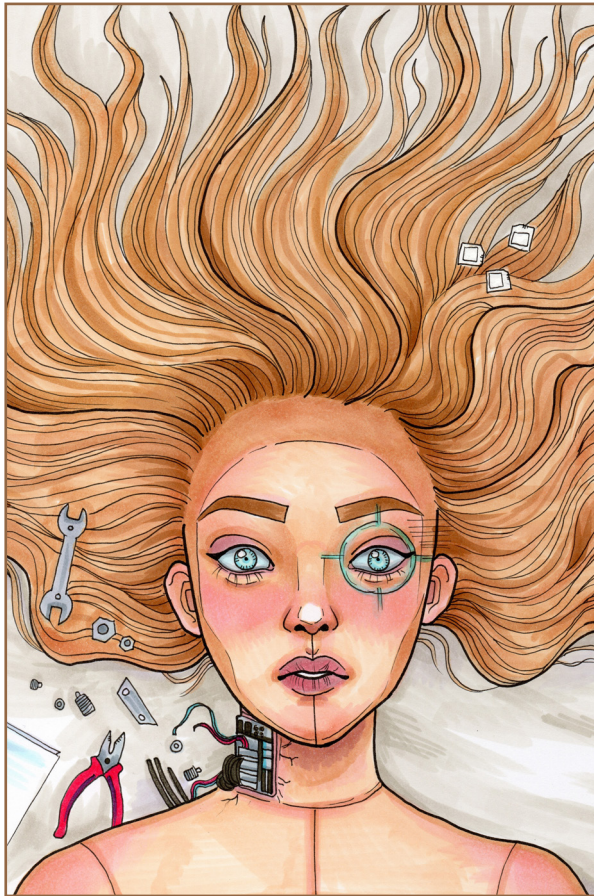


FREELANCE



Writers helping writers



DECEMBER 2017 A Writer's Journey No 12: Naomi Moore

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EDITORIAL

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The writer's community plays a great role in our world, which does need writers – and writers need to be worldly.

My first aim for 2018 is to avoid all the mainstream media hype, fake news and sensationalism. Oh, and so-called reality TV shows. I want alternative news and entertainment, not so many horror stories,

Thanks are due to those who entered our True Tales competition – we've had over fifty entries. A wide array of adventures! Results will be revealed in the March 2018 issue, though we'll notify writers of winning and highly recommended entries before then.

Writing competitions seem to sprout up like mushrooms overnight. Could it be that we're turning to words of our own because we're growing tired of the sensationalism and vulgarity in tabloid and social media. Maybe you'd like to send us a piece on that topic?

Thanks also for your contributions to this issue. What a diverse lot we writers are. And my second aim? A blockbuster 2018.

Shona-Ellen

Naomi Moore	A Writer’s Journey: 12 <i>New Orbit</i> revealed	1
Joy Zena Marks	Obit for absent friends (Poem)	6
Ann Neville	What to do with your baby.....	8
Amanda J. Sloan	Bringing out a recipe book.....	18
Anne Cleary	Naming our fictional characters.....	20
Janet Pates	Franklin Creative Writers Group.....	22
Peter Pratt	Travel and people-watching.....	12

Cover Artwork: Amanda Toner

PhotoPage by Dianne Cullen Smith.....	7
Our Freelance Writing Exercise	11
Midpoint with Shona-Ellen Barnett	15
Write of Reply.....	31
Hene Pukapuka	32
Notes on Contributors	34

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THE FREELANCE TRUE TALES COMPETITION 2017

Winners to be announced in our March 2018 issue

New Orbit revealed



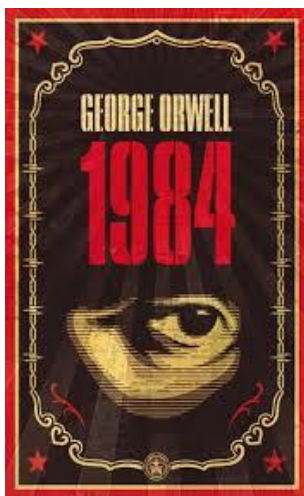
My grandfather was an avid reader and writer, and built his life around books. He bought them, sold them, and tried to write them. Despite brilliant talent, no journal would publish anything he wrote.

Certainly not the editors of the kind of respectable, high-reputation literary journals that he loved. Instead, his writing urge was sated penning raunchy romance novels, which he would submit to writing competitions under female pseudonyms.

Contrary to historical precedents, Mills & Boon would rather publish a 'Toni' than an 'Anthony' any day.

While a couple of my grandfather's more beloved manuscripts survived him, one becoming my first published novel when I completed it soon after he passed, the impossibly strict requirements of the magazines he read and submitted to meant that most of his work never left his library.

The thought of all those lost stories, all those insights into the world that the world would never see, was one of two things that truly inspired the birth of the magazine, *New Orbit*. The second occurred earlier this year.



