

Byline

April 2019

Writers Helping Writers

April Is
Poetry
Month

Join us for our
meeting on
Tuesday, April 9
7:15 p.m.

McNabb Recreation
Centre,
Meeting Room B

Pearl Pirie will lead
“Not Your Parents’
Poetry Workshop”



clipart-library.com

canadian
authors
Writers helping writers since 1921

PLAN TO FINISH

By Arlene Smith, President CAA-NCR

“Most, maybe 90% of people, will start writing and never finish what they started. If you want to be a writer, that’s the hardest and most important lesson: Finish it. Then go back and fix it.”

—Tad Williams

Many of you have several completed manuscripts or published works on your shelves—or in electronic format, whatever the case may be. Kudos to you!

But I know from conversations with our members that **finishing** can be a big challenge. Our work suffers from:

- Time constraints. How to find the time to write, and sleep too?
- Repeated edits to the beginning of the work instead of scenes added to the end.
- Abrupt stops when we hit a plot conundrum.
- Muddled or convoluted information or research.

The secret to forging through some of these challenges (you still might not get much sleep) appears to be **planning**. Even those of us who fall into the category of “Pantsers” (people who write by the seat of their pants) benefit from at least some planning.

An outline helps us to organize our thoughts and write even when we’re not feeling inspired. The story might go in a different direction from the plan, but at least the goal gets our fingers moving.

At our March meeting, **Jennifer Mulligan** walked us through ten steps she uses to complete her scripts. Her approach can be adapted to any kind of writing, and even seasoned writers benefited from her ideas.

She starts with a one-line “logline” of her story and builds from there. As she works through her project, she returns again and again to that touchstone line that summarizes the heart of her story. She asks, “**Does this scene serve that story?**” If not, it goes. Then, “**What else do I need to serve that story?**” She adds that in.

Her plan gets her started, it keeps her attuned to what her story is about, and it leaves room for “Pantser” flexibility.

In other words, finish a plan if you plan to finish.





Photo by Jeremy Foss

It was a long winter . . .

The blizzard (reverse cinquaine)

wind howls
trees flail, flakes are flung in torment
accident count rising
News flash: keep off
the roads

Poetry by Gill Foss, who suffered through our long winter in rural Carp, where her patio was under several feet of snow!

In this edition

Page	
2	"The blizzard" Poetry by Gill Foss
	"Biding Time" Poetry by Gill Foss
3	Public Lending Rights (PLR) Article by Phyllis Bohonis <i>Are you eligible for compensation?</i>
3	"Cause and Effect" Poetry by Carol A. Stephen
5	CanWrite! Information
6	<i>Coffee of Tea</i> Short Story by Jeff Shiau
9	Avoiding Legal Landmines Article by Barbara Florio Graham
11	Mythbusters Article by Barbara Kyle

Biding Time

Now everything is white again
just when thoughts have turned to Spring.
As people yearn for April's rain

these frequent falls become a bane.
Since Winter closes with a fling
now everything is white again

and so much greater our disdain
waiting to hear a robin sing
as people yearn for April's rain.

Will Mother Nature please refrain
from teasing us, let hope take wing?
Now everything is white again

as she replies with blunt disdain
to our request. Let misery swing
as people yearn for April's rain?

Will global warming halt this train
and Winter finally lose its sting?
Now everything is white again
as people yearn for April's rain.

Canadian Authors Association
National Capital Region
Website

<http://canadianauthors.org/nationalcapitalregion>

Email

NCRadmin@canadianauthors.org

Cause and Effect

By Carol A. Stephen

April 17, 2018

Winter wanders in weeks of darkness, and I,
in a cold despair, wander too, though
my body never travels, yet my mind spends
winter aging, becomes inseparable:
one the cause, one the effect or perhaps
the other way round.

Only when the sun returns, when the wind
blows away the snow, do my thoughts return
to hopes of spring, the cycle of seasons,
warmth on my skin.

I return from thoughts of where it all ends
to focus on where it begins again.

