

Writing Right Newsletter

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MEETING TIMES



OUR NEXT MEETING IN THE CITY

Dr Isobel Grave will showcase her course *Grammar Gremlins* during the Writing Right Group Meeting in the SA Writers' Centre at 6.30pm on February 15th 2008. Dr Isobel Grave lectures at the School of International Studies, University SA, Magill Campus.

The talk will be followed by critique group sessions.

OUR NEXT MEETING IN THE COTTAGE

The next Critique Group meeting in The Cottage at 12 Sandford Street, Kensington Gardens will start at 2pm on Saturday, February 2nd.

If enough people show any interest – a Plotting workshop will be held AFTER the meeting – starting at 5pm. And we'll put \$10 each into the kitty for pizzas and wine. RSVP a definite booking to dyoz@ozemail.com.au

The plotting workshop will start at the with the basics of - putting a book together – with the structure, the plotline and the elements necessary to put a strong story together. The number will be limited to 10 people only.

**Critique Session on
SATURDAY
FEBRUARY 2nd
at 12 Sandford St,
Kensington Gdns
(in cottage at rear)
Ph: 8332 6085
at 2.00pm**

**Next Meeting on
FRIDAY
FEBRUARY 15th
at the SA Writers'
Centre
Rundle St,
2nd floor above
Cafe Buongiorno
at 6.30pm**

INTRODUCING OUR NEW MARKETING COMMITTEE MEMBERS

Patricia Adams, Diane Beer, Nicholas Fourikis, Barbara Fraser, Monica Hein, Pamela Moriarty, Chris Ostermann, Peter Salerno, Ros Werner & John Willanski.

A HUGE THANK YOU FOR YOUR TIME, EFFORT & CONTRIBUTIONS

Writing Right Inc

12 Sandford St., Kensington Gdns., South Australia 5068
www.writingright.com.au dyoz@ozemail.com.au 08 8332 6085

WRITING WORKSHOPS

Speaker	Dr Isobel Grave School of International Studies Uni SA, Magill Campus
Venue	SA Writers' Centre 187 Rundle St...2 nd floor (Go through Buongiorno & take lift)
Date	15th February 2008
Time	6.30 PM
<u>Title Of The Talk</u> 'Grammar Gremlins'	

AND BOOK STALL

Writing Right is part of The Fringe Festival!!!

We have some workshops at the Maccelsfield Festival on Saturday March 8th....and we will be manning a book stall. Our previous stalls have not been successful. But this has everything going for it and we are definitely going to make this a winner.

* * * * *

Short Story Competition

It's on again, with a few slight alterations to our tried and tested method. In the interests of reducing paper waste, there is now a discount on entries that are sent via email. The prize is still a mega \$500 and publication as part of a popular Mini Shots magazine.

* * * * *

Vignette online

Vignette Press
Ph. 03 9018 5446
Fax. 03 8601 2058

www.vignettepress.com.au
www.locusbooks.wordpress.com

* * * * *

The Management Board of Writing Right may consider a limited reprint of the 2007 edition of the Anthology and could make minor changes if authors wish to provide the page number and alterations required.

The reprint will only proceed depending on the number of firm orders. Authors wishing to place an order and/or make any word changes – please contact dyoz@ozemail.com.au at earliest possible convenience with the:

page number – alterations and an order stating the number of copies required.

There is no guarantee a reprint will proceed – this is fully dependent on the number of orders received.

BARBARA BROCKHOFF

With great regret the Board of Writing Right Inc. have accepted the resignation of Barbara Brockhoff. We will miss her enormously. But her plans are exciting and we wish her well in her chosen musical future and hope her studies are

very successful.

Barbara has been a tower of strength to so many writers in the Saturday afternoon critique group where she has shown patience, understanding and a great sense of timing to ensure the groups run smoothly with maximum help to everyone. During the time Barbara has been running the group at least six people have published their books successfully.

Some people are just irreplaceable. Barbara is one of those people. However she leaves a strong legacy of understanding and support and that will continue.

Thank you Barbara, most sincerely from all those you have befriended and supported – you will be greatly missed at the meetings.

