



# Writing Right Newsletter

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## GETTING PUBLISHED!

The delightful **Roger Gibbs** will be our speaker at the next Friday night meeting on March 16th. He will announce new deals for authors...and discuss exactly how people go about getting a book published.

**CONGRATULATIONS TO RUTH ESTELLE** who has just won a grant from the SA Film Corporation to work on her film script. Check out Ruth's website on [www.ruthestelle.com](http://www.ruthestelle.com)

**CHRISTINE OSTERMANN (CHRISTINA CARLISLE)** has just completed the 2<sup>nd</sup> in her three book contract for her Princess Series. Google Christina and see how she saturates the web. While you are at it, google Pamela Rajkowski to check her fame.

**HELEN CHILCOTT** is currently doing the final edit for her book **WAITING FOR MISTY** contracted with Mardigras Publishing. The following books by Helen are coming to Mardigras Publishing in 2007:

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

**WAITING FOR MISTY** - Why would Naylor Nasche's wife Cherise dump her handsome husband for his lusty receptionist, Sabina?

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

**CHECK OUT HER BLOG:** <http://ozwriter-ozwriter.blogspot.com>

And congratulations to Nicholas Fourikis on the huge success of his book launch last month for **'Hollywood, Amaroo'**. For those who were not able to make it, an excerpt of his speech is on page 12.

Critique Session on  
**SATURDAY**  
**MARCH 3rd**  
at 12 Sandford St,  
Kensington Gdns  
(in cottage at rear)  
Ph: 8332 6085  
at 2.00pm

\*\*\*

Next Meeting on  
**FRIDAY**  
**MARCH 16th**  
in the SA Writers' Cen-  
tre  
Rundle St,  
2<sup>nd</sup> floor above  
Cafe Buongiorno  
at 6.30pm

NOW ACCEPTING SUBMISSIONS FOR THE NEW WRITING RIGHT  
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# IF IN DOUBT, THEN LEAVE IT OUT!

by Rob Parnell

You probably won't be surprised to learn I read a lot of unpublished manuscripts. I also read a lot of published work.

Are there some glaring differences between the two? You betcha.

The fact is most beginning fiction writers write too much. This is fine and dandy - to be encouraged for a first draft but when it comes to editing, you'll need to give that delete key a thorough work out!

Here's some tips on how to cut down on unnecessary wordage:

## The Art of Description

With the advent of global communication and visual media, we all know what most things and even most places look like. It's no longer necessary to spend more than a couple of sentences establishing what things are, where scenes are set and what the weather is like, if that's important for mood.

Many readers nowadays will actually skip descriptive passages because they find them dull and interrupt the flow of the text.

So don't beat yourself up over getting all the details across - that's what the reader's imagination is for!

## Qualify That

Sometimes we write scenes etc. we're not sure the reader will understand - so we add extra words to explain ourselves, resulting in more confusion than clarity. For instance, look at this:

– "With the divorce weighing on his mind, and his fears about losing his job, John was having difficulty deciding what to do with himself. Could he face going out, knowing that Pete would probably spend the evening ribbing him over his his inability to get along with his boss and his problems with his estranged wife?"

Clearly this is clumsy and confusing to read. Much better to remove the qualifiers and simplify:

– "The divorce was weighing on his mind - and his job. Did he want to go out? John wasn't sure. Pete would probably just want to rib him."

In the above version, even though the propositions are only loosely defined - the reader still gets it. You don't always need to explain every little nuance to get a point or two across. Quite the opposite in fact.

## Room to Breathe?

When you write you make a contract with your reader - whom you must regard as your equal. Not someone

who is slow to understand and needs to be carefully led, shown everything and generally talked down to.

It's perfectly okay to leave out obvious - and therefore redundant - details. You don't always have to explain exactly who said what, what happened where, why and for how long.

You can read the rest of this article here:

<http://www.fictionfactor.com/guests/doubt.html>

You can visit Rob and read more of his concise writing tips and great writer's resources at

<http://easywaytowrite.com>

Fiction Factor is an online magazine for fiction writers and offers great tips on how to improve your writing as well as tips on marketing and getting published.



### How long is a sentence?

We've been looking for unusually long sentences recently and Chris Ostermann spotted this one.

*It poured across her scalp and down her skin, pooling around her feet, spreading across the rocks and the bleached driftwood, oozing its way into the salt-stunted weeds farther up the bank and the shrubs with their traces of spring green, then fingering the shaggy trunks of the fragrant cedars and bright madrones until it reached the derelict foundation on which fifty-two-year-old Rae Newborn would build her house, that brush-deep, moss-soft, foursquare, twin-towered stone skeleton that had held out against storm and fire and the thin ravages of time, waiting seventy years for this woman to raise its walls again.*

You wonder how they ever get past an editor?

Compared to early literature the sentences used today are very short and that reflects the pace of society.

Check the lengths of your paragraphs and sentences and gradually the rhythm becomes so obvious that you realize when a sentence is going beyond reasonable limit.

Diane

# PREPOSITIONS

## Locators in Time and Place

A preposition describes a relationship between other words in a sentence. In itself, a word like "in" or "after" is rather meaningless and hard to define in mere words. For instance, when you do try to define a preposition like "in" or "between" or "on," you invariably use your hands to show how something is situated in relationship to something else.

Prepositions are nearly always combined with other words in structures called [prepositional phrases](#).

Prepositional phrases can be made up of a million different words, but they tend to be built the same: a preposition followed by a [determiner](#) and an adjective or two, followed by a pronoun or noun (called the object of the preposition). This whole phrase, in turn, takes on a modifying role, acting as an [adjective](#) or an [adverb](#), locating something in time and space, modifying a noun, or telling when or where or under what conditions something happened.

