

MWG Writes On Q

A Quarterly Publication

The Mississauga Writers Group

Promoting
the Written
Word!

MWG Writes On Q

From The Editor

Welcome to the second issue of the Mississauga Writers Group. It has been a good quarter for our members. We participated in the Mississauga Literary Jane's Walk where we got a chance to see some literary landmarks in the Mississauga area as well as read a few of our pieces to the general public. It was great fun – the weather was beautiful, the company was amazing and overall, it was a good experience for MWG.

Some of our members also participated at the Author Summit in Toronto and the Carassauga Festival in Mississauga. A few of us had new book releases and a few have more planned for the Fall. The Mississauga Writers Group also plans to publish a new anthology in 2015 and will be part of the Culture Days event at the Mississauga Central Library.

The Mississauga Writers Group continues to welcome members from the writing community and strives to promote the written word, learn from each other's experiences and share our work and our thoughts with like-minded people.

The second issue of *MWG Writes on Q* provides readers a wide variety of prose, poetry, writing tips and short stories. We have received very positive feedback about our first issue and we hope you will continue to read our work, contribute and provide feedback so that we can make it even better.

Happy Reading!

Samna Ghani

Editor

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Featured Author

Hans Victor von Maltzahn



Hans Victor von Maltzahn is the author of *THE BLACK SUN ASCENDANT: An Assassins Tale* (2011). Hans was born in Dublin, Ireland, and raised in North York, Ontario, Canada.

An author of poetry and non-fiction, Hans became serious about fiction in 2006 when he started to write the Black Sun book series. He has just completed *AN EARTH ECLIPSED: An Assassin's Revenge* (2014), Book Two in the series, and has begun the last book in the series, tentatively entitled, *A BRILLIANT DAWN: An Assassin's Redemption*.

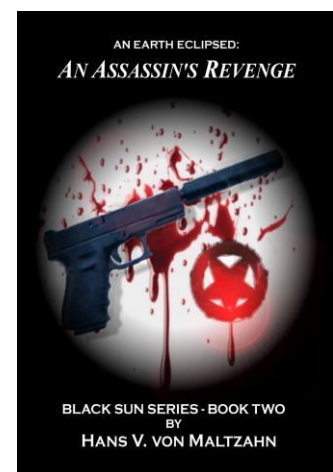
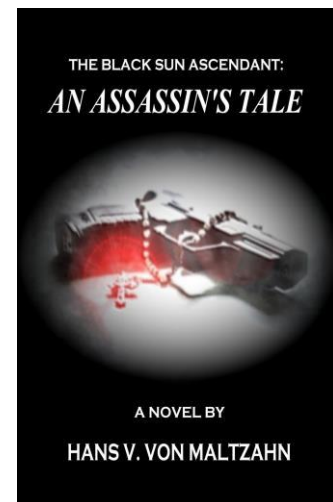
In an exclusive interview, Hans shares his thoughts and feelings about writing and the writing process. Enjoy!

Why do you write?

I write for fun and creativity. I also enjoy seeing people pick up my books and become enthralled by their stories; that for me is the most satisfying of feelings, that I can capture a reader's imagination with a story that I have produced - that's what keeps me writing!

By: Samna Ghani

Regional Editor, Health Management.org; Author with Books to Go Now and Laurus Publishing.



Featured Author

Which writers inspire you?

It was Sir Arthur Conan Doyle's clear and precise prose, especially in his Sherlock Holmes stories, that first drew my attention to him; his style was very different from many of his Victorian contemporaries. He will always be my number one favourite author in both fiction and non-fiction work. From Conan Doyle I advanced to authors like Tolstoy, George Orwell, and Ernest Hemingway, because all these men displayed the type of prose to which I would eventually like to aspire.

What is your favourite book and why?

My all-time favourite book has to be the collection of Conan Doyle's "*Brigadier Gerard*" stories. These stories follow the exploits of one of Napoleon's brigadiers during the Napoleonic Wars. Gerard is a pompous, vain, irascible character with a big heart and much energy, and a penchant for getting himself into trouble, all for a good cause – either women, or his beloved emperor.

The stories are in an easy to read style. A style that invites the readers along for the adventure, and keeps their attention until the bitter end. Conan Doyle also includes many historical details that, as a history lover, I drink in. He always made sure to do extensive research before embarking on any of his books.

Two non-fiction books are also my all-time favourites: *A History of Reading* by Alberto Manguel (c. 1996) and *Planet Word* by J.P. Davidson (c. 2012, with forward by Stephen Fry, who was to go on to host the BBC documentary series of the same name, and based on the book by Davidson). Both write about the history of human language, both oral and written, and the importance that it has had on our evolution. Well written and insightful, these are must-reads for authors and anyone else who loves language in any of its forms.