* * * * *

Free book launch: Meet & hear Susan Magarey & Kerrie Round. Author of Roma the First - a biography of Dame Roma Mitchell at the Domain theatre, Marion Cultural Centre, 287 Diagonal Rd, Oaklands Park

Tues, Feb 26 - 7 pm to 8.30 pm

COST: FREE

BOOKINGS ESSENTIAL ON 8375 6855

U R WANTED

Published members are invited to send their photographs and profiles to dyoz@ozemail.com.au to be

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posted on the website.

Google our members and see how much publicity you too can get when your name is connected to a website.

You can list your books to sell on our website as well as listing your profile.

RED SAGE

Red Sage has a reputation for finding the next big stars in romance writing. Our author roster reads like a bestseller list. We're also known for being a tough market to crack, but now we're giving writers an opportunity to see their names added to the list of Red Sage stars!

To celebrate the growth of the Secrets line of anthologies and the launch of Red Sage Presents, our e-books line, **we're holding a writing contest. This is a great opportunity for two lucky winners to grow along with us!**

Here at Red Sage, we admit to a certain fondness for the alpha male. He's powerful. He takes what he wants. And he makes that one special woman want what he takes.

Whether he's charming or ruthless, passionate or stoic, the alpha male makes a great romantic partner for today's strong, modern woman. And we want to see erotic romance novellas that explore the complex relationship between the alpha male and the modern woman.

There will be two prizes awarded for the best stories. First prize will be publication in the Secrets anthology! Second prize will be publication as an e-book!

Here are the basic rules:

1. All entries must be original, unpublished erotic romance novellas of

25,000 to 35,000 words in English featuring an alpha male hero.

2. To enter, send a completed manuscript as an rtf file to Submissions@eredsage.com with "Alpha Male Contest" in the subject line.

Only rtf formats will be accepted. All other formats will be automatically disqualified and deleted unopened. Include your full name, contact information, and credentials (if any) in your cover e-mail.

3. Entries must be received by March 31, 2008, at midnight eastern time. You may enter as many times as you wish. By entering, you are certifying that your entry is your original un plagiarized work, that you own all rights in this work, that this work has never been published, and that you are willing and able to publish it

with Red Sage. Any entry not meeting these requirements will be automatically disqualified.

4. In the event that none of the contest entries are deemed publishable, no winners will be declared. All entries will be reviewed by Red Sage editorial staff. All decisions are final. Non-winning manuscripts will be deleted at the conclusion of the contest.

5. For further tips on what Red Sage looks for in a manuscript, check our submissions guidelines at http://www.eredsage.com/Writers_Guidelines-sp8.html and our blog at <http://redsagerevealed.blogspot.com/>

6. There is no fee for entering. Winners will receive a standard Red Sage publishing contract offer with standard Red Sage advance, royalties, and other terms.

7. This contest is void where prohibited by law.

Thanks!
 Theresa Stevens
 Managing Editor
 Red Sage Publishing

For the best erotic romance everybody loves Secrets, and now they also love eRedSage.com!

+++

CALL FOR ENTRIES - Deadline February 28, 2008

Grand Prize - A Royalty Based Publishing Contract. Think you can write children's stories? Looking for your big break? Get all the facts at our website! ABCs Children's Picture Book Competition - <http://www.abcbookcompetition.org> Internet Vote September 2008 Will Determine the Winner++++

Contests news from Lyn Arden

Follow the links for some recently listed competitions and opportunities.

Ilura Press We are now accepting unsolicited novel length fiction manuscripts. Submissions will be open until **15 March 2008**.

The gorgeous [Etchings](#) by Ilura Press is seeking fiction, poetry, essays, art and photography on the theme of 'The History of...' Submissions close 15 February 2008.**

Both prose and poetry on this page:

<http://www.ilurapress.com/index.php?pid=3&PHPSESSID=0bf121c18578e1aed23a5fe79dc8d54e#submissions>

Contest

Supplied by Lynette Arden
<http://www.lynettearden.com>

<http://www.bloglines.com/blog/Lynette-Arden>
<http://diamond-cat.blogspot.com/>
<http://www.bloglines.com/blog/lynettea-wildlife>

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NOTICE BOARD - NOTICE BOARD - NOTICE BOARD

Charnwood Arts' miniWORDS 2008 competition is now accepting entries.

