

Jan. 2011

www.partnersincrimesydney.com



FROM THE EDITOR'S DESK

Happy New Year, PICS!

Have you noticed anything different yet?

We thought you might..

Welcome to the first issue of the redesigned PICS newsletter! It's fresh, it's clean and it's in *colour*, with plenty of pics.

As you flip through this issue, you will see that we have kept the content largely the same. Over the next few issues there will be some different features added in. If you like it, dislike it, or want to see something else, just let us know.

We have big plans for PICS this year and loads of fantastic guest speakers lined up. Make sure you stay tuned and watch our website for updates.

I have a friend who is addicted to entering competitions. I'm talking, fervently google searching the word "competition" each day just to make sure she hasn't missed out on anything.

If there's a competition to be entered, no matter what the prize (it could be a pencil case,

she really doesn't care) she will give it a whirl. But worse than that, she's always convinced that she actually will win. In the time I've known her, I haven't seen one win - but that doesn't stop her. She has an unrelenting enthusiasm. I really hope she does win something. Not only for my own sanity (more often than not I get dragged into "helping" with the entries), but because she truly deserves it.

Someone I do know of that had a big win recently was Australian author, Marianne Delacourt. Marianne took home the Sisters in Crime, 2010 Davitt Award for Best Adult Novel, with her novel "Sharp Shooter".

PICS had a refreshing chat with Marianne late last year and she gave us some hints and tips for writing, as well as some insights into her Tara Sharp series and what she loves about crime writing. You can read the full article on page 2.

We also have a great interview with Sisters in Crime co-convenor, Lindy Cameron. Lindy launched Clan Destine Press, a genre based publishing house last year. Lindy spent some time with us and explained what Clan Destine is all about. (Page 6)

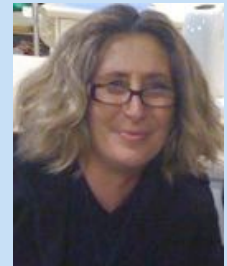
This issue, we also have the Speaker's Report for those who missed out on coming to the December meeting (page 5), along with a book review from Robyn McWilliams on page 3.

We hope you enjoy and look forward to hearing your feedback.

Cassandra Lane

Next Meeting

Speaker: P.M. Newton, author of 'The Old School'.



The place of 'Place' in Crime Fiction – it's more than just getting the street names right.

Date: Sunday 6th February, 2011

Time: 3.00pm

Location: St Helen's
Community Centre
184, Glebe Point Road
Glebe

Cost: \$10/\$5 members

No bookings necessary

The editor takes no responsibility for any information or opinion contained in this newsletter. These are the responsibility of the providers and included in good faith.

INTERVIEW WITH MARIANNE DELACOURT

By Cassandra Lane

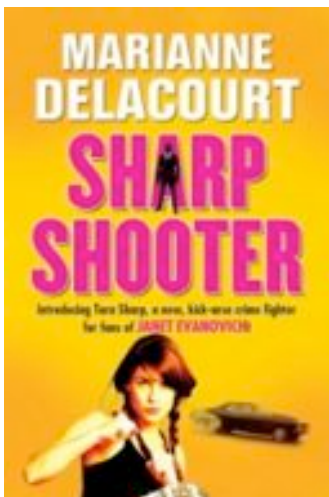
PICS caught up with Davitt Award winner, Marianne Delacourt. Enjoy!

PICS: Firstly, congratulations on winning the 2010 Davitt Award for Best Adult Novel for *Sharp Shooter!* It must feel wonderful to have your work acknowledged. Can you tell us what it was like to be the recipient of such a prestigious award?

Marianne: Thank you! It truly was an enormous, exciting surprise. To have Val McDermid coincidentally in Melbourne and there to present it, was icing on the cake. I love Sisters in Crime. They are an organised, inclusive group who get things done. It was just a great experience for me and one I'll never forget. The award has pride of place in my house.

PICS: How did you become interested in writing and what led you down this career path?

