

# Writing Right Newsletter

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## WAITING FOR MISTY

**CONGRATULATIONS AND THANKS TO HELEN CHILCOTT** – the moderator of our Writing Right link line. Helen has another two books out! And she still takes time to run a business, write books and mentor other members. **WAITING FOR MISTY**, a romance/erotica novel by Helen Chilcott

AVAILABLE NOW FROM:

<http://www.mardigraspublishing.com>

*Handsome Naylor Nasche and Alanya Markov harbour secret desires for each other, but not only is Naylor married, he thinks Alanya is gay. When Naylor's receptionist, voluptuous, jilted Sabina manipulates Naylor into her bed she wins back her long-time love, Naylor's unhappy wife Cherise, whose jealousy explodes when she perceives that Sabina's wandering lust has targeted the beautiful Alanya...*

**For Release April 07**

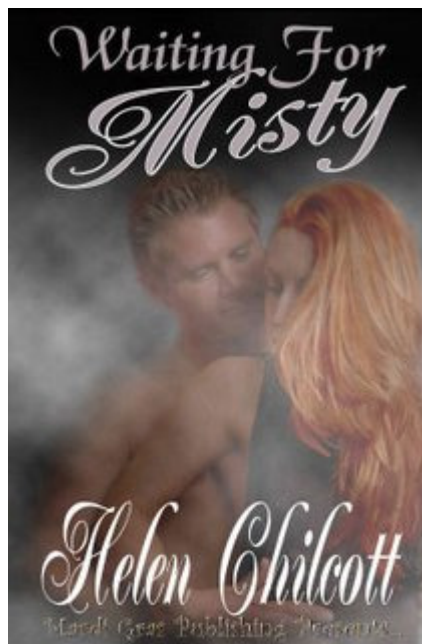
**THE TRUNK IN THE BASEMENT** - Can Leckie Armytage and wealthy Albert Stokes solve the 70-year-old mystery of his grandfather Herbert Stokes's disappearance?

**Coming Soon**

**MORNING GLORY** - Should widowed Vivica and daughter Lorelei settle for faithless lovers, or seek true love closer to home?

**Helen's Blog:** <http://www.ozwriter-ozwriter.blogspot.com>

**Publisher:** <http://www.mardigraspublishing.com>



**Critique Session on  
EASTER SATURDAY  
APRIL 7th  
at 12 Sandford St,  
Kensington Gdns  
(in cottage at rear)  
Ph: 8332 6085  
at 2.00pm**

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**Next Meeting on  
FRIDAY  
APRIL 20th at the  
SA Writers' Centre  
Rundle St,  
2<sup>nd</sup> floor above  
Cafe Buongiorno  
at 6.30pm**

**NOW TAKING ORDERS FOR THE ANTHOLOGY FOR 2007**

**"UNCENSORED"**

**SHORT STORIES AND POETRY FROM OUR MEMBERS**

**\$20—...LIMITED PRINRUN—PLACE YOUR ORDERS DYOZ@OZEMAIL.COM.AU**

# HOW TO WRITE A NOVEL - DIALOGUE

The tough part is to make it sound real. Tape a conversation. Most people speak in short bursts...not long paragraphs. Although the written word is never completely real – we abbreviate or add color words...we must make it read smoothly, yet sound in our head as though we know the characters.

## Three common dialogue mistakes:

1. all characters sound the same
2. the protagonist sounds the same under all circumstances
3. clumsy changeover between subject matters or leading into a subject.

## Six purposes for dialogue:

1. reveal character
2. show emotions
3. move the story forward
4. provide information
5. establish setting
6. break up long passage of prose

**Tags.** Using "he said" or "she said" every time a character speaks becomes boring and irritating. The tags should do this for the reader without the author inserting themselves between the reader and the character.

**Dialects.** Try to avoid too much dialect in the dialogue. You can show by their speech patterns and habits but it becomes tiresome if the entire book is written in dialect.

**Writing Dialogue.** Give each speaker a new paragraph. Use double quotation marks with punctuation inside the quotation marks.

"Action as well as speech is a part of dialogue. We expect to know when the speakers pause, where they're looking, what they're doing with their hands, how they respond to one another. The characters' speech becomes just

one aspect of their interactions; sometimes their words are all we need, but sometimes we definitely need more. This is especially true when you're trying to convey a conflict between what your characters say and what they feel: their nonverbal messages are going to be far more reliable than their spoken words."

## Dialogue – Exercises to Use at home.

1. Tape and transcribe two or three minutes of an actual conversation from real life.
2. Tape and transcribe two or three minutes of a conversation from a television show.
3. Compare the transcriptions from 1 and 2 with each other and with your own writing.
4. Tape your reading of dialogue from your own writing.
5. Write a quick page of conversation between two people who have just met in a shopping centre and haven't much time.



### REMINDER

THE NEXT CRITIQUE SESSION IN  
THE COTTAGE, 12 Sandford St.,  
Kensington Gdns, WILL BE HELD  
ON EASTER SATURDAY 7<sup>th</sup> at  
2pm

THE NEXT MEETING AT CAFÉ  
BUONGIORNO, Rundle St., Ade-  
laide in the SA Writers' Centre 2<sup>nd</sup>  
Floor - WILL BE HELD ON FRI-  
DAY, APRIL 20<sup>TH</sup> AT 6.30 pm

## EXTRACTS FROM TALK GIVEN BY ROGER GIBBS AT LAST MEETING.

Why did I begin printing books? The answer is simple, because I'm a writer and every writer's aim is to get published. To achieve that and get my work out into the market place meant that I needed to be in print to reach the largest possible market.

The question was, HOW! It needed to be done at a price that didn't break the bank. And at a price that would see my money back in the shortest possible time.

After six months research KERRINDA PRINTING came into being. We are now in a position to bring your manuscript to life to a standard that measures up to any book in a book store. In front of you are some of the books we printed last year.

The process begins with you writing the manuscript. That really is the easy part. Now you have to polish it, and when you think you have it right, polish it again, and again, until it shines.

Formatting. The more you do yourself the lower the unit price of your book. If you are unsure how to format a MS Word document, a phone call to us should solve the problem. It would help if you can be at your computer at the time so we can talk you through it.

### A few don'ts.

Don't use the space bar to shift text around.

Don't double space between sentences.