Perhaps the best-known work of dystopian fiction in English literature is George Orwell's *1984*, which described an oppressive, fascist government that pitted neighbour against neighbour, touted ignorance as strength, and used fabricated personalities to distract the masses from real political moves being made in back rooms. This story proved so relatable seventy years after its publication that it reached Amazon's No. 1 soon after America's inauguration of President

Trump, and his unironic battle against 'alternative facts.'

New Orbit was brought into being because now, more than ever, the world needs speculative fiction to bring clarity to the uncomfortable facts of a future we face every day. It seems with every new headline we move closer to catastrophe; environmental collapse, political turmoil, economic distress, societal infighting or some other new dilemma that daily

threatens our way of life, our moral codes, and ultimately our future.

An idea came to mind: a literary magazine, like those that would print the speculations of George Orwell, Roald Dahl, H.G. Wells and others; that was accessible to the world and not just the intelligentsia writing for them.

A magazine that would discuss the facts behind a story's fiction, share the words of non-writers who had thoughts on the path we were treading, and do it all on forest-managed paper so as not to accelerate one of the many troubles the world is set to face.

A surprising stroke of luck (in the form of a well-timed email to Jenny Argante of *Freelance*) set in motion the chain of events that 'whirlwinded' me through working with globally-acclaimed writers, such as Lee Murray and Don LePan, an unforeseen amount of research, a great deal of extensive networking, the commissioning of artwork from fabulous New Zealand artists, and enlisting the ever-patient assistance of my partner-in-crime, who helpfully has a degree in law and business.



Lee Murray

All of this culminated in the first issue of what was a back-of-an-envelope idea only months before. The amount of pride I experienced sending that first issue off to print was overwhelming, surreal; as was the exercise of writing my to-do list for the release of issue 2.



I feel truly humbled by the support I have been given, the passion the magazine has received, and the fact that I have found myself today at the helm of a publication I would have given anything in previous years to have been noticed by.

At *New Orbit*, we would love to hear your thoughts and stories, and for you to read those of our cherished contributors.

At <http://www.neworbitmagazine.org> you can subscribe, order single copies, ask questions, and submit any kind of content you think might fit.

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When I was young and went to school
I paid attention well,
I learnt my tables and my sums
and how to print and spell.
Phys Ed was fun, and Arts and Crafts,
and so was singing time,
while with our English lessons
we learnt to write and rhyme.
And that's when I made friends with words,
with adjectives and nouns,
with things that they called capitals
for titles, teams and towns.
With verbs (that's all those doing words)
and adverbs showing how,
but I am feeling sad today;
where are those adverbs now?
On radio and on T.V.
and in the books I read,
the once enhancing adverb
is very rare, indeed!
It seems that kiwis do not care;
I'll have to save my breath.
With adverbs missing everywhere
I guess they've starved to death.



Every photographer, like every writer, has their all-time favourites. This – Before Dawn 1, taken on the Mangonui Harbour – is amongst mine.

The harbour was one of the haunts of Northland writer Neva Clarke-McKenna, the mother of iconic comedian Fred Dagg. She knew, and was well known in the area; she lived just around the corner in Cooper's Beach.

Clarke-McKenna was a New Zealand Society of Authors member since 1965. Her book *Mangonui – Gateway to the Far North* drew much upon the history and beauty of this harbour.

Letting go of your baby is the hardest part of writing a book. Authors now have a choice as to how they publish and get their books into the hands of readers.

I have done both. Many authors are now hybrids, using both traditional publishing and self-publishing, for different projects.

This article compares the two main publishing options, so you know you are doing the best for the birth of your miracle.

Pros of traditional publishing

- Prestige, kudos and validation.
- Print distribution in bookstores is easier.
- An established professional team is provided: editors, cover designers, formatters, marketers, promoters.
- There are no upfront financial costs. (Never pay to have your book published — there is then no incentive for the ‘publisher’ to sell your book.)
- Literary prizes and critical acclaim are more likely. Many literary prizes aren't open to self-published authors.
- The author is taken more seriously by stores, by some readers, and by the media.
- Potential to become a brand-name author. Well, you never know!

Cons of traditional publishing

- It is usually a slower process.
- Loss of creative control of your precious baby (though some publishers involve the author in all decisions.)
- Lower royalty rates.
- You still have to be involved with marketing.

Pros of self-publishing

- Total creative control over content and design.
- Faster time to market.
- Higher royalties.
- Opportunity to sell by any means in any global market, as you retain the rights.
- Using it to get into 'the game.'

Cons of self-publishing

- You need to do it all yourself, or find suitable professionals to help. Obviously, you still must do the writing and marketing, but you must also organise the publishing – find an editor and a cover designer to work with, decide on the title, get your work formatted into eBook, print and any other format you want, and find suitable professionals to help.
- This isn't such a big deal but, for some people, it's a negative because they don't have the time to do everything, they don't enjoy doing it, or they'd rather be writing or sipping champagne at the beach...
- There's no prestige, kudos or validation by the industry.

- You need a budget upfront if you want a professional result. You will need to pay to get your book assessed, edited, illustrated, designed, promoted, reviewed, and distributed — maybe not all of these, but some.
- It's difficult to get print distribution in bookstores.
- Many literary prizes don't accept self-published books, and some mainstream media literary critics won't review them. Grrrr!