Marianne: It's been with me as long as I can remember. Since I was eight years old I wanted to be a writer. For a long time though, I wrote nothing but diary rambblings and slice of life fragments and it wasn't until I turned thirty five that I started writing with the intention of trying to make a career. It took me that long to learn enough self discipline. The ambition and desire came solely from my love of reading. I am, and will always be, a book worshipper. I love everything about them and collect odd hard covers and quirky editions of treasured books.



PICS: You are also an internationally published Science Fiction writer. What made you dabble in crime writing? What is it that draws you to SF and crime writing?

Marianne: I've been writing SF for about ten years but my first novel was described as a 'crime noir hidden beneath cyberpunk glad rags'. There have always been mystery and crime elements in what ever I write. I'm a huge fan of thrillers and grew up on Alistair Maclean and John le Carre. Then I discovered Michael Connelly and Harlan Coben. I guess it was more that I needed confidence in myself to give it a try, rather than a shift in interests. I still don't believe I could write hard hitting forensic crime – I'm too squeamish. For now, I'm happy where I am, on humorous side of the genre. What attracts me to SF is the freedom it gives you as a writer. What attracts me to crime is the intellectual puzzle.

PICS: What was the inspiration for your Tara Sharp series?

Marianne: I've always had a keen interest in paralanguage. In my opinion, so many outcomes in the history of the world have been determined by our successful or unsuccessful ability to communicate. Paralanguage is so instinctive to us, but some people are more in tune with it than others. That was the key to the series and my starting place. Tara came next.

PICS: Your characters in *Sharp Shooter* and *Sharp Turn* are sensational. How did you come up with them, in particular Tara?

Marianne: Many thanks! Tara is such an easy character for me to write. She likes the same things as me (cake, basketball, fast cars, hot men!). But (unlike me!) I wanted her to be just the slightest bit morally ambiguous. Not bad, but not always squeaky clean either. I think because she was so vivid in my mind, the secondary characters just peeled off her. Wal her narcoleptic, ex-roadie security chief wrote himself into the story whether I liked it or not. So did Hoshi and Mrs Hara. Smitty is a little bit based on a good friend of mine – but not entirely (that's what I tell her anyway).



PICS: A lot of our members are in the process of writing a book. How do you go about the writing process? Are you a planner or does it just come to you in the moment?

Marianne: I'm a little of both. I find sailing with abandon *into the wild blue yonder* doesn't always serve my story well. But on the other hand I don't like to plan too closely, or I get bored. I try and rough out a plot in my mind, and then I keep sketchy notes in a book for ideas I need to remember. From there on in, it's a case of getting to know my characters. I find if I know them well enough, the story writes itself. You have to find the method that works best for you and everyone is quite different in this respect. There is no right way. It really is a creative process.

PICS: Writers block. How do you deal with it?

Marianne: So far so good. I haven't had to. I like to keep a number of projects on the go to keep myself fresh and interested. I'm more likely to suffer burn out than writers block. Sometimes I have to force myself to get away from the computer. If I feel the well running a little dry, I surround myself with the things I love and the energy comes back almost immediately.

PICS: Do you have any personal rules or guidelines that you follow as a writer?

Marianne: My best rules can be found here with some awesome links:
<http://www.mariannedepierres.com/extras/writing-tips/>

Interview continued on next page...

INTERVIEW WITH MARIANNE DELACOURT CONTINUED..

But essentially, make sure you read a lot and write a lot. Simple, but you'd be surprised how many people believe they want to write yet never read a thing. Then there are those who read, but never put a word down.

PICS: What advice would you give to aspiring authors?

Marianne: The above and... Don't give up. EVER!

PICS: What are you working on at the moment?

Marianne: Hah! Remember that

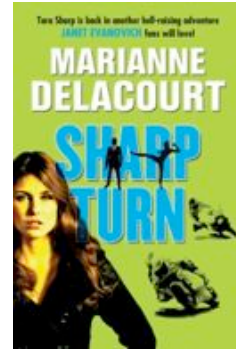
you asked!

Too Sharp! Tara Sharp book 3 – planning, research and talking to people stage, some light plotting
Angel Arias book 2 - YA dark fantasy in the “Night Creatures” trilogy, due February
Peacemaker book 1 - new adult paranormal series – have written 100 pages
Parrish Plessis novelette - for e-book publisher (adult SF)
SF Short Story - for an antho to raise suicide awareness
Stalking Daylight – collaborative SF screenplay which we're nearly finished

PICS: When is the next Tara Sharp book due out?