*Carol lives in Carleton Place ON and
blogs at
<http://www.quillfyre.wordpress.com>*

*Her poetry appears in numerous print
and online publications. Carol won 3rd
rize in a CAA National Capital Writing
Contest, and was featured in Tree's Hot
Ottawa Voices. She served on the board
for Canadian Authors Association-NCR
and co-directed Ottawa's Tree Reading
Series.*

*Carol has two new chapbook, Unhook
rom catkin press, Carleton Place and
Lost Silence of the Small, Local Gems
Press, Long Island, NY. Other
chapbooks still available including two
ollaborative chapbooks with J.C.
Sulzenko. Contact
cstephen0@gmail.com.*

PUBLIC LENDING RIGHTS (PLR)

By Phyllis Bohonis



Did you know that if you are a Canadian author and your book(s) meet the criteria, including a valid ISBN, **you may be eligible for compensation each time a book you've written is borrowed from Canada's libraries?**

In 1986, almost 40 years after the Canadian Authors Association first advocated for it, the Canada Council board approved the establishment of a Payment for Public Use Commission and authorized the Commission to oversee the disbursement of the program funds. It was a long fought battle with writers, politicians and librarians all having voices in the arguments for and against.

What can a writer do to receive payments?

The first step is to determine eligibility of both the writer and the book. The following is criteria and processing information from the PLR website: <https://publiclendingright.ca>.

ARE YOU ELIGIBLE?

Citizenship

- You must be a Canadian citizen or permanent resident

Type of Creator

You must be a:

- Writer
- Editor (with original written contributions)
- Translator
- Photographer
- Illustrator
- Narrator

• IS YOUR BOOK ELIGIBLE?

Print and e-books

- Must be published in the last five years (i.e.: from January 1, 2014 to May 1, 2019).
- Must be a printed book or e-book and have a valid 13-digit ISBN. Must be at least 48 pages long (24 for children)

Audiobooks

- Must be published in the last five years (i.e.: from January 1, 2014 to May 1, 2019).
- Must be a physical media format (CD) or digital download (MP3) and have a valid 13-digit ISBN.
- Must be available to the general public through libraries

Eligible genres

- Fiction
- Poetry
- Drama
- Children's literature
- Non-fiction
- Scholarly work

continued

PUBLIC LENDING RIGHTS

continued

Ineligible genres

- Practical books — Cookbooks, self-help, “how-to” guides, travel guides, manuals, reference works, etc.
- Educational books — textbooks, books resulting from a conference, seminar or symposium
- Periodicals — Newspapers, magazines
- As a new title: a second or subsequent edition of an eligible book, unless at least 50% of this edition constitutes completely new text, not revised text

HOW ARE RECORDS FOUND?

PLR payments are determined by the presence of an eligible title in the collections of selected library systems.

PLR staff compares the list of all eligible titles with the library’s online catalogue or a digital copy of its catalogue. At the end of the process, they have a record of how many times each registered title was found. Only those creators whose library survey results amount to at least \$50 qualify to receive a PLR payment.

PREPARING AND SENDING PAYMENTS

A calculation of each author’s payment is based on the number of titles each author has registered, the number of times each of the title was found, and the PLR payment budget.

Other variables can also affect the payments, for example:

- the author’s percentage share
- the maximum or minimum payment set by the PLR Commission
- the payment category in which the title falls, determined by the number of years the title has been registered.

Each January, the payments are calculated, checked and finalized, and the cheques and reports are produced. Envelopes are mailed to authors in mid-February.

Note: If a cheque is not cashed by the end of the calendar year, the amount is placed back into the PLR author payment budget for the following year.

WHEN AND HOW TO REGISTER?

NOW! The deadline is May 1, 2019.

Forms must be postmarked no later than May 1. Below is an abridged guide for registering.

STEPS

1. Check Your Eligibility

Before applying, make sure you are eligible for the program.

2. Calculate Your Percentage Share for Each Title

For each title you plan to register, calculate the percentage share of your contribution.

3. Collect Your ISBNs

Make sure you know the ISBN for each title/edition/format. Need help finding your ISBN?

4. Make Photocopies

For each print and e-book, provide a photocopy of the following pages:

Title Page (on which your name and the title of the book appear)

Copyright page

Table of Contents (if available)

For each audiobook, provide a photocopy of the following:

the audiobook box cover or bibliographic record (on which you are credited) and that shows the ISBN and year of publication.