Don't use the enter key to give you double line spacing. Only use the enter key when you start a new paragraph, or to shift the body of your text down. As an example: to shift for a chapter number This way, if you haven't indented your paragraphs, we can pick them up later.

Don't put a space after or before quote marks. They start flush with the first letter of the quote, and finish flush with the last letter.

Don't use a full stop then a question mark, or visa versa.

Don't send us your manuscript in single chapters unless they are clearly marked. If possible, collate them into one document and send as one file. This way there is no confusion as to where you want what.

Don't despair if formatting proves too much to handle, we can do it for you at a reasonable cost.

And a final Don't

Don't hesitate to call us if you have any doubts regarding formatting, or anything else that you have concerns about. Our hours are between 9 AM and 10 PM inc Sat and Sunday.

And now for a couple of do's

Do use all the help Mr Microsoft can give you by turning on all his bells and whistles. He isn't always right, but at least he will draw your attention to things he doesn't like, then it is up to you to decide what you want to do

about it.

Do decide whether you want your spelling in American English or Australian English.

If you put in a foreign word ie a name or place, make sure that you add it to your dictionary if not already in there, that way if you forget how you spelt it earlier it will show as a misspelt word then you can auto correct.

Do give your cover some thought. You know your genre, check bookshops to see how others are being presented.

If you have photos, or parts of photos you would like to have incorporated, that is no problem. We work with you through the process. We have two examples of how a cover can be developed.

Do you need an ISBN number?

If your intention is to only print for family and friends then probably not.

If your intention is to generate sales to the broader community then the answer is yes, by having an ISBN number you make your book available to distributors who get a list of all books registered. Your book is listed in Books in Print, the searchable database that libraries and their patrons use, as well as bookstore customers.

What we do for you.

We read your manuscript and advise on any irregularities we may find.

As the printer we cannot alter any wording without your express authorisation, other than obvious spelling errors, and even then only after checking with you. Perhaps the misspelling was deliberate.

We discuss with you how we envisage the layout of the finished book

What font we feel is best suited. How the chapters are laid out ie flowing from one to another, or each new chapter beginning on a new page.

We show you a finished cover for your acceptance.

We take your manuscript and format it to suit the size book we have jointly decided on, A5 being the most economical, but B5 and A4 are within our scope. From this, a printer ready PDF file is produced.

Once we're all happy we know what the finished product will look like, it is time to set the printer to work.

If required we can supply advertising material for displays, as well as business cards to suit your requirements.

We are not saying it is easy, this project has been your baby for perhaps years, but by working together, we can give birth to it.

# DECISIONS . . . DECISIONS

BY NICHOLAS FOURIKIS

**After the launch of his book, 'Hollywood, Amaroo' we asked Nick what motivates him to write. This is what he told us!**

As it takes me one to three years to write a book, I want to consider many issues before deciding what to write. The worst scenario I can imagine is to rush into a story and abandon ship after six or twelve months.

I don't want to even think of 'whodunit it' stories and I'm not a romance writer. My heroes fall in love and I chronicle the occasional lovemaking scene but I don't want to fill a book with bed hopping heroes enjoying the delights of the flesh.

My book should be a hero's journey; because without heroes nothing changes and the world we live in becomes a depressing place. Reading the lives of the saints fascinated me, I rejoiced every time Ulysses escaped from yet another near death experience and I cried the day Martin Luther King was assassinated but I'm not into biographies of well-known heroes. I want to write about the unsung heroes you and I can create.

Coming to structural matters, I no longer believe the school-teachers of the world who stipulate that every story has a beginning, middle and an end. The modern readers don't have the time to read three to four chapters before they are exposed to the main conflict of the story. I introduce the readers to the con-

flict the hero faces before they read of the actions he/she take to resolve the conflict – the denouement.

While many argue the beginning of a novel is important, I hold the last chapter of the book is as important. When the reader reaches the end of my book, he/she are convinced the hero was justified in accepting the challenges of the conflict. It was a good fight. Here I'm not thinking of the outcomes of boxing/wrestling matches or the end of a war because my hero carpet-bombed the Dresden of the story. I am interested in the conflicts between generations or the clashes arising from prejudice, fanaticism or jingoism.

My second requirement is emotional connection not so much because emotions sell but because if I don't feel an emotional connection with a story my writing is not authentic. In what follows I'll only explore stories with which I have an emotional connection.

I cannot imagine writing a story that doesn't have one universal theme. And a laundry list of good intentions will not do. This issue is important but what is a universal theme? Given the constraints imposed by this short article I'll explore only two important themes here.

Many writers declared that we don't live authentic lives – a true universal theme.

'Man is born free;' Rousseau observed, 'and everywhere he is in chains. Politeness requires this thing; decorum that; ceremony has its forms and fashion

its laws, and these we must always follow, never the promptings of our nature.'

In the play *Uncle Vanya*, Chekhov exposes us to many encores of the same theme. The young beautiful woman of the play, for instance, is in love with the country doctor but she doesn't leave her boring husband because he is titled and has a professorship.

T. S. Elliot's *Wasteland* is a land where everybody is living an inauthentic life. Doing as other do, doing as you are told with no courage for your own life.

The world started with an act of disobedience, Fromm wrote, and will end with an act of obedience.

With so much theory under our belts, you will now understand the mess I'm in.

Maureen and I were hopelessly in love.

'No one else would love you as much as I do,' she declared with conviction while we gazed at the first sunrise of this century. And what did I do? Did I propose to her? Did I marry her? No I didn't. I dumped her and married a well-to do woman with whom I have nothing in common! Am I happy? Of course I'm not and I suffer everyday of the week and twice on Sundays when she drags me to church. My ordeal has a beginning but no end because I cringe every time she touches me. I cough whenever I smell the smoke in her hair and I think of Maureen when we make love. Years ago

## DECISIONS . . . DECISIONS ... CONT'D

I used to think that suicide was the coward's way out but now I'm convinced it's an honourable escape from my living hell.

Love knows no societal boundaries, is another important universal theme. What makes *Romeo and Juliet* memorable? Did Romeo seduce the lovely Juliet by reciting the poems of Ariosto? No, a hundred times no. We remember the lovers because there was nothing but hatred between their families. It was *un amour fou* story that blossomed where hatred reigned.