Marianne: I anticipate early 2012, all being well!

A big thank you to Marianne for taking time out of her busy schedule to talk to us.



Bleed For Me by Michael

Robotham

Reviewed by: Robyn McWilliam

In *Bleed For Me* psychologist Joe O'Loughlin is back attempting to salvage his marriage. He is also dealing with the progression of his personal demon: Parkinson's disease.

Joe is a character determined to out-think any villain but is vulnerable due to his crumbling body. Danger surfaces speedily when his movements are misunderstood. We met Joe in Michael Robotham's first novel *The Suspect*.

The opening chapter of *Bleed For Me* shows Joe strutting his stuff – the psychologist stirring up a criminal seeking release before a tribunal. The man in question had previously bashed a young woman, leaving her in a wheelchair.

Whispering, Joe taunts Liam telling him he might ask his doctor out to dinner.

'B-b-but y-y-you're married.'
He noticed my wedding ring.
'I'm separated. Maybe she's available.'

Again, I lean forward, putting my cheek next to his.

'I'll take her to dinner and then I'll take her home. I bet she's a dynamite fuck, what do you think? The prim and proper ones, all cool and distant, they go off like chainsaws. Maybe you want to fantasise about that.'

Liam has forgotten to breathe again. His brain is sizzling in an angry-frantic way, screaming like a solo guitar.

'Does that upset you, Liam? Why? Let's face it, she's not really your type. She's pretty. She's educated. She's successful.

What would she want with a sad fuck like you?'

Liam's eyes jitter back and forth like a shot of adrenalin has punched straight into his brain. He launches himself out of his seat, taking me with him across the room. The world is flying backwards for a moment and his thumbs are in my eye-sockets and his hands squeezing my skull. I can barely hear a thing above my own heartbeat until the sound of heavy boots on the linoleum.

Sienna Hegarty arrives at Joe's family home one night, blood-soaked and in shock, then runs away. His estranged wife calls and he finds Sienna by the river. The girl is best friend and classmate of Joe's fourteen-year-old daughter, Charlie. He knows she is troubled.

Her father, Ray, a retired former detective, is found dead in her bedroom. As Sienna is covered in his blood, Detective Chief Inspector Ronnie Cray takes this as evidence of her guilt.

Unconvinced, Joe launches his own investigation and is led to a predatory schoolteacher. Still suffering over his failure to prevent Charlie's earlier abduction, Joe is drawn ever deeper into both teenagers' lives. A world unknown to many parents emerges. As the story progresses, Joe traces the seedy background of their dangerous drama teacher. Joe doesn't mind helping and hindering the official investigation.

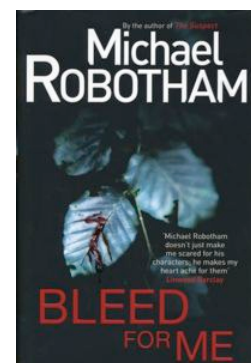
Eventually, his efforts lead to a threatening but satisfying denouement. Robotham's writing is inspired by true crimes. At Manly Court in 1982 a young man was charged.

Pretending to run a modelling agency, he picked up schoolgirls then sexually assaulted them.

Exploring the nature of a predator is a driving force in *Bleed For Me*. The psychological side revealed by Joe's character also makes for a fascinating read. In the UK, the author worked with forensic psychologist, Paul Britton on *The Jigsaw Man*. Britton works with the criminally insane and has an amazing understanding of human behaviour. He is called in when a crime is beyond police comprehension. Robotham juxtaposes his own scary scenario with his depiction of family life. Despite the difficulties of a separation both Joe and his wife strive to be good parents. This adds a comforting sense of realism to the characters' dilemmas.

The ramifications of the race-hate trial are a touch confusing. My interest stays with the creepy teacher. As a writer, Robotham says he creates a situation and characters then discovers what happens along the way. In this novel he certainly delivers on his creed of a strong ending.