What do you think is the easiest thing about writing? What is the most difficult?

When 'all the planets are aligned', and I sit down to write, that moment when I fall into 'the groove' and the words just flow through my fingers and onto the page – that is the easiest thing I find about writing.

I have two difficulties: 1. beginning that first paragraph, of any chapter, in order to get the word-tap flowing is always hard, and I'll rewrite the same paragraph maybe five or six times before it feels right; 2. EDITING – I hate EDITING! However, editing is unavoidable – so I just grin and bear it.

Featured Author

From books that have already been published by other authors, which book do you wish you had written?

I love George Orwell's *Animal Farm* and its message, and I wish that I had written this one, since its message is still very relevant today. When I read the book in grade nine, for a class assignment, its message did not fully dawn on me until I finished it, and realized what a perfect metaphor it was for our modern, democratic society.

We still see blatant examples of those individuals that consider themselves (insert politicians, celebrities, business moguls, etc.) 'more equal' than the rest of us, and therefore, not subject to the same restrictions as the rest of us, or feel that they are 'above the law'.

How do you market your books?

I mainly market my print books through authors' meet-and-greet forums, writing group gatherings, and talks that I may give to the public. I should be doing more to sell my books, but I am just too busy writing this three-book series (one book left to go). Smashwords.com and Amazon.com, and their respective affiliates, market my eBook very well, so I have quite a web presence and sales have been moving along nicely.

Any new release? If yes, what is it about?

My newest release (Dec. 2014) is a sequel to my first book, *THE BLACK SUN ASCENDANT: An Assassin's Tale*, c. 2011, and is called: *AN EARTH ECLIPSED: An Assassin's Revenge*, c. 2014. The Black Sun Series of books follows the adventures of an assassin by the name of Victor Colvin, and the female archaeologist, Dr. Ahu Eser, whose lives are inextricably tied together in the first book.

Book blurb

Dr. Ahu Eser, archaeologist, is missing and presumed kidnapped, while the charred remains of her colleague have been discovered in a burned out SUV in London, England. Artifacts unearthed and subsequently stolen from an excavation in which the deceased worked, prompts the authorities and the archaeological community to wonder if these incidents are related.

Follow Victor Colvin, assassin and associate of Dr. Eser, as he searches for the missing academic, battling to find her before her captors no longer require her expertise.

At the same time, diplomacy in the Middle East deteriorates as the tension between Israel and her Muslim neighbours' increases - pushing all involved closer to war. When a maniacal business tycoon, with a penchant for archaeology, and her associates position themselves to benefit from the coming

Featured Author

confrontation, they begin the process that will force America, Europe and their allies to choose sides in the coming, day of reckoning.

A missing archaeologist, an assassin with unfinished business, and a powerful enemy with revenge on her mind - continue the adventure in AN EARTH ECLIPSED: An Assassin's Revenge, Book 2 of the Black Sun Series.

You can find out more about Hans through:

[Amazon Author Page](#)

<http://www.amazon.com/-/e/B00STU66LA>

Goodreads Page

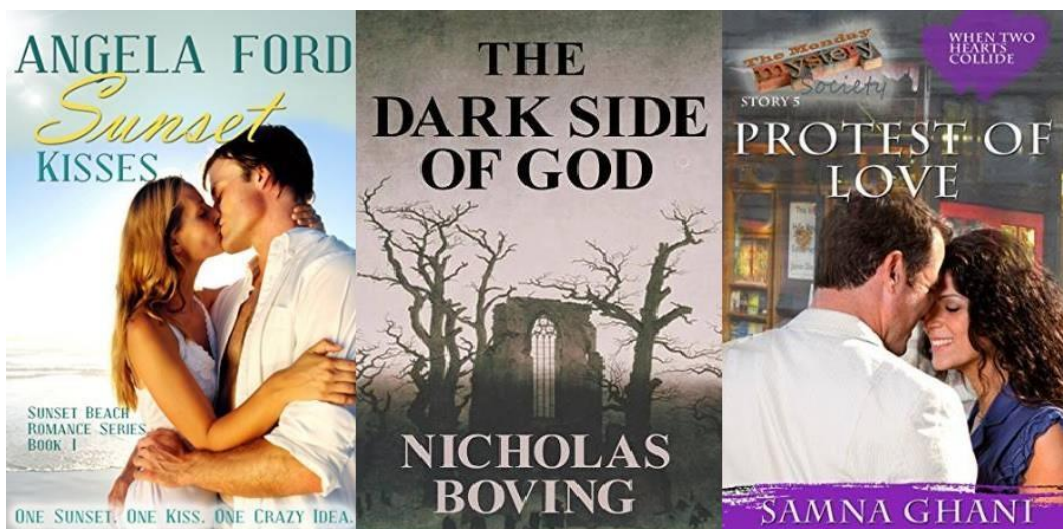
<https://www.goodreads.com/search?utf8=%E2%9C%93&query=hans+von+maltzahn>