Consider the professor's desk and all the prepositional phrases we can use while talking about it.

You can sit **before** the desk (or **in front of** the desk). The professor can sit **on** the desk (when he's being informal) or **behind** the desk, and then his feet are **under** the desk or **beneath** the desk. He can stand **beside** the desk (meaning next to the desk), **before** the desk, **between** the desk and you, or even **on** the desk (if he's really strange). If he's clumsy, he can bump into the desk or try to walk through the desk (and stuff would fall off the desk).

Passing his hands over the desk or resting his elbows upon the desk, he often looks **across** the desk and speaks of the desk or concerning the desk as if there were nothing else like the desk. Because he thinks of nothing except the desk, sometimes you wonder about the desk, what's **in** the desk, what he paid **for** the desk, and if he could live without the desk. You can walk **toward** the desk, **to** the desk, **around** the desk, **by** the desk, and even past the desk while he sits at the desk or leans against the desk.

All of this happens, of course, in time: **during** the class, **before** the class, **until** the class, **throughout** the class, **after** the class, etc. And the professor can sit there in a bad mood [**another adverbial construction**].

Those words in bold blue font are all prepositions. Some prepositions do other things besides locate in space or time — "My brother is like my father." "Everyone in the class except me got the answer." — but nearly all of them modify in one way or another. It is possible for a preposition phrase to act as a noun — "During a church service is not a good time to discuss picnic plans" or "In the South Pacific is where I long to be" — but this is seldom appropriate in formal or academic writing.

# SHORT STORY CLASSICS

For those interested in reading some harder to find short stories, here are a few classics. Email recipients of the newsletter can access these pages by moving the mouse cursor over the blue print — you will see the link you can follow by pressing the control key and clicking.

## Arthur Conan Doyle

[How the Brigadier Played for a Kingdom](#)

## Nathaniel Hawthorne

[Ethan Brand](#)

## Edgar Allen Poe

[The Pit and the Pendulum](#)

[The Tale Tell-Heart](#)

## Stephen Crane

[A Tale of Mere Chance](#)

### 1. Have a clear theme.

What is the story about? That doesn't mean what is the plot line, the sequence of events or the character's actions, it means what is the underlying message or statement behind the words. Get this right and your story will have more resonance in the minds of your readers.

### 2. An effective short story covers a very short time span.

It may be one single event that proves pivotal in the life of the character, and that event will illustrate the theme.

### 3. Don't have too many characters.

Each new character will bring a new dimension to the story, and for an effective short story too many diverse dimensions (or directions) will dilute the theme. Have only enough characters to effectively illustrate the theme.

### 4. Make every word count.

There is no room for unnecessary expansion in a short story. If each word is not working towards putting across the theme, delete it.

### 5. Focus.

The best stories are the ones that follow a narrow subject line. What is the point of your story? Its point is its theme. It's tempting to digress, but in a 'short' you have to follow the straight and narrow otherwise you end up with either a novel beginning or a hodgepodge of ideas that add up to nothing.

# THE STRUCTURE OF A SENTENCE

Remember that every [clause](#) is, in a sense, a miniature [sentence](#). A simple sentence contains only a single clause, while a compound sentence, a complex sentence, or a compound-complex sentence contains at least two clauses.

## The Simple Sentence

The most basic type of sentence is the simple sentence, which contains only one clause. A simple sentence can be as short as one word:

Run!

Usually, however, the sentence has a [subject](#) as well as a [predicate](#) and both the subject and the predicate may have [modifiers](#). All of the following are simple sentences, because each contains only one clause:

**Melt!**

Ice **melts**.

The ice **melts** quickly.

The ice on the river **melts** quickly under the warm March sun.

Lying exposed without its blanket of snow, the ice on the river **melts** quickly under the warm March sun.

As you can see, a simple sentence can be quite long – it is a mistake to think that you can tell a simple sentence from a compound sentence or a complex sentence simply by its length.

The most natural sentence structure is the simple sentence: it is the first kind which children learn to speak, and it remains by far the most common sentence in the spoken language of people of all ages.

In written work, simple sentences can be very effective for grabbing a reader's attention or for summing up an argument, but you have to use them with care: too many simple sentences can make your writing seem childish.

When you do use simple sentences, you should add transitional phrases to connect them

to the surrounding sentences.

## The Compound Sentence

A compound sentence consists of two or more [independent clauses](#) (or simple sentences) joined by [co-ordinating conjunctions](#) like "and," "but," and "or":

### Simple

Canada is a rich country.

### Simple

Still, it has many poor people.

### Compound

Canada is a rich country, **but** still it has many poor people.

Compound sentences are very natural for English speakers – small children learn to use them early on to connect their ideas and to avoid pausing (and allowing an adult to interrupt):

Today at school Mr. Moore brought in his pet rabbit, and he showed it to the class, and I got to pet it, and Kate held it, and we coloured pictures of it, and it ate part of my carrot at lunch, and ...

Of course, this is an extreme example, but if you over-use compound sentences in written work, your writing might seem immature.

A compound sentence is most effective when you use it to create a sense of balance or contrast between two (or more) equally-important pieces of information:

**Montéal has better clubs, but Toronto has better cinemas.**

## Special Cases of Compound Sentences

There are two special types of compound sentences which you might want to note. First, rather than joining two simple sentences together, a co-ordinating conjunction sometimes joins two complex sentences, or one simple sentence and one complex sentence. In this case, the sentence is called a compound-complex sentence:

### compound-complex

**The package arrived in the morn-**

**ing, but the courier left before I could check the contents.**

The second special case involves [punctuation](#). It is possible to join two originally separate sentences into a compound sentence using a [semicolon](#) instead of a co-ordinating conjunction:

Sir John A. [Macdonald](#) had a serious drinking problem; when sober, however, he could be a formidable foe in the House of Commons.

