

The Purloined Newsletter



A CAPITAL CRIME WRITERS PUBLICATION

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Capital Crime Writers is an organization of writers and editors working in the mystery field, as well as readers who love the genre.

We meet on the second Wednesday of each month to discuss writing and crime. Meetings are suspended in July and August for the summer.

Membership fees are:
\$30 per year,
\$15 corresponding.

Meetings are held in Room 156 at the Library and Archives Canada, 395 Wellington Street beginning at 7:00 p.m.

Volume 21, Issue 5 – January 2009

CCW MEETING ANNOUNCEMENT:

January 14, 2009
7 p.m.

Our January speaker is **Detective Dave Merkel** of the Ottawa Police IDENT team. Detective Merkel will talk about how the police gather evidence at crime scenes. Don't miss it!

Looking forward to seeing you in the New Year,
Deborah Gyapong,
Program Committee

Check the announcement on page 4 for the 2009 CCW Short Story Contest for the Audrey Jessup Award.

The CCW has new bylaws! See page 11 for more information.

Website News:

Had work published recently? Won a contest? Any other writing or editing credits you'd like listed on the website? If so, please jot them down and send them in so that the publication page of the website can be updated. Find it at:
<http://capitalcrimewriters.com/newSite/public/index.html>

Send them in to: newsletter@capitalcrimewriters.com so they can be compiled and sent on to our webmaster Guy Mercier.

NOTE: The CCW website password is changing as of January. Watch your email for the new password. Only paid members for the 2008/2009 season will receive the email.

From the President - Susan Gates



CCW Executive

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In a few short days we'll be ripping the cellophane from 2009 calendars. Depending upon your nature, there's nothing more exciting than a fresh blank slate . . . or nothing more unnerving than a series of empty squares facing you.

At Capital Crime Writers, we can help with either response. Your program team is hard at work filling the second Wednesday of every month with an exciting and illuminating mix of speakers, panelists and workshop leaders.

Every month you'll sit by your Inbox waiting for a fresh new copy of The Purloined that will keep you plugged into book and writing happenings around town and spur you on in your writing. And if that's not enough for your \$30.00 membership, don't forget our multi-layered website where you can inform the public about your published work, watch for late-breaking news and, on the members-only side, post your own profile and search back issues of the newsletter.

In twenty years, this organization has accomplished a tremendous amount, bearing incredible fruit from a small scattering of seeds. It is my belief that we are a unique body in Canada — a highly successful "Crime Fiction Incubator". Something well worth celebrating and pro-

claiming in our region.

In the recent past, membership has fluctuated between fifty and seventy members. We've been blessed to have our cadre of published novelists remain loyal, dues-paying members. We are always excited to have a flow of new members who stumble into our meetings to see what this crazy bunch of local crime writers are all about. And people come and go depending upon their life's demands and their time and passion for the pursuit of writing.

While keeping our dues the lowest of any writing organization in Ottawa, our product quality high and costs down, your last several executives have amassed a tidy little surplus. Believe me, in this exciting year of CCW's 20th anniversary, the Arthur Ellis awards coming to town and the 'second coming' of Bloody Words in June, there are no shortage of ideas about how to invest your money! As members, you will want to make your views known about the choices.

A number of our members have organized themselves to present the Bloody Words conference in Ottawa for only the 2nd time in the event's history. I urge you to jump in and help out in some fashion, as it's a massive undertak-

ing — as well as a great chance for local writers to have an up close and personal view of the industry. At the very least, plan to attend! In addition to providing a start-up loan to this group, CCW will look to support the event with a program ad welcoming our national colleagues to Ottawa, celebrating our authors and highlighting our terrific organization.

Crime Writers of Canada, the national organization for published crime writers, will be holding the national Ellis Awards in Ottawa at a grand banquet at the NAC on June 3rd. Any kind of grand gala event is expensive, but attending this one would be a great way to show your support and rub shoulders with la crème de Canadian crime writers.

It is my wish that in among all these exciting events and opportunities, we keep in mind that CCW was created to develop, encourage and support beginning crime writers to the point of publication. If we're not writing, have we lost our way?

