



# Writing Right Newsletter

**SEPTEMBER 8TH (FRIDAY NIGHT) 9TH AND 10TH  
MYLOR WRITING WEEKEND  
REGISTRATION FORM ON PAGE 2 BOOK NOW**

**GREAT WORKSHOPS, SPEAKERS, CONTESTS, FOOD AND  
A DINNER PARTY NOT TO BE MISSED  
ONLY \$50 INCLUDING FOOD  
& ACCOMMODATION.**

**THE NEXT MEETING AT THE SA WRITERS' CENTRE**

**SEPTEMBER 15TH AT 6.30PM**

**SETTING GOALS TO GET YOU  
PUBLISHED  
FIND THE RIGHT MARKETS FOR YOUR WORK.  
WORKSHOPS AND CRITIQUE SESSIONS**

**Writing Right ANTHOLOGY – Still Only \$15  
Plus Postage \$20 Read what other members are writing**

**\*\*\* Writing Right Labeled Wine \*\*\***

Labeled bottles still available at \$10 each.

The wine was approved by our best taste buds at the Awards Dinner

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**Critique Session on  
SATURDAY  
SEPTEMBER 2nd  
at 12 Sandford St.,  
Kensington Gdns (in  
cottage at rear)  
Ph: 8332 6085  
at 2 pm**

\*\*\*

**Next Meeting on  
FRIDAY  
SEPTEMBER 15th  
in the SA Writers'  
Centre  
Rundle St,  
2<sup>nd</sup> floor above  
Cafe Buongiorno  
at 6.30pm**

## SEPTEMBER WEEKEND WRITING WORKSHOPS

ONLY \$50 FOR WEEKEND INCLUDING FOOD, ACCOMMODATION AND WORKSHOPS...**AMAZING OFFER.**

Workshops: Write to Sell  
(Learn to write selling work in a weekend!)

Friday night September 8<sup>th</sup> Saturday 9<sup>th</sup> and Sunday 10<sup>th</sup>

ONLY 16 BEDS AVAILABLE

Mylor Youth Hostel (Adelaide Hills)

**\$50 includes two nights accommodation, meals and refreshments**

**Saturday night *Role Play Dress Up Dinner* and be your novel's character for a night**

(with an option to stay over Sunday night)

Program includes workshops all the basic writing skills

Six major workshops & critique sessions.

### Booking Form

Name.....

Address.....

Phone – email – mobile.....

.....  
Enclosed \$50 M/O Cheque or Cash.....

Make cheques and Money Orders out to 'Writing Right'

And post to 12 Sandford Street, Kensington Gdns SA 5068

Following registration, writers will receive a map, details on what to take, how to get there and what you will need for a memorable weekend.

## SPECIAL OFFER FOR MEMBERS

### *SA writers can now break into the worldwide publishing markets*

Local publisher, ARD Press, has joined with Digital Print Australia, a leading pre-press and Print On Demand (POD) printer, to tap into Australian & international markets.

*The on line bookstore at [www.digitalprintaustralia.com](http://www.digitalprintaustralia.com) can receive an order, produce the ordered book and deliver anywhere in the world.*

*At the end of the month the publisher receives a cheque for sales less production costs and a 10% fee. An average size book will earn the writer about \$6 a POD book and less for e-books.*

*ARD Press designs, formats and prepares the book for publication and with a one-off fee the book then becomes available worldwide from the Digital Print Australia web site.*

*ARD Press publisher, Tony DeLorger said, "The total cost is less than one third the price generally charged for book production and there are no further marketing or sales costs, so I really welcome this initiative by Digital Print Australia."*

*He said, "The price includes a four-colour cover design, manuscript formatting, and ISBN and barcode, Cataloguing-in-Publication data as well as web site preparation."*

*"Australian writers are severely disadvantaged with fewer publishers in a relatively small marketplace, and fewer sales opportunities compared to larger overseas markets."*

*"We have talented writers and great stories to sell, and this opportunity will put up and coming writers on an equal footing in the international market." Tony DeLorger said.*

*For a limited time, ARD Press is offering a special deal to members of Writing Right and the SA Writers' Centre. This offer differs from regular publishing rates available on <http://www.ardpressbooks.com.au>*