While not everyone is accepted for traditional publication, there are exciting options in our digital world today for writers who want to see their work as eBooks or print copies.

Anyone can create a book; not everyone can create a quality book, or even a good read. For most of us that requires professional help from an assessor, an editor, a proof-reader and, probably, a graphic designer.

So, yes, anyone with the means to handle or pay for the many tasks necessary can create a quality book. Don't sell yourself short by skipping the processes.

Remember, a publisher is investing in you as a writer by providing, and paying for, professional editing, design, copy-editing or proofreading, preparation for different formats, publicity and marketing. They also put their own credibility and goodwill on the line when adding an author to their list.

That said, to be published by a traditional house is no guarantee of major media coverage, great sales or a perfectly satisfying experience either!

Would I take a traditional publishing deal?

Absolutely – for the right project and on the right terms and conditions.

Would I self-publish?

Definitely – I’m not spending all that time writing the monster for it to languish in the back of the wardrobe! But I would have my baby assessed and edited before publishing. And I’d try for a traditional publishing deal first.



Ann Neville

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OUR FREELANCE WRITING EXERCISE

Make a list of ten things you are good at. They may be things like walking your dog, counting money, baking scones, growing roses, throwing darts, calligraphy or raising pigs.

Then choose one and write for twenty minutes on that skill. Who taught it to you? What’s the secret to your success? Could you teach it to someone else? Who can do it better than you?

Now take your piece of free-writing and turn it into a rant. Or a poem, or a blog. Or a story. Or the beginning of a ‘how-to’ book.



Few opportunities to write can rival air travel to and from international airports, or on-board cruise ships and coach tours. Fellow travellers can be an endless source of fascination.

While waiting for your own flight, observe new arrivals from other flights, as they greet friends or family. Do they smile and laugh, or do they look around anxiously because nobody showed up?

At the check-in time before departure, you have completed the usual formalities. You note that an elderly couple are panicking as to who has the passports. When they board the plane, they're still bickering.

On return from Abu Dhabi to London, I sat next to an Arab man, clutching his tasbeeh prayer beads, who asked where he could say his prayers. Over Europe as dawn was breaking and near the galley, he shed his sandals and knelt on his prayer mat, and bowed towards the plane's tail end—I assume, towards Mecca.

When you arrive at your destination, take note of the stampede to get baggage trolleys. The elbowing, shoving and cajoling around the carousel puts food hall supermarket queues in second place.

Watch the faces of travellers as they do their best to act unflappable when directed to the custom officials.

A memorable incident was in a cruise ship's lift, taking passengers to their designated deck. A smartly-uniformed officer was asked, "What time does this boat dock in the morning, young man?"

“Madam, may I remind you this is not a boat, it’s a ship. A boat is what you get into when the ship is sinking. We dock at 6am, unless we get the call to man the lifeboats beforehand.”

Another incident was in the ship’s launderette. An evening dress had gone missing. Dancing in the ballroom later, the rightful owner noticed another woman wearing her gown. A distasteful and embarrassing scene ensued.

Sea voyages offer other exciting moments. Take the poolside sun loungers, for instance. On most ships now, you can’t do that German trick of saving a seat by draping a towel over it. I’ve seen squabbles before breakfast that nearly came to blows between passengers whose towels had been discarded.

On long-distance coach tours, you’re sharing space with folk from many different countries. One thing in common: the rush to exit when the coach stops for a half-hour toilet break; the expressions of relief when they return!

I’ve sat on a bus, in restaurants or in cinemas, ear-wiggling. As soon as I take out pen and notebook, I sense eyes staring at me. No, not from my intended quarry; from my nearest and dearest; followed by a dig in the ribs or a kick on the shin.

It’s the proven truth: air, travel by bus or sea is not only fun, but also a treasure trove for writers in search of material to build up characters. So don’t ever forget to pack your basic tools: pens, notebook and camera. Good hunting!

