



WRITING RIGHT INC

www.writingright.com.au

Volume 3 Issue 12

December 1 2007

BOLLYWOOD BREAK-UP

END OF YEAR PARTY

Our FOLLY

BE JOLLY –

BY GOLLY

NO MEETING IN the city during DECEMBER

INSTEAD... there is a party on:



12 Sandford Street, Kensington Gardens

FRIDAY DECEMBER 14TH FROM 7.30PM

ton Gardens

BRING A BOTTLE AND A DISH (bollywood sort of nosh)

RSVP

dyloz@ozemail.com.au

PRIZES—BEST FANCY DRESS MALE FEMALE

PRIZE—BEST DANCER

Special points of interest:

- *COMING EVENTS*
- *WRITING TIPS*
- *NEWS FROM PUBLISHERS*
- *REVIEWERS SOUGHT*
- *CRITIQUE SESSIONS*
- *OUR HONOUR ROLL*
- *PRONOUNS*
- *CHILDRENS' WRITING*
- *DYMOCKS' SELL E-BOOKS*
- *COMPETITIONS*
- *POINT OF VIEW*

SEND US YOUR NEWS

SEND US YOUR WRITING TIPS

ASK US QUESTIONS

SEND US ARTICLES

HAVE YOU WON ANY CONTESTS?

WHAT SUBJECTS INTEREST YOU?

NEED A SPEAKER FOR YOUR GROUP

NEED A WRITING WORKSHOP?

BIG PLANS FOR 2008

DURING 2007 WRITING RIGHT BECAME INCORPORATED AS A NOT-FOR-PROFIT ORGANISATION AND WE ESTABLISHED A MARKETING COMMITTEE.

Now we are ready to kick-start the New Year with strong planning and a stronger than ever founda-

tion to achieve our goals.

Our aim is to help all members with their writing and to help everyone get published and on their way up the ladder of success.

Our first meeting in January will be quite a surprise party and we will announce our planning in the January newsletter.

But first—lets celebrate the successes of 2007 with a great Bollywood party.

See you there.

Diane



Inside Story Headline

Whose Job Is It? & From Here To There.

Sent to us by Helen Chilcott (from Helen & her editor)

Part one of a series.

No one cares what you speak (except the teacher), but written language is complicated, funny and interesting.

First, I thank those who contributed to this creation in an attempt to help writers understand both the process and what is expected of them.

Second, I have to make it clear that ALL publishing houses have their own set of guidelines commonly called House Rules. Where one may want **T-shirt**, another might want **t-shirt** and still a third wants **tee shirt** (other word incidences fit this situation). Which is right? The one your chosen publisher wants because of House Rules. Some may use UK spelling while others use US spelling and still some use both, but only one throughout a story. Alright verses all right, incase verses in case, hyphens, etc. Check House Rules for the standard. Self-thought, telepathy, emphasized words and other such situations may require a

tag, italics or neither. Check House Rules.

Third, no one is always right. My information cannot be taken to a bank or quoted as "so and so said do it this way". My intent is to help you, the aspiring writer, and even some who never had it explained, to understand what you need to do before you even submit a manuscript to a publisher, the process your manuscript will

endure after its acceptance, some hints for dos and don'ts in general writing, and just who is expected to do what.

Definition of a writer!!!

"Writers are basically freelance subcontractors..."

Forth, just in case I forget to mention who said what or helped me where, please forgive. Oh, and Wikipedia helped with the definitions.

Note: No publisher wants a manuscript riddled with misspellings, grammatical errors, head hops, pov problems, no show & all tell and other such mistakes they should never see. UK verses US spelling does not fall under this category, neither does the T-shirt/t-shirt/tee shirt issue because all publishers understand House Rules differ.

--- Wikipedia Definition ---

A subcontractor is hired to perform a specific task as part of an overall project. A freelancer is a person who pursues a profession without long-term commitment to any one employer.

--- End Wikipedia Definition. ---

To simplify terminology, writers are basically freelance subcontractors. Freelancers work for themselves, but need others to make their skills complete and open doors. Subcontractors are individuals that sign contracts to perform obligations.