There are three categories in this year's competition:

1) miniSTORIES - a narrative in prose or verse in 50 words or less.
 2) miniVERSE - any verse form you choose so long as the word count is between 25 and 75 words.

3) HAIKU - any form of haiku from traditional to contemporary western forms including the 'zip'.

Each category carries a £250 first prize winner. Second and third place, commended and highly commended will also be awarded in each category (although there will be no prize for this). Entry is completely free and you may enter each category up to three times each.

Visit the website now for full details and to enter using the online submission form: <http://mini-words2008.sharedspace.org/>

Hi Everyone,

I have joined the team at Specusphere (www.specusphere.com) and one of the 'hats' I am going to wear is 'author promotions'.

If you have a book/short story or art work, poem or whatever coming out in any month, and want some 'publicity', then I'm your gal.

So long as it's spec fic - it doesn't matter if the work is going to be e-pubbed or print and it also is OK to have spec fic "romance" included. Spec Fic is spec fic, IMHO.

Initially, please email me with a short description of what it is you want to 'promote'

and I can then contact you for further details (links, images, etc.)

Specusphere is going to go bi-monthly with a fresh and exciting look - commencing March 1st.

Any promo material will need to reach me by the 15th of each month preceding publication (i.e. February 15th). Anything after this time may be too late for inclusion.

My email for this is: kopperkat@gmail.com and please put 'Specusphere promo' in the subject header. The initial email should not contain anything more than a simple outline of what it is you have - I will chase you up on details.

I'm also going to be doing feature interviews and articles. I am also offering a prize for March as part of my feature article/interview. (wait and see - but the 'prize' is a goodun!!)

Specusphere is also going to make some changes -- very, very exciting plans. Stay tuned!

If anyone wants to join the team, we would welcome you. Just go to the web site and link to us via the contacts...

best wishes,

Gillian.

(writing as Astrid Cooper).

www.astridcooper.com

A stunning revelation will change everything...

Look out for my book

Dangerous Desire

Coming in March to
CHAMPAGNE BOOKS

www.champagnebooks.com

author website

www.thewaterfront.net.au/romona

NOW AT EXTASY BOOKS



MORNING GLORY

by Helen Chilcott

(AO erotic romance)

an adventure-packed love story in and about Australians

check out my blog for author biog & reading teaser: <http://ozwriter-ozwriter.blogspot.com>,

or follow this link to **BUY NOW:**
<http://tinyurl.com/2oa9hf>

PLEASE SUPPORT AN AUSSIE WRITER!

Morning Glory was released 15 Dec 2007. It would be fantastic if members logged on and bought a copy at ONLY \$US6.99 AND told all their friends and people in their email address books

WATCH MOVIES TO LEARN

Watching Films

Diane Beer

The fastest way to learn how to write plots is to watch films.

Movie producers buy great plots, that are different, entertaining and can be told in under two hours.

The storytelling techniques are all there to analyse. You improve your own storytelling abilities by studying film techniques.

The opening scene always sets up the story and grabs your attention. The conflict is evident from the start. The atmosphere, the mood, the setting, the world you are about to enter opens like a door in that first instance. Check this point against the opening of your book. Characterisation is evident from the start. We are immediately interested in what the characters are doing and how they will resolve their problems. We start a journey with the characters from the very beginning. Analyse how much you know about the characters in the first 10 minutes of the telemovie or the screen showing. And you will also, if you are studying it, work out what the movie producer is keeping back to reveal later.

Ask yourself when watching a movie:

- Does it have a good hook – Does my book have an equally good

hook.

- Are the characters different, interesting, captivating, realistic (even if they are puppets or animated characters) and do you care what happens to them.
- Are the secondary characters realistic, how do they appear in the eyes of the main characters and do they add to the story's strength

The best thing to learn from movies is that the characters and scenes have to reveal their own stories. Most films don't have a narrator. So the characters have to SHOW their emotions and motivations without the author TELLING their story. This means the script writer has to reveal the characters from their clothing, body language, habits, reactions and interactions.