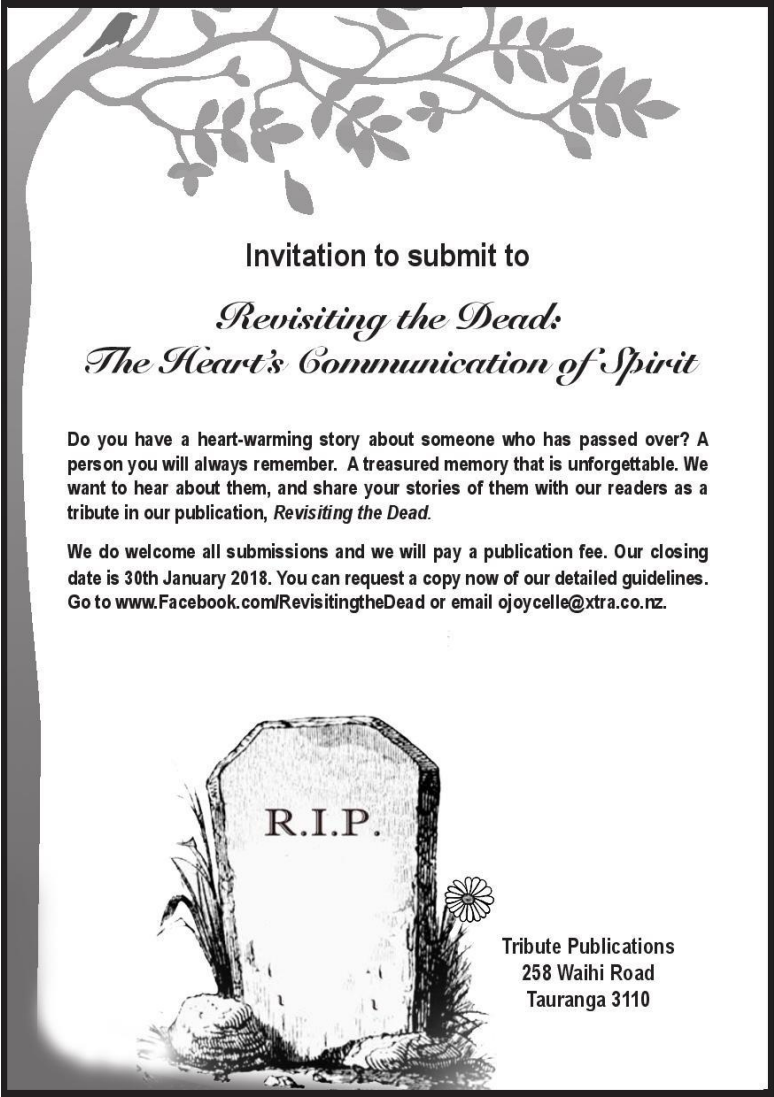


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Counting your lucky stars



Matthew Schwass counts his lucky stars every day, and in his autistic world there is a vast universe of phenomena, far-away suns included, for which he gives thanks to God.

Matthew stands for a long time in front of a tree and takes in the shape and shift of each leaf: its veins, its reach for the light, its connectedness to a frail branch or a strong trunk, its nourishment to a caterpillar, and shelter to a family of thrush.

In water, he sees a reflection of himself.

In the face of people, he sees their thoughts and beliefs: their lack of understanding of someone 'not normal'. In their voice, he hears fear. In the line of their mouth, he recognises anxiety, and amusement. Looking into their heart, he sees the goodness and light within.

What goes on in the mind of an autistic man who can't communicate verbally and who, by his own admission, is trapped in a body that doesn't always do what his mind wills?

Matthew communicates by using an old light-writer device. His poetry book *Thoughts Twinks & Truths from Me to You* was written on this basic but effective machine. Years of observations contained in a 106-page volume of poems. As you read this Midpoint, *Thoughts Twinks & Truths from Me to You* is hot off the press and launched from a backwater New Zealand town called Te Puke, into our imperfect literary world.

The mystery of what goes on inside Matthew's mind is laid out in black and white. There are no grey areas. However, don't be fooled by outward appearances. Mattie, as his family and friends call him, has a BA in English Literature from Massey University.

Creative writing has long been advocated as a healing tool for people with physical and intellectual disability, mental illness, and personality disorder. Write-to heal programmes are valuable avenues for self-expression, without a doubt.

But let's consider the broader social and psychological implications. Using creative writing as a key to unlock the door to hidden inner worlds (solitary, sometimes dark; often not) is a potent eye-opener. In this way, we can discover, learn from, and enjoy the 'secret world' of those who live an alternate reality.

For example, Naoki Higashida is a highly-acclaimed Japanese poet, novelist and essayist. For most of his life he struggled to make himself understood by people around him. His book, *The Reason I Jump: One Boy's Voice from the Silence of Autism*, was published in English in 2013, it's been making waves ever since and is now available in over thirty languages.

Like Naoki, Mattie was diagnosed with severe autism (ASD) when he was young – only three years old. Like Stephen Hawking, Mattie also has cerebral palsy, though on a lower spectrum.

I started mentoring Mattie with his poetry in 2015. I had previous experience working with people with disabilities in expressing themselves in creative writing, yet the opportunity to work alongside Matthew came out of the blue. As before, I had no idea if Matthew could even hold a pen, let alone string two comprehensible sentences together.

As it turned out he *couldn't* hold a pen, his syntax is imperfect, but his writing makes more sense and has a bigger impact than some 'normal' writing I've pulled off the bookshelf.

I know Mattie got joy and satisfaction out of our collaboration. What I got out of it, was a valuable lesson in not underestimating the power of the human heart or spirit, and the ability and potential of those with a 'disability.'

Matthew's poetry book is not published as writing by an autistic man; it is published as creative literature in its own right by a man who loves to write poetry. I would like to think it will be read, and not judged, as such.

Regardless, whether *Thoughts, Twinks & Truths from Me to You* is a literary success is of no consequence. Now it has been launched, if it hits the moon, then Diana, goddess of the hunt, nature and the night, will be enriched and enlightened. If it misses and flies out to the stars, it will be Mattie's shining light.



