



Writing Right Newsletter

YEAR COMES TO END

INSIDE THIS ISSUE:

News From Members	2
News From Publishers	3
About Writing & About Words	4
Children's Writing & Writing Workshop	5
Critique groups to improve	6
Common sense just died!	7
Are you in your right mind!	8
What Editors WAnt	9
Contact Us	10

Next meeting:

Silver Award winning author, Pamela Moriarty, will outline her journey from would-be writer to successful publisher and author at the next meeting on Friday November 16th at 6.30 in the SA Writers' Centre, 187 Rundle Street, Adelaide (Go through Buongiorno Caffè to the back foyer and catch the lift to the 2nd floor.

We all need to know how, when and where authors get their books published and Pamela's journey is brilliant. She has been cooking professionally for more than 20 years but it was her own health that persuaded her to write a gluten and wheat free book to help others.

Our critique sessions are undertaking changes and improvements which will be put into practice following Pamela's talk.

We understand the need for members to get strong and helpful feedback on their work – and we never stop learning from each other. So we are setting new guidelines that will address problems and improve the critiquing. Bring some work to share.

Board members have met to work out ways to refine, enhance and structure the way we run the critiques and have appointed group leaders to help us make the sessions better. Check them out!!!!

**Critique
Session on
SATURDAY
December 1st
at 12 Sandford
St, Kens. gdns
(in cottage at
rear)
Ph: 8332 6085
at 2.00pm
The last for the
year will be the
best!**

**A BOLLYWOOD PARTY - Ending the year with a Jolly-Bolly-good fling.
at 12 Sandford Street, Kens Gdns on December 14th from 7 pm will be our last
meeting for 2007 bring food and drink and dress up or dress down.**

NEWS FROM MEMBERS

Helen Chilcott (Heloz) has now signed another two books with eXtasy: *The Trunk in the Basement*, will be released some time in 2008 in eXtasy's new Divine Destinies imprint, and romance/erotica, *Waiting for Misty*, was accepted this month. eXtasy Books have also accepted Helen's 5000 word short, *Dog Woman*, for Divine Destinies. Heloz is known as the mentor/guru of our Writing Right electronic critiquing line.

Jane Haese's book, *Dinner Deceit*, was launched this month in the Barossa Valley by Lady Mary Downer in the exquisite Lavender Gardens with a large gathering of guests. Jane's book was printed by Kerinda Printing and Roger Gibbs attended the launch.

Pamela Rajkowski attended the launch of her historic book in Western Australia. Her commissioned work was written some years ago and launched by the family at a large gathering of family, friends and dignitaries on a sheep property out of Kalgoorlie.

Pamela Moriarty's already successfully self published book on wheat and gluten free recipes, *Sharing Sweet Secrets*, was further contracted by Murdoch Books and has already sold out the first print run. Pamela was awarded a Silver Award from The Printing Industries Ass of Aust (SA) and her printer the Graphic Print Group also won a Silver Award for the work. AND a new granddaughter, Maya – congratulations.

Jennifer Benkhauer launched her poetry book, *The Mystique's Cry*, at Writing Right's October meeting in the SA Writing Centre.

Owen Carmichael's feature article, *Writing For the Editor* was published in the latest Sept/Oct edition of The Write Angle.

Lynette Arden will be reading the poem 'Stormtroops advancing under gas' at the opening of the Otto Dix exhibition at the Art Gallery of SA on December 2nd. The opening starts at 1pm, with readings of First World War poets for 20 minutes, followed by ten minutes of contemporary poetry

written especially for the opening and inspired by the etchings. Note from Lyn: *I don't have any information on who can attend or the cost as yet. You can see the Otto Dix etchings on the Internet. Info on the exhibition here: <http://www.nga.gov.au/exhibitions/TravEx.cfm>*

Have you Googled some of our members lately? Nicholas Fourikis has more than 400 listings with his books translated into Asian and other languages.