*For a total cost of \$650 ARD Press will-*

*Design and produce a 4-colour cover for your book*

*Format your manuscript to whatever style and book size*

*Supply ISBN, Barcode and cataloguing—Publication data*

*Supply books to State and Federal Libraries as per Legal Deposit Laws*

*Supply synopsis and promo text and picture files for the website*

*Pay one-off fee to set up your book on the Digital Print website*

*Set up your book for sale on the ARD Press website*

*Supply one completed book to the author*

Contact: Diane Beer at Writing Right on 8332 6085 [dvoz@ozemail.com.au](mailto:dvoz@ozemail.com.au)

Tony DeLorger at [ardpress@chariot.net.au](mailto:ardpress@chariot.net.au)

# ENGLISH IS CRAZY!

## Clipping sent by:

Chris Ostermann

- 1) The bandage was wound around the wound.
- 2) The farm was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
- 8) A bass was painted on the head of the bass drum
- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.
- 13) They were too close to the door to close it
- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer fell down into a sewer

line.

- 16) To help with planting, the farmer taught his sow to sow.
- 17) The wind was too strong to wind the sail.
- 18) Upon seeing the tear in the painting I shed a tear.
- 19) I had to subject the subject to a series of tests.
- 20) How can I intimate this to my most intimate friend?

## Let's face it - English is a crazy language!

You lovers of the English language might enjoy this . . . There is a two-letter word that perhaps has more meanings than any other two-letter word, and that is "UP."

It's easy to understand UP, meaning toward the sky or at the top of the list, but when we awaken in the morning, why do we wake UP? At a meeting, why does a topic come UP? Why do we speak UP and why are the officers UP for election and why is it UP to the secretary to write UP a report?

We call UP our friends. And we use it to brighten UP a room, polish UP the silver, we warm UP the leftovers and clean UP the kitchen. We lock UP the house and some guys fix UP the old car. At other times the little word has real

special meaning. People stir UP trouble, line UP for tickets, work UP an appetite, and think UP excuses. To be dressed is one thing but to be dressed UP is special.

And this UP is confusing: A drain must be opened UP because it is stopped UP. We open UP a store in the morning but we close it UP at night.

We seem to be pretty mixed UP about UP! To be knowledgeable about the proper uses of UP, look the word UP in the dictionary. In a desk-sized dictionary, it takes UP almost 1/4th of the page and can add UP to about thirty definitions. If you are UP to it, you might try building UP a list of the many ways UP is used. It will take UP a lot of your time, but if you don't give UP, you may wind UP with a hundred or more. When it threatens to rain, we say it is clouding UP. When the sun comes out we say it is clearing UP.

When it rains, it wets the earth and often messes things UP.  
When it doesn't rain for awhile, things dry UP.

Fess UP...you like this!

One could go on and on, but I'll wrap it UP, for now my time is UP, so..... Time to shut UP.....!

Oh...one more thing:  
What is the first thing you do in the morning & the last thing you do at night? U-P

# EBOOK INFORMATION

## Phone a book: get a load of this

*News clipping from Astrid Cooper*

**For more and more readers, the printed page is losing out to a new way of reading in the dark, writes Deborah Cameron.**

THE turn of the page has met the turn of the times. No, the book is not dead, but more than ever it is backlit, portable and reduced to the size of a mobile phone screen.

The thousand-year-old Japanese classic *The Tale of Genji*, recognised as one of the oldest novels in the world, is now available as an online download. So is *The Pillow Book*, the 11th-century memoir of a shogun courtier.

But don't suppose for one nano-second that this is just a wacky only-in-Japan trend. It is the same in the United States, where a respondent in an industry survey summed up a big advantage: "Reading in the dark! Because of the backlight ... I can read in any lighting conditions."

One of Japan's largest online retailers of e-books, 10days book.com, lists more than 13,000 e-book titles. A couple of years ago it had 4000. Another mobile phone publisher, Mobilebook.jp, lists 5000 titles and, after starting up in April, is now the highest volume deliverer specialising in comics.

Downloading a book is an instantaneous process. Log on, pick the book, pay as a part of your phone bill, and click on handy little neon post-it notes to mark the most interesting bits. *The Tale of Genji* as an e-book costs 473 yen (\$5.50), about half the price of the paperback.

It is the leap that great literature just had to make, Japanese publishers decided. Though this is one of the world's largest markets for books and magazines, with annual sales of \$25 billion, young readers were less interested in paper copies.