5. Download & Fill Out the Form

Download PLR Sign Up Form PDF | 340.3 KB

If the form won’t open, download Adobe Acrobat Reader

6. Have you correctly completed the form?

Do you have all your supporting documents? (for EACH print and e-book title submitted)

Photocopy of Title page (on which your name and the title of the book appear)

Photocopy of Copyright page

Photocopy of Table of Contents (if available)

Do you have all your supporting documents? (for EACH audiobook title submitted)

Photocopy of the audiobook box cover or bibliographic record (on which you are credited) and that shows the ISBN and year of publication.

7. Mail the Form & Support Material to:

PLR Program

150 Elgin St, PO Box 1047

Ottawa, ON K1P 5V8

This process is not as complicated as it may seem. Complete the steps in order one at a time and you will work your way through it quickly. If you need help, it’s available on the PLR website <https://publiclendingright.ca>

An hour or so of our time to apply for this source of income shouldn’t be too daunting a task considering many persons and organizations worked through decades of research, proposals, lobbying and red tape to bring us to this position of being paid for all of our work whether it’s borrowed or purchased.

continued

WHY DOES CANADA HAVE A PLR PROGRAM?

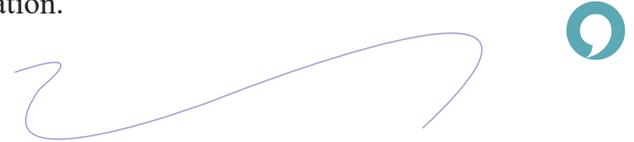
The following is taken from a page in the Canada Council for the Arts Public Lending Rights papers:

Each year millions of Canadians access books from their public libraries, free of charge. This free use we enjoy means that authors potentially lose revenues from sales of their books; readers who might otherwise buy a book can instead consult or borrow it from the library.

The Canada Council's PLR Program helps to address this inequity. Each year it distributes payments to authors to compensate them for the presence of their books in public libraries. The Program has grown steadily since it was established in 1986 and last year over \$9.7 million was distributed among over 17,553 authors registered and the average payment to a registered individual was \$556.

We covered the “what and how” of the PLR registration process in time for writers to do so before the 2019 deadline. In the next issue of the Byline we’ll cover some of the history of the battles fought to bring us to where we are today and the input of the Canadian Authors Association and other dedicated writers, lobbyists, politicians and the Canadian Library Association.

Many thanks go to the Canada Council for the Arts Public Lending Right Program, their annual reports and research reports which are the source of some of my information.



CanWrite!

The Canadian Authors Association National Conference

May 16 to 19, 2019

Vancouver campus, UBC

EVENTS

- Workshops
- Pitch sessions
- Blue-pencil edit sessions
- Publisher panel
- Agent panel
- Evening social events for networking and connecting with friends and colleagues
- Book fairs

TOPICS

- Memoir writing
- Social Media
- Writing the Breakout Novel
- Poetry
- Better characters
- Non-fiction
- Interviewing
- 21st Century fiction
- Book Tours

SPEAKERS

- Betsy Warland
- Catherine Saykaly-Stevens
- Donald Maass
- Heidi Greco
- Eileen Cook
- JJ Lee
- Eve Lazarus
- Charmaine Hammond
- Vici Johnstone (Caitlin Press)
- Douglas Richmond (House of Anansi Press)
- Karen Green (Anvil Press)
- Robert Mackwood (Seventh Avenue Literary Agency)

<https://canadianauthors.org/national/canwrite-2019-conference/>

| COFFEE OR TEA

Short Story by Jeff Shiau

National Capital Writing Contest 2018

Judge's Comment

A simple story of a burgeoning romance that leaves the reader with its own take on "happily ever after".

The author effectively captures the yin and yang of the relationship.

—R.J. Harlick, Short Story Category Judge

James stood in line at Tim Hortons. He waited to order his usual: coffee, medium, black, then felt a tap on his shoulder.

"Hey there, stranger," Valerie said. Skin flushed, she had just finished her morning run. James turned around; his heart quickened upon realizing who it was.

"Hey," he grinned, trying not to appear overly eager, "how are you?" He noticed a few beads of sweat drip down her neck, gently pooling at the top of her chest, then quickly averted his eyes, embarrassed, hoping she didn't notice.