Summing up Michael Robotham's *Bleed For Me*: great characters, taut dialogue and a racy read I'm sure crime fans will enjoy.



QUEEN OF CRIME SHORT STORY COMPETITION

2010 was a bumper year in terms of entries for the Queen of Crime Short Story Competition. Crime was on a lot of writer's minds and we had entries from all over Australia including Northern Territory and Tasmania. Whilst the quality of entries was high, sadly, we only have a limited number of prizes so take a look at the winners for the 2010 Queen of Crime Short Story Awards.

PS. Go to the PICS website (www.partnersincrimesydney.com) to read more about our prize winners.

1st Prize Winner: 'King Brown' - Cheryl Rogers - WA



2nd Prize Winner: 'Cement Fairy' - Patricia Bernard - NSW



3rd Prize Winner: 'Big Tuesday' - Nicki Reed - VIC

Winner of Norm Clarke Award for 'Most Unusual Plot': 'Circus Tricks' - Sarah Evans - WA



Winner of Margaret Probert Award for 'Up and Coming Unpublished Writer': 'The Detail' - Fiona Drury - VIC

By Sandra Graham



Winner of 'The Founding Members Prize for Best Crime Novel Review': 'The Beast Must Die' - Kerry James – VIC



Special thanks must go to our sponsors whose generosity has surely spurred our entrants into criminal literary action. In 2010, we decided to include prizes, in addition to the cash prizes, that would inspire and encourage the winners in their writing efforts.

As always we must thank **Peter Milne from Abbeys Bookstore** (www.abbeys.com.au) for donating the cash prizes for 1st, 2nd & 3rd prizes. It's a great Sydney City book store with a strong crime fiction section to suit any taste from 'Cosy' to 'Forensic'. And don't fret if you can't go to the store, you can also purchase online!

We must not forget PICS founder and dedicated supporter **Del Mutton** who each year has donated money to support a special prize or category in the competition. This year, we chose to honour all the die hard crime readers in PICS who make the meetings so dynamic and lively, as well as the founding members who gave so much of their time to create Partners in Crime.

On behalf of PICS committee, we thank you, Del, for your unwavering support.

PICS would like to wholeheartedly thank P.M. Newton for being such a gracious and generous judge. At the Awards ceremony in December, P.M. Newton gave a lot of encouragement and valuable advice to all those starting out in their writing careers. So don't miss hearing her speak at our February meeting!

The 2010 Queen of Crime sponsors and the people we'd like to thank are:

- **Judy Pittaway**, Historic Houses Trust for donation of 1 year subscription. (www.hht.net.au)
- **Karen Edwards** of Motorola Mobility Australia for the donation of a 'Milestone' mobile phone kit. (www.motorola.com.au)
- **Donna Hargreaves** of Australian Police Journal for the donation of 1 year subscription. (www.apjl.com.au)
- **Kristina Smith**, Australian Writers Marketplace for donation of 1 year subscription to the online AWM. (www.awmonline.com.au)
- **Dominique Wilson**, Wet Ink Literary Journal for donation of 1 year subscription to the journal. (www.wetink.com.au)
- State Writers Centres for donation of 1 year membership:
 - o **David Ryding**, NSW Writers Centre
 - o **Roderick Poole**, Victoria Writers Centre
 - o **Kristina Smith**, Queensland Writers Centre (www.qwc.asn.au)
 - o **Malcolm Walker**, South Australia Writers Centre
 - o **Pat & Trisha**, Fellowship of Australian Writers WA (www.fawwa.org.au)
- **Jo Rosenberg & Penguin Australia** for donating 4 copies of P.M. Newton's debut novel 'The Old School' and sending them up to us express when we asked for them at the last minute.

Of course, we must not forget all our entrants who made the competition so much fun to organise and showed that crime writing is alive and thriving.

Thank you and we'll see you at the next competition in October. Until then, keep writing.

DECEMBER MEETING REPORT

By Janine Hewitt

Our December speaker was Louise Thurtell from Allen & Unwin, whose stable of authors include crime heavyweights Michael Connelly and PD James.