This memorable love story fades into insignificance when we consider *amour fou* stories in modern settings. Hatred resulting from a feud between two Italian families does not compare with the hatred based on the extermination of thousands of innocent civilians. The Moslem Bosnians, for instance, suffered in the hands of the Christian Serbs. When I was young I believed that each prayer repeated has a certain value in cleansing away sin. Now we know what Ethnic Cleansing is.

Away from historical overviews let us consider the *amour fou* between Almaz, a young Palestinian girl and Simon, an Israeli soldier. Almaz's brother was a suicide bomber and Simon killed many Palestinians every time his company raided the Gaza Strip. Love however ignored all this hatred and blossomed.

How did the young lovers fare? If you like sad endings her people stoned Almaz to death because she fraternized with the

enemy. And Simon flips when he sees her body covered in bruises and blood. She died, he hears, clutching the medallion he gave her - the Star of David.

If you like happy endings Simon deserts the Army and walks to Jordan with a forged passport. In Amman he meets Almaz who abandoned her family to be with her beloved. Imagine what the Army or his family thought of Simon. Consider the shame Almaz brought to her family. Fleeing from so much hatred they survive under the protection of the UN for a year before they board a plane to Adelaide where they spend the rest of their lives building bridges between the Arabs and Israelis.

In the final analysis *amour fou* stories unite all of us because the heroes ignore the petit bourgeois reasons that divide and separate one family from another, one race from another and the members of one religion from another.

But wait a minute, you'll interrupt. What do we know about Arabs and Israelis? Are we not supposed to write about what we know? You are right but I don't think many readers would want to read about the life and times of my auntie Mabel. She married three times and ended a binge alcoholic but she was no hero.

If we don't know much about the Arabs and the Israelis we can research the topic, talk to Australian-Arabs/ -Israelis. This is what writers do! Jules Verne was a lawyer but he consulted with scientists and artillery engineers, before writing his book *From*

*Here to the Moon*. Michael Ondaatje wrote *The English Patient* after he studied the living history of the era between the two world wars. Michael Frayn is a journalist who solicited many free tutorials from nuclear physicists before writing *Copenhagen*. An outstanding play that explored the consequences of a conversation Heisenberg (a German) and Bohr (a Dane) had during the war.

That is what writing is. You forget your auntie Mabel and break the rules because you have a memorable and original story to tell!

Literature is in good hands so long as creative writers lean toward disobedience.

\*\*\*\*\*

### INFORMATION SOUGHT

Nick Fourikis is collating an account of the experiences related to his book launch and the publication of his book. And invites other writers to send accounts of their experiences to him at

[nicholasfourikis@yahoo.com.au](mailto:nicholasfourikis@yahoo.com.au)

The accounts would include costs related to the hiring of venues, printing costs, advertising, what worked and what didn't work.

He intends to collate accounts of the experiences gained by different authors without editing and under the name of the author. He expects that the resulting document would be helpful to all emerging authors.

# PUBLISHING NEWS

Spice, Harlequin's imprint for erotic romance, is looking for shorter stories to be sold online as Spice Briefs. Unfortunately, right now the link to the guidelines on the Harlequin website is broken, but I have the scoop for you: Stories should be 5,000 – 15,000 words. They will be sold as

eBooks only (at least for now). They're looking for "bold, pushing-the-envelope, sexually explicit editorial ... These are highly erotic short stories; although brief, these stories should still strive to establish context for the erotic content through an interesting and engaging premise (a great hook), a well constructed plot and believable characters.

Quality editorial is paramount." The editors are looking for all types of stories: contemporary, ethnic, literary, mystery/suspense, historical and paranormal stories told in first or third person point-of-view (female only) or, if it works for the story, multiple points of view. Submit the complete story to Editor Susan Pezzack Swinwood at [spicebriefs@harlequin.ca](mailto:spicebriefs@harlequin.ca)

Amy Tannenbaum has been promoted to associate editor for Atria and Washington Square Press.

Faith Black is a new Associate Editor at Avalon Books (<http://www.avalonbooks.com>)

Tara Parsons is a new editor with HQN Books (<http://tinyurl.com/2xd3y5>) and Luna Books.

Medallion Press (<http://www.medallionpress.com/>) has a new acquisitions editor and a new address for submissions:

Acquisitions Editor: Kerry Estevez  
26609 Castlevue Way  
Wesley Chapel, FL 33543

Alex Logan is a new editorial assistant at Warner Books.

Ballantine Books has announced it will no longer accept unagented material of any kind.

Juno Books (<http://www.juno->

[books.com/](http://books.com/)) publishes "fantasy with a focus on the female." They're interested in 80,000 - 120,000 word 'adventures for women.' These are stories with paranormal and fantasy elements with strong female protagonists. This may include paranormal romance, traditional fantasy, supernatural horror, action/adventure, alternative history and others. They like some sort of relationship or romance, but a happy ending is not required. They prefer original novels but will also consider previously published, out-of-print titles. Detailed guidelines are available at <http://www.juno-books.com/guidelines.html>

Cat Tails is a new magazine that will launch this year. The editors are seeking fantasy and suspense stories, 500 - 5000 words involving cats. Cats must be portrayed in a positive light and absolutely no talking cats. Payment is three cents a word for First North American Serial Rights. Send your submissions to Wildside Press Attn: Cat Tales editor  
9710 Traville Gateway Dr. #234  
Rockville MD 20850

## Poets and Platters

Nationally acclaimed poets, Bob Magor, Judy Dalley, Jude Aquilina, Rob Walker & Louise Nicholas will present a selection of their works, while guests delight in platters of Barossa Fare & complimentary glass of wine

Date: Wednesday 11 April

Time: 6.30 for 7 pm -10 pm

Venue: Langmeil Winery

Cost: \$30.00

### Bookings Required

Contact Langmeil Winery  
8563 2595

# OPPORTUNITIES FOR WRITERS

[Vignette Press](http://Vignette Press) is offering \$500 and publication to one lucky writer in their annual short story competition. Entries close 30 May 2007.\*\*

Mentorships are being offered by the [Australian Writers' Foundation](http://Australian Writers' Foundation) and also the [ASA](http://ASA). Both are excellent opportunities to work closely with a professional in your field and develop your writing to a very high standard.\*\*

Legacy Books are seeking essays and poetry from people aged 45+ for their second volume of "[I Remember When...](http://I Remember When...)". Closing date 20 March.\*\*