When I wanted to upgrade the first edition of my *Fresh Cuisine Recipe Book* to make it not only vegan but also sugar and gluten-free, I contacted many agencies world-wide. One of them was Austin Macauley, who used a prestigious Canary Wharf, London, postal address. They responded with a request for a copy of the manuscript for their 'senior editors.'

Though I couldn't help being a little excited, I was also cautious, and Googled the firm, finding their actual business premises were in a dodgy industrial area. An online publishing consultant warned me that many vanity publishers were nothing but print firms out for money, who left all publicity up to the author. She suggested contacting some of their clients. One claimed Austin Macauley had done wonders for him; others were dissatisfied with the process.

Out of curiosity as much as anything, I submitted the manuscript. Their reply? I was without any previous record of publication through traditional (mainstream) publishing. Therefore, the best they could do was to print the *Fresh Cuisine Recipe Book* and market high-level through print and mass media. This would cost me only \$8000 or so, way beyond my budget. Nor do Austin Macauley always fulfil their promises.

When CreateSpace was suggested, I researched that, too. I was beginning to realise that the *Fresh Cuisine Recipe Book* was, to my knowledge, the first of its kind. I took on the challenge of making it available on CreateSpace after editing and formatting, aligning pages and adjusting photos to the required size.

The book was uploaded online in PDF (Print Document Format) after many nights of working until 3 a.m. I had to wait for the digital proof to be approved by CreateSpace (and me, as a final check!) Finally, it went live on Amazon/CreateSpace's distribution channels. Some of the printing was not up to standard, but CreateSpace did put that right.

One thing I had to do beforehand was get orders prior to printing and from stockists of the previous edition. I also sent out a press release both locally, nationally and internationally. This meant some papers in stockists' areas did articles, and some did reviews from the PDFs I sent them, though others wanted a print copy — and postage is expensive.

I did a number of 'book launches' with tastings at my local stockists, most of whom placed orders; and also at Tauranga City Library. And yes, it was hard work, but this new edition of *Fresh Cuisine Recipe Book* has proved to be a success, and has made money back, enough for me to think it has all been worthwhile.

As babies, we are named before anything is known about our personality and grow to suit that name, regardless of what it might be. When a fragile reed of an infant is named Bonnie, people don't go away frowning at the unsuitability. Bonnie is who she is, and will not be thought of as anything else.

Naming our fictional characters is different because suitability matters. We have the obligation of choosing something that reinforces disposition and attributes. It would be silly to call a tattooed and hairy biker Percy. Similarly, you wouldn't expect an effeminate man to be Reg or to have the nickname Dirtbag.

Clichés are out, such as a dog Fido or cat Fluffy. Now, our cat happens to be a Fluffy, already named when we got her and allowed to go on being that. The fur she deposits on our furniture makes it more than appropriate. In a story, something well-rounded and less obvious is more believable.

There are some great names out there in the world of fiction. Monikers that are bang-on: Lemony Snicket. Atticus Finch. Tom Sawyer. Bilbo Baggins. Cruella De Ville. The award for brilliantly-named characters should go to Mervyn Peake, author, poet, illustrator and contemporary of C. S. Lewis and Tolkien.

In his classic Gothic trilogy *Gormenghast*, we find Swelter, a cruel and swinish cook; Rottcold, curator of The Hall of Bright Carvings; a thin, mean villain called Steerpike and the royal family's doctor, Prunesquallor. There is Lord Sepulchgrave and Nanny Slagg, Fuchsia and Flay.

Each name, flamboyant to the point of being comical, is taken seriously in the context of their grave yet colourful world. They are perfectly named and a delight to read about.

A badly-named character, however, can annoy or exasperate. In one novel, the protagonist, a sensible, run-of-the-mill woman, has been named by her hippy mother, Coriander Bliss. While understanding the why behind the name, it didn't suit her, and I cringed each time the boyfriend called her 'Corrie-Andy.' Yikes.

Names have the power to create images. In the early stages of writing my novel, *The Sea-Glass Box*, I was trying to develop a character named Eve. Little thought had gone into choosing the name; I simply liked it. As I struggled to bring this woman to life, my writing tutor suggested I rename her.

"There's nothing to her," she said, "She's just Eve."

I came up with 'Poppy.' Immediately, I knew what she looked like, that she was a sculptor, had bright red hair and kept a life-sized mannequin in her living-room.

To choose a name, I lie with my eyes closed, focus on the character, then go through the alphabet, allowing names to come without thinking too hard or trying to be creative. Somehow a name leaps out. I've also used baby name books and online lists of weird and wonderful surnames. After all, last names are equally important and it's fun finding one that suits.

When the right name comes, it will fit perfectly and enhance the essence of the character. It doesn't have to be too clever or packed with meaning, but a solid, well-thought-out name serves our character and carries them properly throughout the story or novel.

In the late 1990s, local author Jenny Haworth, ran writing courses at Pukekohe High School under the Creative Communities scheme. Out of these grew the Franklin Creative Writers Group operating initially under her leadership.

In the year 2000 Jenny moved to Christchurch and since then the group has continued to provide mutual support and learning opportunities for a group of people with a love of language and a desire to express themselves in writing.