Book Links

<http://www.smashwords.com/books/search?query=hans+v.+von+maltzahn>

http://www.amazon.com/s/ref=nb_sb_noss/192-8116428-6466416?url=search-alias%3Dstripbooks&field-keywords=hans+v.+von+maltzahn

Some new releases by members of MWG



Poetry

Wish Upon a Star

from the womb of the farthest
space, fell a brilliant star in a
smudge of dizzying colours. It

revelled in the primordial
memories crowning an ancient
universe. it gloried in the

surreal knowledge upon which
a world was built. and it carried
in its heart, the seed of a whole

new creation. perhaps an Einstein's
mind or a Beethoven's heart. Or
perhaps - just perhaps - it was

a god particle,
watching as it showed
teaching as it learned.

By: Rashmi Pluscec

Author of poetry book *Chaos*. Poet
on anthologies *Threads, Passages,*
Ballads and *Word Fest*.



A Thing of Bits & Pieces

Dialogue – Keep It Natural – Almost

Dialogue is neither all natural, nor is it necessarily grammatically correct. To understand this, try an experiment. Make a recording of a couple of friends having a conversation (unknown to them), then transcribe it. If you can make sense of it I'll be surprised. Next try writing it out in a grammatically correct style. (It'll probably come out as boring.) So, take the middle path. He said, she said is probably all you'll need. Make each character have a voice that's recognisable without using names.

'Verbal' as opposed to written dialogue is as much about gestures and expressions as the actual words. "He, like, you see, said he'd, like ..." 'Written' dialogue has to be much more carefully crafted to make sense, identify who's speaking, and yet keep it natural.

Too many beginning writers come across as if they've swallowed not just a thesaurus, but a whole damned dictionary. Never use three words where two will do. Keep words to three syllables (not always possible, but worth trying). Don't use words your character would not use. Winston Churchill gave an example when he said someone in the British parliament had told a terminological inexactitude – he meant a lie, but parliamentary procedure forbade the word.

Sure, grammar is important; but its importance pales when we get into written dialogue. All those things you were taught to avoid, like split infinitives, dangling participles, sentences ending with a preposition, and all the rest of them are fine if you're writing a professional paper, and should be

By: Nicholas Boving

Author of the "*Maxim Gunn*" and "*Frances West*" series of action/adventure books.



A Thing of Bits & Pieces

observed. But, this is the way people speak, like it or not, and your job as a fiction writer is to make your dialogue natural.

In the previous piece I wrote I quoted Elmore Leonard. What he said is worth remembering. *"If proper usage gets in the way, it may have to go. I can't allow what we learned in English composition to disrupt the sound and rhythm of the narrative."*

Another very common mistake is using 'on-the-nose' dialogue. This may need explanation as it's a term generally used with screenplays. But basically it means stop treating your reader as an idiot who needs telling everything. Your readers are smart: they'll get it without being hit over the head.

Another screenwriting term is subtext, but it also important in fiction. As you probably know, it means leaving something to the imagination, leaving sentences or thoughts dangling, having your character give someone a look that expresses their emotion without explaining it. A good old fashioned scowl or a raised fist doesn't need much explanation; it tells its own story.

It's been said that 90% of all human communication is non-verbal, so make sure you're understood without going "over the top", "in your face" or "on the nose" - all of which basically mean giving too much information - unless there's a really good reason for it; and only you as the writer will know that. This applies even more to screenplays.

And please, lose the Thesaurus. None of those weird "he expostulated" (protested), "he avowed" (said), "she averred" (said), "she responded" (replied). Keep it simple. All those rubbishy things mark you down as a beginner, unless you really need to make a point like, "he shouted," or "she screamed," he said/she said are generally all you need. Set the tone by what the character does.

An example might be:

"What the hell do you mean?" he screamed at me.

(OK, but I think this is better)

The man was furious. His eyes narrowed and his mouth hardened to a thin line. "What the hell do you mean?"

It's obvious in both cases that the man is angry, but the second one tells us a lot more about the man.