Sometimes it is a good idea to hire a movie and really study the essence of the production and work out how the scenes are crafted. Or see a film with writing friends and analyse together the main aspects of the film from a writer's point of view.

Check how humour is used. Make sure your focus is on quality films and productions.

Watch three act plays and see how the story is set up in the first act, developed in the second and wrapped up in the third section as in a book.

POLISHING YOUR BOOK

I've just experienced the very best manuscript assessment exercise ever! (Diane Beer)

Chris Ostermann has just finished another book and as this is in a different genre she wanted it to be pristine perfect before sending it to New York.

As it is a murder mystery she co-opted the two best Inspector Detectives she could find and they were marvellous in their technical assessment of the crime and how the crime was solved. They even gave extra hints to add extra texture and offered to work with her on the next book – brilliant!

Then she gave the entire 80,000 word manuscript to five people to read and evaluate over a few weeks.

The wrap-up was masterly. Four of the five people gathered for an entire afternoon and assessed every aspect of the book. The book was dissected from the overall concept, through to the characterisation, plotting, interactions between characters, tensions, pacing, credibility and marketability – the works. Every person became so involved in the book, that they wanted Chris to produce the best possible piece of work. No holds barred. The truth and nothing but the truth! A tough call, but quite amazingly successful.

Critiquing is difficult at any time and it should be done with honesty and understanding and a genuine interest in the outcome. Involvement was the key to this critiquing exercise and we would highly recommend that all authors adopt this approach before sending their manuscript away to a publisher.

THE YEAR'S BEST [ACTUAL] HEADLINES OF 2007:

Crack Found on Governor's
Daughter

Something Went Wrong in Jet
Crash, Expert Says

Police Begin Campaign to Run
Down Jaywalkers

Is There a Ring of Debris around
Uranus?

Panda Mating Fails; Veterinarian
Takes Over

Miners Refuse to Work after Death

Juvenile Court to Try Shooting De-
fendant

War Dims Hope for Peace

If Strike Isn't Settled Quickly, It May
Last Awhile

Cold Wave Linked to Temperatures

Enfield (London) Couple Slain;
Police Suspect Homicide

Red Tape Holds Up New Bridges

Man Struck By Lightning: Faces
Battery Charge

New Study of Obesity Looks for
Larger Test Group

Astronaut Takes Blame for Gas
in Spacecraft

Kids Make Nutritious Snacks

Local High School Dropouts Cut in
Half

Hospitals are Sued by 7 Foot Doc-
tors

And the winner is....

Typhoon Rips Through
Cemetery; Hundreds Dead

THE MAYONNAISE JAR AND 2 CUPS OF COFFEE

When things in your life seem almost too much to handle, when 24 hours in a day are not enough, remember the mayonnaise jar and the 2 cups of coffee.

A professor stood before his philosophy class and had some items in front of him. When the class began, he wordlessly picked up a very large and empty mayonnaise jar and proceeded to fill it with golf balls.

He then asked the students if the jar was full. They agreed that it was.

The professor then picked up a box of pebbles and poured them into the jar. He shook the jar lightly. The pebbles rolled into the open areas between the golf balls. He then asked the students again if the jar was full. They agreed it was.

The professor next picked up a box of sand and poured it into the jar. Of course, the sand filled up everything else. He asked once more if the jar was full. The students responded with an unanimous 'yes.'

The professor then produced two cups of coffee from under the table and poured the entire contents into the jar effectively filling the empty space between the sand. The students laughed.

'Now,' said the professor as the laughter subsided, 'I want you to recognize that this jar represents your life. The golf balls are the important things—

your family, your children, your health, your friends and your favorite passions—and if everything else was lost and only they remained, your life would still be full.

The pebbles are the other things that matter like your job, your house and your car.

The sand is everything else—the small stuff. 'If you put the sand into the jar first,' he continued, 'there is no room for the pebbles or the golf balls. The same goes for life. If you spend all your time and energy on the small stuff you will never have room for the things that are important to you.