Long short stories are being sought in the [Tom Howard Short Story Competition](http://Tom Howard Short Story Competition). \$1000 prize for stories up to 8000 words. Closing date 31 March 2007.\*\*

The Grampians Writers Group Literary Awards are now open from now until 22 May 2007, with prizes in short story (to 2500 words) and poetry (20-60 lines) section. Contact [ja-malloy2@bigpond.com](mailto:ja-malloy2@bigpond.com) or Rhonda at 5352 1100 for an entry form. \*\*

Flash fiction and short stories dripping with horror and fright are sought in the [AHWA Writing Competition](http://AHWA Writing Competition). Entries close 31 May.\*\*

The Booranga Writers' Centre is currently accepting submissions for [four-Weighteen](http://four-Weighteen), their fantastic annual anthology. Closing date 30 June 2007.\*\*

Over \$12,000 is up for grabs in the annual [Newcastle Poetry Prize](http://Newcastle Poetry Prize), including a local prize and new media section. Entries close 30 June 2007.\*\*

The NSW Writers' Centre is presenting the [Coves Historical Writing Competition 2007](http://Coves Historical Writing Competition 2007), an award for unpublished pieces of historical fiction and non-fiction. Entries close 17th August.\*\*

## Vignette Press News

[Mini Shots](http://Mini Shots) issue #002: Something So Helpless by Emmett Stinson is now available. Emmett is an incredibly talented writer. You might recognise his name from the Sleepers Almanac, Meanjin, Wet Ink (where he is fiction editor), or as the winner of The Age Short Story Competition in 2005.

# THE BIBLE ACCORDING TO KIDS.

1. IN THE FIRST BOOK OF THE BIBLE, GUINNESSIS. GOD GOT TIRED OF CREATING THE WORLD SO HE TOOK THE SABBATH OFF.

2. ADAM AND EVE WERE CREATED FROM AN APPLE TREE. NOAH'S WIFE WAS JOAN OF ARK. NOAH BUILT AND ARK AND THE ANIMALS CAME ON IN PEARLS.

3. LOTS WIFE WAS A PILLAR OF SALT DURING THE DAY, BUT A BALL OF FIRE DURING THE NIGHT.

4. THE JEWS WERE A PROUD PEOPLE AND THROUGHOUT HISTORY THEY HAD TROUBLE WITH UNSYMPATHETIC GENITALS.

5. SAMPSON WAS A STRONGMAN WHO LET HIMSELF BE LED ASTRAY BY A JEZEBEL LIKE DELILAH.

6. SAMSON SLAYED THE PHILISTINES WITH THE AXE OF THE APOSTLES.

7. MOSES LED THE JEWS TO THE RED SEA WHERE THEY MADE UNLEAVENED BREAD WHICH IS BREAD WITHOUT ANY INGREDIENTS ..

8, THE EGYPTIANS WERE ALL DROWNED IN THE DESSERT. AFTERWARDS, MOSES WENT UP TO MOUNT CYANIDE TO

GET THE TEN COMMANDMENTS.

9 THE FIRST COMMANDMENTS WAS WHEN EVE TOLD ADAM TO EAT THE APPLE.

10. THE SEVENTH COMMANDMENT IS THOU SHALT NOT ADMIT ADULTERY.

11. MOSES DIED BEFORE HE EVER REACHED CANADA. THEN JOSHUA LED THE HEBREWS IN THE BATTLE OF GERITOL.

12. THE GREATEST MIRICLE IN THE BIBLE IS WHEN JOSHUA TOLD HIS SON TO STAND STILL AND HE OBEYED HIM.

13. DAVID WAS A HEBREW KING WHO WAS SKILLED AT PLAYING THE LIAR. HE FOUGHT THE FINKELSTEINS, A RACE OF PEOPLE WHO LIVED IN BIBLICAL TIMES.

14. SOLOMON, ONE OF DAVIDS SONS, HAD 300 WIVES AND 700 PORCUPINES.

15. WHEN MARY HEARD SHE WAS THE MOTHER OF JESUS, SHE SANG THE MAGNA CARTA.

16. WHEN THE THREE WISE GUYS FROM THE EAST SIDE ARRIVED THEY FOUND JESUS IN THE MANAGER.

17. JESUS WAS BORN BECAUSE MARY HAD AN IMMACULATE CONTRAPTION.

18. ST. JOHN THE BLACKSMITH DUMPED WATER ON HIS HEAD.

19. JESUS ENUNCIATED THE GOLDEN RULE, WHICH SAYS TO DO UNTO OTHERS BEFORE THEY DO ONE TO YOU. HE ALSO EXPLAINED A MAN DOTH NOT LIVE BY SWEAT ALONE.

20. IT WAS A MIRICLE WHEN JESUS ROSE FROM THE DEAD AND MANAGED TO GET THE TOMBSTONE OFF THE ENTRANCE.

21. THE PEOPLE WHO FOLLOWED THE LORD WERE CALLED THE 12 DECIBELS.

22. THE EPISTELS WERE THE WIVES OF THE APOSTLES.

23. ONE OF THE OPPOSSUMS WAS ST. MATTHEW WHO WAS ALSO A TAXIMAN.

24. ST. PAUL CAVORTED TO CHRISTIANITY, HE PREACHED HOLY ACRIMONY WHICH IS ANOTHER NAME FOR MAR-RAIGE.

25. CHRISTIANS HAVE ONLY ONE SPOUSE. THIS IS CALLED MONOTONY.

## BAROSSA VINTAGE FESTIVAL LITERARY EVENTS

Every second year, as the vintage is celebrated, the Barossa Valley comes alive with the Barossa Vintage Festival. This year, in the 60th Vintage Festival, the Barossa Arts Council is launching a series of 'Literature in the Valley' events that will add a literary note to the festivities. These events will appeal to a wide range of interests, both readers and writers, and cater to a broad community cross-section, from youth to older persons. The Vintage Festival runs from Saturday 7th April til Sunday 15th April and more details can be found at

[www.barossavintagefestival.com.au](http://www.barossavintagefestival.com.au)

### Events of interest to writers include Family History & Genealogy Event

Three informative speakers;

Marie Maddocks (State Library of South Australia Collections Specialist) 'SLSA Family History Resources'

Andrew Peake (SA Genealogy and Heraldry Society) 'The SAGHS and its resources'

Open Book Publishers 'Helpful Tips and Information on Publishing a Family History'

Date Friday 13th April

Time 1.00pm-3.00pm

Venue Langmeil Centre, 7 Maria Street, Tanunda

Cost \$5.00 Bookings required

Afternoon Tea provided

Contact Julie Bailey 8562 1107

### A presentation by Christine

**McCabe** best selling author of 'A Garden in the Hills; a Tale of Selling Up, Digging In, and Growing Things.'

Date Thursday 12 April 2007

Time 1:30 pm

Venue in the beautiful surrounds of Willowsporn, Willows Road, Light Pass

Cost \$7.50 Bookings required

Contact Timeless Books 8564 2222

### Samples of the work of Kapunda

**Writers Group** will be available for the public to read while they enjoy the excellent menu and atmosphere of the Old Mill Gallery & Café.