A Thing of Bits & Pieces

CHARACTER VOICE

Take care that not every character sounds like you. Everyone is unique. Each character must have a voice. Don't confuse this with the author's voice, something developed over time – think of a writer like Hemingway; whose stylistic voice is almost unmistakable, despite many imitators. I mean character voice whereby each player in your novel or short story can be identified by what they say and how they say it. Practice should get you to a point where you can write a page of back and forth dialogue between a group of characters, without having to identify them by name.

It's definitely not easy, but again, if you listen to a group, and group like the MWG, discussing something, keep your eyes shut, and even though you know each person by their voice, you could probably pick them out by their speech mannerisms. You should be able to do the same with your novel's characters.

A few words about regional and national accents. Every country has them and there's a temptation to try and identify a character by "writing" the way they speak. I'm going to stick to English accents as they're the only ones I'm qualified to have an opinion on. Welsh, Cockney, West Indian, Scots and Irish, to name just a few. Do yourself a favour and don't try to write the way a person from those places speaks. It's much better to simply say at the beginning when introducing the character, that so-and-so had a Scots accent, and perhaps remind readers once in a while by dropping in a word or two that typifies that accent. Unless you're actually from that area and writing exclusively for that audience, don't bother: it's too difficult to keep up, and the spell checker/grammar checker goes nuts.

1ST OR 3RD PERSON

First person is basically autobiographical. This is a bit like the difference between drawing a straight line: the shortest distance being from A & B. or using a Critical Path Analysis as in project management, whereby the various operations run in tandem and come together as necessary, weaving a tapestry culminating in the last scene.

In the first person, your character is on stage 100% of the time: it's like firing an arrow. The third person narrative allows for as many sidebars and excursions as you like. I find the 1st person more challenging, but it takes a fair amount of practice to get it right.

A Thing of Bits & Pieces

Avoid doubling up, and other rubbish.

Just look at the following – there are a lot more – and think about them for a second. We see, and hear them all the time, written and said by supposedly well educated people. Makes you think, doesn't it?

“Free gift”. Is there another kind?

“Old adage”. I thought they were all old.

“Illegal poaching”. Poaching is illegal, right?

“Reflect back”. Mirrors and thoughts do it anyway.

“Merge together”. What else is merging?

Redundancies.

Another thing we see and hear all the time is word redundancies: repeating a word you've just used. I hear it all the time on T.V. and I've got to say it bugs me. If I were an editor my blue pencil would be working overtime. A few examples are:

“Disappear from view.” Any other way?

“Total extinction.” Any other kind?

“Almost unique.” Either it is or it isn't. Unique has no qualifier.

The Right Words

I know this isn't really about dialogue, but it has a certain bearing on what I've been saying. I'm reminded of a line of Hemingway's. Someone asked him how he knew what to write and how to say it, and he replied that he only used certain words. What words are those, they asked? 'The right words,' he answered.

You can get a truckload of books telling you about dialogue in both novels and screenplays, but the few observations I've just made might be useful and save you another truckload of money.

'He said, 'she said' is generally all you need, and if you've got the characters voice right, then possibly not even those.

Poetry

the words of the other

I seek my shelter
in the words of the other
a hollow tree
where the shade
praises the light

I laugh and cry
in the words of the other
my silence a mirror
reflecting them back

the Earth,
I plowed it in pain
and cut a swath
turning one stone
after another

I wake from the dark
and wait for what
always consoles me

the words of the other

By: Veronica Lerner

Editor of Romanian newspaper
Observatorul. Author of five books of
prose and poetry.



Stories & Such

Coffee Break

"How long have we been meeting like this?" Sam wondered casually to his companion seated across the table. He and Jake had been coming to the same Tim Horton's once a week for decades and it had become a favorite ritual for both of them. They usually discussed things like world events or politics or sports—nothing personal, just guy stuff.

"I don't know—twenty years maybe." Jake dabbed a serviette at the crumbs in his beard. As a professional in the business world, he had been scrupulous about his appearance, but now that he was retired, Jake regarded shaving as more trouble than it was worth. "Anyway, why do you ask?"

"No reason. Just wondering." Sam turned his ever watchful eyes towards the commotion at the front door. A boisterous group of teenagers had burst into the coffee shop and were clustered around the counter, impatiently waiting to give their orders. A few were clowning around, but, in general, they struck Sam as harmless.

"Look at that," said Jake. "Were we ever so young?"

"Or so innocent?" added Sam wistfully.

"That's an odd thing to say," Jake said, pushing his chair back and starting to get up. "Anyway, I'm still hungry. I'm going for a muffin. Can I get you anything?"