--- Wikipedia definition ---

A writer is anyone who creates a written work, although the word more usually designates those who write creatively or professionally, or those who have written in many different forms. The word is almost synonymous with author, although somebody who writes, say, a laundry list, could technically be called the writer of the list, but not an author. Skilled writers are able to use language to portray ideas and images, whether producing fiction or nonfiction.

-- End Wikipedia Definition ---

Cont.....on Page 5..



Coming Events

Arts Industry Council Raffle. This important organisation lobbies on behalf of all artists, so if you are able, please support them by buying a ticket. The prizes include a double subscription to the State Theatre Company's 2008 season; double 3-concert subscription to the Adelaide Symphony Orchestra's Master Season 2008; Tickets for events at the Adelaide Festival or Arts and the Adelaide Fringe, plus tickets for the Australian Dance Theatre and Vitalstatistix. Tickets are \$2 each - or buy a book for \$20. Prizes drawn Wed 28th Nov. Please send a cheque for a book of tickets or call in and buy a single.

Free movie tickets to give away. If you'd like tickets for either of the following films please call in at the SA Writers' Centre or send a stamped self-

addressed envelope with the name of the film on it. **RESCUE DAWN: or ANGEL:**

FIVE ISLANDS PRESS - CALLING FOR POETRY MANUSCRIPTS

The new Managing Co-editors of Five Islands Press are calling for submissions of poetry manuscripts to be published in 2008-2009. For submission guidelines please email the SA Writers' Centre

COPYRIGHT COUNCIL TRAINING SESSION

The Australian Copyright Council will be running a training program in Adelaide from Mon 26 to Friday 30 Nov at the Art Gallery of SA, North Terrace. Topics covered include: copyright essentials, moral rights, recent

developments in copyright, websites, digital licenses and more.

For more information phone Hannah Roberts on 02 8815 9772 or visit <http://www.copyright.org.au/training2007.htm>.

POSITION VACANT - WRITER IN RESIDENCE/BLOGGER

The Writer/Blogger will be responsible for providing two written articles for print publication as well as commentary and documentation relating to forthcoming Graffiti Research Lab masterclasses to be held in Adelaide 3-7 March 2008. Deadline 30/11/07

For more information please email Annemarie Kohn, Program Manager, Visual Arts and Digital Media, Carclew Youth Arts: akohn@carclew.org.au



Caption describing picture or graphic.

PRONOUNS

It's important to get your pronouns right, whether in conversation or in writing, but especially in writing.

The first thing to remember is that the pronoun is the subject of a sentence.

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."

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." 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."

I hope these examples have clarified the subject of pronouns, so that you can use them correctly in conversation or in your writing

Shirley Martin

Writing Right Inc

12 Sandford Street
Kensington Gardens
South Australia 5068

Phone: 08 8332 6085
E-mail: dyo@ozemail.com.au

We are On the Web
www.writingright.com.au

We meet in the SA Writers Centre on the third Friday of each month at 6.30 pm 187 Rundle Street, Adelaide

Go through Buongiorno Caffe to the back foyer and catch the lift to the 2nd floor.

Our critique sessions are also held on the first Saturday of each month in The Cottage, 12 Sandford Street, Kensington Gardens at 2 pm.

We have group leaders who lead the sessions to ensure the sessions run smoothly.

And Writing Right also has an on-line critique group to enable members to have their work discussed and to share writing skills.

Our members have published 78 books and Writing Right together with Kerinda Printing has published 26 of those titles.

Check us out—come for a visit—see if we suit your needs.

**We are a writing cooperative-
Helping writers to get published**

Competitions & Reviewers needed for children's books...from Buzzwords

Interested in children's writing competitions and markets here in Australia and in receiving free feedback of your writing from published authors? If you are, contact -author/editor Dianne (Di) Bates

dibates@enterprisingwords.com

The 6th Kathleen Julia Bates Memorial Writing Competition for a picture book text is now open. Judges are three well-known children's editors. Feedback is offered on all entries. Prize money is \$200. For competition entry conditions, contact

dibates@enterprisingwords.com

www.buzzwordsmagazine.com

www.littleears.com.au

www.enterprisingwords.com

PO Box 2116
Woonona East NSW 2517
Australia
Ph (02) 4284 3020

The Reading Stack, an online monthly magazine, is seeking reviewers. Guidelines are as follows:

No restriction on choice of book: however, reviews are organised into Issues to retain a balance of genres and target reader ages.

