Chapters - 2-4

Drop by and give her a friendly face to talk to when she's not chatting with readers.

**Jayne Barnard's** 1920's mystery short story appears in the Fall issue of *Storyteller Magazine*. It is available until January at Chapters/Indigo and fine independent booksellers.

**Good news for newsletter contributors** now & in future: now that we have an ISSN for this newsletter, and are going to be registering as a publisher affiliate with Access Copyright, YOU will be eligible for eventual payouts (IF you register as an author affiliate with Access Copyright).

Just go to the website:

[www.accesscopyright.ca/rightsholders.asp?a=23](http://www.accesscopyright.ca/rightsholders.asp?a=23)

Download the form, sign it, and mail it in. It costs nothing, but if you do it before Dec. 31<sup>st</sup>, you're eligible to share the unclaimed pool of money from 2005 on.

**Meeting Schedule:  
Third Thursdays, Old Y  
7:00 to 9:00 p.m.**

December 9, 2004:

The December meeting will be more than just New Member Orientation!

Meet fellow members of Ink, and take advantage of free mini-workshops provided by our more experienced members:

- research for fiction writing, - networking opportunities for writers,
- how to create compelling mystery characters,
- breaking into alternative markets for mystery writers (short stories, plays and contests).

On top of all that, this is our big social event of the year accompanied by plenty of food and XMAS cheer!

January 13, 2005

Topic: POISON!!!

Presenter: Joan Hendrickson

February 10, 2005

Topic: TBA

March 10, 2005

Topic: Novel Settings

Presenter: Eileen Coughlin

## Mystery Writers Ink Society

223 – 12<sup>th</sup> Avenue SW, Calgary Alberta T2R 0G9

**Mission Statement:** *Mystery Writers Ink shall support writers of mystery fiction by providing networking opportunities and by educating and informing writers about writing techniques, publishing, and marketing.*