Sam stared off into the distance as if distracted. "Maybe an apple Danish," he said, digging into his back pocket for his wallet. Before he could fish it out, Jake was halfway to the counter.

Gloomily Sam swirled the black liquid on the bottom of his cup into dark circles. He wondered if he dared to get things

By: Bev Bachmann

Author of murder mystery novel *Christmas Touches*. Retired high school English teacher.



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things off his chest or if he should just continue to keep his mouth shut.

In a few minutes Jake was back. "Here you go," he said, handing over the gooey confection. "I took the liberty of getting you another coffee." He placed a fresh cup in front of Sam.

"Thanks," Sam grunted. He stirred his coffee in thoughtful silence.

Jake had the sense that Sam was bothered by something. He didn't want to pry, but . . . "Is something wrong?" he asked.

"Nah," Sam brushed the idea aside with a wave of his hand.

"Well, you seem preoccupied." A thought suddenly occurred to Jake. Maybe the guy was depressed about recently giving up his position at the university. It was worth a shot.

"Listen, Sam, I've known a few teachers in my day, and they all gave me the impression that teaching is more than a job – that it's something that gets in the blood. Is that it? You miss teaching?"

"My career is part of the past." Sam shrugged philosophically. "However, sometimes I do miss the adrenalin rush of standing in front of a classroom full of eager faces, but it had its down side too. Besides, I got what I wanted out of it."

"You mean Lucinda?" Jake couldn't help teasing his friend about the eighteen-year-old beauty who had been in Sam's social studies class some twenty years ago. Lucinda had managed not only to win his heart, but also to become his wife.

Sam shifted uncomfortably in his chair. "I guess you could say Lucinda."

"I remember it like it was yesterday," said Jake with a big goofy grin on his face. "You, the middle-aged professor crazy in love with a girl half your age, and Lucinda, your idolizing student hanging on your every word. I used to think you two had a fairy tale romance – or at least it would have been if . . . Well, if you hadn't been married to Marge at the time."

Sam's faraway look returned. The awkward pause that followed made Jake wonder if he had gone too far. "I'm sorry, Buddy, I didn't mean to bring up the past."

"It's all right. You can talk about it." It was curious. Sam suddenly realized he was no longer reluctant to broach the subject of his first marriage. In fact, he *wanted* to talk about it.

Jake hesitated to go to the place the two of them usually avoided, but maybe, with a few well chosen

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words, Jake could pull his friend out of his obvious funk.

"I know Marge was upset about your love affair with Lucinda, but a wife of eighteen years ought to have at least left a note of some kind before disappearing into the night. She owed you that much."

Sam's face was devoid of expression, but his eyes never left the picture windows, where he watched as a steady parade of people came and went from the coffee shop. The silence continued unabated for several minutes. Finally, Sam spoke. "Marge was a good wife," he said softly.

Jake was starting to feel weird, as if he and Sam were having two distinct conversations at the same time, and he wasn't exactly sure what to say next. "At least Marge's walking out paved the way for Lucinda to come into your life. And you two have been happy together for the last twenty years — right?"

"Sure." Sam took a vicious bite out of his Danish.

Jake raised a skeptical eyebrow. "You don't sound convincing, Buddy."

Sam couldn't keep up the pretense any longer. "Lucinda is seeing someone on the side."

"Oh. I'm sorry." Jake said, staring into his coffee.

"I don't know why I'm surprised. I've suspected her of cheating for some time now."

"Why do you put up with it?"

A look of deep sadness came into Sam's eyes. "When you hurt a woman as wonderful as Marge, I figure you get what's coming to you." He seemed on the verge of tears.

"Listen, Buddy, everyone makes mistakes. You can't beat yourself up the rest of your life. It's not healthy."

"I guess you're right." Sam's face was solemn. "Still, I wish I hadn't allowed my life to turn into such a dismal disappointment."

"You're being too hard on yourself." Jake's tone was sympathetic.

"Why not?" Sam said miserably. He looked at his friend with haunted eyes. "Tell me something. Have you ever made a mistake this big?"

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"Yes, as a matter of fact I have," Jake said quietly.

"And what was that?"

Jake studied the contents of his coffee cup with absorbed concentration. Sixty seconds ticked by, and Sam began to wonder if Jake was still listening.

"So, what was this big mistake you made?" Sam prodded with a gentle smile.

Jake looked up from his empty coffee cup. "Lucinda," he said.

Poetry

Tangled in Time

Past, Present, Future
Dusty Barricades,
Symbols dissolve

I plunge back
float and delve.
But,
I stick to the moist damp earth
fearing devastation.