Usually, a [conjunctive adverb](#) like "however" or "consequently" will appear near the beginning of the second part, but it is not required:

The sun rises in the east; it sets in the west.

## The Complex Sentence

A complex sentence contains one independent clause and at least one [dependent clause](#). Unlike a compound sentence, however, a complex sentence contains clauses which are not equal. Consider the following examples:

### Simple

My friend invited me to a party. I do not want to go.

### Compound

My friend invited me to a party, but I do not want to go.

### Complex

Although my friend invited me to a party, I do not want to go.

In the first example, there are two separate simple sentences: "My friend invited me to a party" and "I do not want to go." The second example joins them together into a single sentence with the co-ordinating conjunction "but," but both parts could still stand as independent sentences – they are entirely equal, and the reader cannot tell which is most important. In the third example, however, the sentence has changed quite a bit: the first clause, "Although my friend invited me to a party," has become incomplete, or a dependent clause.

A complex sentence is very differ-

## THE STRUCTURE OF A SENTENCE

ent from a simple sentence or a compound sentence because it makes clear which ideas are most important. When you write

My friend invited me to a party. I do not want to go.

or even

My friend invited me to a party, but I do not want to go.

The reader will have trouble knowing which piece of information is most important to you.

When you write the [subordinating conjunction](#) "although" at the beginning of the first clause, however, you make it clear that the fact that your friend invited you is less important than, or **subordinate**, to the fact that you do not want to go.

### Further Links:

[About U of O gateway page](#)

[Prospective Students gateway page](#)

[Students gateway page](#)

[Services gateway page](#)

[Academics gateway page](#)

[Research gateway page](#)

[News & Events gateway page](#)

[Alumni & Friends gateway page](#)

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For additional information, [consult our list of contacts](#)

Technical questions? [webmaster@uottawa.ca](mailto:webmaster@uottawa.ca)

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# WHY SENTENCE STRUCTURE MATTERS

Although ordinary conversation, personal letters, and even some types of professional writing (such as newspaper stories) consist almost entirely of [simple sentences](#), your university or college instructors will expect you to be able to use all types of [sentences](#) in your formal academic writing. Writers who use only simple sentences are like a truck drivers who do not know how to shift out of first gear: they would be able to drive a load from Montréal to Calgary (eventually), but they would have a great deal of trouble getting there.

If you use [phrases](#) and [clauses](#) carefully, your sentences will become much more interesting and your ideas, much clearer. This [complex sentence](#) develops a major, central idea and provides structured background information:

Since it involves the death not only of the title character but of the entire royal court, Hamlet is the most extreme of the tragedies written by the Elizabethan playwright William Shakespeare.

Just as a good driver uses different gears, a good writer uses different types of sentences in different situations:

- a long complex sentence will show what information depends on what other information;
- a [compound sentence](#) will emphasise balance and parallelism;
- a short simple sentence will grab a reader's attention;
- a [loose sentence](#) will tell the reader in advance how to interpret your information;
- a [periodic sentence](#) will leave the reader in suspense until the very end;
- a [declarative sentence](#) will avoid any special emotional impact;
- an [exclamatory sentence](#), used sparingly, will jolt the reader;
- an [interrogative sentence](#) will force the reader to think about what you are writing; and
- an [imperative sentence](#) will make it clear that you want the reader to act right away.

## WRITERS WANTED

From: "Words Magazine" [shaun.peare@ntlworld.com](mailto:shaun.peare@ntlworld.com)

Sent to Astrid Cooper who put it on our Critique Line

Rather than bog down your inbox with a long email I wonder if you would care to visit <http://www.wordsmag.com/news1.htm> and then you can decide whether - or not - there's anything that might be of interest worth passing on to your members.

From the quality of the many entries we have received from Australia over the years - some of which we've published - I am confident that that trait is very strong throughout the country. In closing may I ask that you forward this email to anyone you think might be interested or advise me on any other person/organisation that I should contact.

Shaun Peare  
Editor - Words Magazine  
Website: [www.wordsmag.com](http://www.wordsmag.com)

Email: [admin@wordsmag.com](mailto:admin@wordsmag.com) For a FREE sample copy of Words visit the FREE-BIES page at [www.wordsmag.com](http://www.wordsmag.com)

## PUBLISHING NEWS from Cynthia Sterling

**Dorchester Books** is actively acquiring for a new line of speculative romance aimed at a 'younger, hipper audience.' Shomi books will debut in July 2007 and will feature paranormal, futuristic or fantasy romances with "noir-like narrative voice and a heroine caught between realms."

The books have Manga-like graphic covers. Senior Editor Chris Keeslar is editing the line. Books should be 85,000 to 95,000 words. Dorchester accepts agented and unagented material. Please send a cover letter telling the genre, word-count and one paragraph summarizing the book, a synopsis of the complete book, and the first three chapters.

The cover letter should be "short and sweet." Some of the books they've already acquired for the line include a "post-apocalyptic trucker romance - set during a future time when the highway system is the only mode of travel" and a book dealing with "time travel and the consequences of time travel (think - the Butterfly Effect)."

Check out the website at <http://www.shomifiction.com/index.html>

**Freya's Bower** is an electronic publisher of romance, from sweeter stories to erotica. They pay a 40% royalty. Right now they are looking for shorter pieces for a Summer Lovin' anthology. They want short stories from 10,000 to 15,000 words and novellas from 15,001 to 30,000 words dealing with the theme of summer, sun, and love. All romance and erotica subgenres allowed, all heat levels, as long as it fits within the theme. Deadline for submissions: April 21, 2007 Submit your stories and/or any questions directly to Heather Sapp at [hsapp@myway.com](mailto:hsapp@myway.com) Submission guidelines are available at <http://www.freyasbower.com/content/view/12/59/>

I'm very pleased to announce that my March 2006 release, No Regrets, has been nominated for a Romantic Times award for Best Blaze of 2006.