The group meets on Tuesday afternoons through school term times. Members take turns in setting a weekly writing task. These are strictly voluntary and we're always ready to listen to and offer constructive opinion on any other writing brought to the meetings.

From time to time, we invite guest speakers or arrange a workshop.

In the early years, the group produced three anthologies of members' work, all available from Pukekohe Library. Leading up to Christmas last year, we produced *Easy Reads*, a collection of our work that has proved most popular.

Every second year since 2009, the group has run a national short story competition. In earlier years, the group received financial assistance from the Creative Communities funding scheme. The criteria for that fund has now altered so it no longer meets our needs, but we were reluctant to forego the competition.



**The prizewinners 2017:
Local, youth & adult**

Not only does it provide New Zealand writers with an all too rare outlet for creative writing, but we find the close consideration of the wide range of entries to be invaluable for learning.

The motivation of writing to a deadline and word length for a competition fosters good professional habits and the competition brings Franklin Creative Writers to the notice of potential new members.

Prizes are awarded not only to adult entries, but also for junior hopefuls, and there is also an award for a local writer.

The group therefore decided to offer it again in 2017 with the generous support of local businesses.

Our winner (adult section) was Anne Cleary of Tauranga. Reese Van der Harst of Whangaparoa took the junior prize and local winner was John Fergusson of Drury.

Enquiries regarding membership, orders for books etc should be directed to our present co-ordinator, Barbara Craig. barbiec9@slingshot.co.nz

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NEW TITLE INFORMATION

LIFE AT THE TOP
TALES FROM AORAKI-MOUNT COOK

GENEVIEVE WILLOUGHBY

This book brings to life the stories of those who lived and worked in the Mt Cook area and explored the magnificent mountains surrounding it. The themes and issues that dominated the development of Mt Cook are uncovered in the book.

The mountains have great spiritual significance for Maori, and the early explorers appreciated their grandeur and the challenges they presented. *Life at the Top* covers the stories of the early explorers and their hair-raising adventures as they surveyed, photographed, mapped and climbed in the area. It also captures the stories of the settlers who struggled to eke out an existence in this inhospitable country.

Early visitors returned home with tales of an extraordinary alpine wilderness. Transport links were soon developed as tourist numbers increased and the first Hermitage was built to cater for them. Over time, with more people arriving, the need for better accommodation and infrastructure increased. *Life at the Top* describes the building of the three Hermitage hotels and tells the stories of those who worked or stayed there.

It is a book full of fascinating characters including the Reverend Green who came all the way from Ireland in a failed attempt to conquer Mt Cook. Women also feature prominently; the courageous Freda du Faur who, against all odds, became the first female to climb Mt Cook, and Ruth Adams, who was the subject of a renowned rescue which took an exhausting week. The book outlines the dedicated work of the Graham and Wigley families who made a long-lasting contribution to climbing and tourism.

Many of the stories told in *Life at the Top* are gathered from descendants of the pioneers and many of the photographs included are drawn from family archives.

These stories from the past and present illustrate Mt Cook's tremendous magnetism which, throughout the history of New Zealand, has brought people from all over the world.

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HISTORY / PHOTOGRAPHS
ICONIC PLACE



GENEVIEVE WILLOUGHBY, whose family has a close association with Mt Cook, was born in Christchurch. Having graduated from the Christchurch school of nursing she worked in London, Wellington and Sydney. Commencing as a theatre sister, she then took up clinical education before joining the University of Sydney as a lecturer, tutor and examiner for the Faculty of Nursing and Midwifery. Genevieve returned to New Zealand in 2006 and lives in Lincoln. She was a garden writer for the Press and had articles published in *The Gardeners Journal*. She writes: 'As a child, my sister and I spent many school holidays staying at Mt Cook where my father was one of the first pilots to fly for Mt Cook Airlines. The idea for this book came from attending a wedding Mt Cook. There I met many people who had lived at Mt Cook, and had colourful tales to tell. I realised these stories should be recorded, so I decided I should write a book about the social history of Aoraki-Mt Cook.'

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RRP.....\$39.99
Illustration.....Over 60 B/W photographs
Size.....235mm x 163mm (portrait)
Extent.....240 pages (approx.)
Binding.....Limp bound with flaps
ISBN.....978-1-927167-32-8

An example of Wily's full-page advertising

My small Christchurch publishing company rose like a phoenix from the ashes of the Hazard Press, the main Christchurch publisher for 22 years.

At the time they went into liquidation in 2007, I had just finished *The Art of War: New Zealand War Artists in the Field 1939–1945*, and it was ready for printing. This, and using the Hazard Press network to sell it proved so successful; that within two months before Christmas 2007 *The Art of War* sold out. This, plus a personal investment, was sufficient to start Wily Publications, and reprint *The Art of War*.

In 2008 Wily Publications Ltd registered as a small company and started to look for manuscripts. The company's aim was always to showcase local writers, and to focus on heritage fiction and non-fiction.