My mouth is full of clay.
Is it the smell of the soil that I eat?
The dry coarse earth?
Is that me?

The streams swim in my eyes.
Visions divide .
The sight freezes in the silent snow.
North wind hovers

tangled in time.

By: Meena Chopra

Poet and Visual Artist. Social Media
Marketing *StarBuzz*. Producer &
Host *Radio Shehnai*.



Heart to Heart

On the Value of Membership:

A brief look at the benefits of joining a Writer's Group

Writing is a lonely occupation; any writer will confirm this. Now, not all writers are social creatures, or even crave the company and/or the attention of others. For them, sitting alone in an out-of-the-way place to scribble down their thoughts onto a page, or click their way to happiness in front of a computer is all that they could ever want. For the rest of us "ink monkeys", however, a pleasant respite with like-minded individuals is always a welcome diversion from the grind of dredging words from our subconscious. How then to do this? Where are we to turn?

Personally, I find that individuals that do not share the same interest or passion for the written word, whether they are family, friends, or the public usually want only very short "sound bites" from you when they ask how your writing is going. Anything more than short answers and I begin to see my listener's eyes glaze over and restiveness in their posture that suggests a desire to change the subject. Well, where is one to turn when one needs to come out of seclusion and craves a "sympathetic ear". Why, one joins a writer's group - of course!

I wrote creatively while in university and then put it aside for almost twenty years before deciding, in 2006, to start again by beginning my first novel. Back then, and during the subsequent years, until my first book's publication in 2011, I never considered myself an author - only a writer. Beset with the problems that every writer has (confidence issues, writer's block, procrastination problems, etc.), and faced with a disintegrating friendship/writing

By: Hans Victor von Maltzahn

Author of the *Black Sun* series of crime/action books. Novelist and horticulturist.



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collaboration for this novel, I had few places to turn to for that “sympathetic ear” and good advice. During this time the *Mississauga Writers Group (MWG)*, and the *Writers & Editors Network (WEN)* would have been valuable allies for me, but I wasn’t aware of their existence!

Both **MWG** and **WEN** seek to promote and encourage writing in all its forms, through networking with its diverse membership, and asking guest speakers to come and address their meetings. Novice and experienced writers alike come away with valuable “tips and tricks” that they can use to not only improve their writing, but also help to prepare their finished manuscript for publication, whether by trying to “sell” it to the commercial publishers, or by self-publishing. Both these groups produce their own electronic magazines (e-zines) and anthologies, which offer another way for authors to have their work reach a wider readership. Exposure to the public is everything if one is to get their work discovered, and the participation in such publications is invaluable. This inclusion in the group’s work also gives the novice a feeling of accomplishment, and the seasoned author gets another “notch” on their writer’s resume.

Having grown in both membership and status, **MWG** and **WEN** are now, regularly invited to local events where they help to demonstrate the creativity flourishing within the municipality’s borders (for **MWG** it’s largely Mississauga, while for **WEN** it’s mostly Toronto). For instance, the *Mississauga Writers Group* recently attended Mississauga’s annual **Jane’s Walk**. It is also a regular at the Mississauga Central Library’s literary festivals during the spring and the fall. The library has also asked them if they would be at their up-and-coming **Culture Festival** this summer. This public exposure that the writer’s group gains at such events, is good for its individual membership too, whether it be personally meeting potential readership, gaining new membership for the group, or just being able to sell your work at the group’s booth.

These writers groups, like writers themselves, cannot live in isolation; nor would they want to, even if they could. Hence, groups can and sometimes do seek to cross-pollinate ideas and experiences, whether it be through its individual membership (I am a member of both **MWG** and **WEN**, and I know that some **MWG** members are also members of the *Streetsville Writers Group* and others besides), or by making appearances at each other’s sessions. The *Mississauga Writers Group (MWG)* meets on either the second or the third Saturday of every month (see its latest schedule at its webpage), at the Mississauga Central Library, 2nd floor, and has an open invitation to the public to join them from 10:00 am until 12:00 pm. The *Writers & Editors Network (WEN)* meet every third Saturday of every month except August, for a breakfast and guest speaker’s address at the Canadiana Restaurant, Dundas and Kipling, in west Toronto. To explore each group

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in more detail, please visit their respective websites: **MWG** - www.mississaugawritersgroup.com and **WEN** - www.wenetwork.ca