"I'm good, James. Mind if I join you?"

"Absolutely," he quickly replied. "I mean, yes—please, do join me. I don't mean I mind that you join me—sorry, I'm not making any sense."

Valerie stifled a laugh. "I'll take that as a yes."

"Okay," he chuckled, nerves subsiding. "Can I get you a coffee?"

She politely declined, but bought herself a tea, not wanting to feel indebted. James led her to a table looking onto a bit of campus greenery. Pulled out a chair and tucked her in before taking his own seat.

"Such a gentleman," she remarked. "I could get used to this."

"As you wish," James replied. He sat next to her, but not too close, lest she find it off-putting. A warm morning, she wore shorts and crossed her slender but muscular legs while taking a sip of tea; her left calf, clearly delineated, pressing upon her right knee. James tried not to stare, then unconsciously crossed his legs too. "Prefer tea over coffee?"

"Tea, Earl Grey, hot," she quipped, in an English accent. James chuckled.

"Nice morning for a jog—you run a lot?" he asked.

"I try to," she said. "If I get it done in the morning, my day's off to a good start. And you? You must run a lot, being on the football team?"

"Yeah," he answered, pleasantly surprised she knew he played for the varsity team. "I try to, too."

She chuckled, like she was laughing at an inside joke.

"Did I say something funny?" James asked, confused.

"Tutu."

"Huh?"

"You said 'to, too' as in 'I try to, too'," she explained, blushing. "You know—it sounds like a tutu you'd wear ..."

"Oh, right—tutu!" he exclaimed, finding it hilarious that she was also kind of goofy.

"Tutu," they chortled, then spent the next hour chatting and laughing, conveniently forgetting to go to class.

.....

A fortnight had passed. Valerie and James continued their little morning coffee ritual. Always sat at the same table if available. She was comfortable if he picked up the tab, but made sure to return the favour. She sipped her tea. He drank his coffee.

"How's practice going? Are you excited for the game?" Valerie asked, referring to his upcoming playoff match against their cross-town rivals, the Wilfred Laurier Golden Hawks.

"Good," James replied. "We'll be playing a lot of dime defense. Laurier's pass-happy." Valerie was well versed in the X's and O's of football, having two brothers who played. James appreciated not having to explain terminology. She understood the concept of a nickleback. Zone coverages. Pulling guards. "The game's at Skydome on Saturday. Both semi-finals will be there. We play the early game."

"I wish I could go," she said, "but I promised I'd help at the hospital. If I get back in time, I can catch some of it on TV."

James loved that Valerie found time to volunteer. She helped in the psych unit at the Kitchener-Waterloo Hospital, assisting patients with arts and crafts. He was smitten with her, and wanted to ask her out, but knew he had to be patient.

"Hey—" Valerie said, "we'd better go or we'll be late for class."

"Right," James responded. "Hey, I was thinking—what are you doin' for Halloween?"

"I was going to carve some pumpkins Saturday night," she replied. "Wanna help?"

James felt a tingle, excited that things were going well. "I'd like that," he said, smiling. "How 'bout I give you a call after I get back from the game?"

"Perfect," she said, also smiling, revealing the dimples he loved to admire.

.....

continued

COFFEE OR TEA

continued

James looked in the mirror, inspected a few errant nose hairs, pulled out the offending follicles. Grimaced. He flicked some dandruff from his shoulders, which had sloughed off his dry, crew-cut scalp and brushed his teeth, ridding his tongue of any lingering halitosis from the starchy crackers he had just enjoyed. Lathering his face with discount no-name shaving cream, he wet his blue disposable razor and shaved: starting at his sideburns, twin blades lifting then slicing his thin stubble, which concentrated mostly around his chin and moustache. Never able to grow a decent beard, the growth on his cheeks was patchy. The best he could manage was a middling goatee, so he kept himself clean-shaven.

James worked some moisturizer into his cheeks and scalp. He looked forward to this evening all week. The anticipation of spending a few hours alone with Valerie, at her invitation, was palpable. Filling his fancy with imagined conversation and laughter, he couldn't wait to walk from his place, Unit 64, to hers, Unit 46.