Initially I wanted to work as a traditional publisher and pay for the production of books through the company, but it was soon obvious that if I tried to cover the whole cost of production myself, I would probably go out of business. So I tried a shared- production cost model, but one or two failures showed me that too would lead to bankruptcy.

The first book we published independently was *Crest to Crest*, an anthology of prose, poetry and non-fiction that captured the spirit of provincial Canterbury. Karen Zelas, who at that time was editing for *Takahe*, did a good job bringing the writings together.

During that year we also published the first of the heritage novels that were to become a feature of the company. *The Undone Years* was the story of a young artist who grew up in Merivale and went to Europe with a friend whose father was with the New Zealand delegation to the 1919 peace treaties in Paris.

This novel is about art, Europe in 1919, and women coping in a world where so many of the men they might have married had been killed, or were mentally or physically disabled. It's also about the new morality that developed with World War I.

We started working with memoir writers. One of the first we published was Olga Hawkes' *Sonnechka's Story*. This is the tale of Olga's mother who grew up in the Crimea and reached adulthood at the time of the Russian Revolution; her escape from the Bolsheviks, and life in Shanghai in the 1920s–1940s.

Since then we have published other memoirs. Of particular interest is Peter Jackson's *Sacrificial Pawn*, a recollection of his time in Singapore and working on the Thai Burma Railway during World War II. A story of incredible endurance.

We're always keen to publish memoirs – they often sell well, allowing us to match the author's contribution with a royalty payment. We also accept commissioned work. These are beautifully produced as coffee table books. Among them is *Swimming Upstream*, the story of the salmon farming industry in New Zealand, and *Road's the Mode*, the story of the road transport industry.

We are lucky to have the support and commitment of a highly talented designer who produces some wonderful books. He has the ability to turn a good manuscript and illustrations into a popular, award-winning coffee table book.

Recently released, *John and Charles Enys: Castle Hill Runholders, 1864–1891*, is the story of two members of the English gentry who came to New Zealand to become farmers.

Charles Enys was a successful watercolour artist, and in this book we matched his paintings with modern pictures of the same area, so the book not only captures the past but also the spectacular wilderness that has changed so little since the Enys brothers farmed there. The superbly laid out book has already received rave reviews.

Within a few weeks we are releasing *Life at the Top*, a social history of the Aoraki-Mount Cook area. Once again, this book is superbly produced and designed, with wonderful illustrations which bring alive a text that is full of stories.

Of a similar style is *Behind the Twisted Wire: New Zealand Artists in World War I*, which brings to life not only the art of the commissioned war artists such as Nugent Welch and George Butler, but also the work of Horace Moore-Jones, whose story of Simpson and his donkey is an iconic symbol of the Gallipoli campaign. Also included is the work of those artists who served as soldiers in World War I and became leading artists in the post-war period: John Weeks, Archibald Nicol, Francis McCracken, Walter Bowring, Arthur Lloyd, and W. Robert Johnson.

For those writers that we publish, we offer a full service including editing, marketing, distribution and PR, as well as the talents of our design team. We do manage to sell out some of the print runs. A notable example of this was *A Bloke for All Seasons: The Peter Yealands Story*. Others that have sold well include *Evolving Auckland* on the city's engineering heritage; *Capturing Mountains*, the biography of Austen Deans, and *Shaken not Stirred*, Amanda Cropp's diary of the year following the 2012 Christchurch earthquake.

We are there to help writers achieve publication and recognition for their work. We do not accept everything that is submitted, but we can offer advice if we do reject a manuscript.

We guarantee that when the book is accepted it will be published in such a way that it will make the author proud. I'm prepared to read manuscripts with some connection with the past. Wily Press is also happy to consider commissioned works, and now works with authors nationwide.

Enquiries: jjhaworth@extra.co.nz

Website: <http://www.wily.co.nz>



Flowchart for Indie Publishers

1: Research

Have you done the preliminary work to answer questions in the text &/or locate references & artwork you might require?

2: Write, write, write

Is your finished text now laid out as you want the finished book to be, including your imprint, copyright declaration & ISBN?

3: Assess

Has it been critiqued, revised and rewritten, checked by mentor or manuscript assessor & sent out to two or three beta readers?

4. Revise, edit & rewrite

Has it been scrupulously edited to a professional standard?

5: Add artwork to main body text

Has your artwork been prepared in a proper format for layout & printing? DIY, or paid professional to do the work?

6: Prepare brief for print &/or ePublication

Are you now able to load to a flashdrive your three files – cover, main body text & images – as print-ready copy, print-on-demand &/or for conversion to eBook?

7: Layout & typesetting

Have you chosen the printing firm you want to use and the services you require from them?

8: Cover

Have you checked alone & with your co-producer(s) all component parts of what constitutes ‘the cover’?

9: Dummy (proof copy)

Have you requested & obtained the proof copy (‘dummy’) from the printer for one final read through?

10: Proofreading

Has it been handed over for professional word-by-word proofreading & checking of both text and artwork?

11: Printing & print on demand

Have you worked out what form of printing and how many copies for this first edition?

12: PR, marketing & distribution

Have you prepared your promotion strategy & a marketing plan?