Google Christine Ostermann under Christina Carlisle and check out her successes.

Have you checked out our website lately: www.writingright.com.au and see some of our member's profiles taking shape. Or see some of our members' books available online for sale and check out our archives to see old newsletter articles. But most of all buy some of our members' books and give them away for Christmas.

If you have a link you want us to include on the site—let us know...and tell us your news.

NEWS OF PUBLISHERS

Spotlight on Dorchester Books from the Romance Writers of America National Conference, plus other news by Cindi Myers.

The Spotlight on Dorchester was presented by Editor Leah Hultenschmidt and Senior Editor Chris Keeslar .

"Dorchester is one of the oldest independent publishers, in business since 1971," Chris said in his introduction to the company. Dorchester publishes all varieties of mass market paperback fiction (and a little bit of trade and hardcover fiction.) They are not a small press and have wide distribution in all major outlets.

They publish all genres — westerns, thrillers, horror, science fiction and fantasy, romance, and detective fiction. Romance is the major part of their list. They have a number of bestselling authors on their romance list. They also buy a number of new authors each year. They have three romance editors on staff. Each author gets individualized attention. They can react quickly to changes in the market and are willing to try new things. The acquisition process is streamlined. There's no huge editorial board that has to approve acquisitions. "We don't pay as large an advance as some larger companies," Chris said. "But that allows us to take chances." They buy books they love.

Each year they do a contest for new writers in conjunction with Romantic Times — the American Title contest. "We like to publish things that are different, that don't fit into any particular categories," Chris said. "Books that really touch nerves."

"Things that don't pigeonhole well are perfect books for Dorchester," added Leah.

Historical romance continues to be

strong for them. They do all kinds of different settings and time periods from ancient times through the 1930s and 1940s: Americana, Victorian, Scottish, British Colonial, World War II, Native American historicals. They were one of the first houses to publish paranormal romance. They do dark and light paranormal, historical and contemporary. Dorchester publishes contemporary romance "with a twist."

They do very little straight contemporary romance. There should be a touch of paranormal or mystery or something that makes it different and unique.

Chris prefers contemporary romance with strong humorous elements. They've also published a lot of humorous romantic mysteries. They publish romantic suspense — darker, fast-paced and thriller-esque." There must be a suspenseful, valid mystery and a believable romance. Editorial Director Alicia Condon is especially interested in romantic suspense. Dorchester has always published futuristic romance and continues to do so. This is a special interest of Chris's. He doesn't see enough of this.

All the editors work on all the different sub-genres and authors may submit to any of them. If something comes in that doesn't work for them that they know will work for another editor, they will pass it on. If your work doesn't get passed on to someone else you're probably wasting your time to re-submit to a different editor at Dorchester.

Dorchester publishes African-American romance, edited by Monica Harris.

Shomi is a new line of speculative romance set in other realities. Their goal with this line is to pull in new, younger readers. The books have Manga-style covers. The characters

are edgy and cutting-edge. They are still romances at the core, with happy endings. The relationship between the hero and heroine is still the driving force, set in unique, interesting world with new, different premises.

If you're interested in writing for Dorchester, submit a cover letter, the first three chapters and a synopsis. Submit by snail mail only. [Http://www.dorchesterpub.com](http://www.dorchesterpub.com) for full guidelines. You can query first also or submit the entire manuscript. The editors work with both agented and unagented writers. Turnaround times can be "slow." (Six months or more.) Don't hesitate to contact the editor if something has been at Dorchester for several months. All manuscripts should be between 80,000-95,000 words.

Editor's note....we have had some bad reports about Dorchester. The best advice we can give is to go into the publishing sites and check out their products and guidelines for yourself. However we also note that the Romance Writers Of America with 9000 members still gives their tick of approval to Dorchester. So do your own research before diving into the deepend with any publishing house! Posting manuscripts overseas is tough for Australians and with a turnaround time of six months it means a long wait. Researching publishing houses is interesting and adds to our information about the publishing industry generally.