'Pay attention to the things that are critical to your happiness. Spend time with your children. Spend time with your parents. Visit with grandparents. Take time to get medical checkups. Take your spouse out to dinner. Play another 18. There will always be time to clean the house and fix the disposal. Take care of the golf balls first—the things that really matter. Set your priorities. The rest is just sand.'

One of the students raised her hand and inquired what the coffee represented. The professor smiled and said, 'I'm glad you asked.'

The coffee just shows you that no matter how full your life may seem, there's always room for a couple of cups of coffee with a friend.

BUNDABERG POETS' SOCIETY INC.

**Bush Lantern Award 2008
Written Competition for Bush Verse
Conditions of Entry**

1. The competition is for bush verse and each poem must have good rhyme and rhythm and an Australian theme ~ **maximum 100 lines.**
2. Entries to be submitted in English.
3. Photocopied entry forms will be accepted.
4. Entry fee **\$6-00 per poem** or **\$15-00 for three (3) poems.**
5. Name of entrant **must not** appear on poem ~ only on entry form.
Please ensure each page is titled and numbered.
6. Each poem to be in **single line spacing** with **double line spacing** between verses.
7. Please submit **three (3) copies** of each poem
8. Submit entry form and appropriate fee in a suitable envelope to:-
Bush Lantern Award Co-ordinator
Bundaberg Poets' Society Inc.
PO Box 4281
Bundaberg South 4670
Telephone and e.mail contacts ~ Dean Collins (*Bush Lantern Co-Ordinator*)
(07) 4159 1705 : dino123@dodo.com.au

John & Sandy Lees (07) 41514631 : lees@interworx.com.au

Jayson Russell (07) 4155 0778 : blanata@bigpond.net.au
9. Cheque or money order to be made payable to "Bundaberg Poets' Society Inc."
10. Entries must be your own work and have **not been placed first in a previous written competition prior to closing date (May 30th, 2008).**
11. Entrants are advised to keep copies of poems as entries will not be returned.
12. Only the results of the top 20 poems will be published. If these are required please include stamped self-addressed envelope
13. The Judges' decisions are final and no correspondence will be entered into.
14. The winner will be notified as soon as the Judges' decisions are available and the award will be presented during the Bundy Bush Poetry Muster's Presentation of Trophies on July 13th, 2008.
15. **Closing Date: May 30th, 2008**

BUNDABERG POETS' SOCIETY INC.

Entry Form

Bush Lantern Award 2008

Written Competition for Bush Verse

NAME.....

ADDRESS

.....Post Code.....

Telephone No.

E.Mail Address

Number of Entries

TITLES OF ENTRIES

.....

.....

.....

I declare that the enclosed poem/s is/are entirely my own work and has/have not been placed first in a written competition prior to closing date (May 30th, 2008).

I agree to the conditions of entry and accept that the Judges' decisions are final.

Amount enclosed

Signature

Date/...../.....

QUOTATIONS ABOUT WRITING

Elie Wiesel

Write only if you cannot live without writing. Write only what you alone can write.

Henry David Thoreau

Write while the heat is in you. The writer who postpones the recording of his thoughts uses an iron, which has cooled to burn a hole with. He cannot inflame the minds of his audience.

Sharon O'Brien

Writing became such a process of discovery that I couldn't wait to get to work in the morning: I wanted to know what I was going to say.

Sholem Asch

Writing comes more easily if you have something to say.

Jules Renard

Writing is an occupation in which you have to keep proving your talent to those who have none.

Stephen Leacock

Writing is no trouble: you just jot down ideas as they occur to you. The jotting is simplicity itself - it is the occurring which is difficult.

Jack London

You can't wait for inspiration. You have to go after it with a club.

F. Scott Fitzgerald

You don't write because you want to say something, you write because you've got something to say.

William Shakespeare

If I chance to talk a little wild, forgive me.

Robert Benchley

It took me fifteen years to discover that I had no talent for writing, but I couldn't give it up because by that time I was too famous.

Edmund Morrison

Like stones, words are laborious and unforgiving, and the fitting of them together, like the fitting of stones, demands great patience and strength of purpose and particular skill.

Mark Twain

Most writers regard truth as their most valuable possession, and therefore are most economical in its use.

Ernest Hemingway

My aim is to put down on paper what I see and what I feel in the best and simplest way.