Date 7-15 April

Time café opening hours

Venue Old Mill Gallery, Murray St. Tanunda

Contact Old Mill Gallery & Café 8563 0222.

### Everything you wanted to know about writing and publishing in 2 hours.

#### Workshop presented by Astrid

**Cooper**, award-winning, best-selling author of fantasy, romance and "romantica".

Astrid will present tips of the trade and unique insights into the "industry", including how and where to get started. She will also provide advice and exercises on how to create characters - the essential ingredient to any work of fiction. The workshop is suitable for all writers, whether published or just beginning.

Date Saturday 14 April

Time 2.30 pm - 4.30 pm

Venue Angaston library annexe, Washington St, Angaston

Cost \$10 Bookings required

Contact Margaret 8523 2859

### A workshop on comics and graphic novels for adolescents and young adults.

Peter Moore, proprietor of Pulp Fiction Comics, Adelaide

Glenn Lumsden, illustrator of many comic book characters for overseas publishers, (most notably The Phantom for Marvel Comics), and cover artist for The Good Weekend magazine, The Bulletin, Financial Review.

This workshop will provide examples of the range and diversity of graphic novels and their influence on other media such as TV and movies and how they benefit 'reluctant readers'.

Attendees will also receive insights and practical tips into:

- \* what makes a graphic novel popular
- \* the various layouts and how to choose them
- \* how to ensure the graphics support and 'tell' the story
- \* how you can make a living as a cartoonist/illustrator

There will even be an opportunity to show your skills in drawing!

Date Tuesday 10 April

Time 7 pm-8.30 pm

Venue Tanunda Senior Citizens

Free, but bookings required

Contact Alex 0414 758 768

### Young Writers Competition, organized by The Barossa Writers

Theme: Living in or near the Barossa, past, present or future

#### Sections

Grades 3-5, maximum 500 words

Grades 6-7, maximum 750 words

**Prizes** - In each section; prizes of book vouchers.

Entries must be received by 16th March 2007.

Winners will be announced and prizes awarded at a ceremony at 5.30 pm on 11th April 2007 at St Jakobi School, Lyndoch where prize-winning children's author Rosanne Hawke will speak. Light refreshments provided. Please RSVP for catering purposes.

Contact Margaret for competition entry forms & RSVPs 8523 2859

Olny srmata poelpe can raed tihs

I cdnuolt blveiee taht I cluod  
aulacty uesdnatnrd waht I was  
rdanieg.

The phaonmneal pweor of the  
hman mnid, aocdrnig to a  
rscheearch at Cmabrigde  
Uinervtisy, it deosn't mtttaer in  
waht oredr the ltteers in a wrod  
are, the olny iprmoatnt tihng is  
taht the frist and lsat ltteer be in  
the rghit pclae. The rset can be  
a taotl mses and you can sitll  
raed it wouthit a porbelm.

Tihs is bcuseae the huamn mnid  
deos not raed ervey lteter by  
istlef, but the wrod as a wlohe.  
Amzanig huh? yaeh and I aw-  
lyas tghuhot slpeling was ipmo-  
rantt!

If you can raed this, psas it on !!



# Writing Right

12 Sandford Street, Kensington Gardens S. Aust. 5068  
08 8332 6085 [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)

**Meetings:** Third Friday of each month at 6.30pm  
in the SA Writers' Centre. 187 Rundle Street, Adelaide 5000  
(Upstairs above Buongiorno café lift to 2<sup>nd</sup> floor)

**Critique groups:** First Saturday of each month from 2 pm at 12 Sandford  
Street, Kensington Gardens.

**On Line Critiquing:** Link through our webpage  
<http://www.dream-craft.com/writingright/home.htm>

## MEMBERSHIP application FORM

Writing Right, 12 Sandford St, Kensington Gardens SA 5068 8332 6085 [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)

ANNUAL FEES \$25 A YEAR DUE Jan

Name.....

Address.....

.....

Tel:.....Mobile.....email.....

# SLIPPERY WHEN WET SHORT STORY COMPETITION 2007

**Sponsored by Australian Roadside Services P/L**

**Entry open to all amateur writers across Australia and New Zealand**

**OPEN THEME - SPECIAL PRIZE FOR THE BEST STORY WITH A ROAD THEME**

**MAXIMUM LENGTH 2000 WORDS, ENTRIES CLOSE 12 MAY 2007**

**ENTRY FEE \$7.50**

**PRIZES: 1st \$500    2nd \$200    3rd \$10**

**12x Finalist prizes \$50, Best Road theme entry receives \$100, Most humorous of all entries receives \$100, Best of all Student entries under age 19 receives \$100.** (It is possible for the same story to win multiple prizes.)

- *Stories must be received on virus-free floppy disk or CD (.doc or .rtf formats only) accompanying one copy (double - spaced) printed on white A4 paper. Entries will not be returned so please send copies only.*

- Stories must be unpublished and must not have won any other awards.

- **Each story must be accompanied by an entry fee of \$7.50 inclusive of GST.**

- Cheques & money orders must be made payable to Australian Roadside Services P/L (please don't send cash).

- *A maximum of two stories may be submitted per entry form. Enter as many times as you like! (entry form may be copied).*

- **Entries are to be sent to 'Slippery When Wet' 101 Parer Street, Burwood VIC 3125 to arrive by 5pm 12 May 2007.**

Please enclose a SSAE if you wish to be advised of results.