Check the writing you are doing (or your genre) with the bookstore shelves and see who is publishing your type of writing. Then check out those websites. This can save you a lot of wasted time and money and you will understand your own market better with your own research. The information becomes more relevant and the experience adds to the interest.

ABOUT WRITING

WRITING TIPS—FROM SHIRLEY MARTIN

SCENES

A scene is a unit of action within a chapter. By action, we don't necessarily mean a gun fight or a battle, although it can be either. But something has to happen within a scene. It has to affect an outcome that changes the thrust of your story. At the end of a scene, something has to be different than it was at the beginning.

The scene must deal with either goal, motivation, or conflict. It can deal with all three, but it must affect one of these components. Besides that, a scene should have at least two other reasons for inclusion in a chapter. These reasons can be to introduce a new character, a crucial fight or battle, comic relief, a love scene that changes the hero's feelings for the heroine or vice versa. There are many other reasons for scenes. You need use only your imagination to think of them.

You can't have two people discussing the weather unless the weather influences the plot. If the characters are discussing the weather, there must be a reason. They are planning a crucial night mission and need dark clouds and no moonlight. Nor can you have two people driving around admiring the scenery, a scene such as I read in a critique group. You might have a character pointing out the mountains and telling the other that those mountains hold many caves, "a good place for stashing our supplies."

A chapter can be just one scene or more than one. Please don't make the same mistake I did with my first couple books in which I had many short scenes. You should never pad a scene, but at the same time, it should have enough substance so that the scene extends for more than just one or two paragraphs. Occasionally you will see one short scene within a chapter, and that's fine if it accomplishes some purpose. But avoid, as much as possible, many short scenes. By the same token, a chapter can have as many scenes as the author considers necessary to get his points across. Before writing a chapter, make a list of what you want the reader to know. Most likely, this list will lend itself to scenes, and you can build your chapter from that.

About Words

Thoughts on Writing

TRY WRITING ABOUT:-

When fear converts to anger
When pain converts to fear
When love converts to hate
When hate converts to despair

TRY MAKING NEW WORDS YOUR OWN:-

Learn a new word occasionally, make it your own by using it a few times and it enhances an understanding of language – which leads to better writing.

GRISEOUS – MOTTLED

PILOSE – COVERED WITH SOFT HAIR

PROPITIATING – PACIFYING OR BEING AGREEABLE

PROPITIOUS – FAVOURABLE

PROPINQUITY – NEARNESS

TRY READING OUTSIDE YOUR COMFORT ZONE:-

If you read a different genre, or a more literate book it improves and lifts the writing skills,

By reading 'best sellers' you get to understand the current market that you are competing with and the restrictions of the current markets.

Being relevant is sometimes more important than being successful. Being successful in a profession or a skill won't help if information and technology change and you are not relevant. Success fades if past successes no longer relate to current trends. Fame may relate to past successes, but fame fades and we can't live off past fame.

Study people who have been, or are, famous – and check their relevance! Are we still listening to them? eg Dali Lama; *If you want to meditate on life – start with death*

The Latest Buzz on Books for Children

A fortnightly online magazine © Dianne Bates

Welcome to Buzz Words!

If you wish to publicise any writing event or your newly published children's book, please contact me at dibates@enterprisingwords.com

You are also invited to submit news, achievements and/or views and you are encouraged to enter Buzz Words' fortnightly writing competitions. So, if you know of a new children's book market, competition or opportunity, or you wish to generate a discussion on any aspect of writing for children, please don't hesitate to send in an email!

TO SUBSCRIBE: The annual cost of **Buzz Words** is now \$44 pa (GST inclusive).

This includes delivery 6 times a year of **Books Buzz**, a book review e-zine. Please make out your cheque to **Di Bates** and mail it to **Box 2116, Woonona East NSW 2517**. Don't forget to include your name and email address.

Payment can be made online on application.