Though the rest of the world lags Japan in mobile phone technology, the e-book is catching on everywhere, says the executive director of the US-based International Digital Publishing Forum, Nick Bogaty.

Personal digital devices and laptops were the main delivery mechanism for them in the US and Europe, he said, but "I assume this will change in the next couple of years to cell phones, as is the case in the Japanese market".

The creator of the *Dilbert* cartoon strip told the forum, a publishing industry organisation, that his e-book sales had been substantial. "I've reached a lot of readers who

don't like the higher cost of hardcover books," Scott Adams said.

E-book sales, which have been in a pattern of doubling each year in Japan, are expected to stay true to form, according to the director of the Internet Life Research Institute, Yoshihiro Nakahima.

He predicted that industry figures to be published next month will show that sales have reached 9 billion yen (\$110 million) - twice what they were last year. Helping breach the gap between traditional publishing and new readers is Japan's readiness to convert text to comic, or manga, form.

to 5.5 million downloads last September, five times the figure for the previous September.

Comics made up 40 per cent of downloads and the main users were females aged between 10 and 20, who were also big buyers of e-book romance novels and TV drama.

"We find that e-books complement the printed publications," said a spokeswoman for the Shinchosha publishing house, Sonoko Fukaya. "As a publisher we of course would like to see our printed publications sell well, but at the same time we find that digital contents are cultivating a new generation of readers who would not have read the contents otherwise."

**Eric Clarke**, despite an accident, has sent this great e-book list of sites.

Eric broke the Humourus - (there are several fractures at the elbow joint.) But — he is not laughing.

- \* The e-Writer's Place - [ewritersplace.com](http://ewritersplace.com)
- \* EServer.org: Accessible Writing - [eserver.org](http://eserver.org)
- \* ePress-Online - [www.epress-online.com](http://www.epress-online.com)
- \* Electronic Piracy - [www.sfwa.org/epiracy](http://www.sfwa.org/epiracy)
- \* e-Book web site - [www.creativepursuits.com/reststopnews](http://www.creativepursuits.com/reststopnews)
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- \* eBook Software Generator - [www.ebookgold.com](http://www.ebookgold.com)
- \* ebook educational site - [www.ebook88.com](http://www.ebook88.com)
- \* epubublishing - [www.epublishing.com](http://www.epublishing.com)
- \* epubublishing.net - [www.epublishing.net](http://www.epublishing.net)

PS: not an e classification but did you know of this site - <http://www.writerswrite.com/>

**NEWS CLIPPING FROM MIKE ADAMASON**

**PUBLISHER WITH DREAMCRAFT**— which host the Writing Right website. Log on to view the site at <http://www.dream-craft.com/writingright/home.htm>

July 12, 2006  
As the Page Turns

**Self-publishing is on the rise, but will bookstores take you seriously?**  
by Valley Haggard

<http://www.styleweekly.com/article.asp?idarticle=12604>

What happens if you finally write the next great American novel and can't get it published? Or your manuscript appeals only to readers of an obscure demographic? Or your ideas are so controversial that no one will endorse them? Or maybe you've received enough rejection letters to re-wallpaper your kitchen. These are a few of the reasons more writers are choosing to avoid waiting for a weary, cynical editor or agent to push their manuscript to the bottom of the slush pile and are publishing their books themselves.

We may not judge a book by its cover, but what about judging a book by its publisher? Newspapers and magazines often reject outright self-published books and books published through 'vanity' presses (publishers that publish a book at the author's expense). Many libraries and major bookstores will not carry them because they pose a financial risk. Once they're bought, they cannot be returned, and unlike books with the imprint of a traditional publishing house, they haven't been screened by agents or editors.

'The danger of self-publishing is that you can do it tomorrow,' says Chuck Hansen, a public speaker and author of "Build Your Castles in the Air: Thoreau's Inspiring Advice for Success in Business (and Life) in the 21st Century." As Hansen says, 'Anyone can have a real book with an ISBN number in a month.'

After trying to get published for four years, Hansen says, this may make it easier for him to get in the door of a traditional publisher in the future. 'Writers who take themselves very seriously want the major publishers,' he says. 'More power to them. Eventually I want the same thing.'