Preferred word count is (approximately) 350 words, although reviews may be edited to fit.

All review edits are referred back to the reviewer for final approval.

Reviews should include a heading con-

taining title, author, illustrator (if appropriate), publisher, recommended retail price, paperback or hardcover or softcover, whether the author/illustrator is Australian, the genre (see the list on the front of *The Reading Stack* page 1). If you are unsure, many of these details can be obtained from an on-line bookseller listing. We have found <http://www.collinsbooks.com.au> to be comprehensive

All reviews should be accompanied by a 300 dpi cover image. Some publisher sites have these available for download. If this is a problem, don't be dissuaded as we can probably locate something suitable.

All reviewers should provide their own by-line (not exceeding 50 words)

For further information, check out a copy of *The Reading Stack*. Back issues can be downloaded from www.thereadingstack.com/backissues.htm

How Much Time Does It Take?

This is the question all writers ask.

And here are the answers from an editor!

Varies. After you finish writing the story and doing your part, set it aside and re-read it in a week, or a few days if rushed. Make sure to read it aloud. You would be surprised at how many errors slip past during edits.

Submit story to publishing company. I certainly hope you edited it as well as you could since failure to complete that task can increase the amount of time to a release date or create the need for a **Book Doctor (a cost you incur on your own)**.

Manuscript into queue line. Do not expect to jump ahead of another author in the queue line for any reason. You wouldn't like it done to you, don't expect it done for you. Some authors seem to move fast through the queue line. This may be because they were previously published and needed a simple reedit or they had a contract from last year or they put their contract on the back burner for an emergency or any number of logical reasons you forgot in your assumptions. Maybe your manuscript needed extensive editing due to the fact you failed to be very thorough in your part of the edits to begin with.

Manuscript assigned editor. Editor scans manuscript, notes errors, pov's, head hops, needed rewrites, grammar faux pas, word misuse, etc. This process takes time depending on how many corrections are needed, if the editor has a family they must tend to, works another job to help support their household or if your manuscript is the ninth on his/her desk. How much do you think your editor gets paid? Ask. You might be surprised to discover it's not as much as you think.

Manuscript back to writer. The wannabe book comes home like the wayward child who just knew they were ready only to discover a hard lesson in "How to be a book". Now comes the colorful part. Reds, blues and yellows (or other colors depending on the publisher), vibrant in all their glory leap of the page at you, yelling, "Fix, me, fix me!" Pause, grip yourself and breathe. It's okay to gawk, cry or even feel disheartened, but this is not the end of the world. Now comes the common hurdle every writer has faced — fight or give up. Take a deep breath and be thankful your story came back in the manner it did and not with the words "needs book doctor". This process lasts as long as you and the editor feel it should and are a working team.

Final manuscript to publisher. Into queue line 2. Now comes the wait for your manuscript to become a galley.

Galley to writer. This is your last and final chance to read and find errors. No, you cannot change massive sections of wording, add scenes or other flamboyant acts of story adjustment. You are simply looking for errors that might have been missed in grammar, spelling, punctuation, etc.

Galley to publisher. Get ready for your release date. If you thought your job was finished, think again. Now comes the promoting. Yes, the publisher will do as per their agreement, but that primarily means review sites, book availability and specifically whatever is in the contract. It is your job as the author to promote in newsgroups, chat rooms and other such places, to advertise wherever possible and get your book out there to the general public via word of mouth. The more you do to get your book seen, the more you can expect to earn.

THIS IS A SERIES - THE NEXT STEP WILL BE IN THE NEXT EDITION. OF THE NEWSLETTER

Dymocks to sell ebooks in-store

The first Australian children's storytelling magazine

We have included a few items from Di Bates—because she is obviously pouring a lot of energy into these projects and we believe she is worth supporting.