INVITE FROM NORWOOD & KENSINGTON WRITERS' GROUP

You are invited to attend a **SHORT STORY WRITING WORKSHOP**

WITH: Bill "Swampy" Marsh

Location: Don Pyatt Hall in the Norwood Town Hall (entrance George Street off The Parade)

Wednesday 28th November, 7pm - 9.30pm.

Cost: \$15 for members and \$20 for non-members

Please book directly with the Secretary,

Deborah Wise on: 8431 5256 or debwise@telstra.com

If interested, please register your attendance as soon as possible as numbers are limited to 15 people. Tea and coffee will be served.

From Bill Marsh's website: <http://www.billswampymarsh.com/> Short Story Writing Workshops:

Writing as a career. Incorporating structure of short stories, beginnings and endings. Imaginative exercises in the effective uses of dialogue and characterisation. 'Bill's enthusiasm for writing, his knowledge of the craft, his engaging manner and his ability to work effectively with people, regardless of age and background, has made him a valued and effective member of this unit.' Roger Zubrinich (Co-ordinator, Professional Writing Unit, Adelaide College of TAFE).

THE CRITICAL DEBATE

CRITIQUE SESSIONS suggestions from Ross Duffy following the article in the last newsletter.

There are only the 2 critiquing sessions each month, so it is important to use the available time effectively. I agree participants should be discouraged from squandering valuable critiquing time by discussing their garden or latest operation

It is disappointing if members (who may have been keenly awaiting a session to receive feedback) are not reached through lack of time – or are able to receive only cursory comments on their work

Therefore I suggest that before each critiquing session begins those intending *to read* identify themselves – by standing or putting up a hand! – and the main organiser then forms appropriately sized groups (for example, if 12 wish to read then divide them into, say, 3 groups) and then asks the non-readers to roughly even out the numbers in each group. (Note: this approach will *not* be perfect because some groups may include poets requiring shorter periods. Still, this would be a start – and further refinements could be tried later.)

The *nature* of the critiquing is another vital issue. I have seen members of writing

groups leave after only one or two meetings because their ego has been shattered by the vehemence of the comments made. In one writers' group, therefore, we would invite the new reader to specify the "type" of critiquing he/she preferred: e.g. "gentle," "stronger" or "a full frontal attack." (I always opt for the third! I prefer my shortcomings disclosed then, rather than down the track – when, for example, a judge of a short story competition may toss my story into the waste paper basket because of an anachronism, inappropriate word use or faulty story line. Besides, one doesn't automatically accept or act on each particular criticism – as we know, there are often diverse points of view!)

Again, in the interest of time-saving, I suggest the tea or coffee breaks are brief and members be encouraged to take their cuppa with them into the critiquing session

I further suggest that once each group is seated one of the *non-readers* runs that session, and starts by ascertaining how many are poets, (usually with relatively short reading times), and how many are prose readers. This process would allow that "chair" to roughly assess how long is available for each writer to read and receive cri-

tiquing

I realise the above conflicts with the format sometimes adopted at the Saturday afternoon sessions. Barbara Brockhoff does a brilliant job but on days when there are 8-12 attendees wishing to read and receive detailed critiquing, the time pressures are considerable. Smaller groups of, say, 5-6 would relieve this pressure and allow for more in-depth critiquing. And no one should then elect not to read because of lack of time.

I hope you may find something of value in the above comments. In any event, I would be interested to know the views of others.

Ross Duffy.

As a result of Ross's well considered thoughts we held a meeting of the Board and decided to make alterations to the way critique sessions were held in future.

We would welcome any further thoughts you may have and look forward to your assessment of the changes we are about to make.

The 2008 will be a major step forward for Writing Right and we will implement a number of changes that will greatly assist writers.

Diane

LONDON TIMES OBITUARY

'Today we mourn the passing of a beloved old friend, Common Sense, who has been with us for many years. No one knows for sure how old he was, since his birth records were long ago lost in bureaucratic red tape. He will be remembered as having cultivated such valuable lessons as: Knowing when to come in out of the rain; why the early bird gets the worm; Life isn't always fair; and maybe it was my fault.