Andre Gide

Only those things are beautiful which are inspired by madness and written by reason.

Charles Caleb Colton

Our admiration of fine writing will always be in proportion to its real difficulty and its apparent ease.

Robert Frost

Poets need not go to Niagara to write about the force of falling water.

Joseph Pulitzer

Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it, and above all, accurately so they will be guided by its light.

Napoleon Hill

Reduce your plan to writing. The

moment you complete this, you will have definitely given concrete form to the intangible desire.

T. S. Eliot

Some editors are failed writers, but so are most writers.

David Hare

The act of writing is the act of discovering what you believe.

Mark Twain

The difference between the right word and the almost right word is the difference between lightening and the lightening bug.

Raymond Chandler

The faster I write the better my output. If I'm going slow I'm in trouble. It means I'm pushing the words instead of being pulled by them.

Samuel Johnson

The greatest part of a writer's time is spent in reading, in order to write; a man will turn over half a library to make one book.

Bulwer-Lytton

The pen is mightier than the sword.

Richard Harding Davis

The secret of good writing is to say an old thing in a new way or to say a new thing in an old way.

Truman Capote

To me, the greatest pleasure of writing is not what it's about, but the inner music that words make.

Lord Byron

To withdraw myself from myself has ever been my sole, my entire,

QUOTATIONS ABOUT WRITING

my sincere motive in scribbling at all.

Dan Quayle: Quotes on Writing
Verbosity leads to unclear, inarticulate things.

Ray Bradbury
We are cups, constantly and quietly being filled. The trick is, knowing how to tip ourselves over and let the beautiful stuff out.

Peter F. Drucker
We know nothing about motivation. All we can do is write books about it.

Logan Pearsall Smith
What I like in a good author isn't what he says, but what he whispers.

Samuel Johnson
What is written without effort is in general read without pleasure.

Samuel Goldwyn
What we want is a story that starts with an earthquake and builds to a climax.

Erica Jong
When I sit down at my writing desk, time seems to vanish. I think it's a wonderful way to spend one's life.

Anne Sexton
When I'm writing, I know I'm doing the thing I was born to do.

Samuel Lover
When once the itch of literature comes over a man, nothing can cure it but the scratching of a pen.

Ivan Levison
When your writing is filled with detail, it has a lot more impact.

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

NEWS FROM CYNTHIA STERLING

For my first column of 2008, I'm sharing information about reprint markets. Much of this information originally appeared in a column I wrote for Novelists, Inc in January of last year, though I have updated the information where necessary.

If you have the rights back to previously published fiction, the following markets could offer a way for you to get those books back in print and realize new income from them. Several large print, ebook and general publishers are interested in reprinting genre fiction. Ideally, a savvy author could sell separate rights to one book in all three areas.

THE GENERAL MARKET

iUniverse

Perhaps better known as a vanity publisher, iUniverse has partnered with The Authors Guild for a Back-in-Print service that is free to Authors Guild members. They will produce a high-quality trade paperback available through print-on-demand. Authors are required to submit an application and a copy of their Reversion of Rights Letter to the Authors Guild. Once the submission is approved, the author sends two copies of the printed

book along with cover graphics of their choice. Authors have used photos and original artwork, or iUniverse will choose from their stock art. The books are available for order through most online booksellers, or may be special-ordered at brick and mortar stores. Royalties of 20% of the cover price are paid four times a year. There's no limit on the types of books that may be reprinted this way – all types of genre fiction are welcome. Nancy McArthur and Lillian Stewart Carl have both worked with iUniverse for their Back-in-Print program and have been pleased with the quality of the books and the ease of the program.

<http://www.iuniverse.com>

LARGE PRINT

Thorndike Press
Thorndike Press publishes large-print hardcover reprints for the United States library market. They have agreements with publishers such as Harlequin, Silhouette, Harper Collins, Simon and Schuster and Time Warner to publish many of their titles in conjunction with or shortly after the regular print debut of the title. When I contacted publisher Jamie Knobloch for this column, he was not

EDIT, EDIT, EDIT

BY DIANE BEER

Few people can edit their own book. We just don't see our mistakes. We can pay someone to do the work for us – but not everyone does a good job – so check the marketplace.