He rapped his knuckles on Valerie's metallic-lined exterior door. Five staccato-like knocks. James fidgeted, clasped his hands behind his back, then rested them in his jean pockets. Stared at his scuffed Asics sneakers. Heard her footfalls approach. He took a deep breath as the door opened; smiled.

"Hey," he said.

"Hey you," she reciprocated.

"May I come in?"

"Please do."

James slipped off his sneakers, placing them neatly on the wicker mat and followed Valerie into the living room, mesmerized by her swaying hips, perfectly propelled by her curvy legs. "Sorry about the game this afternoon," she said. "Looked like you guys were gonna win."

James shook his head. The

Waterloo Warriors blew a fifteen point third-quarter lead, then lost the game in overtime. "I thought we had it too," he replied. "I guess you caught some of the game on TV?"

"I managed to get off early from my shift at the hospital," Valerie answered.

"Such a dedicated fan."

"Well, I'm kind of interested in someone on the team," she smiled coyly.

James tried to suppress a goofy grin and blushed; his cheeks turned a pinkish hue. "That must be one lucky guy," he replied.

Valerie took his hand and led him to the coffee table. Her skin felt soft and supple. Star Trek: The Next Generation flickered on the cathode-ray-tube television. A confirmed Trekkie, James couldn't help notice the android Lieutenant Commander Data taking dance lessons from Doctor Beverley Crusher.

"I knew you were a Star Trek fan!" he exclaimed.

"How did you know?"

"Tea, Earl Grey, hot ...?"

Valerie smiled. "You don't want to watch Star Trek reruns now, do you?"

He fleetingly entertained the proposition, laughing. "No, but maybe we could catch an episode sometime," he proposed, half-jesting. The thought of them sitting on his futon couch, zoned out in front of the boob tube, provided James a wholly satisfying vision of domestic mundanity.

"Maybe one day, we'll make it so. Now—in the mood to carve some pumpkins?" Valerie asked, pointing to two bright orange members of the squash family. "I got one for you and one for me."

"Absolutely," James replied, helping her place some old newspapers underneath the pumpkins. As they unfurled the

previous day's edition of The Record, their fingers mingled ever so lightly, lingering at the purposely accidental contact, taking their time to pull away.

"Would you like to cut the top off?" she asked as their hands brushed again.

"How about I do one and you do the other?" he said, slicing the top of the pumpkin. He breached the crust and easily slid the knife back and forth through the fleshy innards, navigating a circular incision, popping off the top with a forceful yank.

"This is your brain on drugs," he joked as he held up the top; strings of orange gourd guts hung from his fingers.

"Eww," Valerie replied, feigning disgust. She grabbed a string of slime and flicked it on his face, her dimples alight. "This is your brain on your face," she laughed. James immersed his hand in the freshly opened pumpkin and grabbed a handful, attempted to smudge it on Valerie's cheek. She giggled and avoided his swipe. As his hand came back, some guts flew accidentally on her shirt—right on her breasts.

"Oops!" James said, eyes wide, unsure whether to laugh or apologize. He stared at Valerie for what seemed an eternity. She stared back, then looked at her shirt.

"This is your brain on my tits!" she exclaimed, and they howled with laughter. After a couple minutes their guffaws subsided. He wanted to kiss her, but decided against it.

"I really am sorry about your shirt," he said, still laughing.

"Oh, don't worry about it," Valerie replied, wiping a few leftover pumpkin strings off her baby-blue hoodie. "I haven't laughed like that in a while."

They spent the evening getting to know each other a little better. She

continued

COFFEE OR TEA

continued

told him of the honey locust tree in her backyard she sat under to read as a little girl: how its dappled shade provided a respite from the heat of the summer sun. He told her of the backyard rink he made with his older brother, growing up as kids: how one year they didn't level off the slope enough and ended up with a lopsided rink of dreams. They revealed little bits of themselves, one anecdote at a time, becoming more comfortable in each other's presence.

"Holy rip," James said, looking at the clock, surprised at how quickly time had passed, "it's two in the morning."

"Wow," Valerie said, also surprised. "I guess we should call it a night."

"Yeah, I have practice tomorrow morning," he said, stifling a yawn.

"More like this morning."