Even though he's never been published in the mainstream, all four of James Doherty's books have found a home in the Richmond Public Library. In 1972 he wrote 'Race and Education in Richmond' and chose to underwrite the expense himself.

'I was green,' Doherty says, 'I ordered 2,500 copies and sold about 400 of them.'

But the most devastating learning curve came when Doherty employed Brunswick Publishing Co., a small publisher in Lawrenceville, to publish, distribute and market his third book. Immediately after going to press, Doherty says Brunswick claimed that the contract with their distributor had been severed, leaving Doherty without any of the marketing and distribution services he'd paid for.

Undeterred and fueled by his love of writing, Doherty took his fourth book, 'In Praise of Givers,' straight to the printer and published the book himself.

When Lynn Painter discovered that most traditional publishers wouldn't even consider someone like himself, a poet without an agent, credentials or connections, he decided to start his own publishing company, LP Publishing, in January. 'Rather than spend all that time and energy just to be rejected,' Painter says, 'I figured it would be simpler just to do it myself.'

As with many people new to the publishing business, the most difficult aspect of publishing for Painter has been marketing and distribution. He uses speaking engagements, e-mails, fliers and word of mouth to publicize his two books.

## PRINTING MADE EASY

50 COPIES OF YOUR BOOK  
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PRICE INCLUDES COVER  
DESIGN AND ISBN

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250gsm GLOSS LAMINATE

Contact [kerrinda23@bigpond.com](mailto:kerrinda23@bigpond.com)

# PUNCTUATION!

Punctuation Exercise

## **NO ONE GOT IT RIGHT!**

This was the test last month.

The sentence in the text box can be punctuated two ways. One to read positively and one to read negatively.

*Dear Bill*

*I want a man who knows what love is all about you are generous kind and thoughtful people who are not like you admit to being useless and inferior you have ruined me for other men I yearn for you I have no feelings whatsoever when we're apart I can be forever happy will you let me be yours Gloria*

### **ANSWER 1— POSITIVE**

Dear Bill,

I want a man who knows what love is all about. You are generous, kind and thoughtful. People, who are not like you, admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart.

I can be forever happy. Will you let me be yours?

Gloria

### **ANSWER 2 – NEGATIVE**

Dear Bill,

I want a man who knows what love is. All about you are generous, kind and thoughtful people who are not like you. Admit to being useless and inferior. You have ruined me.

For other men, I yearn. For you, I have no feelings whatsoever.

When we're apart, I can be forever happy. Will you let me be?

Yours Gloria

## ***To B.D. (with thanks)***

A poem should be savoured,  
like a fresh ripe peach  
or a juicy nectarine.  
Not gobbled down quick -  
(that slice of Queensland  
watermelon,  
pips getting stuck in your  
throat).

Writing so delightfully crafted,  
should be *rolled* 'round the  
tongue.

Allow alliteration;  
to taste of lime carnation,  
and perhaps a slow marsh-  
mallow  
for the funny pun.

Yes, a poem should be  
savoured;  
like a fresh ripe peach.  
But even as eyes discern  
unimagined symmetry;  
the mouth shall remember  
fuzz  
and broken skin,  
and flesh once torn by haste  
and lust.

*miles trench*

# PUBLISHING NEWS

**Warner Faith** is changing its name to **Faith-Words**.

## Mardi Gras Publishing

[www.mardigraspublishing.com](http://www.mardigraspublishing.com) is an ebook and POD publisher of romance, erotica, horror, fantasy and other fiction. They publish everything from 5000 word short stories to novels of 80,000 words and up. They pay a 40% royalty and no advance. For more information, visit their web site.

**Spinsters Ink** [www.spinsters-ink.com](http://www.spinsters-ink.com) publishes fiction and nonfiction for, by, and about women. They're interested in 50,000 - 100,000 words stories "with a solid plot and fully realized, engaging characters.

The main character must be a woman." Their current lists includes mystery and women's fiction novels. They have very specific submission guidelines, so be sure to check them out by clicking the link on the lower right-hand side of their home page. Also look at their author's guidelines.