Common Sense lived by simple, sound financial policies (don't spend more than you can earn) and reliable strategies (adults, not children, are in charge).

His health began to deteriorate rapidly when well-intentioned but overbearing regulations were set in place.

Reports of a 6-year-old boy

charged with sexual harassment for kissing a classmate; teens suspended from school for using mouthwash after lunch; and a teacher fired for reprimanding an unruly student, only worsened his condition.

Common Sense lost ground when parents attacked teachers for doing the job that they themselves had failed to do in disciplining their unruly children. It declined even further when schools were required to get parental consent to administer sun lotion or an Bandaid to a student; but could not inform parents when a student became pregnant and wanted to have an abortion.

Common Sense lost the will to live as the Ten Commandments became contraband; churches became businesses; and criminals received better treatment than

their victims. Common Sense took a beating when you couldn't defend yourself from a burglar in your own home and the burglar could sue you for assault. Common Sense finally gave up the will to live, after a woman failed to realize that a steaming cup of coffee was hot. She spilled a little in her lap, and was promptly awarded a huge settlement. Common Sense was preceded in death by his parents, Truth and Trust; his wife, Discretion; his daughter, Responsibility; and his son, Reason. He is survived by his 4 stepbrothers, I Know My Rights, I Want It Now, Someone Else Is To Blame, and I'm A Victim. Not many attended his funeral because so few realized he was gone. If you still remember him, pass this on. If not, join the majority and do nothing.



Writing Right

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 2nd 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.writingright.com.au>

[MEMBERSHIP STARTS AGAIN IN JANUARY 2008](#)

Writing Right, 12 Sandford St, Kensington Gardens SA 5068 8332 6085 dyoz@ozemail.com.au

ANNUAL FEES \$25 A YEAR DUE Jan 2008

Phone for information about our programs and ask about how we can help you achieve your writing

HOW IS YOUR BRAIN!

Right Brain v Left Brain

Extract from: [Herald Sun](#)

Getting into the right side of your brain.
Know your brain functions!

LEFT BRAIN FUNCTIONS

uses logic
detail oriented
facts rule
words and language
present and past
math and science
can comprehend
knowing
acknowledges
order/pattern perception
knows object name
reality based
forms strategies
practical
safe

RIGHT BRAIN FUNCTIONS

uses feeling
"big picture" oriented
imagination rules
symbols and images
present and future
philosophy & religion
can "get it" (i.e. meaning)
believes
appreciates
spatial perception
knows object function
fantasy based
presents possibilities
impetuous
risk taking

TELLING STORIES

Explore how we can tap into that wealth to improve our writing and make our writing richer, safer and more valuable.

Explore your writing skills, your inherent skills and all the advantages you have to work with to create good stories.

Look first at your storytelling abilities.

What is a story?(A story is not an episode or an incident?)

What are the basic elements of a story?

What makes one story better than another?

Why does one person tell a better story than another?

What skills are needed to tell/write a top story to enthrall the reader/listener?

Analyse how you tell stories and how your listeners react to your stories about family or incidents in your life. How do you tell jokes!

Start analysing every story whether its a news item, magazine story or a book. Keep analysing your story-telling abilities.

WHAT EDITORS WANT

What Editors Want _ from a publisher's website (

What we look for:

- 1) A unique writing voice
- 2) Popular themes with new twists
- 3) Innovative story ideas
- 4) Mastery of writing skills
- 5) Tight pacing
- 6) Strong conflict (this can include both internal and external so long as the internal conflict is strong)
- 7) Strong motivations
- 8) Good, believable dialogue
- 9) A good balance between description and dialogue
- 10) Historical accuracy (accurate research)
- 11) Books that leap immediately into 'the problem'
- 12) Books that have an element of romance (love makes the world go 'round and is one of the most powerful (attractive) motivations a character can have. This is not a MUST and, in fact, the motivation of love could apply to love of family, or self etc. in genres other than romance. Self preservation is a perfectly acceptable motive. However revenge is far less appealing in a hero/heroine and greed belongs under villain motivations.