Happy New Year!

Susan

"A classic is classic not because it conforms to certain structural rules, or fits certain definitions. It is classic because of a certain eternal and irrepressible freshness."

Edith Wharton

From the Editor- Katherine Hobbs

At the Bouchercon Mystery Conference in October, author Lee Child made a proclamation: "Mystery is the one **true** genre, and literary novels are nothing more than barnacles on the mystery boat." He gestured towards his fellow panellists, "Any one of us can knock off a literary novel in two or three weeks. But mystery, now that's hard work."

I joked with him later about it in the smoking area. (No, I wasn't smoking, but a lot of writers seemed to!)

Only at a mystery conference are you presented with such incredible opportunities to chat candidly with authors you might not run in to normally. And the stuff they say — those surprises make it well worth it.

Canada's own national conference — **Bloody Words** is only six months away. How exciting it's being held right here in Ottawa; you don't have to go far afield to mix with a multitude of mystery authors, or need to write query letters to agents. They will be right here — and we can easily get an appointment to pitch our manuscript. There will

experts — one track of the programming is from the perspective of private detectives, police and forensic specialists. Bloody Words is like a year of CCW meetings crushed into two days!

But speaking of great writers and crime experts, each month I attend a CCW meeting I

...literary novels are barnacles on the mystery boat...

**Lee Child
Bouchercon, 2008**

be publishers, librarians, book store owners, literally everyone related to the book world.

Attend a writing workshop with writer and editor extraordinaire Melanie Fogel. And take the opportunity to network with fellow authors, and enjoy a great meal at the beautiful Marriott Hotel just steps from Parliament Hill.

Oh, and not to forget the presentations from crime

feel a renewed sense of pride I'm a member. Man, we have good guests!

In November Wesley Wark captivated us. The remainder of his talk — a discussion of the spy situation in Canada is on page 9. And viva Vicki Delany who valiantly ventured to Ottawa on Day 2 of a major winter storm to give us her top ten best things about



Lee Child

writing. Check it out on page 8.

Paul Sadler has some tips for rocking the New Year and scheduling time for the things you want to do in life on page 6.

Finally, read Forensic Corner on page 5 and discover how kidnapping and studying wood are related, and how the Lindbergh kidnapping affected society in the 1930's.

Fast forward to today as we sit on the cusp of a brand new year. Let's make a toast to the one true genre — **MYSTERY** — because Ottawa is all set to celebrate it royally in 2009.

So we'll see you out at the CCW meetings each month, and Bloody Words this June!

Katherine



At Bouchercon in Baltimore, October 2008. From l-r: Here I am — looking way too happy with Harlan Coben; Linwood Barclay; and with John Harvey and Rick Mofina.

The 2009 Capital Crime Writer's Short Story Contest

That's right, it's time to start work on your submission for the 10th annual **Capital Crime Writer's Mystery Short Story Contest for the Audrey Jessup Award**. If you're starting out, a contest win or two could make the difference between attracting an editor or agent's attention and ending up ignored in the slush pile. The contest is a great way to test your work with an impartial, external source.

Deadline for this year's entries is Wednesday, April 1st.

The contest is open to all residents of the National Capital Region, aged 18 and over and to all members of Capital Crime Writers.

PRIZES will be awarded at a Capital Crime Writers event in June, with winners asked to read from their stories.

- First Prize - \$150.00 (Cash prize provided courtesy of **Prime Crime Books**)
- Second Prize - \$75.00
- Third Prize - \$50.00

Another confirmed sponsor for the contest is the **Book Stop, Orleans**.

SUBMISSIONS: Your story should be:

- Original, unpublished fiction featuring a crime
- No more than 3500 words
- In English
- Typed double-spaced on white paper, two-sided is fine

Ensure each page is numbered and contains only the title of the story. (Submissions that identify the author in the pages of the story will be rejected.)

Identifying information must only be found on a separate cover page, which must include:

- Your name, mailing address, e-mail address and telephone number, plus
- Story title, and accurate word count.

There is a limit of one submission per author.