**The Blue Lady.** The Magazine of Dark Fiction - Deadline: August 31, 2006... some may remember The Blue Lady from the 1990s, but she's coming back with a new look (glossy) and new guidelines... for publication twice a year... Fiction: 100 to 5,000 words... must be dark in nature. Prefers stories with time-twists (editor offers *Donnie Darko* and *The Butterfly Effect* as examples). Futuristic Science Fiction, vampires, werewolves or Ghosts are all okay, so long as there's something new and special portrayed.... doesn't care for serial killers unless they're exceptional. (editor holds *Otis Driftwood* and *Captain Spaulding* up as good examples).... has no problem with graphic violence, gore or sexual situations, provided they're an essential part of the story, not added for the sake of shock value.... also looking for different time settings (especially past) and locales, including alt-history stories. Generally speaking: if u have something unusual, try Blue Lady.... Poetry: Up to thirty lines with same subject guidelines as the fiction and can sub up to three at a time...

Pays only: 1/4 cent per word for fiction, \$3 per poem.

Minimum payment: \$7.50. Prefers to pay by PayPal. (especially for contributors outside the US.)

E-mail submissions: to :

[bluelady@nakedsnakepress.com](mailto:bluelady@nakedsnakepress.com), as RTF or Word attachments. Full guidelines: <http://www.nakedsnakepress.com/Guidelines.html>

Welcome! **AGENCY** is a quarterly, web-based, PDF magazine. We're always looking for new writers, photographers and visual artists to feature in upcoming issues. That said, before you send in your stuff you should make yourself familiar with the submission guidelines and FAQs found on this site.

[info@agencymagazine.ca](mailto:info@agencymagazine.ca)

Thanks for visiting. We can't wait to see your work.

- **AGENCY editors**

**ScienceFictionFantasyHorror.com** is currently open to submissions of 500 words or LESS. Looking for quality Science Fiction/Speculative Fiction, Fantasy, Horror and Bizarro flash, short stories and poetry... open to all types of stories within those genres: hard or soft science fiction, light or dark horror and fantasy, serious or humorous, etc. Christian or religious-themed stories, experimental fiction and genre-crossing stories are all acceptable so long as they fall within one of our three genres.

What's most important is that it's a quality story with a logical plotline and interesting characters.... prefers stories without explicit sex, graphic violence or excessive use of offensive language.... No fan fiction!.. accepts stories from both published and new writers... Pays: 1 cent per word for fiction and poetry.

Full guidelines:

<http://sciencefictionfantasyhorror.com/guidelines.mgi2>

## CAPITALS

### From Fiction Factor

While writing and self-editing a novel or short story, questions about what should and should not be capitalized often crop up, causing frustration. This article lists and illustrates basic capitalization rules along a few of the less common situations fiction writers may encounter.

- 1. Capitalize proper nouns (including initials), the first word of a sentence, and the pronoun, I.

Example: Because I was running behind, Bob had to mail the manuscript to my agent, L.M. Smith, before she left for her vacation to Death Valley.

- 2. Capitalize family relationship names when they precede a name or when they are used in place of a name. When the relationship name is not used to replace a name, the word is not capitalized.

Examples: Never trust Uncle Bill or Dad to remember delectations.

Every dad ever born has gotten lost at least once.

- 3. Titles which precede names are capitalized. Follow the same rule for family names for not capitalizing.

Examples: Both General Johnston and Captain Sanders agreed upon the need to deploy the tank company.

The prince and his subordinates agreed upon the need to commit more cavalry from the reserves.

- 4. Capitalize days of the week, months of the year, and names of holidays (excluding prepositions).

Example: My family celebrated the Fourth of July on the last Sunday in June because Aunt Rita and Uncle Jack never get off work on Independence Day, Memorial Day, and Labor Day.

"Words are, of course, the most powerful drug used by mankind."  
— Rudyard Kipling

## CREATING UNFORGETTABLE CHARACTERS

By Dr. Vicki Hinze - from FictionWise

In 1757, in Poor Richard's Almanac, the wise and astute Benjamin Franklin wrote: "Little strokes fell great oaks." Important message to writers in that saying, because it is through incorporating little strokes (details) that writers create and develop unforgettable characters. Little strokes turn stick-characters into real people. Little Strokes = details. Concrete, vivid, easily identifiable character traits.

Oaks = readers. Those folks we must convince that this product of our imagination (our book) will transport them from reading words on a page to becoming an active participant in the story. Writers negotiate readers into a willingness to suspend disbelief.