But check out her website and her magazine and decide for yourself. Australia needs more Aussie publications.

Ed.

HELPING KIDS READ

Issue 2 of Australia's first ever storytelling magazine for young children and parents, *Little Ears* is now available. *Little Ears* is a bi-monthly magazine with beautifully illustrated stories, poetry and plays by Australian authors, which hopes to inspire busy, modern parents to revive the lost art storytelling with their children while fostering a love of reading.

Little Ears magazine has an academic advisory board. This board includes some of Australia's top early childhood educators, children's storytellers and authors to ensure that the content of every issue reflects the literacy requirements of *Little Ears* readership.[1]

According to the magazine's editor and well known children's writer Di Bates, "*Little Ears* magazine is the best thing to come out of Australia for young children since the Wiggles, and I'm honoured and delighted to be a part of it." Di is a highly awarded children's writer who has written over 90 children's books and is best known for her *Grandma Cadbury* and the *Bushranger* series and *Big Bad Bruce*, which was inducted into the Kids' Own Australian Literature Awards (KOALA) Hall of Fame for repeated short-listings.

Father of seven, actor and play school presenter, Jay Laga'aia is passionate about story telling and is *Little Ears* magazine's first honorary ambassador. Along with other high profile parents, Jay plans to provide some of his own favourite children's stories for *Little Ears* magazine.

The magazine also aims to raise environmental and social awareness in young children with its mascot, Nuno' the Bilby. This character not only connects with young children through fun activities such as colouring-in but also introduces some important messages about endangered wildlife in Australia.

Michel Geurts, Publisher and founder of *Little Ears* magazine believes that this magazine will contribute to improving literacy skills in Australia while allowing parents to spend precious time with their children.

"The magazine's focus is to provide well-crafted, imaginative and informative stories for children to be engaged with while providing parents the opportunity to spend quality time with their children," said Michel.

Little Ear's is currently available via subscription on the Little Ears website and can be addressed in the name of the child so that eager pre-school readers can also experience the thrill of their own magazine arriving in the post. The magazine is also available at selected newsagents in Australia.

Further information and a free electronic preview of the magazine can be accessed from www.littleears.com.au.

Little Ears Publishing, contact Kathy Geurts

10
10.10
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10.10

One of Australia's largest book retailers, Dymocks, has leapt into the 21st century with a move to sell digital books in text and audio formats.

The Dymocks website now stocks about 120,000 electronic books - ebooks - that can be downloaded and read on a computer, mobile phone or other handheld device. Another 13,000 audio books can be listened to on computers or MP3 players.

Dymocks chief executive Don Grover, conscious of the fact the move could be seen as Dymocks competing with its bricks and mortar franchisees, rejected suggestions it signalled the beginning of the end for regular books. But he said people, particularly younger generations, were increasingly demanding the flexibility to access their media in digital formats.

Thousands of ebooks could be stored on a single device and there were no in-store space constraints, allowing Dymocks to stock a much larger range.

"Customers love the feel and the smell of a book, and so it's not like music - there's a tactical book in front of you," Mr Grover said. "That [physical books] is still going to be our main business, we believe for a very, very long period of time."

Prices for the ebooks vary but, on average, new release fiction is about 30 per cent cheaper than regular books, while non-fiction is about 20-30 per cent cheaper.

Digital touch screen kiosks have been installed in the Dymocks flagship store at 428 George Street in Sydney to market the ebook range and teach customers how to download them. Within months people will be able to walk into the store with a memory card and buy ebooks directly from the kiosk.

Down the track, even holdouts from the digital age will be catered for.

"In the future you'll be able to come into a store, find a digital file on our website using our kiosks, and then I'll be able to print it on demand for you in the store," Mr Grover said. He acknowledged ebooks had yet to take off but expected that to change now that they were being pushed by a large book chain, which could demonstrate the advantages in-store.

"[Digital] music really started the revolution in the entertainment area and there've been sites where you can download digital books too, but it's not really been commercial and no bricks and mortar store in the world has decided to invest like this in an in-store set-up to promote a product that is actually virtual," he said.