Judging will be blind and conducted by a panel of three knowledgeable volunteers — a novelist, a short story editor and a librarian.

Entry Fees: Please include a cheque payable to Capital Crime Writers for:

- \$10 entry fee ONLY, OR
- \$15.00 extra if you wish to receive a written critique (Total of \$25.00)

For those taking advantage of the critiquing service, please be certain to enclose a SASE so that we are able to return your critiqued manuscript.

You must mail or deliver three copies of your story submission to:

The Audrey Jessup Contest
1-1418 Kilborn Avenue,
Ottawa, ON K1H 6L8

All entries must be postmarked no later than April 1st, 2009. An e-mail acknowledgement will be sent to you upon receipt of your submission.

Good luck Writing Wrongs for your submissions!

Forensic corner: K is for Kidnap

By Katherine Hobbs

The kidnapping of Charles Lindbergh's twenty-month-old son on March 1, 1932 horrified America as well as most of the world. Lindbergh was, after all, an international figure following his solo flight (the first) over the Atlantic in 1927.

The discovery of the child's body within four miles of the Lindbergh estate, only ten weeks after the kidnapping led to a chaotic trial, significant changes in federal law and a change in courtroom rules regarding cameras.

During the 1930's Depression times, a kidnapping of this nature was not particularly unique. But because it was the Lindbergh's son, the public was rabid for news about the case. Lindbergh himself led the search efforts and even went so far as to negotiate with organized crime figures.

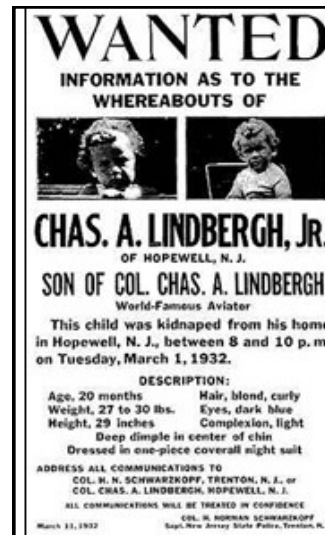
Two years later a carpenter, Bruno Richard Hauptmann, was arrested as the prime suspect. His trial in 1934 lasted for five weeks.

Nearly seven hundred reporters (about the same number following Britney Spears around today) flocked to New Jersey to cover the trial. Order in the courtroom was seldom possible. Flashbulbs popped continuously. A concealed newsreel camera was used to capture the proceedings.

Following the trial the American Bar Association (AMA) called for reform, and in 1937 there was a ban on courtroom photography written into its Canons of Professional and Judicial Ethics. The ban lasted almost 40 years.

The other important result of the kidnapping was the passage of the 1932 Federal Kidnapping Act, popularly called the Lindbergh Law. This statute made it a federal offense to kidnap someone with the intent to seek ransom or reward.

Hauptmann was convicted and ultimately electrocuted in 1936. However the case against him had been based mainly on circumstantial evidence. A great deal of forensic work centered around the ladder used in the crime. Police realized that it was crudely built by someone familiar with wood who was mechanically inclined.



outside surface of the wood, and the grain on both sides were identical. Two oddly placed nail holes lined up with a joist splice in Hauptmann's attic.

All in all it was a remarkable piece of forensic detection.

The infamous ladder is on public view in the New Jersey police museum.

In 1933 Arthur Koehler, a wood expert from the Forest Service in the US Department of Agriculture, was called in for a complete examination of the ladder.

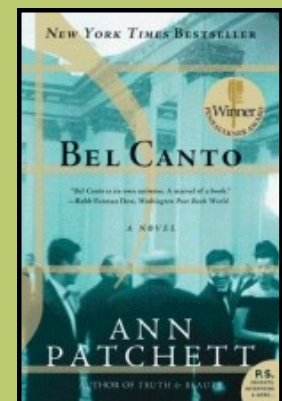
Koehler disassembled the ladder and painstakingly identified the types of wood used. He examined tool marks, and looked at the pattern made by nailholes. It appeared likely that some wood had been used before in indoor construction. He made field trips to the Lindbergh estate and to factories to trace some of the wood.