My website has been updated. Be sure to stop by and check out the covers for my May book, The Man Tamer, and my June release, A Wedding in Paris. You can also read about the other books I have slated for 2007, check out some new pictures and a new article for writers. <http://www.CindiMyers.com>

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@yahoogroups.com](mailto:cynthiasterling-subscribe@yahoogroups.com)

### *One magazine. One story. Mini Shots. Collect them all.*

Mini Shots, a new series of literary magazines, is now available.

Each magazine contains one short story only - the perfect size to slip into your pocket for when you need a quick injection of fiction or have some time to kill.

The Mini Shots concept is totally unique and perfect for people with fast paced lifestyles: the small size makes them ideal for slipping into your pocket or handbag, to keep you entertained while you're stuck on a tram or drinking your morning coffee. The first issue, written by the talented Simon Groth, is an innovative and moving short story:

#### **#001 : Coda**

*Martin Finn wants to write the Great Australian Novel. Only problem is, he can't move a muscle in his body - literally...*

Not only are they a delectable bite-sized piece of literary fiction, each Mini Shot magazine features the amazing cover art of Melbourne photographer Bronwen Hyde making each issue in the series a collectable piece. The magazines are \$4 each and will be released monthly from February to November, ten issues in total. Visit our site to buy a copy today: [vignettepress.com.au/minishots.html](http://vignettepress.com.au/minishots.html)

Lisa Dempster  
Vignette Press  
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fax. 03 8610 2058  
[www.vignettepress.com.au](http://www.vignettepress.com.au)

## TAKING MONEY FROM WRITERS - THE EASY WAY

by Tina Morgan

**From Fiction Factor...you will remember Robyn Opie and Rob Parnell were speakers at our January meeting.**

Like a lot of other people in the world, I want to win the lottery. Dreaming of what I would do, buy, those I would help if I had that kind of money inspires me to occasionally give the local lottery agent a few dollars.

However, I'm aware of the odds and I'm not gambling my future on it.

Unfortunately there are people in the world who want that kind of money, but without the high odds. They want a sure fire way of making a living without working too hard for it.

Lacking the morals or ethics most people have, they're willing to prey on the hopes and dreams of others to achieve their own wealth.

I encountered one of these people early in my writing career. A few weeks after submitting my manuscript, I received a call from one of the "agents" from the Robins Agency. Wow! A personal phone call? I'm sure most of you can imagine how excited I was.

Until he told me that he could edit my manuscript for a fee. It was \$150 to start, possibly more, he'd let me know once he got started.

It was a good thing I'd been doing a little research on the web since I'd mailed my manuscript. I knew to ask if the agency had ever sold a manuscript to a major NY publisher. (Something I should have researched before mailing a submission to their agency.) His answer, "No."

That was in 2000. Guess how

many major NY sales the agency has made for their clients since then?

That question has been posed to Cris Robins on more than one occasion, but I've never seen a response. Anne Crispin and Victoria Straus of Writer Beware have certainly asked it often enough. We're all assuming the answer is NONE.

While the lack of response doesn't surprise me, I was floored to learn that the agency has been charging astronomical representative fees. \$3200 per year?

When Cris Robins posted a thread to the Writer Beware blog, she didn't dispute this amount. The blog with Anne and Victoria's responses can be read here:

<http://ccrispin.blogspot.com/2006/03/victoria-strauss-go-ahead-make-my-day.html>

(this link may not be live for long so don't hesitate to look)

Because of these sorts of fees, the Robins Agency has been on the P&E <http://www.anotherealm.com/prededitors/> website as "not recommended" for years. During all those years, anyone posting negative comments about the agency has been threatened with lawsuits.

However, when Cris Robins' did not follow through on her promises to edit and represent Christopher Dahl's manuscript, he brought legal action against the agency.

On 7/25/06, he won his case. The Washington Superior Court in King County has awarded him "\$8,320 for breach of contract, fraudulent business practice and consumer protection violations."

You can read the rest of this article here:

<http://www.fictionfactor.com/alerts/robinsagency.html>

## Opportunities for Writers from Vignette Press

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

\*\*Entries are now open in the Australian Women's Weekly/Penguin Books short story contest. All stories must feature a female protagonist and there is over \$20,000 in prizes up for grabs. Details can be found in the January 2007 issue of [AWW](http://www.aww.com.au) at newsstands now.

\*\*\*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:jamalloy2@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://www.ahwa.com.au). Entries close 31 May,

\*\*\*[K12 Academics](http://www.k12academics.com) has created an in-depth information page on Bipolar Disorder and are seeking writers interested in providing further articles and resources.

\*\*\*Amazing competition from [Gather.com](http://www.gather.com), with the prizes being a Simon & Schuster publishing contract, \$5,000 and distro by Borders. Best of all, you're peer-judged and on your [First Chapter](http://www.firstchapter.com) only!

### Vignette Press News

You might be wondering where the monthly Wannabee Newsletter is. This is it. It's a new-format newsletter to complement our new name and new direction as Vignette Press. While we do intend on shaking things up a bit with some awesome new publications scheduled for release this year, we remain committed to providing the same great services that you have come to expect from Wannabee. For more info, have a nose around our new site, [www.vignettepress.com.au](http://www.vignettepress.com.au)

Lisa Dempster

**Vignette Press**

ph. 03 9381 2123

fax. 03 8610 2058

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

## ARTIST'S STATEMENT — JACQUELINE COATES

Roses have always been a part of my visual language cropping up in various bodies of work although it took me a while to realize it.