Mr Grover said Dymocks was already in talks with publishers about how they could sell more books through digital channels.

"Rather than have to do a print run of 1000 to make it economic, you could come in here, we could create a digital file and I could print 20 of them on demand, put it in a book store and see how they go," he said.

A spokesman for Dymocks' arch rival, Angus & Robertson, said general manager Dave Fenlon was unavailable for comment.

How Our Honour Roll GROWS

- (4) **Anne Oliver**
Behind Closed Doors (Award Aust. Best Romance)
One Night Before Marriage
The Ex Factor
Business In The Bedroom (out February)
- (2) **Anthologies**
 2006 & 2007 *Writing Right Short Stories and poetry*
- (17) **Astrid Cooper**
Birthday Surprise
Dream Lover
Star Crossed
Crystal Dreams
Night's Kiss
Shadow's Embrace
Empire Day
A Reputation in Ruins
Forbidden Nights
Pride's Passion
For Eternity
Master of the Night
Violet Night
The Lorelei
Violet-of-the-Night
Blood Night
The Queen's Messenger
- (1) **Audrey Kemmett**
Letters From Nana
- (12) **Christine Ostermann**
Husband For Hire No1 Best Seller
Wade' woman No 1 Best Seller
Alaskan Fire
Wildfire
Outback Affair No 1 Best Seller
Operation Imposter
Princess For Sale
Princeless Princess
Captive Princess
Charlotte
Working With the Media
Sponsorship Made Easy
- (3) **Diane Beer**
Writing Made Easy
Media Works
Party Spells for Wicked Witches
- (4) **Helen Chilcott**
Conway's Women
The Trunk In the Basement
Waiting for Misty
Morning Glory
- (1) **Jane Haese**
Dinner Deceit
- (6) **Jennifer Di'ane**
Ghost On The Ghan
Gypsy Rover
White Knight
Earth Magic
Fortune Hunter
Circus Queen
- (1) **Jenny Benkhausser**
The Mystique's Cry
- (1) **Jill Millburn**
Broken Sparrow
- (1) **Judy Fander**
The Mineral Detective
- (3) **Judy Ford**
It Takes Two
Build Sperm With Attitude
Glow Principle of Healthy Aging
Strengthen Yourself Against Cancer Audio CD
Gourmet Good Health Audio CD
- (1) **Monica Hein**
The Secret
- (3) **Nicholas Fourikis**
Phased Array-Based System and Applications
Advanced Array Systems, Applications and RF Technologies.
Hollywood Amarroo
- (1) **Pamela Moriarty**
Sharing Sweet Secrets (Gluten & Wheat Free)
- (3) **Pamela Rajkowski**
In The Tracks of The Camelmen
Linden Girl
The Road to Bulong

- (1) **Peter Salerno**
Laugh With Me
- (5) **Roger Gibbs**
The Jodie Series
- (6) **Romona Hilliger**
Lure of the Emerald Peacock
A Shadow From His Past
Hunting With the Wolf
Come Love Me Again
A Blue Bird on His Shoulder
Dangerous Desire (Contract)
- (1) **Ross Duffy**
The Lottery of the Law
- (1) **Tony Bran**
Raven of Ravengate

78 books 26 of these books published and printed by Writing Right and Kerrinda Printing. 22 members have published their books and many more published widely in magazines, competitions, anthologies and media articles.

Our members have published 78 books and many more reprints. Apart from books, our members have also been published in anthologies, magazines and won a considerable number of prizes for their writing.

Just to mention a few, **Owen Carmichael** is constantly published in high quality travel magazines, **Ross Duffy** consistently wins prizes for his short stories. **David Mercer** won the prestigious Wirra Wirra prize for his short story and **Barbara Fraser** won the Charles Sturt Award for her short story. **Pamela Moriarty** won a printing award and her book has been taken up by Murdoch Books. **Christine Ostermann** has had **Three** Best Sellers this year and has been winning rave reviews for her books in America, **Ruth Estelle** has signed an option for her film script. **Anne Oliver** won the Ruby Award for the Best Australian Romance this year and her fifth book is coming out with Harlequin Publishing soon. **Jacqueline Coates** (apart from her art exhibitions), **Dr Judy Ford** and others have scripts being considered by major publishers. **John Willanski's** poster design was accepted for the Fringe Festival and his art work was launched this year with an exhibition of his work and he won a poetry prize. **Lynette Arden**, poet, painter and writer is a widely published poet.