If one chooses to pursue writing with any sort of object toward becoming successful, or just widely read by people other than your family and close friends, then you have to get out there and **NETWORK!** Look in your local papers for writer-friendly groups; attend local arts and writers events, and talk to other people who have travelled the path-to-publication before you. Unfortunately, in this day of tight budgets, an “unknown” author will have a hard time finding a literary agent willing to take you “under wing”, or a commercial publisher willing to spend the money to get your piece published; you will have to do this on your own! However, membership in groups such as **MWG** and **WEN** goes a long way towards shortening that path to manuscript completion and publication; you will **ALWAYS** find sympathetic and helpful people to support your pursuit of the written word in groups like these – *seek them out!*

It cannot be overstated, the variety and wealth of experience brought by the membership of such groups is incalculable. Where the act of writing and editing is often done in a lonely isolation, the brief respite afforded by these communal gatherings helps deliver the author from his/her own personal wilderness; the networking and monthly guest lectures helps to refill the group member’s depleted “social psyche”. A synergy develops during these meetings that I find, by their end, leaves me refreshed and energized – ready to carry on with my next writing assignment; I say again, it is the group’s membership that makes it work! It is the passion, experience of and contacts within the writing/editing/publishing world that the membership to groups like the *Mississauga Writers Group* and the *Writers & Editors Network* brings, which makes them so exciting to join.

On a personal note, I would love to see the *Mississauga Writers Group* form a partnership with the *Writers & Editors Network*, sharing each other’s membership and all that that brings to the relationship. This cross-pollination of ideas and experiences, coupled with the promotion of each other’s events and meetings can only be a good thing.

Health and Wellness

Your Words, Your Reality

Words create your reality and then your reality creates further words to support it. It is a circle that you have created and you are the centre of it. Have you ever wanted to change your life? Well, you have to first create a new reality.

When you listen to the words you use, you can hear what you believe is happening or is real for you. Listen to your words as you speak. Take it one step further and write a speech about yourself and how you are feeling. Then read it aloud or have someone else read it to you. What do your words say about you?

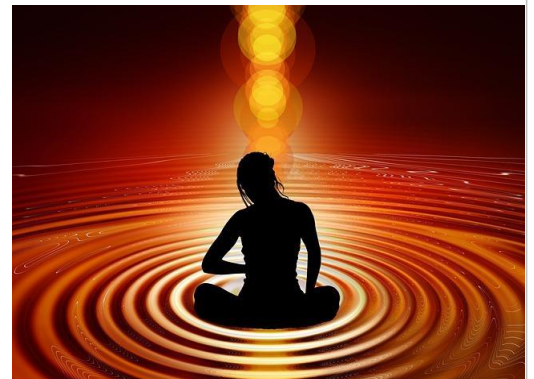
Words are energy and they cause action and then reaction sometimes in others but most definitely in you. So what type of energy are you creating? What kind of action(s) is being created? What kind of reaction(s) are you creating?

When you use words, they are the thoughts you were thinking about yourself and others and your words have been shaped by that. Your feeling of lack or purpose creates your words. So what are you thinking about yourself or others.? When you are creating from lack, you are seeing others as combatants, competitors and/or supporters. When you are purposeful, you see others the same but their purpose is different – what do they have to teach you? Our supporters also have purpose to help us get to where we want to go.

Your words also show you how you feel and what you are choosing in the moment. If you think you are a failure, you will only see failure. If you think you are a success, you will see success. The same goes for loss and hope. Make a wish and watch it happen. Now work towards your wish. You have to believe in hope. What do you truly want?

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core
OPTIMUM HEALTH

Health and Wellness

Choose the words you want to be. Now pay attention to the tone of your words. How much effort do you give to your words? Sub-consciously, your words will give you so many clues you don't hear otherwise. One woman as I talked to her kept telling me she wasn't going to be like her mother all weak and she repeated it several times in different ways. Then she kept saying why she doesn't feel right in what she was doing. I asked her why she put so much effort into not being like her mother and less in being herself. She denied ever feeling like that but her words were quite clear and eventually she did start changing and now she is doing things she enjoys more for herself.

Journal your thoughts and feelings for a week but don't read them. Write down what is happening to you in the present day. Two weeks later look at your written words. Look at the words you use and which are repeated. How is the phrasing of your sentences? What is the tone of your thoughts? What kind of statement does it make? Now say those words aloud and feel what they say about you. Be aware of those feelings and ask yourself how or if you would change that.

Now write those same thoughts but with more positive or hopeful words. Figure out what and where you want to be in the future. In the next week, be aware of how often you repeat your old words and try to replace them with more thoughtful and positive words. Be aware and make the choices to bring yourself a different life.

What I have always taught in my classes is that what we see in others we also see in ourselves or we wouldn't recognize it in others. What bothers or inspires you the most in others is what is in you? Look at the people in your life? What do you see in them? What draws you to some people and not others? What are the qualities you aspire or decline to have? Write them down using very descriptive words and pay attention to them - all of them.