Ten years ago I was an art director who quite literally dreamed of painting. One night I saw myself painting a giant red rose, as an opera diva in a red dress sang in the middle of a huge black velvety auditorium.

Consequently I felt compelled to paint the canvas I had foreseen in my dream, which in real life measured seven feet square. Shocked to have painted anything so big I hung the painting on my living room wall for the next five years absorbing its existence and the experience of painting.

When a friend purchased the painting, I felt the need to fill the void left by its departure, so I painted some more roses. After a while these too went to new homes, so in between other bodies of work, I would paint the occasional rose.

During a trip to Paris in 1998, I

found myself drawn to the elegant parks and gardens. The rose was a constant signature in these environs, particularly Parc de Bagatelle which has a formal rose garden with thousands of varieties of roses. Another favourite was Parc Monceau.

Upon my return, these memories and those of huge bouquets of peony roses glimpsed in alleyway flower boutiques inspired me afresh to revisit roses as a serious subject matter, attempting to paint them in all their fleshy forms and voluptuous colours, resulting in a solo exhibition in Sydney, December 2001.

The move to South Australia has only deepened my relationship with the subject matter as I am able to source roses from the growers directly and have access to a much larger range than previously. South Australia is rose heaven.

**Jacqueline Coates**

### SKETCH THESE DATES IN YOUR DIARY

Only six places left!!!

We are proud to claim the brilliant artist, Jacqueline Coates, as a member of Writing Right and want to persuade you to check out her site.

Delight the senses with the Arts and Garden Tour 07. Sixteen days in London, Paris, Florence & Rome, with South Australian floral artist Jacqueline Coates, May 21-June 5.

See the worlds' best gardens and art galleries, including The Chelsea Flower Show, Sissinghurst, Monet's Gardens, The Louvre, The Vatican, the Borghese Gardens, the Pitti Gardens & many outstanding highlights including lesser known treasures. Jacqueline will show you how to make easy postcard art on tour, all materials provided. Frame them when you get home. The price of \$8,999 includes return airfares ex Sydney, accommodation, all breakfasts, plus three great dining experiences, admissions, and more. To smell the roses, call Robert Thornbury at Travelscene 02 6362 6733. Download the brochure from

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



### Common Proverbs

Who gossips to you will gossip of you.

Good conversation is food for ears.

Empty greetings go bare-foot.

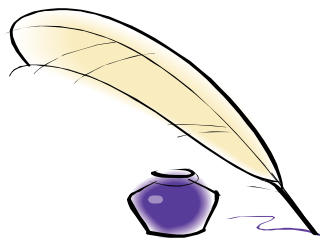
Greetings draw talk.

Fore-talk saves after-talk.

Let not your tongue cut your throat

Dip your tongue in wisdom, then give counsel.

Few words sufficeth to a wise man



# 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.....

# WRITING RIGHT BOOK CLUB

Phone: 8332 6085

Email: [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)

Writers naturally want to talk about books.  
They need to analyse, compare and learn from the work  
of other successful writers.  
To satisfy that need we will start our Book Club.

**The aim is:**

- to share and exchange books
- to discuss what makes a book a good/bad read
- to lift our understanding of the book industry by studying titles, content, publishers and genres.

**Organisation:**

- Meet on the first Monday of each month at 7pm
- Bring a book for exchange
- We will keep a record of books and exchange them through the Book Crossing system
- At the next meeting describe the book you have read and get a new exchange book

**Planning:**

If enough members are interested we will arrange a venue and inform those interested of the first meeting.

I am interested in taking part:.

Name.....

Address.....

Tel No:.....

Email:.....

Type of books I prefer to read.....



# Writing Right

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

## **Now Accepting entries for :-**

2007 Anthology ***'Uncensored'***

**poetry up to 50 lines Short Stories up to 1500 words**

**send before April 1<sup>st</sup> 2007**

**\$200 to best short story and \$50 for best poem.**

**Send work email to [kerrinda23@bigpond.com](mailto:kerrinda23@bigpond.com)**

Name:.....

Address:.....

Email:.....

Title of work:.....

**An excerpt taken from Nicholas Fourikis's speech from the launch of his newly published novel, HOLLYWOOD, AMARROO**

I thank you Diane for your kind words. For the benefit of those not associated with Diane's Group I would like to share with you the secret of our successes: Our group is prolific because Diane created a nurturing environment for writers and poets. Away from this nurturing environment writers and poets don't produce much.

I would therefore like to take this opportunity to acknowledge and applaud your long standing contributions, Diane. Please join me in congratulating Diane.

Many friends asked me why did you write a book about Aborigines. You have a classical education and a science background they reminded me, why write a story about Aborigines? The short answer is that the stories pick the writer it's not the other way around. This is almost a Zen answer but the shorter answer is Humanism. I grew up believing and still believe that if someone hurts we all hurt. If someone dies in Iraq or in Palm Island we all mourn because our humanity is **diminished**.

Writing about Aborigines was therefore natural for me because they suffered a lot over a long period.

Having an emotional connection with a group of people is not enough to write a novel. In the seventies I was a member of a group of scientists and engineers who constructed a giant radiotelescope in the outback. Away from the static interference associated with large cities. In the bush I noted where Aborigines lived and heard of their pain and suffering. That is when I knew then that one day I'll write one of their stories.

So I had the emotional connection and the first hand knowledge of our indigenous people.

When my love affair with science ended in 2001 I was ready to write my book but didn't. I revisited the bush instead, talked to the locals and had extensive discussions with one of the country GPs who treated Aborigines. Lastly I researched my topic and studied the works of Aboriginal writers before I started writing. During that time many of my friends didn't believe that we have serious Aboriginal writers. Other doubted that I'll finish writing my book.