The task of keeping up with so many talented people is becoming increasingly difficult and we hope we haven't missed anyone.

BE PART OF THE WEB SITE EXCHANGE

We are building a Web Site Register....to enable writers to create links between sites and draw more hits on their own site.

THIS IS MARKETING—THIS IS SELLING BOOKS
We can't publicise your site unless you allow us to put up a link—let us know as soon as possible we update the site once a month.

Below are some of the sites we intend listing on the www.writingright.com.au Site.

If you wish to be part of the exchange, register your site by sending the address to dyoz@ozemail.com.au

Web Sites

Anne Oliver
www.anne-oliver.com

Astrid Cooper
www.astridcooper.com

Christine Ostermann
www.christinacarlistle.com

Helen Chilcott
www.nailsinthepinque.webstyle.com.au

Judy Ford
www.egs.com.au/our_products.shtml

Lynette arden
www.lynettearden.com

Nicholas Fourikis
www.nicholasfourikis.com

Romona Hilliger
www.thewterfront.net.au/romona

Pamela Moriarty
www.glutenfreesecrets.com.au

Writing Right
www.writingright.com.au

Procedures and Format for running of critiquing sessions.

The Board members met to discuss how to improve our critique sessions

These are the guidelines resulting from
that meeting and the following format was
prepared by Ross Duffy.

The designated “leaders” identify those intending to read, ascertain whether it is poetry or prose and, if prose, whether their piece is short or moderately long

If there are, say, 4 or 5 poets, ask whether they would prefer to make up one group for the purpose of intensely workshopping their poetry

In the light of the above enquiries, divide the readers into an appropriate number of groups and add to each a balancing number of non-readers

A “leader” shall then guide each group to an available reading spot and invite the members to take their cuppa with them so the critiquing sessions can begin promptly

The leader then:

writes down on a sheet of foolscap (or similar) the names of the proposed readers and seeks some idea of their likely reading time

makes a rough calculation (on the basis of the total time available) of the time to allow each poet or prose reader

writes down the names of the other members of the group (this may become easier if we finally move to name tags – particularly for the Friday night sessions!)

explains the procedure, suggests each member has a pen and paper ready to make

notes for critiquing purposes, and, to avoid over-bruised egos, invites each reader to state the type of critiquing they wish to receive (e.g. kind and gentle, more vigorous or “full on!”) – explaining also that it is common at such groups to encounter many diverse and conflicting points of view!

states that it has been agreed by the committee that the leader, if he/she intends to read, shall “open the batting” so that new attendees can see how the process is expected to work (and, perhaps, also explains that in the past – whenever time ran out – it was always the leader who missed out on receiving critiquing!).

jots down the starting and finishing time for each reader (including the critiquing time). This will have 2 benefits: enable the leader to control the available time, and provide useful statistical info for later attempts to improve or vary the format

at the end of the session – when a reader has received detailed or helpful comments from a particularly group member – ask the reader if he/she would like to lend the writing to that member for more incisive comments at some later time

Ross Duffy

Human nature—being what it is—we will never find the perfect balance in every group at every meeting. But the aim is to try and be as fair and equitable as possible with the time available.

And we will all have to work together to achieve a good outcome.

The main point is—that we are trying to ensure that each member gets a fair hearing and a fair share of the time available.

To use the time to advantage we can all endeavour to follow these guidelines.

The Saturday afternoon critique sessions are remarkably successful and we have Barbara Brockhoff to thank for that success.

We hope we can replicate Barbara’s achievements at the Friday night meetings. **Page 9**

News From Publishers

In the first six months of 2007, Harlequin single titles have been on the NYT bestseller list for a total of 101 weeks, an increase of 15% over the same time period in 2006.