Self publishing has its own problems. Few people can pay \$2000 to have a book edited, designed, typeset and totally proof read.

Publishers invest much more in the editing process. And even though we must send out work 'print ready' and as competitively professional as we can possibly achieve – there will always have to be more editing.

We all look at a piece of work in a different way.

Some have a strong critical emphasis on grammar and spelling, others have a good eye for punctuation and some have a talent for seeing an overview of the work and how it can be improved.

There are pitfalls for emerging writers. But there are experienced editors in the community who can help. Writers often spend years writing a book – but when they have written the last word they want it off their desk.

That is a natural reaction and sometimes it is wise to put the work aside for a couple of weeks and come back to editing with a fresh approach.

Have your book checked –

we can never stress that strongly enough! If you are sending your book to a big publisher, ensure the work is professionally presented.

There are editing services and lists are available, but you must choose someone you trust and are willing to work with. And it is important to realise how much time they will have to spend reading and working on your manuscript.

You know how long it takes you to read it through – well it will take much longer for an editor to work on it and studying every line.

So before engaging the editor ask the right questions. How much will it cost? What can you expect for your money? Are they experienced or do they farm the work out? Will they give you a fair and honest opinion?

Google 'Editing' on the internet and spend some time studying this aspect. After spending years writing the book – it is worthwhile spending a little more time and money to get it right.

A well known member sends her manuscript to be checked by experts before sending it to a publisher and she has a critique panel who all read her book, then spend an afternoon discussing all aspects of the book including structure, plotting, tension, characterisa-

tion, pacing readability.

Most publishing firms employ a number of editors and every book is checked thoroughly for different types of mistakes. Some are good at line editing and can pick up grammar and punctuation.

Others are better at seeing the time frame, and if the story hangs together.

There are three types of editing. Copy Editing, Hard Edits and Technical Edits.

Know your weaknesses and make sure you get the best edit for your work and at the most competitive price.

Editing is usually done on the printout – that is why manuscripts are double spaced with borders wide enough to mark the copy.

A Copy edit follows a set of rules used by the printing house on punctuation and terminology. For example ebooks have their own style and often use Track Changes because they line edit on the computer and deal with authors via email.

American terminology differs from Australian and the grammar, typos, spelling and basics are picked up in the Copy edit. This could be termed Proof Reading.

Some editors will call this a Line Edit and if you want your manuscript checked by an assessor they will charge be-

EDIT, EDIT, EDIT (CONT'D)

tween \$200 and \$300 for a line or copy edit which will also include a general assessment of the manuscript and storyline.

A Hard edit is used when the editor has to improve the manuscript. This means reading the entire manuscript and analysing it for content, structure, pacing, timeline and general readability and marketability.

They will only do this if they have assessed the story as worthwhile spending this enormous amount of time on the manuscript, with some hope that it will be published.

Every book goes through this process, it is no reflection on the author's writing ability, it is simply that we don't see our own errors most of the time.

Most editing costs more than \$25 an hour, so it is an expensive and sometimes quite a tedious business.

A Technical edit goes beyond the small editing, it is generally done by an expert in a particular field. For example, if it is a cook book it will be an expert in that field who will check that no major typos have been made in, for example, ingredient measures. Or a computer expert will be called in for a computer book.

Police, forensic experts, medical experts and educational people will be sought for particular areas.

Most authors will not see the book cover until the publisher has printed the book. If you are self publishing it can cost more than \$200 to have a cover designed and you will generally describe the book and the sort of things you have in mind and you will pay for that cover and not be able to change your mind endlessly about what you want.

Some covers which include photography, graphics, unusual art will cost considerably more because you will pay for the artist as well as the designer.

Self editing is an excellent habit to acquire. It is a discipline that can be developed but however good we become at self editing – the work always has to be checked, because we will always find mistakes.

When editing your own work have a mental checklist and gradually the exercise becomes habitual.

In your first review of the manuscript this is a rough guide:

Timeline – are all the characters in the right place at the right time. Check for grammar, spelling, tense, punctuation and point of view?