Louise started by describing the depressing situation in crime publishing in Australia at the moment, particularly for first time authors. Whilst overall sales in the crime genre have remained steady, those sales are coming from established writers rather than newcomers. Possibly another consequence of the global financial crisis, readers are sticking with well known authors rather than risking their hard-earned cash on unknowns.

For publishers, launching a new writer takes a much greater investment than publicising an established author and, even if they get reasonable sales for first novels, numbers are tending to drop off significantly for their new author's subsequent books. It is this trend that is creating reluctance amongst publishers to take on new authors.

She quoted the example of Random House's Leah Giarratano whose first novel sold a respectable 10,000 copies but whose sales for her following books fell to as low as 3,000 to 4,000 copies for her third. This trend is also afflicting Pan Macmillan's Kathryn Fox whose early books sold well but her sales are also dropping off and it's not due to a decline in the quality of her writing.

Both Leah and Kathryn were well supported by their publishers in terms of publicity and marketing for their first books and this investment was expected to attract new readers and retain them. However, this hasn't been the case for either writer and there are various theories in the industry as to why this is occurring.

Louise suspects that crime readers are hooked on their favourite, established writers and may give new writers a go but, if their work doesn't blow them away immediately, they won't go back for more. She said writers like Michael Connelly and Lee Child benefitted from the Bryce Courtenay, Di Morrissey effect – they broke into the market when commercial fiction was just starting out and there wasn't a lot of competition. Readers who started reading their work at the beginning have remained loyal to them throughout their career.

Unfortunately most Australian crime authors start small and stay small or end up getting dropped by their publisher. Gary Disher never cracked it, only selling 2,000-3,000 copies. Even international writers like Denise Mina and Craig Russell only sell 200-1,000 copies.

The Australian exceptions are authors Peter Temple, Kerry Greenwood, Shane Maloney and Tara Moss. Peter Temple was one of the lucky authors who came onto the scene at the right time – when publishers were prepared to give authors time to grow. Now publishers are impatient and they want results quickly.

Strangely, Louise said that the genre which is selling really well at the moment is contemporary women's farm literature, outback romance novels that sell 20,000 copies despite the writers not being anywhere near as talented as crime writers.

So unless you want to switch genres, how can a new writer approach sceptical publishers in a way which increases their chances of being taken seriously. Louise had the following advice:

- Make sure your pitch letter is as absolutely polished and extraordinary as it can be.
- In your letter, compare yourself to a successful author to show how your work will be commercially profitable.
- Submit your idea to the Friday Pitch at Allen & Unwin which is now their company-wide submission system.
- Hone your craft by reading as much crime as you can – not for pleasure but to learn how well crafted stories work.
- The narrative voice whether zippy or otherwise must be distinctive (Louise prefers first person narratives).
- Your story must have an interesting central character – make them political people with a point of view.
- Whether your main character is a cop or other type of investigator, it's critical for them to be smart and actively working towards solving the mystery. Readers don't like it when information just falls into the lap of the protagonist; they prefer characters that use their ingenuity.
- 99% of even established crime writers such as Peter Corris and Peter Temple use the investigation format but it's important that readers don't get to the solution before the main character.
- Readers will only spend a maximum of 5 minutes reading your work to see if they're interested in reading further so great plotting is critical. Something has to happen quickly, a central event that interests the reader and hooks them into wanting to read more. Michael Connelly and Stieg Larssen are great plotters using twists and turns to keep their readers intrigued.

Despite Louise's initial doom and gloom, it seems that a good story well told is still a new author's best calling card.

Pitch Session

After Louise had finished her talk and answered questions from the floor, it was time for the inaugural PICS pitching session. Five brave members got up and had two minutes to pitch their idea to Louise and the group:

William Pitt

Instruction To Kill

The story of two criminals who get together to start their "career". They are finally caught after they rape and murder two girls.

Richard Young

The Home Front Documentary

In the Second World War a young WAAAF working with a shadowy government department is involved in a crime of vengeance. Sixty years later her granddaughter, a film researcher working on a documentary series about the war, uncovers the crime.

Brian Bell

Well, Somebody Did It!

PC Fran Gravchenko, mid twenties, is based at a central Sydney police station. She's outnumbered by blokes who distrust her smartarsery, admired for her self-confidence by her police sisters, and regularly reprimanded by her superiors for taking initiatives without consultation.