Now everyone recognizes everything is negotiable and that there's an art to negotiating. This is valuable insight to the writer because negotiating is exactly what writers do when developing all novel elements. A major portion of learning the art of negotiating is in recognizing that the old saying is true—you might cut the deal but the devil is in the details. We've all heard that a million times. What we haven't heard that is of particular interest to us, as writers, is to acknowledge that, yes, the devil is in the details, but so are the angelic gems.

What do I mean—we negotiate a novel?

Exactly that. As writers, we begin a project in vastly different ways. Our creative processes are different. Some of us start with an idea. Some with a character. Some with an event—a plot. Some, and I tend to fall into this category, develop plot and character simultaneously with the setting.

There is no right or wrong way, only diverse ways, and whatever creative process works for you is right. Remember, it is in our diversity that we writers find our strengths and enhance them.

So our methodology isn't important. What is vitally important is that regardless of how we approach writing a book, at the end, we have a book. That means we have negotiated every element in it. At some time, in some way, we have had to answer hard questions.

Let's get down to the core of story people.

Story people emulate real people, though they are actually just the creative genius of the writer who develops them. Creating something or someone from nothing and convincing others the creation is real IS creative genius. And writers do this by incorporating those little strokes. As writers, our key responsibility in the creation process is to craft specific characters for specific story roles. Every character has to grow and change by the events encountered in the novel. Not as a reaction to what happens—reactionary characters are victims—but as a direct result of his or her choices made by experiencing novel events. This is where the angelic gems of simultaneous development of story people becomes evident. Think of the novel as a three-legged stool. Each leg represents a specific novel element: character, plot, and setting. If the character leg is short (underdeveloped stick characters), then the stool wobbles. The stool can't support much weight without tipping over.

By developing plot, character, and setting simultaneously, you, the writer, keep the stool (the novel) level. This strengthens the odds of saying what you want to say that you want others to hear—(the theme).

Novel elements should be so tightly connected and interwoven with each other that to change one trait in one story person, one plot event experienced by one story person, or to alter one scene setting alters the course of the novel and the character's destiny.

That sounds pretty daunting, doesn't it? Like a lofty, but unrealistic goal?

It isn't, and it's not. Writers craft the perfect character for the perfect plot and have it occur in the perfect setting to express its theme all the time. More often than not, by accident, not because they've analyzed the process.

# COPYRIGHT LAW

By Diane Beer

Australian copyright laws give the exclusive rights to make copies of any work to the person who owns the copyright of that work.

The owner of that copyright can give permission to others to make copies of the work, and this includes photocopying, scanning, faxing and digitizing.

Usually the person who does the original creation is the owner of the copyright unless they have signed away 'rights' to a publisher. When the publisher no longer wants to publish the work, the writer can request the print rights back again. Generally the publisher will give the writer the 'rights' back, but the design of the book, including the cover and lay-out remains the property of the publisher.

Generally, anything that can be copied is protected by copyright. This includes newspapers, magazines, greeting cards, books, brochures and any other printed material. Maps, house plans, architectural drawings, photographs, sketches, graphics, song lyrics, logos, designs and musical scores are all under copyright laws.

Most copyrights last for 50 years from the end of the year in which the author died.

The copyright symbol © indicates that the work is under copyright but it does not necessarily protect a piece of work – the © is a guide only.

Laws governing copyright protect the creator of a piece of work and enable that person to sue persons who copy their material.

Further information about the copyright rules can be obtained from The Australian Copyright Council <http://copyright.org.au> or [info@copyright.org.au](mailto:info@copyright.org.au)

The farmer passed without regard,

## *BALLAD*

BY JANE HAESE

the corrugated structure -  
the iron accustomed to neglect.  
'Tis wool the primal ardour.

The sheep now in the tin roofed shed,  
their noise; infernal racket.

The shearers waiting blade in hand,  
to earn their weekly packet

Rouseabouts hold brooms short bristled,  
The sheepdogs keep on yipping.

Ropes hang swinging from their perch  
on rafters aged and chipping.

The rusty hinges creak neglect  
on doors bereft of use.

Are not used but twice a year  
and retort uncoiled abuse.

The singlet backs are bent in toil.  
The sweat begins its stream.

The rivulets they make their mark,  
on faded blue esteem.

The garments are so well a'washed  
by wives who stay at home.

To buoy up spirit, had been damped  
o'er the count from comb.