What we don't like to see:

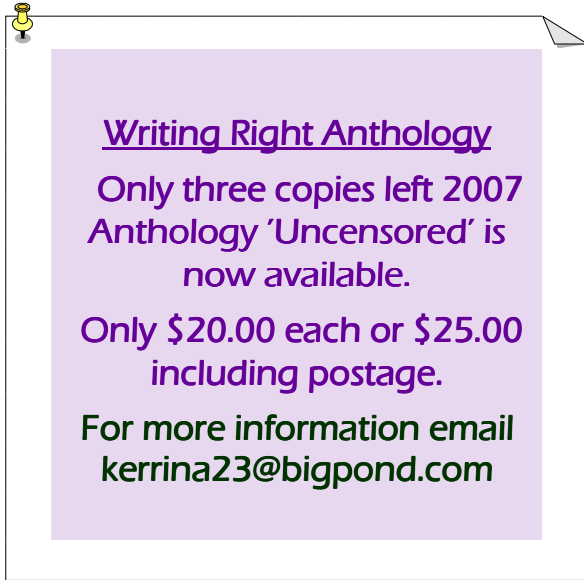
- 1) Books that use the first two or three chapters to give us an in-depth background history of the characters.
- 2) Weak conflict
- 3) Little or no believable motivation
- 4) Poor grammar/spelling/punctuation
- 5) Well worn story plots that offer no new twists
- 6) Fad story lines
- 7) Too much technical or historical detail
- 8) Not enough, or accurate, detail to attain the 'flavor' of the period
- 9) Stories that wander aimlessly and/or come to a stop while the author ventures off in another direction to give us background or character history or background history of minor character or subplots
- 10) Storylines with limited audience appeal
- 11) Dog tired politically correct themes and/or stereotypical characters - people are people, regardless of race, religion, sex, etc., etc. and behave according to upbringing, personality traits and economic situation... all fat people aren't jolly gluttons, gay people are no more likely to be evil than anyone else and so forth, not everyone during the civil war was against slavery, or involved in the underground railroad... all Africans were not Uncle Remus/Aunt Jemima.... Please do not send materials which include insulting/stereotypical behavior. Strive for accuracy and open-mindedness.

BOOK LENGTH:

- Epic Novel = 100,000 words and up; 400 pages and up (double-spaced)
- Full Novel = 80,000-100,000 words; 320-400 pages (double-spaced)
- Mid Novel = 61,000-79,000 words; 244-316 pages (double-spaced)
- Category = 40,000-60,000 words; 160-240 pages (double-spaced)
- Novella = 20,000-39,000 words; 80-156 pages (double-spaced)

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Writing Right Anthology
Only three copies left 2007 Anthology 'Uncensored' is now available.
Only \$20.00 each or \$25.00 including postage.
For more information email kerrina23@bigpond.com

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



Ensure the book trade has the complete picture!

Ensure the book trade receives a full bibliographic record of your local releases by providing cover images directly to the Nielsen BookData/ James Bennett data collection team.

Simply email to images@bennett.com.au with your cover image in JPEG format, height 648 pixels, resolution 100 dpi, saved as ISBN.jpg. Dust jackets/books for scanning can also be sent to NBD/ JB Data Collection, Locked Bag 537, Frenchs Forest NSW 1640.

For more information please contact our helpful data collection staff on (02) 9986-7084.

**** REMINDER ****

ONLY ONE MEETING FOR DECEMBER...THE CRITIQUE MEET ON SATURDAY DECEMBER 1 IN The Cottage.

Instead of the meeting in the city...we will hold our Christmas Breakup party on Friday December 14th at 12 Sandford St, Kensington Gardens RSVP 8332 6085.