Today I have a book to launch.

**METAPHORS FOUND IN NSW YEAR 12 ENGLISH ESSAYS**

- *Her face was a perfect oval, like a circle that had its two sides gently compressed by a Thigh Master.*
- *He spoke with the wisdom that can only come from experience, like a guy who went blind because he looked at a solar eclipse without one of those boxes with a pinhole in it and now goes around the country speaking at high schools about the dangers of looking at a solar eclipse without one of those boxes with a pinhole in it.*
- *She grew on him like she was a colony of E. coli and he was room-temperature prime English beef.*
- *She had a deep, throaty, genuine laugh, like that sound a dog makes just before it throws up.*
- *Her vocabulary was as bad as, like, whatever.*
- *He was as tall as a six-foot-three-inch tree.*
- *The revelation that his marriage of 30 years had disintegrated because of his wife's infidelity came as a rude shock, like a surcharge at a formerly surcharge-free ATM.*
- *The little boat gently drifted across the pond exactly the way a bowling ball wouldn't.*
- *McBride fell 12 stories, hitting the pavement like a Hefty bag filled with vegetable soup.*
- *From the attic came an unearthly howl. The whole scene had an eerie, surreal quality, like when you're on vacation in another city and "Sex in the City" comes on at 7:00 p.m. instead of 7:30.*
- *Her hair glistened in the rain like a nose hair after a sneeze.*
- *The hailstones leaped from the pavement, just like maggots when you fry them in hot oil.*
- *John and Mary had never met. They were like two hummingbirds who had also never met.*
- *Even in his last years, Grandad had a mind like a steel trap, only one that had been left out so long, it had rusted shut.*
- *The plan was simple, like my brother-in-law Phil. But unlike Phil, this plan just might work.*
- *The young fighter had a hungry look, the kind you get from not eating for a while.*
- *"Oh, Jason, take me!" she panted, her breasts heaving like a Uni student on \$1-a-beer night.*
- *He was as lame as a duck. Not the metaphorical lame duck, either, but a real duck that was actually lame. Maybe from stepping on a land mine or something.*
- *The ballerina rose gracefully and extended one slender leg behind her, like a dog at a fire hydrant.*
- *He was deeply in love. When she spoke, he thought he heard bells, as if she were a garbage truck backing up.*
- *She was as easy as the TV Guide crossword.*
- *She walked into my office like a centipede with 98 missing legs.*
- *It hurt the way your tongue hurts after you accidentally staple it to the wall.*

# WHEN CRITIQUING IN A GROUP

**Our members are some of the best critics you will find anywhere – they are treasures.**

**If coming into a critique group there are a few things to learn – and when learned they strengthen writing skills. Because the points, listed below, are the basis of every piece of good writing. In the process of critiquing we lift our ability to judge our own work. Be a good listener. Only by listening carefully can we hear the pacing and balance in a piece of writing. Be a good reader. When reading your own work respect your critiquers and read clearly with a strong voice so that everyone can hear. So many read to their lap and the words are muted and lack impact.**

**When critiquing a piece of writing, consider the following elements:**

You may find it easier to put your critiques into the headings below, and give your views on each topic. Some members prefer to break the story down into parts and refer to each element in the story that they feel needs further work.

What can be problematic is when a member writes about how the story has affected them personally and/or offers praise. Although praise and sentiment are very worthwhile they are not what a writer needs most when trying to "polish" their work to perfection. In the end, it is ultimately whatever you are most comfortable with, but at all times consider what would *you* most want for feedback on your writing.

## **CHARACTERISATION:**

Do the characters seem real with depth and emotion, or are they recognizable stereotypes? Are the motives of the characters understandable and logical to the story? Are the good guy(s) likeable and the bad guy(s) really bad?

The characters are very important to any story and they must be believable. There is room in any critique for characterization.

## **DIALOGUE:**

Does the dialogue seem realistic? Can the reader imagine real people talking as the characters do?

## **SETTING:**

If the story is, for example, about the rich and famous, details of wealth must be included. If about poor people, the reader has to see that they are poor. Is there atmosphere in the story

allowing the reader to experience what the characters experience? Can the reader imagine the location around the characters clearly?

## **POINT OF VIEW:**

Is the POV first or third person? If it is third person, is the narrator able to see into the heads of the characters? Is the POV consistent throughout the piece?

## **DEVELOPMENT:**

Does the story develop logically, so that the reader can follow the specific changes which occur in the story, or does the story make sudden leaps which cause the reader to lose the direction of the narration? Is the progression of characters and events logical, or is the whole story too confusing?

## **PACING:**

Pacing is a key to appeal; how well does the reader get involved in the story? Does the action progress slowly or quickly? How long does it take for the story to be set up? Is the reader drawn into the story from the beginning? Is it non-stop action or character development? Different readers prefer different paces in what they read.

## **MECHANICS:**

A beginning writer often has trouble with mechanics and needs help. Sentence structure, verb agreement, and aspects of basic style are considered here. If a reader feels that there are problems with mechanics, s/he will specify the problems seen, rather than simply stating that they are there. Readers react to what they read. Sometimes the gut reaction to the story is more important than anything mentioned above--especially when the writer is more experienced. Gut reaction can negate nearly anything, with the exception of flaming another writer.

## **Critiquing Basics**

### **BEING A GOOD CRITIQUE GROUP PARTNER**

Here are some general rules to being a good critique group partner. You will get out of this experience what you put in, so do your best to follow the rules below.

#### **1. BE HONEST**

Now is *not* the time to lie. Be gentle, but tell the truth. If the submitter's story doesn't have enough plot, or the characterization needs work, tell them so! Editors don't have time to tell you what they think--critique partners do.