The bags of hessian tightly packed  
of fleeces grey and knotted.

With clumps of skin and thistle wove,  
the burrs of field full dotted .

And now the press still stands erect,  
though lever faces floor.

No sack to line the metal bars,  
nor man to wrench at door.

Intensive heat does sear and scorch,  
and dust a'swirl and pry,  
encroaching broken panes of glass,  
does destitute decry.

## COMPETITIONS

Coastal Writers in Mandurah WA is running the 'Prime Rhyme Time' poetry competition.

Competition details – Coastal Writers 'Prime Rhyme Time' poetry competition Australian residents only. Open theme

**Rhyming poetry, maximum of 40 lines**

**Closes 31 October 2006**

Entry Fee : 3 entries for \$10  
Prizes : 1st prize \$100  
2nd prize \$75  
3rd prize \$50

**ALL entrants will receive a copy of the competition anthology**

For details and entry form email: [rosieq@westnet.com.au](mailto:rosieq@westnet.com.au) or send an SSAE to Competition Co-ordinator c/o 13 Rockford St Mandurah WA 6210

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### **EJ BRADY SHORT STORY COMPETITION**

**\$1,000 prize for Major Short Story and \$200 prize for Very Short Story**  
***Closing Date September 22nd***

**PO Box 201 Mallacoota, Vic 3892 telephone: 03 51 580 890**

**email: [macoota@vicnet.net.au](mailto:macoota@vicnet.net.au) for more details**

**Or write to Diane on [dyo@ozemail.com.au](mailto:dyo@ozemail.com.au) for the long, long description.**

**We've seen some stories by our own members that could win this contest!**

\*\*\*

### **Gawler Poetry Competition**

Closes 31 August - Adult, youth and junior categories. Free Entry. Phone Denise at the Gawler Library on 8522 9213 or guidelines available from SAWC.

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### **Boroondara Literary Awards 2006**

Closes 31 August - Open Short Story between 2000 and 3000 words, first prize \$1500. Entry fee \$7. Guidelines are available from SAWC.

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### **The Cove Inaugural Historical Writing Competition.**

Theme: some aspect of Australian History.  
Category 1 — Historical fiction to 2,500 words.

Category 2 — Historical non-fiction to 2,500 words.

1st prize in each category is \$250 with book vouchers for runners up.

Closing date is 23 September.

Entry Fee is \$10.

Phone (02) 9555 9757 for competition guidelines.

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### **The Examiner Port Stephens Literature Award**

Closes 31 October - Adults - stories to 2,500 words - first prize \$500. Children - stories to 500 words - first prize \$60.

Enquiries can be made to Geoff Walker on (02) 4982 4095.

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12 Sandford Road  
Kensington Gardens  
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Email: dyoz@ozemail.com.au  
Email: kristisavage@optusnet.com.au

# Anyware™

Jill Millburn has won the *Anyware* 128MB USB Flash Drive this month.

The final USB Flash Drive will be drawn at the Mylor Writers Weekend this month.

Other prizes to be given away during the weekend include books and wine.

## SEPTEMBER WEEKEND

### WRITING WORKSHOPS

Registration Form  
on Page 2

### Write to Sell

Learn to write selling work in a weekend!

Starts on Friday night — 8<sup>th</sup> September, Saturday 9<sup>th</sup>, and Sunday 10<sup>th</sup>

### ONLY 16 BEDS AVAILABLE

Mylor Youth Hostel  
(Adelaide Hills)

\$50 includes two nights accommodation, meals and refreshments.

Saturday night *Role Play Dress Up Dinner* and be your novel's character for a night

(with an option to stay over Sunday night)

- \* Program includes workshops all the basic writing skills
- \* Six major workshops and critique

### POETRY SOUGHT

WE ARE ALWAYS INTERESTED IN PUBLISHING POETRY UNDER 50 LINES. SUBMIT TO US ON [DYOZ@OZEMAIL.COM.AU](mailto:dyoz@ozemail.com.au). THE COPYRIGHT REMAINS WITH THE WRITER AND OUR INTENTION IS TO ASSIST IN PROMOTING MEMBER'S WORK.



IF ANYONE HAS ANY NEWS ABOUT THEIR WRITING PROGRESS...LET US KNOW – WE WANT TO SHARE YOUR NEWS WITH OTHER MEMBERS.