Characterisation – are the characters strongly drawn, do they stay in character and do they behave, think and act appropriately to the psychol-

ogy and behaviour of your characterisation?

Pacing – does the story sag anywhere or have you become indulgent and slowed the pace with too much description or unnecessary dialogue?

Plot – does the plot sustain the tension or does it need more layering and stronger conflicts. Is the plot plausible, intriguing, page-turning and unique?

Tension – does the conflict, pacing, plot and characterisation maintain the tension throughout or do you have to prune the work in places to keep the tension taut?

Hooks – are the hooks at the beginning and end of chapters strong enough to hold the reader?

Research – are your facts correct?

Dialogue – are the words, phrases or dialects right for each character throughout the work?

Senses and Body Language - have you made the characters see, feel and act like human beings and not just talking heads?

Market & Publisher - have you aimed the book at the right market, the right age and the right genre?

GOOD LUCK

NEWS FROM CYNTHIA STERLING (CONT'D)

encouraging on the prospects for authors contacting Thorndike on their own about out-of-print titles. "Ninety-nine percent of our large print program consists of extremely current titles," Mr. Knobloch said. "We count on riding the coattails of the bigger publishers' marketing and promotions, as well as the currency of review coverage. I strongly discourage unsolicited submissions, as they will likely be discarded." Editor Hazel Rumney does acquire a limited number of backlist titles,

particularly if the author in question has popular current releases. Authors may contact – or have their agent contact – Ms. Rumney at Thorndike with a copy of the published book and any pertinent reviews. Thorndike Press, 295 Kennedy Memorial Drive, Waterville, ME 04901. <http://gale.cengage.com/thorndike/>

Ulverscroft

Ulverscroft Large Print Books Ltd is a UK publisher specializing in large print and audio books. Their website declares they are the "leading

worldwide publisher of large print books." They produce 84 titles a month under a number of imprints. They publish reprints of Mills & Boon romances, as well as mysteries, westerns and other genre fiction. Publishing manager Diane Tennant says Ulverscroft receives submissions from editors, agents and authors, which are read by a panel. Tennant considers titles recommended by the panel and has final say. Authors or their agents may submit to her at Ulverscroft HQ, The Green, Bradgate Rd, Anstey, Leicester, LE7 7FU or via

Web Sites

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NEWS FROM CYNTHIA STERLING (CONT'D)

email at enquiries@ulverscroft.co.uk
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Delphi Books

Delphi Books was established by author Fran Baker. This small press is affiliated with the Author's Studio, a network of boutique publishers, all owned and operated by multi-published authors.

Delphi publishes large print reprints of historical fiction and some nonfiction. Fran reports contemporary reprints have not done well for Delphi, so they're concentrating on historical romance and mystery. She would be willing to try a shorter (55,000 - 60,000 word) paranormal or vampire novel. Delphi pays an advance of \$100 - \$200 and royalties of 10% of the cover price.

Books are produced in trade paper through Lightning Source/Ingram and are available in both the US and the UK. Delphi asks for large print rights only for five years Contact Fran at delphibks@yahoo.com
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THE ELECTRONIC MARKET

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Loose Id Books
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Ellora's Cave
<http://www.ellorascave.com>

THE BOTTOM LINE

Authors are unlikely to earn significant money from the resale of their out-of-print works. Advances range from \$1000 to \$100 to nothing. Authors with an established fan base who promote their reprinted titles on their websites and in their newsletters will likely see the most sales. For many authors, selling reprints gives them the chance to resurrect a beloved project and introduce the story to new readers – while earning a little extra cash.

Grassroots Publishing Co, Inc. has been a magazine publisher for over twenty-five years. They are in the process of putting together a new publication, Love Story Magazine. Its launch is planned for the end of 2008.

At this time, they are accepting submissions from writers who specialize in short romance stories (2000-5000 words) for publication.

If a manuscript is accepted the writer will be compensated for the work. For details please visit our website.

<http://grassrootsmag.com/vrgu.html>

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WEBSITE LISTING

If anyone has any interesting websites that they think would be beneficial to other members, please let us know ASAP.

Next month will again feature the website listing which has proven to be very helpful for our members in their quest for writing excellence!