#### **2. BE THICK-SKINNED**

The first time you have a story critiqued by a group of writers might be difficult for you. If some critiques are somewhat negative to

your material, it doesn't mean you're a bad writer. It's sometimes hard to separate our writing from ourselves, but it is *absolutely* necessary that you learn to do so. Nothing is personal in a group such as ours, comments are made on the words that are submitted only. Even *after* you're published, editors will want to change things. And you may well gather a heap of rejections before that time. Buck up and get used to it.

#### **3. CONSIDER COMMENTS CAREFULLY**

Not every comment a critique partner makes will apply to your story. It could be just a personal preference. *You* are the final judge of what to change and what to keep. *However*, don't blow off a comment because it hurts your feelings. If possible, let it be for a while, and look at it again later. Often you'll find at least a shred of wisdom in the critique.

#### **4. BE KIND**

This is important, treat others as you have them treat unto you. Honesty doesn't mean brutality. A writer's story is his/her baby--and you don't want to tell someone their baby is ugly!!! Word your critiques carefully, as you would have others critique your work.

#### **5. BE ENCOURAGING**

One of the biggest benefits to having critique partners is having others who understand what you are going through as you sweat blood trying to get work published. Encourage one another to your best writing, and help one another when you face a nasty case of writer's block or rejection. Hang in there together!

#### **6. BE FRIENDLY**

Get to know each other. Become friends. Writing a story in today's market is a harrowing experience, best shared with others. The more you know about each other, the more you'll be able to help.

#### **7. BE PROMPT**

When you send something out to be critiqued, you are probably on pins and needles to know what others think. Remember, your partners feel the same way about *their* material!!! Do your best to get back to them within a reasonable amount of time.

#### **8. LOOK AT THE BIG PICTURE**

Often the first thing you'll be tempted to do as a critique partner (especially if you have strong grammar skills) is to start nit-picking commas, etc. While this is helpful on a FINAL DRAFT, what you should be looking for in the early stages is the overall picture. Is the plot sound? Do the characters do and say things that are out of character for them? Do they depend too much on adverbs, rather than choosing strong verbs? On the final draft, of course, you'll want to make sure what they are sending to the publishers is picture perfect. *Now* you get to edit out all those commas!

More than likely, your critique partners will be the ones who laugh with you when you get the go-ahead to send a manuscript, cry with you when you face rejection, and rejoice with you when you sell that story.

## WEB SITES...LET US KNOW YOUR WEBSITE

**UK & USA agents** - might be helpful to those looking for agents.  
<http://www.writersservices.com/agent/uk/index.cfm>

### Book-In-A-Week

**URL:** [www.book-in-a-week.com](http://www.book-in-a-week.com)  
 This site encourages you to get your butt in a chair and your hands on a keyboard.

### BookCrossing

**URL:** [www.bookcrossing.com](http://www.bookcrossing.com)  
 This site is the home of the 'catch and release' program for books. Register a book you've read, put a label on the cover and then leave it in the wild (e.g., a park bench). Check back to see how far your book's traveled.

### Boost4Writers

**URL:** [www.Boost4writers.com](http://www.Boost4writers.com)  
 The Blue Oasis Online Support Teams have everything for children's writers. If you're feeling worse than Alexander on his terrible, no-good day, read the 'good news' section about fellow writers for a pick-me-up.

### Brady Magazine

**URL:** [www.brady magazine.com](http://www.brady magazine.com)  
*Brady Magazine* offers everything from free online content critiques to marketing and publicity advice.

### Cata University

**URL:** [www.catauniversity.com](http://www.catauniversity.com)  
 Be a founding member of this new sister site to CataRomance.com.

### Charlotte Dillon's Resources for Romance Writers

**URL:** [www.charlottedillon.com/WritingRomance.html](http://www.charlottedillon.com/WritingRomance.html)  
 This site boasts more than 1,400 members and stays active with its many groups.

### Children's Book Council

**URL:** [www.cbcbooks.org](http://www.cbcbooks.org)

The Children's Book Council is a nonprofit trade association that posts tips on how to break into this market and current job openings in this field.

### Common Errors in English

**URL:** [www.wsu.edu/~brians/errors/index.html](http://www.wsu.edu/~brians/errors/index.html)  
 Common Errors in English, an alphabetical list of misused words, makes grammar-checking a breeze. Click on 'Go to list of errors' to access.

### Cool Stuff 4 Writers

**URL:** [www.coolstuff4writers.com](http://www.coolstuff4writers.com)  
 A great place to find gifts for writers, such as a 'Writer At Work/Do Not Disturb' doorknob hanger.

### Creative Writing Prompts

**URL:** [www.creativewritingprompts.com](http://www.creativewritingprompts.com)  
 If you need a quick and easy writing prompt, this site provides more than 200.

### Creativity for Life

**URL:** [www.creativityforlife.com](http://www.creativityforlife.com)  
 Do you need a break from your writing? Maybe you need a creative spark to get past your writer's block. Visit this site for personal and workplace creativity articles to give you inspiration for life.

### Creativity Portal

**URL:** [www.creativity-portal.com](http://www.creativity-portal.com)  
 For a quick writing prompt, use the push-button prompts. You can also try some craft projects or just enjoy the online comic strip.

### Critique Circle

**URL:** [www.critiquecircle.com](http://www.critiquecircle.com)  
 As the name implies, this group focuses on one thing: critiques. Stop by to give and receive feedback.