Koehler's report played a critical role in the trial. Photographic evidence was shown demonstrating that the wood from the ladder left at the crime scene matched a plank from the floor of Hauptmann's attic. The type of wood, the direction of tree growth, the milling pattern at the factory, the inside and

Is that a fact!

1682: The use of the English verb "to kidnap" was first recorded with reference to the practice of taking "napping" children, "kids" for use as slaves or labourers, usually in British colonies.

And while we're talking about kidnapping, you might want to read Bel Canto by Ann Patchett



It's an intriguing story about love, passion, hope and hostages.



Rocking the New Year

By Paul Sadler

There is a Harvard Business School legend about a professor who demonstrates time management to his students with the aid of a glass pitcher, some rocks, a bucket of gravel, a small pail of sand, and some water. He starts by filling the glass pitcher with the rocks and asking the students if it is full. They all answer in the affirmative. So he pours in some gravel, and asks them again if it is full. Again, they swear it is. So he moves on to add sand, watching it slowly fill in all the little gaps. This time, when asked, the students answer that there's still room. And so there is, with the water filling the pitcher right up to the brim. When asked what this teaches them about time management, the students reply "No matter how full your schedule is, there's always room for more!"

He replies, "No, it teaches us that the rocks have to go in first or they won't fit in at all."

As we enter into the New Year, many of us will make resolutions that will be dusty by the time Groundhog Day hits in February. One of the keys to success in keeping resolutions is to ask yourself first, "What are my rocks?" and adjust your schedule to accommodate them.

I regularly notice interviews with newly discov-

ered authors where they stress that time management is key to their success. They decide first



that writing is one of their rocks, but then focus on it by getting up at 4:00 a.m. every day to write until they go to work. This is no more an example of effective time management than an employee in an office who says they are really productive because they work fourteen hour days.

Anyone can be productive if you can add hours to your day. But, unless you're a natural insomniac, why would you decide that an adequate

amount of sleep wasn't one of your rocks? These people have added a rock to their

pitcher by getting a bigger pitcher, not by managing their finite resource of time.

Depriving oneself of sleep is also one of the worst things a writer can do (perhaps rule #2 after "Show, don't tell"), except perhaps in a rare short-term situation to meet a deadline. Long-term sleep deficits can result not only in changes in one's behaviour or degradation in the cerebral cortex (something you might

need if you're plotting a complicated mystery!), but also impair the frontal lobe's abilities with speech and creative thinking. The sleep-deprived individual (including writers) may have difficulties thinking of imaginative words or ideas, and instead default to repetitive words or phrases. This is totally separate from the effects on the rest of your day where your ability to multi-task will be weakened, even further reducing your time management skills and productivity.

The real trick to time management is to put your rocks into your schedule first. If the author followed the success of those like Stephen King who say they write every morning until noon, for example, that would indeed be effective time management. But for those of us who are still earning a living through other means, it probably means we have to find another way to put our writing time into our schedule.

Some authors have found ways to use their commute to focus on their writing, scribbling away on the subway or train. Others will get up early, but also make an equal time shift in their schedule to go to bed early too so they are still getting sleep – they're not adding hours, they're just time-shifting their sleep a bit, giving them time in the morning uninterrupted. A second trick is to find out what you waste time on when you're supposed to be writing. While Dilbert

Rocking the New Year (Cont'd)

recommends avoiding meetings with time-wasting morons, others look at ways we sabotage ourselves. One successful author in *Writer's Digest* swore the secret to her success was limiting herself to only three games of Spider Solitaire per writing period.

Others have been more draconian and sanitized their writing computer (assuming that you're lucky enough to be able to have two separate ones) by removing all games, disconnecting the phone, eliminating e-mail and internet connections except in the research stage, putting blackberries and smart phones in another room while writing, and locking themselves in a closet where their families couldn't find them.

The cliché is that the difference between those who aspire to being a writer and those who are writers is that real writers actually write, preferably every day, even if only for a few minutes. But you can't write if you don't make time for it.