Again, they eyed each other. She wanted to kiss him. "See you for coffee Monday morning?"

"Tim Hortons—same time, same place," James said and made his way to the door, slipping on his sneakers at the wicker mat. "I had a really nice time, Val. Thanks."

"Me too."

They stood at the doorway. James was pretty sure she'd be okay if he kissed her. He tilted his head. They both seemed to be breathing in slow motion. She pursed her lips, moistening them in quiet anticipation.

A perfect opportunity—let to pass.

"Good night," he said softly.

"Good night," Valerie whispered. He saw her disappointment, but was too chicken.

He made the short walk from Unit 46 to Unit 64, hands clasped behind his back, gazing at the constellations.

Valerie watched James disappear around the corner, then stared at the newly carved jack-o-lanterns: one wild, the other melancholy; a harbinger of the ecstasy and pain that would follow.



Byline is looking for your input!

What puts fire in your writing belly?

What moves your butt from TV viewing to the writing desk?

What keeps you focused on that work-in-progress?

How do you ignore the unending should doos and focus on creatively important must doos.

Tell our Byline readers your tricks of the trade. How do you turn I should have finished into I just published! What fuel do you use to keep your engine firing.

Share your tips for writing success and we will publish them in upcoming issues of Byline, along with one sentence that describes you, such as author of ... teacher of ... parent of ...

[Send us your ideas.](#)

Your community of writers will be grateful.

AVOIDING LEGAL LANDMINES

By Barbara Florio Graham

Although I'm not a lawyer, I have sufficient legal background and experience to evaluate contracts, and have even drawn up some simple contracts for business clients.

For several years now, I have added contract review to the services I offer to authors, and I've been alarmed by clauses that seem to be included in all kinds of contracts, regardless of whether they are from traditional publishers in the U.S. or Canada, or those who offer some type of hybrid publishing, where the author pays some of the costs and shares in larger royalties.

Here are some clauses I consider legal landmines:

1. Assignment of rights

"Assign" means "give." What you want to do is to "license" only specific rights in selected territories (never "worldwide") and languages. You want to retain control over translations and different formats.

The contract should require your authorization to grant licenses for excerpts, anthologies, and new editions. As I pointed out to an author recently, he wouldn't want his non-fiction crime book to be turned into a horror comic. That may seem far-fetched, but because there are so many types of media, rights could be granted to all kinds of formats you may not even know about.

I know of a case where a publisher decided to publish a new edition of a best-selling anthology, without consulting the original editor. Not only wasn't she offered the job, she didn't receive compensation for her contributions to the original, many of which remained intact in the subsequent book. The contract she had signed didn't cover subsequent editions or even reprints.

2. No publication deadline

You don't want your book to sit in limbo while the publisher spends their efforts on other titles which they may feel are more timely or could bring in more revenue. Once they've committed to your work, it's important that there is a clearly defined schedule for when you need to submit the final manuscript, a deadline for changes to the proof copy, and a specific publication date, even that's a season (spring) rather than an actual month.

3. Termination

There are many reasons why a contract might be terminated, and all of these have to be included in this clause. One might be if the book is declared out-of-print, or if annual royalties fall beneath a specific dollar amount. Another dangerous situation is if the company is sold. You don't want your book to be lumped in with all the other company assets. A termination clause should allow you to purchase remaining inventory as

close to cost as possible. The clause should include your right to obtain all the production files so you can self-publish the book or take it to another publisher.

4. Ban on "competing works"

Some contracts prohibit the author from creating "competing works" on topics similar to the ones in your book. This keeps you from exploiting your right to take your YA fiction and create a children's book on the same topic for a different publisher, or to take your non-fiction book and create a novel based on those facts.

5. Royalties

There should be no clause that allows the publisher to reduce your royalties by special deals where the publisher offers deep discounts at your expense. Include an audit clause so you can examine the publisher's sales records. Make sure there's no clause allowing the publisher to reclaim any portion of your advance if your royalties don't earn out.