- Winners' and finalists' stories will appear in a published compilation distributed throughout Australia & New Zealand. All entrants will receive a free copy of the compilation 'Slippery When Wet 2007'. Winners and finalists will be contacted prior to publication.

- Judging is by a panel of writers — their decision is final.

- **A.R.S can be contacted at any time on Freecall: 1800 810 385 or via email: ars@soltek.com.au**

While appropriate colourful language is acceptable, the judges suggest that entries should not contain extreme foul language, or racial or sexually explicit content that would render the entry unsuitable for publication.

.....  
**ENTRY FORM: Slippery When Wet Short Story Competition 2007**

Name of author: .....

Pseudonym or preferred name: .....

Address:.....

Tel: Home: ..... Mobile: .....

E-mail Address: .....

STORY TITLE #1: .....

STORY TITLE #2: .....

Payment Details: Money Order/ Cheque # ..... Amount \$ .....

Or VISA MASTERCARD AMEX (please nominate) .....

Card details: Name on card .....

Card number: ..... Expiry date: .....

Cardholder's signature .....

Student entries under age 19 years at 12 May 2007: I am a Secondary/ TAFE / University student @  
institution name: ..... Date of birth:.....

Further entry forms can be printed from [www.alphalink.com.au/~vanselow](http://www.alphalink.com.au/~vanselow)



# Writing Right

12 Sandford Street, Kensington Gardens S. Aust. 5068  
08 8332 6085 [dyo@ozemail.com.au](mailto:dyo@ozemail.com.au)

## **ORDERS NOW BEING TAKEN FOR**

**2007 Anthology *'Uncensored'***

**Entries are now being judged**

**Only a limited number will be printed**

(unless we receive a substantial number of orders)

We are not making a profit out of this exercise because there was no fee to enter the contest so we are the prize money and costs will be raised by book sales

**Send orders to:**

**Writing Right 12 Sandford St., Kensington Gardens 5068**

**Together with your cheque / M/O or cash....and your name and address for the receipt. We hope the book will be printed early in May.**

Your Name:.....

Address:.....

Enclosed M/O or cheque.....

## PRONOUNS

It's important to get your pronouns right, whether in conversation or in writing, but especially in writing. First thing to remember, if a pronoun is the subject of a sentence, it's in the nominative case, and it doesn't matter how many names you have preceding it. Example: "John, Mary, and I went to the movies." Note, I didn't say "and myself."

Another example: "Many people attended the meeting, all of the officers and I."

And certainly, you wouldn't begin a sentence with "myself." I saw this once in a fantasy by a well-known author, in which there was a sentence such as this: "Myself and John will take care of it." No, no, no!

Next thing to remember. If a preposition acts on a pronoun, the pronoun is in the objective case.

Example: "The tickets were for her and me." Not "she and I." I'm surprised at the number of educated people who say the latter.

Another example: "Between you and me...."

More examples: "We were talking about her."

"The present was for my husband and me."

"I gave the book to her."

If a pronoun is the object of a direct action, it is also in the objective case.

Example: "John threw him to the ground."

"I told her to stop talking."

"He took her to the opera."

Pronouns like myself, yourself, themselves, itself are compound personal pronouns and are used as a reflexive. Example: "John helped himself to a piece of cake."

"You don't need to help me. I can do it myself."

"Figure out the problem for yourself."

For more general writing tips, go to Shirley's website -

<http://www.shirleymartin.net>

## NEWS ABOUT CONTESTS AND PUBLISHERS

**The bestselling Cup of Comfort book series** is looking for stories for five new volumes. Stories should be between 1000 and 2000 words, uplifting and original. Preference is given to narrative nonfiction that reads like fiction. Payment is \$100 plus a copy of the book in which the story appears. One story from each volume receives a \$500 grand prize. Editors are looking for stories with the following themes:

**A Cup of Comfort for Horse Lovers --** stories that portray horses as companions, helpers, messengers, healers, teachers, heroes, and inspirational forces in people's lives as well as stories about the incredible things that people do out of love for a horse or horses.  
Submission Deadline: 15/5/07

**A Cup of Comfort for Cat Lovers --** original and compelling testaments to the deep connection between cats and the people who love them as well as heartwarming and humorous tales about truly amazing felines. Most of the stories in the book will be about domestic cats (pets), but the editors are also interested in stories about feral and exotic cats.  
Submission Deadline: 1/7/07

**A Cup of Comfort for Breast Cancer Survivors --** uplifting stories about the experiences and emotions involved in battling and surviving breast cancer. Possible story themes include but are not limited to: diagnosis, treatment, emotional impact, support systems, healing practices, coping mechanisms, effect on loved ones, effect on personal and/or professional life, life after recover, prognosis, positive post-cancer outcomes.  
Submission Deadline 15/8/07

**A Cup of Comfort for Spouses & Children of People with Alzheimer's --**The inspiring stories in this collection will show how love prevails and how lives thrive when a spouse or parent has Alzheimer's.  
Submission Deadline: 15/10/07

**A Cup of Comfort for Divorced Women --** uplifting, contemporary stories on a wide range of topics of importance to divorced women—including but not limited to: dating, children, relationship with ex, in-laws, finances, friends, solitude, personal transformation, healing, revenge, mending

fences, the ex's new wife or lover, empowerment, rediscovery of self. The majority of stories will be written by women who are or have been divorced. Stories can be poignant, irreverent, humorous, witty, or wise.  
Submission Deadline: 31/12/07  
Submit stories by email to [wordsinger@aol.com](mailto:wordsinger@aol.com). Paste the story into the body of the email -- no attachments, please. For detailed writer's guidelines: [www.cupofcomfort.com](http://www.cupofcomfort.com).

\*\*\* Krishan Trotman has been promoted to associate editor at Atria.

\*\*\* Selina McLemore, editor, and Laytoya Smith, editorial assistant, have been added to Warner's list of acquiring editors.