Sandra Graham

Backyard Tails

Ruby Nettle only wanted to know what was happening to all the dogs in the 'Lost Dog' posters, so she wasn't expecting to get involved in murder and underworld dog fights.

Robyn McWilliam

Malevolent Desire

A psychological thriller involving young women being found murdered and mutilated in the grounds of Phillips University. While DI Sanderson fears he's dealing with a serial killer, his relationship with Jill Ashworth, a lecturer, threatens not only her life but the whole case.

It's amazing how quickly those two minutes flew past. All of the pitchers did a fabulous job but Louise awarded first prize to Sandra Graham by a whisker over Brian Bell who won the audience vote. Well done to everyone who pitched. It was an entertaining and interesting session and showed the importance of not only a great idea, but the ability to sell that idea to leave your audience wanting more.

INTERVIEW WITH Lindy CAMERON

By Cassandra Lane

PICS: You recently launched Clan Destine Press. How are you feeling?

Lindy: Amazing – considering people keep telling me how ‘brave’ I am.

PICS: Tell us a little bit about Clan Destine Press and how you started.

Lindy: First of all I am a published crime writer – both fact and fiction. I’ve written five novels, co-written two true crime collections, and been the contributing editor of three other true crime anthologies. I’ve been published by three different, large mainstream Australian publishing houses and one smaller independent American house. My experiences with these publishers has been both great and less-than fantastic. The thing is when you hand your manuscript over to a large house, you are then at the mercy of their editors, their timelines, their publicity machines.

And I discovered – each time, with each different publisher – that unless you quickly turn out to be JK Rowling, or you’re a slowburn Dan Brown, then the amount of PR time you get for your hard work is about two weeks. I kid you not.

You write your little heart out for six months – or a year or two – a publisher takes you on and when your book finally comes out you get two week publicity. This is barely enough time to say “woo-hoo look at my book” before their next author’s release comes along and you’re relegated.

About two years ago my friend – and much-published true crime writer – Vikki Petraitis and I started a writers’ group which came to be called Clan Destine. Many of our members – just like us at the time – were in the throes of tackling a new genre and we thought a group of differently-genred genre writers would be a fabulous motivation. Out of this group came, of course, a multitude of horror stories about being buried in our own publisher’s lists. You might have written the best Aussie crime novel of the year or a fantasy novel that can rival any BIG intertional name, but you’re Australian and even if your publisher is ‘ostensibly’ Australian they still have all their ‘imported titles’ that YOU have to compete with – both for publicity and for shelf space in bookshops.

Clan Destine Press grew out of a desire to try and rectify this in some small

way. We publish only Australian writers, both well-known much-published authors and unheard-of but exciting, brand-new talents.

By dedicating the publishing list of Clan Destine Press to only a stable of homegrown authors, every ounce of energy goes towards making our books the best they can be – and to pushing them out into the world with dedicated and perpetual publicity.

There’s no “two weeks and now you’re on your own” nonsense. The professional development of the Clan Destine stable is as important to us as our actual books. We plan to do everything in our power to raise the profile of our authors by working with them to promote them and their fabulous books.

PICS: Can you explain what being a genre specialist publisher means?

Lindy: To quote from our manifesto: Clan Destine Press is all about genre fiction, in its myriad and wondrous forms: crime, mystery, speculative fiction, fantasy, science fiction, horror, urban fantasy, historical, thrillers, adventure, paranormal and steampunk; oh, and ‘ah-ha’ – which is any combination of the aforementioned.

We also do cat books; and may well squeeze in a dog and a saw-toothed bunny or two.

And, given that one of the first four books for 2011 is not fiction at all – we will also be venturing into true crime.

PICS: What type of submissions are you after?

Lindy: Clan Destine Press will be looking for books that are: edgy and out there; heroic and questy; feral and dark; funny and spine-tingly; fast-paced and serious; silly and sensible; earthbound and galactic. We’re after manuscripts that straight and gay, gothic and retro, ancient and contemporary, the past and the future; prehistoric and post-apocalyptic. Clan Destine Press wants fiction for Adults and Young Adults – by Australian writers. We will particularly like manuscripts that are plot-driven, have fully-fledged characters, snappy dialogue, and a strong sense of place – whether that place is Melbourne or Moono Land.