Once the book is formatted and ready to print, it costs next to nothing to produce an ebook. So royalties on ebook sales should be substantially higher than on print copies. Many authors' organizations suggest 25%. Royalties on other media (film, TV, translations, foreign editions, etc.) should be 50%.

continued



Our

Social

Media



<https://www.facebook.com/groups/CanadianAuthorsNCR>

https://twitter.com/caa_ncr

AVOIDING LEGAL LANDMINES

continued

6. Author copies

Ensure that the contract gives you not just a handful of copies to give to close family and friends, but a sufficient number to use for your own promotional purposes. The contract should then allow you to purchase additional copies at 50% off the list price.

Understand the numbers. In order for a publisher to make a profit, the book has to cost just a fraction of the list price. From the list price they have to deduct the author's royalty (8-10%), a 40% discount to bookstores, 50-55% discount to distributors, shipping costs from the printer, and marketing costs. When you order copies to sell yourself, you are acting as a distributor, and should receive the same discount they do.

You may have to agree not to sell your copies to bookstores the publisher covers, but that still allows you to sell copies (at full price or at a discount) at other places where you arrange for readings, at local book fairs, meetings of writers' or other groups, etc.

7. Warranties and Indemnities

Understand what these words mean in a legal sense. A warrant is a promise. You should be able to "warrant" that the work you are delivering to the publisher is completely original, contains no plagiarized material, is factually correct to the best of your knowledge, and does not libel or slander any individual or other entity.

That means you should cross out any indemnity clause. Publishers have libel insurance; writers don't. A frivolous libel suit can take an awful toll. It's up to them to head that off with careful legal vetting, and to use their considerable clout (and legal power) to fend off any kook who thinks you stole their idea.

Legal fees can ruin your life. Keep in mind that some lawyers will take a case for a plaintiff with their fees contingent on winning the case. But that's not true of a defendant. Even if a court deems you completely innocent of charges of libel or slander, and the case is thrown out, you will still have to pay all the legal fees for your defense. You'd then have to sue the plaintiff in an attempt to recover these. But if the plaintiff is some disturbed person who has claimed, falsely, that you stole his story, it's unlikely they will have the money to repay you.

I have vetted more than a dozen contracts in the past year from publishers in Canada, the U.K. and the U.S. In every case, I advised the author to cross out the entire Indemnity clause, and explain, in their covering letter or email that their warranting that the manuscript does not libel or slander anyone is sufficient.



Barbara Florio Graham

<http://SimonTeakettle.com>



LOVE MYSTERY? SUSPENSE? ROMANCE?

Local Author PHYLLIS BOHONIS will be at INDIGO

in Barrhaven on

Sunday, May 5th, 2019, 11 a.m. – 3 p.m.

signing books and chatting with readers

www.phyllisbohonis.com



MYTHBUSTERS

By Barbara Kyle



Myths can distort and darken a writer's world. I want your creative world to be sunshine-bright. So I offer here some myth-busting to chase away the clouds.

Myth #1: It's Impossible To Get Published These Days

This myth says the publishing industry is a closed shop, and that publishers open the door just a crack to let in only the well-connected chosen few referred to them.

Believe me, it's not so. Publishers are always looking for wonderful new novels, from anywhere. They long to find that undiscovered gem of a manuscript, and to be the champion who unveils it to the world. The same holds true for agents. The truth is, nothing makes all of these industry professionals happier than to discover exciting new talent. It's a personal thrill for them. It's also part of their job description: to bring in new talent. If they don't, they could get fired.

But here's another truth. All of these pros—agents, and acquisition editors at publishing houses—have to feel that a book could be a winner. They have to fall in love with it. Because the commitment to taking on a book is huge. An agent can spend many months "shopping" a novel before finding a publisher for it. And an editor at a publishing house has to be the book's champion within their company and do battle with other departments who may doubt that the book can succeed.

So, when an agent or editor wishes they could take on a book but just can't see a way to get behind it, it breaks their heart to say no to the writer.

For the writer, of course, this can be devastating. But that doesn't change the marketplace reality, which is that agents and publishing house editors work in a business, not a literary admiration society.

So, to break in, your best bet is to write a book that is both compelling and marketable.

Myth #2

Good Writing Cannot Be Taught

Oh, really? Tell that to the many writers I've mentored who have gone on to create wonderful books and have them published!