The final trick in time management is the hardest of all. Assuming that your life is already full, and that you are getting your 6-8 hours of sleep per night and it's inviolate, the only way to put a rock into your schedule is to take another one out. There are a lot of website out there on how

to simplify your life and a host of others on how to let technology solve it for you. You can decide which one(s) work for you.

A single friend of mine was feeling a real time crunch when her ADHD-diagnosed son was around four years old. Her solution? She decided that she didn't have time to wash all the dishes by hand every day so she went for a dishwasher. She also decided that she didn't have time to cook fresh veggie meals every night, and so twice a week she went for more packaged stuff. While I hate the phrase "quality time", one of her rocks was to spend more quality time with her son and the rock she had to drop was the time required to be "Super Healthy and Environmentally-Perfect Mom". If you're a fan of Dr. Laura, save your tar and feathers – the kid loved those nights most of all because Mom wasn't as stressed or distracted.

It's time for you to make your New Year's resolution. Decide on your rocks and schedule them first, eliminate distractions, and figure out what you can drop from your to-do list to free up some time. Then when you see your Capital Crimewriters cohorts in January, ask them, "So, what's your rock for this year?". But make sure you get plenty of sleep first.

Dinner at Robbie's



December Meeting Report: Author Vicki Delany The top ten (or eleven) best things about writing

by Katherine Hobbs

At the December dinner meeting, Vicki Delany entertained us with the ten best things about writing, and followed each best thing with the downside of it. Amusing anecdotes were smattered through her talk to illustrate each point. It's difficult to capture all of it here, but in summary this is what Vicki told us:

1. You get to go to work in your pj's. Vicki took four years to write her first book. She wrote only in the evening in a method that could be described as being "a binge writer." That means

coming.

2. You get to play with your endless imagination.

Downside: Those pesky readers who demand accuracy.

3. Travel. As Vicki says, you get to come to Ottawa in December, and you also get opportunities to drive to Anchorage, and visit Juno and all sorts of unique places.

Downside: There are 100,000 books published in the US every year. To promote your books you have to travel -- to con-

ference experience but writes police procedures.

Downside: 99% of the people you approach for help are happy to do so. But a few won't. Plus sometimes you have to learn many things, especially when writing historicals, and that takes time.

5. You meet great people -- there is a whole world out there of mystery writers and fans.

Downside: It's expensive. And it can be a problem for a non-

7. Tax Advantages Oh the benefits from living the high life by cheating the tax payer on travel perks and launch parties.

Downside: You don't make enough income for it to matter. And writers don't actually claim anything more than any other business person is able to do.

8. The opportunity for revenge. Vicki had her new bike stolen after only two weeks, and wrote that into her book as a sub plot. The bike thief came to a nasty end.

Downside: She hasn't reached that point yet where she feels the need to have life imitate art.

9. Interesting stuff goes on in your head

Downside: Trying to keep it all straight.

10. You must read if you write for a living.

Downside: The time it takes. But if you have time to watch TV, you have time to write. And everyone's life changes, there may be more time later on in life.

11. And the best thing about writing --

it's fun, fun, fun!



L-R: Vicki with Selaine Henriksen, Vicki Delany presenting draw winner Rachel Pitcher with a free book, and Susan Gates thanking Vicki.

she'd write for three to four hours at a stretch every day, or not at all. Since retirement she lives the life that she dreamed of having --she writes every morning and takes care of the business side of writing in the evening.

Downside: When you forget the carpenter is

ferences, book signings and launches, etc. And that's expensive. Unless you are in the very top tier of writers, you have to spend your own money to do these things. So whatever you tend to make with your book sales you spend in travel.

4. You learn a lot of things. Vicki had no

social type of person who is forced to meet with agents, and publishers and do all the schmoozing required.

6. You learn accurate facts. (Vicki told a story here about prostitutes on Vancouver Island -- You had to be there!)

Downside: None

Igor, the Mole and the Featherbed File

Adapted from a talk by Dr. Wesley Wark

Before Canada was an official country there were spies operating in it. Initially spying activities were centered around the Confederate and Union activities and had to do with the American Civil War. But what was initially created in 1864 died in the 1870's and spying remained forgotten until the 20th century.