Virgin Books is seeking to add U.S. authors to its Black Lace and Cheek imprints. For Black Lace, they're interested in paranormal/cross-genre, contemporary and exceptional historical erotica and erotic romance. Stories for Cheek should be contemporary erotica or erotic romance set in the U.S. A good way to break in here is by contributing a short story to one of their themed anthologies. Several new authors have progressed to full-length novels after selling short stories. The editors are currently looking for short stories for three new collections: paranormal erotica, sex in public, and sex with strangers. Novels should be 70,000 - 75,000 words. The website is <http://www.black-lace-books.com/> but I was unable to find writer's guidelines there. Send submissions to Adam Nevill, erotica editor, at Virgin Books, Black Lace/Cheek, Thames Wharf Studios, Rainville Road, London, W6 9HA, United Kingdom

Rocky Mountain Fiction Writers is now accepting entries for its 24th Annual Colorado Gold Writing Contest. Romance, Mystery, Speculative Fiction and General Fiction entries are judged by editors working in that genre. First prize in each category is \$100. A number of entrants in the contest have gone on to publish. For information and entry forms, go to <http://www.rmfw.org/>

Information from Cynthia Sterling (Cinid Myers). Anyone can sign up by sending a blank email to [cynthiasterling-subscribe@yahoo.com](mailto:cynthiasterling-subscribe@yahoo.com)

## LETTER FROM GRANT CAMMIS IN JAKATA

For those of you who follow the latest fashion trends, I've got some inside info straight from the streets of Jakarta on what's hot for the coming season:

1. Wearing pyjamas in public. Very much a female thing and quite common. But be warned, there is a cut-off time. Any time before 9am, it's perfectly acceptable to nip down to the local supermarket for a bag of rice and a bottle of kecap manis. After 9am you'll be arrested for prostitution. For blokes, just be careful of the pjs with the button-up fly.

2. Safari suits. These have remained in fashion in Indonesia and so they bloody well should. Functional and stylish, they're a must for any trendsetter. Why they ever fell out of favour in Australia is a complete mystery.

3. Moustaches. Not the thick, flourishing porno moustache but the Errol Flynn style is very popular. As for the men well...

I've been going to a fitness centre for the last 6 months, trying to reduce the carton I was carrying to a chiselled six-pack. Like many, after a solid workout there's nothing quite like sitting in a sauna for 20 minutes. Now, I firmly believe in certain unwritten rules when it comes to sauna usage. A sauna is a simple place. You sit down, you sweat and when you've had enough you sod off for a shower. Unfortunately, not all sauna users observe this etiquette as I found out the other day. A few of us were enjoying the warmth and solitude when one fella came in and after less than a minute

complained, "It's hot in here." He obviously was unaware of Rule No. 1-when in a sauna, don't grizzle about the temperature. (It's a bloody sauna. Of course it's hot, dickhead).

Being polite chappies, though, we chose to ignore our colleague's remarks. A couple of minutes later, the newest arrival said, "It's so hot! Why is it so hot?" (Mmmm, let me

see...). Obviously in great distress, and presumably seeking comfort from the heat, our florid friend unwrapped his towel thereby breaking a second important rule. When in a sauna, don't get your tackle out. It's not the place to let the ferret out for a run and nobody wants to see it. "It's too hot!" That does it, I thought. Three strikes and you're out. I had to offer some advice. "Listen mate, if you think this sauna's hot why don't you stick your oldfella on those coals over there. That'll help put things in perspective." And with that I left. My twenty minutes were up and my peace had been disturbed.

We no longer have the use of a car (or driver) so it's public transport for the time being. Krisna's dad, the SELFISH BUGGER, wanted his car back plus the two drivers we tried were less than successful. Our first driver, Nuh proved to be bad Nuhs ha ha ha ha ha ha ha, while Hambali had perfected the art of getting us lost with monotonous regularity. Thankfully, Runi's learned to drive and so she drives herself to school now.

Should I be worried? In recent times Indonesia has had a tsunami, an earthquake to the east of Jakarta and an earthquake to the north of Jakarta. It's had massive flooding, bird flu and dengue fever. If we decide to flee, Adam Air planes fall out of the sky and Garuda's aircraft overshoot the runway and burst into flames. If we catch a ferry it will capsize and sink and if we try to smuggle our way into Australia on an Indonesian fishing boat, we'll be arrested and sent to Guantanamo Bay where we'll make 'Free David Hicks' t-shirts. So should I be worried? Normally, I would take the only sensible action which is to drink and forget about it. However, our Holy Grail grog shop has decided that people don't drink after Christmas and have de-stocked. I wrestled a bloke for a bottle of Cinzano the other day which shows how desperate I've become. Am I worried? I'm petrified.

## BOOK REVIEW - 'LABOUR OF LOVE'

Congratulations to Susan Timpani for her story, Broken Waters - in 'Labour of Love' published by Pan McMillan and the abridged review of the book is printed here:

Labour of Love: Tales from the World of Midwives Book Review  
Reviewed by Magdalena Ball

Labour of Love is an extremely powerful book which will not only remind mothers of those moments, but also remind us how lucky we are, and how tenuous and varied the experiences can be.

The collection is sensitively and beautifully pulled together by Amanda Tattam, who handles the factual elements of the collection, and Cate Kennedy, who brings her poetic sensibility and ensures that the stories are as compelling as well written fiction. The stories are mainly written by midwives, and every one of them is moving and engrossing. The book is broken into sections which include fairly standard (if there is every such a thing) hospital births, births in foreign parts under war zone conditions, homebirths, tragic births that end in loss (a section I sobbed my way through), post-partum experiences, and some fascinating self-reflections.

Stories take the reader on the rollercoaster ride of stillbirth, incontinence, bush births, and more, the horrific mingling hand in hand with the heroic. Ask anyone who has had a child with a midwife and I'm sure she'd say the same. Labour of Love is no misnomer. This is a book which will entertain the reader, bring back the joy of birth, and remind us of our own transcendent or not so transcendent experiences. If you're about to have children, it's a reasonable primer, and will tell you more than any 'how-to' guide or breathing class. If you've already had children, it will bring tears to your eyes as you listen to the absolutely engrossing stories of others.

## ASA OPPOSES COMMUNICATION LEGISLATION

The Australian Society of Authors today expressed its opposition to the proposed Communication Legislation (Content Services) Amendment Bill.

The proposed legislative changes will require all material provided in any medium and produced by Australian businesses or entities that have a commercial interest in the content to be classified as to whether the content is suitable for general access, or should have access to it limited. Hence books, emails, blogs and online publications will be included in such classification. As a result, some publications currently freely available would be classified for limited access. Some might even be banned.