Very often, I'm sent manuscripts that are full of promise, and only need some expert advice to fuel another draft with the power necessary for the story to succeed.

continued

Byline Advertising Rates

FREE

- Members are entitled to a free 1/8-page ad.
- News or book reviews are free for members.

Send us your NEWS!

Member Rates:

Single issue:

- 1/8 Byline page: FREE
- 1/4 Byline page: \$15
- 1/2 Byline page: \$30

One year: **4 issues for price of three**

- 1/8 Byline page: FREE
- 1/4 Byline page: \$45
- 1/2 Byline page: \$90

Non-Member Rates

Single issue:

- 1/8 Byline page: \$15
- 1/4 Byline page: \$30
- 1/2 Byline page: \$50

One year: **4 issues for the price of three**

- 1/8 Byline page: \$45
- 1/4 Byline page: \$90
- 1/2 Byline page: \$150

Byline is distributed by e-mail to our extensive CAA-NCR mailing list.

To have your name added contact:

NCRAdmin@canadianauthors.org

MYTHBUSTERS

continued

Here are the words of a few of “my writers”:

“Barbara Kyle’s manuscript evaluation was a game changer. I received advice and suggestions that vastly improved my manuscript’s clarity and vision.” - Nancy Raven Smith, author of *Land Sharks*

“Barbara, what I appreciated most was that your suggestions were true to my story and my characters. You helped me find the right path.” – Cryssa Bazos, author of *Traitor’s Knot*

“Barbara, the insights and advice you offered helped me add depth and human complexity to the story that kicked it up two or three notches. Your inspiration made a huge difference.” – Bill Prentice, author of *Why Was Rachel Murdered?*

Myth #3

Writers Depend on Inspiration

This is a stultifying concept: that the art of writing springs from inspiration alone; that if a writer has “talent” the story flows out with effortless brilliance. Emerging writers who fall prey to this myth often expect instant perfection, and when their first draft falls short, they’re dispirited, as though they’ve somehow “failed.”

That’s nonsense. Successful writers know that all first drafts need plenty of work to focus, tighten, and enrich the story. Producing a compelling book requires several drafts, each with a function. It’s a process. It often goes like this:

First Draft Hell

As Ernest Hemingway famously said, “The first draft of anything is shit.” So, do this draft as quickly as you can, just to get it done, because know this: it will be clunky. It will have many clichés of character, plot, and style. Don’t worry; you’re going to fix those in the next drafts.

Second Draft Delight

The second draft is the one many writers enjoy most. You know you’ve got a story that will work once its rawness is refined. So, now you can settle into the pleasurable task of deepening the characters’ relationships, enriching the settings, and honing the dialogue so it’s acutely character-specific.

This is where you cut out deadwood detail, especially dormant masses of backstory and overgrown clumps of description. It’s also your last chance to be bold. Cut a whole scene if it doesn’t work. Change a character’s motivation. Rebuild your climax to intensify the characters’ emotions and actions. Enrich and sharpen every scene. The second draft is about creating complexity, nuance, and rhythm.

Third Draft Tidy-Up

The third draft is for polishing. This is where you pluck out the little burrs of clumsy dialogue. You tighten a scene’s lagging pace. You refine any overwritten scene openings and endings—that is, a scene should start not with a timid tip-toeing in but with something already underway, and should end not by trailing off with anti-climactic extra material. As screenwriters wisely say about scenes, “Get in late, and get out early.” Also, this draft is where you work, finally and carefully, on word choice, cutting every superfluous word, finding fresh phrases to replace the clichés, and perfecting your metaphors and similes.

As all serious writers know, building a book is a process. My goal is help you get there – to create a book that will excite agents and publishers, and enthrall readers. A page-turner.

Barbara Kyle

www.BarbaraKyle.com

THE 32ND ANNUAL NATIONAL CAPITAL WRITING CONTEST AWARDS NIGHT

Sponsored by the Canadian Authors Association–National Capital Region

Short Story • Poetry

\$300 First Place • \$200 Second Place • \$100 Third Place

We invite you to attend the Awards Night

Tuesday, May 14, 2019

7:00 p.m.

in the AUDITORIUM of the MAIN BRANCH, OTTAWA PUBLIC LIBRARY,
120 Metcalfe Street.

Finalists will be invited to read their poem or a
short excerpt from their short story.