Write of Reply

From Heather Holmes: “I was your September cover girl, and my husband pointed out you managed to give me a halo! Thanks, and thank you also for the complimentary copies of *Freelance* that arrived in my post office box. What a wonderful magazine and so different from others I have read in a similar market. Well done!

“I thought your readers might like to know that I've sold all the hard copies of *What's in a Name?* – my fundraising novel for the Cancer Society. That means I've raised 4/5^{ths} of my target of \$5000. Internet sales is a harder task, but I'm hoping for some good reviews on Amazon to boost interest. So far, I've had one 5-star review, but as that came from my husband – yes, the man who thinks I'm a saint! - I'm not too sure that it counts.

“Still, ready or not, world, here I come!

“That said, it's up on both Me Books and Amazon now. I tried to insist on a price of US\$3.99, but they wouldn't listen to me. You'd think if you're the author of a book you'd be able to state the price you wanted to sell it for, but no! Amazon wanted it up at US\$6.99, but we managed a final compromise of \$US4.59.

“I didn't want to price myself out of the market, but it seems to be selling OK abroad, so fingers crossed I can make it to my goal of \$5,000.”

Thanks for getting in touch, Heather. You can get a free review on FlaxFlower and should also try Goodreads. You might like to treat yourself to The Frugal Book Promoter online now at https://www.amazon.com/exec/obidos/ASIN/B005G5L3DC/winnin_gwriter-20



Hene Pukapuka

Dear Hene

I send out lot of stuff and I'm particularly keen on contributing to anthologies. To me that seems a good way to get my name out there, so when I do publish a book of my own, I'll stand a better chance of selling. Recently I've been a little bit hurt to be told I'm lazy about labelling my documents helpfully; that 'book' or 'story' aren't good enough. Surely only lazy editors would mind the time changing it to whatever they like? It's only a little job, after all.

Jonathon

Dear Jonathon

Only a little job if it's the one and only document coming to that editor; but it never is. Recently I helped to edit an anthology for a writers' group I belong to – let's entitle it Twinkie Tales. We had over two hundred submissions, which came in und any number of different labels: surnames, Christian names, book, story, etc., etc.

A general rule worth remembering: start with the title of the anthology, i.e. Twinkie Tales. Then add your surname (whatever you write under) e.g. Dickens.) Then finish with what it is, i.e. Submission. Easy peasy lemon cheesy.

Always think intelligently what will be most helpful in any particular instance, and your editor will be happier. You don't want to run the risk of them 'accidentally' deleting your entry, do you? The only time to disregard this general rule is when you're told beforehand how to label any submission to a publication or entry for a competition. Then you do exactly as you're told.

Hene

PS But good on you for being so proactive, Jonathon!

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NOTES ON CONTRIBUTORS

AMANDA J. SLOAN has always had a keen interest in health and well-being and in an allergy-free cuisine. Her recipe book is currently available at <https://www.amazon.com/Fresh-Cuisine-Recipe-Book-lifestyle/dp/1533205019>.

ANNE CLEARY is a novelist waiting in the wings for publication and in the meantime earning praise for herself with contemporary short stories of high quality.

ANN NEVILLE has produced multiple resources for the education sector, including Anti-Bullying Guides. Junior fiction *Batjack* (9-13 years old) was shortlisted for the Tom Fitzgibbon Award, followed by *Suspicion* (YA) in 2017. Ann is MD of boutique publisher CreateBooks.

JANET PATES is a foundation member of the Franklin Creative Writers group and a past winner of the Tom Fitzgibbon Award for *Mystery at Tui Bay* and of the New Zealand Flash Fiction Award.

JOY ZENA MARKS has a keen interest in things historical and memorable, and likes to comment upon the everyday vagaries of human beings in both poetry and prose.

PETER PRATT is a stalwart of Tauranga Writers, and a keen observer of the world around him. His memoir *The Road from Grimsby* was published in 2016, with a follow-up on its way.

Contribute to Freelance

*Share the highs and lows of your writing experience to encourage, amuse or challenge other writers **in 600 words or less**. Do you have a burning question? Ask Hene Pukapuka for advice. Or do you have a writer's gripe or accolade to share through Write of Reply? Email your submissions to editor@writershelpingwriters.nz. Remember, we are ALL writers helping writers. Thank you.*

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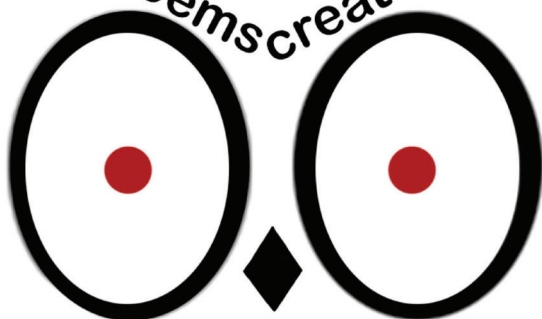
Working to support & promote
children's literature

www.storylines.org.nz

We have links to other organisation on our website www.writershelpingwriters.nz

Writers helping writers for over 34 years

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