The ASA believes that, if passed, the proposed amendment would bring about unprecedented censorship, prior to publication, on books, blogs and email newsletters. As a result of the legislation, the work of poets, cookery writers, literary authors, book illustrators and biographers, inter alia, will be subject to the same guidelines used to classify films and audio-visual content. We see this as an untenable position in the 21st century, nothing more than a reversion to the dark old days that saw such works as Gore Vidal's "The City and the Pillar", Christina Stead's "Letty Fox, Her Luck" and D.H. Lawrence's "Lady Chatterley's Lover" made taboo for Australians. This would be a truly massive attack on freedom of expression and the freedom to exchange ideas. It would be a retrograde step for Australian literature.

The ASA was extremely disappointed to discover that the proposed legislation had been put forward with absolutely no consultation with us, despite the fact that we are a key organisation, in fact the peak professional body, representing literary creators in Australia.

ASA Executive Director Dr Jeremy Fisher said: "We urge all legislators to reconsider the proposed legislation. From the ASA's perspective it appears deeply flawed and the ASA would be unable to support it in any way, shape or form."

### Response Emailed From Mike Adamson

This is very disturbing indeed... Not merely the censorship aspect, but the forced financial one that is likely to occur, the cost to writers and publishers. Getting a CD-ROM "rated" ten years ago was a mandatory \$500 layout... It was the same fee for a tiny cowboy operation or a giant studio producing mass-media movies, as if that was fair. If every publisher right down to the smallest must submit *every* publication, along with \$500, to a government censor, all the small publishers, and *especially* POD, will close their doors immediately.

## NEW ePUBLISHER

Total-e-bound is a new ePublisher looking to actively promote and market authors' works in erotic romance genres.

It's our intention to provide top quality erotic romance eBooks. Our mission is to create an easy to navigate international platform for authors to publish and promote their work and for readers to have a plethora of excellent quality eBooks to choose from. We are a royalty paying, full-service ePublisher.

I'd be really keen to offer and open invitation for you to submit some work for potential publication. I hope that you can also see some synergy. We are keen to work with some of the best writers in Erotic Romance and are currently sending out invites to a limited select group of authors.

We accept manuscripts from 10,000 to 100,000+ words in the following genres: Action/Adventure, Bondage/BDSM, Comedy/Humour, Contemporary, Cowboy/Western, Fantasy/Fairytale, Futuristic/Sci-fi, Gay/Lesbian, Historical/Rubenesque, Ménage-à-trois, Paranor-

mal/Timetravel, Thriller/Crime, Shapeshifters/Morphers, Vampire/Werewolf.

I appreciate that it is sometimes a difficult choice when searching for the right publisher to work with, and as we are new, we will have a lot to prove. But it's our intention to launch with at least 10 titles, and then release 4 titles per week thereafter, (so we have quite a strong growth plan in mind). We have a lot of excellent ideas for themes and anthologies, some of which are posted on our submissions page for the coming year.

Our contracts are flexible as we truly believe that it should be your choice to make in deciding what will work the best to develop your writing career. We will always try to be as supportive as possible in every situation, and keep your best interests at heart.

We also intend to be very committed to creating a platform to actively promote and market your work, ensuring that we maximize your sales opportunity.

We want to build a team of authors and employees who all have the same

interests and work together to support and help each other. It's also our intention to move fairly quickly into print publishing, although at the onset, we will solely be an ePublisher.

Would you be interested in working with us?

The website is live for authors to take a peek at what we are setting up and have a browse around, but we have not launched yet. It was intentional on my part to give access to the site at this stage as I think it's important for authors to get a feel for what we are doing beforehand. If you think it might be something of interest, take a look at our site:

<http://www.totalebound.com>

I'd be genuinely interested in your comments.

Best regards

Claire

Claire Siemaszkiewicz  
*Publisher*

**Total-E-Ntwined Group**

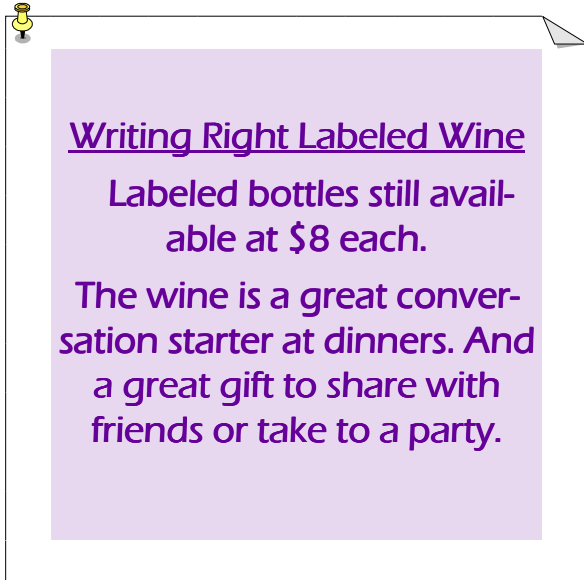
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**HELP US TO HELP YOU IN 2007**

TELL US WHAT YOU NEED?

WHAT INFORMATION WOULD HELP YOU TO GET PUBLISHED?

DO YOU WANT MORE WORKSHOPS?

DO YOU WANT MORE SPEAKERS? – WHAT SUBJECTS?

SEND YOUR EMAILS TO [dyo@ozemail.com.au](mailto:dyo@ozemail.com.au)



**\*\* Reminder - April Meetings \*\***

**\*\* Saturday 7th April at 2.00 pm  
Critique Sessions**

12 Sandford Street, Kensington Gardens,  
8332 6085

The sessions are run by Barbara Brockhoff.

**\*\* Friday 16<sup>th</sup> March at 6.30 pm**

Topic—Finishing and Marketing Your Writing  
Critique sessions will follow.

Members either bring a piece of work for critiquing or you may be more comfortable simply listening to how work is assessed and learn about writing skills in the process.

Or you can ask the group how to handle problems you are having with plotting, hooks, conflict or editing your work.

Networking at these sessions always leads to information gathering in a friendly and non-threatening environment. Let us know how we can help YOU at these meetings.

**\*\* REMINDER \*\***

**MEMBERSHIP FEES  
DUE JANUARY 2007**

\$25 per annum

Send cheque or money order to:

**Writing Right  
12 Sandford Road  
Kensington Gardens  
SA 5068**