Senior Editor Valerie Gray speaking Mira Books. Mira has been around 13 years. Valerie Gray characterized Mira as a "relationship-focused line." All of the stories have something to do with relationships. "We examine the human condition in whatever area the story is taking place." Mira's roots are in romance, although they publish a lot of genres, including thrillers, historical fiction and contemporary literary fiction. Most of the books do have a romantic thread in them, though they are not romance. Mira titles have "great stories with complex characters and situations." Mira takes risks editorially and creatively. They don't want "run of the mill stories." They are looking for "thought-provoking stories that will resonate with readers." They are always looking for new authors and new voices and have published several new authors in the past year. Currently, they're looking for 5 main types of books: relationship novels (women's fiction), thrillers, historical fiction (not historical romance), paranormal fiction, and commercial literary fiction. The editors are very selective and work with agented authors only.

Editor Tara Parsons speaking about HQN. "HQN is the place for big romances." They publish all kinds of romance — contemporary, historical, paranormal, and romantic suspense. They publish primarily in mass market paperback, along with some hardcover and trade books. HQN covers have changed in the last year, trying for a more sophisticated and distinctive look. She urged authors to look at the current list to see if their book fits in with what HQN is already publishing. HQN works primarily with agented authors, but will look at queries from unagented authors.

Susan Swinwood (formerly Susan Pezzack) speaking about Spice, Mira's erotic fiction imprint. Spice launched in May of 2006. They're looking for erotic fiction — very, very sexy. Graphic and explicit sexual content with an exceptional story. They're definitely open to submissions, but are selective. They want very high quality. They don't require a romance in the stories. The stories should be female focused. There are no real boundaries. Her only caveat is that while characters may have same-sex experiences, they should be primarily heterosexual. Spice Briefs launched in August. Spice Briefs are erotic short stories — 5000-15,000 long — published exclusively as ebooks. Submit Spice Briefs online at spicebriefs@harlequin.ca. They publish two Spice Briefs per month. For Spice, Susan prefers to see a full manuscript, but will look at chapters and a synopsis. 90,000 - 110,000 words. For all the above imprints, writer's guidelines are available at www.eharlequin.com (go to the very bottom of the page and click on Writer's Guidelines.)

Black Lyon Publishing (<http://www.blacklyonpublishing.com>) is a new publisher (established January 2007) publishing romance in ebook and trade paper formats. Black Lyon seems to be aiming to fill a niche other publishers aren't. They're interested in acquiring 'sweet' romance. Sexual tension is a must, but no swearing and no graphic sex. Contemporary romance may have an urban or rural setting. Manuscripts should be 40,000 - 60,000 words. On the historical romance side, the editors prefer European set stories that take place between 1000 and 1600 AD. 60,000 - 90,000

words. Paranormal romance may be steamier — in fact, these books should have a "dark, sensuously gothic feel." 60,000 - 90,000 words. The editors are also actively seeking historical romances set prior to 1000 AD for a new Ancient Times Romance line. 60,000 - 90,000 words. The editors prefer email submissions. Guidelines are available at their website.

Feel free to pass along this newsletter and to encourage others to sign up to receive it. If you reprint or forward the newsletter, all I ask is that I be given credit for it. Anyone can sign up by sending a blank email to cynthiasterling-subscribe@yahogroups.com

Eternal Press are seeking good editors and proof readers.

For proof readers we need people who can read fast but still pick up misspellings, and missed words and inconsistencies in the story.

Editors, we would rather someone with experience, but perhaps retired with plenty of time for reading.

Who knows can pick up misspellings, missed words. And can fix passive voice, and is able to use track changes in Word, and have excellent writing techniques.

We do not pay a lot as we are only new, but we do have other benefits and we have a great team to work with.

Plus this sort of stuff looks good on a resume.

If you are interested in trying out, contact me here. If you would like to..... see our site it is listed below.

Julie D'Arcy- HYPERLINK
"mailto:eternalpress@juliedarcy.com.au"

<http://www.eternalpress.com.au>

REMINDER
RSVP NOW TO COME TO THE
BOLLYWOOD PARTY ON FRIDAY,
December 14th 7.30 pm
dyo@ozemail.com.au