They can be serious and thoughtful too, but not for too long... because as far as we’re concerned the world nearly always needs saving from something. The submission guidelines will be going up on our website – www.clandestinepress.com.au – by the end of January but we won’t be accepting submissions until April.

PICS: Can you tell us about your background, Lindy?

Lindy: I began my working life – sometime last century – as a journalist, worked for several years as a book editor for a variety of publishers, and then began to write my own novels – including the three-book Kit O’Malley mystery series – Blood Guilt, Bleeding Hearts and Thicker Than Water; the archaeological adventure Golden Relic, and my latest, the action-thriller Redback. I am also a founding member and National Co-Convenor of Sisters in Crime Australia.

PICS: Will you still be writing novels?

Lindy: Yes. Can’t stop. Can’t ever stop.

PICS: What do you read personally?

Lindy: Crime fiction, adventure thrillers, historical novels (preferably the ancient world), urban fantasy and science fiction.

PICS: Do you have any advice for aspiring authors who are trying to get published?

Lindy: Write. Every day. Join, or form, a writers’ group. Ask other writers – not your Mum or bestest non-writing friend – for feedback on your works-in-progress. Never send a manuscript out to a publisher if you’ve not first had it independently read – and, most importantly, proof-read – by someone who knows what they’re doing. Read. Every day.

DEADLINE FOR NEXT NEWSLETTER

10 March 2011

Please send news and reviews!

17TH ANNUAL SCARLET STILETTO AWARDS

With a whopping 145 entries and \$4750 worth of prizes given out this year, the Scarlet Stiletto Awards were smouldering. Held on the 26th November, 2010 in Melbourne, the awards were presented by Nadine Garner, star of *City Homicide*, along with Dr Sue Turnbull from LaTrobe University.

Eleanor Marney took out the HarperCollins first prize of \$750 plus the coveted trophy for her story "Tallow".

Kristin McEvoy (Warooka, SA), won both Kill City 2nd prize (\$400) and the Kerry Greenwood Malice Domestic Award (\$500) for "Sally's Sea Change".

The Readings Books Music Film 3rd prize (\$300 voucher) was won by Lesley Truffle, West Albert Park, Victoria, for "Man of Fashion".

Last year Louise Bolland of Jimboombah, Qld was co-winner of Allen & Unwin Young Writers' Award (\$400) for writers 18 and under. This

year she won it with "Plain Jane". Kerry James, won both this year's and last year's Olvar Wood Late Starters Award (\$1250 mentorship) for "Bucket Time". The Cate Kennedy Award for Best New Talent (\$350) was awarded to Lois Murphy (Darwin, NT), for "Amanda".

Kylie Fox (Mornington Peninsula, Vic) received The Dorothy Porter Award for Innovation (\$300) for "Poppies".

The Scriptworks Great Film Idea - Award (\$200) was won by Sarah Evans (Bridgetown, WA) - who also won it last year - for "Cold Comfort".

Benn's Books Best Investigative Story Award (\$200) was won by Melbourne journalist Corinna Hente (North Fitzroy, Victoria) for "Playing Chicken" Josephine Pennicott (Broadway, NSW) for "Body No. 27" and Aoife Clifford (East Ivanhoe, Vic) for "A Very Great Mystery Agatha Christie" all received commendations.

Other special recommendations went to Katherine Stockwell, 14 (Nedlands, WA) for "Death with Gnocchi"; **our very own PICS meeting convenor, Gayle Sutherland (Lane Cove, NSW) for "Book Club"**; Stephanie Parkyn (Hobart, Tas) for "Octopus Girl and the Family Jewels"; Robyn Parker (Eltham, Victoria) for "Thief"; Tricia Dearborn (Dulwich Hills, NSW), for "Proofs"; Blanche Clark (Reservoir, Victoria) for "Axiom"; Chris Broadribb, a long-time Sisters in Crime member (Blaxcell, NSW) for "Email From Azbekhistan". *Congratulations to all of the winners, including PICS meeting convenor Gayle Sutherland!*

CRIME WRITING COURSES & COMPS

Criminal Intent With Marele Day

Marele Day is the author of the Australian classics the Claudia Valentine series. A recipient of the Ned Kelly Lifetime Achievement Award, she is a highly experienced teacher and mentor. In this weekend workshop, Marele will address the who, what, when, where and why of crime writing, whether your passion is the private eye novel, police procedural, clue puzzle, tart noir, forensic investigation, psychological or literary thriller. She will explore the dark side and find out how to transform the seed of an idea into a compelling intriguing narrative that keeps the reader hooked.