### Member's website

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

## BOOK LAUNCHES

### BOOK LAUNCH, THURSDAY 1st MARCH

An anthology of science fiction and fantasy by the Blackwood Writers' Group *Tales from the Black Wood* will be launched at the Blackwood Library on Thursday 1st March from 6.30 to 7.30 pm with special guests Robyn Opie, Rob Parnell and Jim Ditchfield. RSVP by Friday 21st February to the Blackwood Library on 8278 5200

### BOOK LAUNCH, FRIDAY 2nd MARCH

You are invited to celebrate the launch of Claire Baxter's debut romance novel, *Falling For The Frenchman*, published by Harlequin Mills and Boon. Award-winning romance author Trish Morey will launch the book at the SA Writers' Centre at 7pm on Friday 2nd March 2007. Light refreshments will be provided. More info: [claire@clairebaxter.com](mailto:claire@clairebaxter.com).

**Browse some of the oldest books in the world. Needs to load the program etc. first. It's from the British Library.**

<http://www.bl.uk/onlinegallery/ttp/tpbooks.html>

Fascinating. I particularly loved the original *Alice In Wonderland* and the oldest book ever written.

**Here are some web addresses for writers of erotica.**

<http://erotica.fictionfactor.com>

<http://whiskeycreekpress.com>

<http://whiskeycreekpresstorrid.com>

Web site for short short magazine:

<http://www.wordsmag.com/news1.htm>

This one pays \$100 for best story of the week:

<http://www.write-better-english.com/competitions.aspx>

## SO YOU THINK YOU KNOW EVERYTHING?

"Stewardesses" is the longest word typed with only the left hand and "lollipop" with your right. ( Bet you tried this out mentally, didn't you. )

Maine is the only state whose name is just one syllable.. ( I'll bet you're going to check this out, there's gotta be another one... HUH )

No word in the English language rhymes with month, orange, silver, or purple.

"Dreamt" is the only English word that ends in the letters "mt". ( Are you doubting this ? )

Our eyes are always the same size from birth, but our nose and ears never stop growing.

The sentence: "The quick brown fox jumps over the lazy dog" uses every letter of the alphabet. ( Now, you KNOW you're going to try this out for accuracy, right ? )

The words 'racecar,' 'kayak' and 'level' are spelled the same whether they are read left to right or right to left. They are called " Palindromes". ( Yep, I knew it, ...You did too ...But forgot. )

There are only four words in the English language which end in "dous": tremendous, horrendous, stupendous, and hazardous. ( You're not doubting this one, are you ? )

There are two words in the English language that have all five vowels in order: "abstemious" and "facetious." ( Yes, admit it, you are going to say.... a e i o u )  
TYPEWRITER is the longest word

that can be made using the letters only on one row of the typewriter keyboard. ( All you typists are going to test this out )

All 50 states are listed across the top of the Lincoln Memorial on the back of the \$5 bill.

A dime has 118 ridges around the edge.

A cat has 32 muscles in each ear.

A goldfish has a memory span of three seconds. ( That explains it....Some days. I feel like a Goldfish. )

A "jiffy" is an actual unit of time for 1/100th of a second. ( I really didn't know this. But you knew it.. Yeah ! Right ! )

A shark is the only fish that can blink with both eyes.

A snail can sleep for three years. ( I know some people that could do this too.. )

Al Capone's business card said he was a used furniture dealer.

Almonds are a member of the peach family.

An ostrich's eye is bigger than its brain. ( Yep ! and on those days when I don't feel like a goldfish, I feel like an Ostrich. )

Babies are born without knee-caps. None, until a child reaches 2 to 6 years of age.

February 1865 is the only month in recorded history not to have a full moon.  
In the last 4,000 years, no new animals have been domesticated.

If the population of China walked past you, 8 abreast, the line would never end because of the China birthrate.

If you are an average American, in your whole life, you will spend an average of 6 months in your car waiting at red lights.

Leonardo Da Vinci invented the scissors.

On a Canadian two dollar bill, the flag flying over the Parliament building is an American flag.

Peanuts are one of the ingredients of Dynamite! (Warning! It's not a good idea to sneeze while eating them! )

Rubber bands last longer when refrigerated.

The average person's left hand does 56% of the typing.

The cruise liner, QE2, moves only six inches for each gallon of diesel that it burns.

The microwave was invented after a researcher walked by a radar tube and a chocolate bar melted in his pocket.

The winter of 1932 was so cold that Niagara Falls froze completely solid.

There are more chickens than people in the world.


Winston Churchill was born in a ladies' room during a dance.

Women blink nearly twice as much as men

There...Now you know Everything !

Newsletter Editor: Kristi Savage  
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Writing Right Labeled Wine  
 Labeled bottles still available at  
 \$10 each.

The wine was approved by our  
 best taste buds at the Awards  
 Dinner during the conference,  
 perhaps they will become collec-  
 tors' items and increase in value  
 with age.

**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 - March Meetings \*\***

**\*\* Saturday 3<sup>rd</sup> March 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**  
 The speaker at the March meeting will be  
 Roger Gibbs and critique sessions will follow.

And don't forget – we are accepting short  
 stories and poetry for the 2007 Anthology  
 and the cutoff date is April 1<sup>st</sup> for both stories  
 and poetry.

This anthology will have a classy layout and  
 something all members will be proud to  
 share.

There is no entry fee and a first prize of \$200  
 will be awarded to the best story and \$50 to  
 the best poem up to 50 lines.

Members are encouraged to bring drafts of  
 their stories to the meetings to be critiqued  
 and polished prior to submission.

Entries to [Kerrinda23@bigpond.com](mailto:Kerrinda23@bigpond.com)

**Copies of the Writing Right Anthology 2006 are  
 still available at below cost – just \$10.00**

**This book shows the talents of our members and  
 gives some idea of what is required for the 2007  
 anthology. We still aim for a high quality of edited  
 and print-ready work.**

**We are proud to offer this opportunity to our  
 members to become published authors.**

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

**MEMBERSHIP FEES**  
**DUE JANUARY 2007**  
 \$25 per annum

Send cheque or money order to:

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