In WWII spying came back with a bang propelled by the cold war with Russia.

At that time Canada was training agents to operate behind enemy lines because we wanted to monitor foreign spies, and get better at security. Tracking down *moles* (double agents who become part of and work from within the ranks of an enemy governmental staff or intelligence service) became a major activity.

Although there is some debate within the academic community about precisely when the Cold War began, there is a general recognition that the defection of Igor Gouzenko in Ottawa in September 1945 was the seminal event that alerted the West to the scale of a Soviet espionage offensive that hitherto had gone undetected.

Gouzenko marched into an Ottawa newsroom and announced he had proof of a widespread Soviet spy ring operating in Canada. Gouzenko had spent part of the Second World War

at the Soviet Embassy in Canada as a cipher clerk, encoding communications to Moscow. In 1945, he received orders to return to the Soviet Union, but attracted by the easy life in the West, he decided to stay.

He plotted his escape to the West, stealing classified material that he could use to ingratiate himself with his Canadian hosts. His information revealed a spy ring had operated in Canada during the war. It involved civil servants, scientists — even a Member of Parliament. The Soviets wanted information about North American technology including the atom bomb.

Since that time Canada has focussed on locating any *moles* within its borders. The RCMP started its infamous **Featherbed** operation in the early 50's. It documented people suspected of being agents that had penetrated Canadian life or political circles.

This led to tragedy with the death of E. Herbert Norman. He was a scholar of Japanese history and a diplomat during the Pacific War and subsequent Occupation of Japan. But as a young man in the 30's at Cambridge he'd been attracted to communist ideas. That affiliation was used to raise doubts about his loyalty and sow suspicion he was a Soviet agent. He became one of the unlikely subjects of the

McCarthyite witch-hunts of the 1950's when the contents of the Featherbed File were shared with the US by Canada.

Facing allegations of being a spy Norman was recalled from Japan in October 1950. After a full enquiry in Canada, he was exonerated of all charges and continued to play a key role in External Affairs until renewed American accusations led to a diplomatic three year exile in New Zealand.

In 1956 he was posted to Cairo as Canadian ambassador to Egypt where he played an important part in mediating the Suez crisis and projecting Canada into its first military peace-keeping role. In 1957 the old charges against him were once again raised in the US senate. Already under considerable strain, Norman committed suicide.

In 1972 once again Canada suspected that there was a Soviet infiltrator in the ranks of Canadian intelligence, but authorities again targeted the wrong man. In the 1980's it was discovered the *mole* had been RCMP Sergeant Gilles Brunet, the son of an RCMP Assistant Commissioner.



Gouzenko wears a hood to conceal his identity while appearing on television in 1966. (National Archives Of Canada, PA-129625)

Protected by his family connections, he'd been invisible for 15 years in the 60's and 70's, operating as a source for Soviet intelligence until dying of a heart attack. He'd always demonstrated a taste for the high life and had plenty of extra cash — a reputation validated by the inscription on his gravestone, "he lived the good life," accompanied by crossed martini glasses etched into the stone.

Post 9-11 has seen Canada vastly expanding its intelligence gathering. There's now more spying at home and abroad than ever before. However there is much more complexity and increased moral dilemmas involved in the spy business today.

Dr. Wark left us a challenge — it's time for writer with le Carrean instincts to write a fictional political and morality novel about what's been going on in Canada.

Recommended Reading:
Dark Days: The Story of Four Canadians Tortured in the Name of Fighting Terror, by Kerry Pither

Hope & Despair. My Struggle to Free My Husband, Maher Arar, tells of Monia Mazigh's struggle to free her husband Maher Arar.

Capital Crime Writers has Bylaws!

For the last 20 years CCW has done a marvellous job with a minimum of administrative red tape. However, CCW is now an established and growing organization, and one of the leading writers' groups in Ottawa. The Executive believes it is time to take the mystery out of how the organization operates. Therefore, we have drafted a set of by-laws that formalize and democratize some elements of our business. The draft by-laws will be sent out to all members in January, and paid-up members in attendance at the February meeting will be asked to approve them.