Saturday 5 & Sunday 6 March, 10am - 4p, NSW Writers Centre, Rozelle Sydney (www.nswwriterscentre.org.au)

CWA Debut Dagger Award

If you fancy the chance to be a published crime writer, you can now submit the opening chapter(s) - up to 3000 words - and a short synopsis of your proposed crime novel. Winning the Debut Dagger doesn't guarantee you'll get published. But it does mean your work will be seen by **leading agents and top editors**, who have signed up over twenty winners and shortlisted Debut Dagger competitors. The Debut Dagger is open to anyone who has not yet had a novel published commercially. All shortlisted entrants will receive a generous selection of crime novels and professional assessments of their entries. The first prize is £700.

Deadline: 5 February, 2011.

More details:

www.thecwa.co.uk/daggers/debut/index.html

PARTNERS IN CRIME SYDNEY CONTACTS

Meeting Convenor

Gayle Sutherland
picmeetings@hotmail.com

Publicity, Membership and Treasurer

Janine Hewitt
P.O. Box 1127, Glebe NSW 2037
memberships@partnersincrimesydney.com
Ph: 0417 674 074 (only after business hours)

On-line Publicity and Webmaster

Sandra Graham
info@partnersincrimesydney.com

Competitions Secretary/Raffles

Sandra Graham
info@partnersincrimesydney.com

Newsletter Editor

Cassandra Lane
lanecassandra@hotmail.com

Anthology Publisher

Robyn McWilliam
P.O. Box 819, Avalon NSW 2107
robyn_mcwilliam@bigpond.com
Ph: 9918 3356 (home)
Mob: 0408 225 051 (Ian)

'Sisters in Crime' Liason

Carmel Shute
cshute@internode.on.au

Subscribe to Partners in Crime Sydney

Only \$29 a year; read book reviews by members; keep up-to-date; attend our bi-monthly meetings with speakers to help your writing and improve your knowledge of the crime genre.

Meeting Dates 2011

Please note new venue

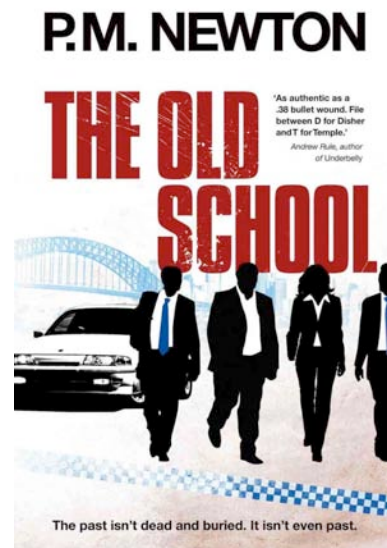
First Sunday every second month
(or one week later if a holiday
clashes)

**3.00pm start at St Helen's
Community Centre, 184 Glebe Point
Rd, Glebe**

6 February - 3 April - 5 June - 7
August - 9 October - 4 December

PARTNERS IN CRIME, SYDNEY PRESENTS

P.M Newton
Author of 'The Old School'



She will be talking to us about the place of 'Place' in Crime Fiction
- it's more than just getting the street names right.
Any review of crime fiction invariably refers to "a sense of place"
but what does that actually mean? PM Newton will talk about the
many and varied roles that "place" can play in crime fiction.

PLEASE NOTE NEW VENUE

ST HELEN'S COMMUNITY CENTRE
184 Glebe Point Road, Glebe

3.00pm Sunday 6th February, 2011

Cost: \$10 for non-members/\$5 members
No bookings necessary