Now look deeper into your thoughts and what they are saying. Write the continuous and repetitive thoughts down. What thoughts do you have difficulty acknowledging and revealing even to yourself? They are the undercurrents of your words.

Your own biography is one of the hardest things you will probably have to write. Because of my books, I have had to write multiple bios. At first, it is difficult to turn it around and focus on you but it becomes easier. Write your own biography. Write your life story, good and bad relationships, passions, and what you want to become or accomplish. Write it down and date it. Keep adding to this or changing it as you go along.

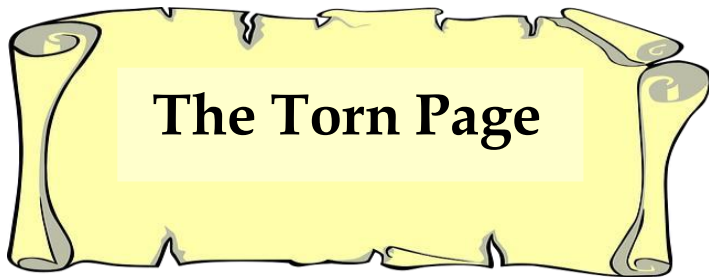
Health and Wellness

So if words create actions and reactions then using different words can create a different result or outcome. So how do we learn to use different words? It is basically a reprogramming or retraining. Be aware or mindful of your thoughts – if you aren't aware, you can't change it.

1. Be aware without judgment of your thoughts – multiple aspects have created your mindset.
2. Write your thoughts down and date it. You will be surprised at how much you will change the more work you do.
3. Acknowledge the change that has to happen and realize that (1) it will be difficult; (2) you will fall off the wagon; (3) get right back up on the wagon; and (4) enjoy the ride.
4. Be aware of what you read, listen to, watch and technically access. Check what serves you and what doesn't. Be aware of what does feed you the diet you need to change and what doesn't.
5. Make goals for yourself and date them. Acknowledge when you have achieved a goal or when a goal is no longer necessary. This will happen as you become more aware.
6. Access positive ideas like sayings, readings and nature. Keep finding what is positive in your life.
7. Practice a routine of being positive each day and journal often dating the entries.
8. What do you want to be? Find the words and actions which mirror this and remind yourself often of them.
9. Do a 101 wish list, vision board, signs, posted notes, sayings, calendar reminders and whatever else that helps.
10. Think and live the life you want even if you're not there yet. This teaches you what you really want to be and it will be the start of change.

Your words create the action which becomes your reality. Choose wisely. You'll get there or better you'll open up to a life which might surpass what you believe is possible.

Heart to Heart



The Torn Page

Ralph was sifting through his desk drawer. His original intention was to search for a pen. He discovered something he didn't anticipate finding there. He found the torn page of a newspaper clipping. When he examined it, he saw listed lottery numbers from an earlier draw.

Upon further scrutiny, he saw something familiar with the numbers. They looked eerily similar to numbers he had played in the past. At this point, he decided to walk over to the drawer where he stores old lottery tickets.

To his delight, he finds one ticket that has the *exact* numbers that are listed on the newspaper page. He immediately fantasizes about how he can buy his dream car and his dream home. Soon he'll be booking his dream vacation!

How much has he won, he asks? The jackpot prize is listed as 10 Million dollars. He is frustrated, though. The torn page is ripped right where the date of the draw was printed. He thinks of a solution to his dilemma. He'll visit the Winning Lottery Numbers page of the National Lottery Corporation.

Ralph has mixed emotions. He is nervous; he is elated. Soon the moment of truth will be upon him. He scrolls down the page to check the winning numbers from the past 12 months. Lo

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and behold, he spots the numbers that match up with the numbers on his ticket.

Now he is *really* nervous and excited! He carefully checks the date of the winning numbers. The date of the lottery draw of the winning numbers is November 1, 2013. At this point, he stops. He slowly turns his head to the calendar on the wall. The date circled is --gasp!--November 2, 2014. What a shocker: the date to collect his winnings has passed.

All his dreams are shattered. He *still* doesn't have the money to buy his dream car, house, or vacation. He falls back in his chair. How could he have been so careless? What a costly mistake, to say the least, it was not to check his ticket months earlier.

Beside him is a bottle of ant-acid tablets. If it was a bottle of cyanide, it would be more appropriate for the situation.

That torn page must be the most expensive in the history of mankind!

Submit your contributions to
submissions@mississaugawritersgroup.com