Some of the key elements of the proposed by-laws are:

- An annual meeting in May of each year;
- Nomination and election of the executive;
- Defined roles for executive members;
- Definition of classes of membership;
- Denial of membership privileges for non-payment of dues.

Ken Gibson, CCW Vice President

www.capitalcrimewriters.com
Writing wrongs since 1988

Bits & Pieces: Workshop Information

ORWA WORKSHOP: SUN., JAN 11, 2—4 p.m. Getting it right-- Police and Procedure, with special guest Constable Maria Keen, Ottawa Police Services. How can you portray Police officers and procedure in a realistic way in your novel? Constable Keen will speak about the common mistakes she sees in television, books, and movies--and how to get it right, as well as answering all our questions. Ottawa Romance Writers (ORWA) invites CCW members to come and join in the workshop. Guest Fee is \$10.

Note: The workshop is preceded by an ORWA meeting at 1 p.m.

Location: 1101 Baxter Rd, The Ottawa Citizen Building

CAA WORKSHOP – SAT., JAN 31, 9—4 p.m. Scriptwriting

Presenter: Lynn Tarzwell, Coordinator, Professional Writing Faculty Algonquin College

This workshop reveals the fundamental differences between storytelling on the page versus in film and television, the way scriptwriters use language to convey story, and the process of moving stories to the screen. It also reveals how the tools of scriptwriting can be used in novel-writing to move the plot forward. Bring your story ideas, questions and a willingness to open up to a whole new dimension in your writing. **Cost:** \$45 for CAA members; \$75 for non-members.

Location: Algonquin College, 1385 Woodroffe Avenue, Ottawa, Building P, Room P210.

Contact: Contact Arlene Smith to register at < somertonsmith@yahoo.com >

And finally, a literary-related joke lifted from the NY Times:

Woman: What do you do?

Man: Me? Oh, I write books.

Woman: How interesting! Have you sold anything recently?

Man: Why, yes. My couch, my car and my flat-screen television.



10th Annual Postcard Story Competition CALL FOR SUBMISSIONS

\$500 PRIZE

The Writers' Union of Canada is pleased to announce that submissions are being accepted until February 14, 2009, for the 2009 POSTCARD STORY COMPETITION for the best Canadian story of 250 words in the English language. Are you up for the challenge? Can you create a dynamic, lean, and efficient piece in only 250 words? You can use humour, poetry, dialogue... anything goes!

PRIZE

\$500 and the winning entry will be published in the Union's Newsletter, and the entries of the winner and finalists will be submitted to a Canadian magazine for consideration. The winner agrees that The Writers' Union of Canada will have non-exclusive publication rights to publish the winning entry in the Newsletter for publicity purposes. Any publication of the author's story by the Writers' Union of Canada will include an authorship credit and a copyright notice in the name of the author. Copyright of the winning postcard story remains with the writer.

JURY

We are delighted to announce that Anthony De Sa, Sylvia Gunnery, and Allan Levine will serve as the jury.

ELIGIBILITY

This competition is open to all Canadian citizens and landed immigrants. Original and unpublished (English language) fiction or nonfiction.

HOW TO SUBMIT ENTRIES:

- Entries should be typed or computer-printed, double-spaced, and numbered on 8.5 x 11 paper, not stapled.
- Computer disks, CDs, e-mails, or faxes will not be accepted.
- Include a separate cover letter with title of story, full name, address, phone number, e-mail address, word count, and number of pages of entry. The author's name should not appear on the actual entry.
- Make cheque or money order payable to The Writers' Union of Canada. Multiple entries can be submitted together and fees can be added and paid with one cheque or money order, \$5 per submission.
- Entries must be postmarked by FEBRUARY 14, 2009 to be eligible.
- Mail entries to: PCS Competition, 90 Richmond Street East, Suite 200, Toronto, ON M5C 1P1.

Results will be posted at www.writersunion.ca. Manuscripts will not be returned