



Writing Right Newsletter

GET PUBLISHED IN 2007

THE SPEAKERS FOR JANUARY 19th MEETING –

ROBYN OPIE & ROB PARNELL

Robyn Opie is the author of 61 published children's books. Most of her children's books are written for primary school children. And that number could be wrong when we go to print – because she is such a copious writer.

Although Robyn writes primarily for children – the same rules apply to all forms of writing – the skills are the same – the disciplines are the same – only the genre and the way the story is told differs.

Robyn lives in Adelaide, South Australia with her two dogs and thousands of children's books.

Robyn wrote her first children's book while at high school. It was a mystery similar to the Nancy Drew series. When she was a child, Robyn wished she could be Nancy Drew. The teenage sleuth was always involved in an exciting mystery. Robyn has always loved writing and reading. Her other interests

include watching Aussie Rules Football. Her favourite team is the Adelaide Crows. She also enjoys listening to music, watching movies, seeing friends, swimming and exercising.

When asked what advice Robyn would give writers who wants to write for children and have their children's books published, she says, "Learn as much as you can about writing for children and read lots of children's books. Most importantly, stick with it. Persistence definitely pays off."

Google Robyn Opie or go to <http://www.robynopie.com/>

When we invited (in 2006), Robyn to be speaker we didn't realize her partner, Rob Parnell is the man behind the Australian Writing Academy. Rob Parnell has agreed to take the stage with Robyn for our first meeting of the year. So we are lucky to have Robyn and Rob sharing their wealth of writing experience with us and we are delighted to add this news to the newsletter.

NEW WRITING ANTHOLOGY FOR 2007
 "UNCENSORED" SHORT STORIES AND POETRY—GET
 YOUR ENTRIES IN NOW, INFO—KERRINA23@BIGPOND.COM

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Critique Sessions
 First SATURDAY
 Every month
 at 12 Sandford St, Ken-
 sington Gdns (in cot-
 tage at rear)
 Ph: 8332 6085
 at 2.00pm

Next Meeting on
 FRIDAY
 January 19th
 in the SA Writers' Cen-
 tre
 Rundle St,
 2nd floor above
 Cafe Buongiorno
 at 6.30pm

Copies of the original Writing Right Anthology are still available at below cost—\$10

This book shows the talents of our members and gives some idea of what is required for the 2007 anthology. We still aim for a high quality of edited and print-ready work.

We offer this opportunity to members to become published authors.

BEWARE THE LITERARY SNOBS

By Diane Beer

Beware the literary snobs dear writers.

They lurk at launches and hang at the edges of gatherings. You can recognise them by the way they roll their eyes at each other with thinly set mouths and superior grins when awards are made and writers acknowledged.

You can spot them easily in a crowd. Their conversation is softly condescending when congratulating writers. Words like 'yes but...' merely and 'little' pepper their sentences.

Authors who write Pulp fiction are quite beneath them and they look on ebook publishing and Print on Demand with utter bewilderment and barely disguised contempt.

When, in reply to their insistent questioning you attempt to explain Print On Demand they leave in case they are contaminated. They leave without learning that romance writers can make more money and sell in 14 languages. They particularly like to sneer at Mills and Boon without any understanding of the genre. They have no understanding of the revolution taking place in electronic publishing.

Wise writers read all genres and study their markets and determine which ladder they want to climb and as a result are generally more widely read than the literary snobs who read from a narrow field of publishing.

So take no notice of literary snobs dear writers – in fact ignore all snobbery.

The poor darlings will never be published because they are blinkered and don't learn about marketing skills and how to climb the ladder of success. So handle them gently. You won't be able to explain the publishing process—so don't try because their minds are already set.

Definition

A **snob**, guilty of **snobbery**, is a person who adopts the world-view that other people are inherently inferior for any one of a variety of reasons including supposed intellect, wealth, education, ancestry, etc. A snob imitates the manners, adopts the world-view and affects the [lifestyle](#) of a [social class](#) of people to which he or she either belongs or aspires. That "right" is not necessarily a birth-right: a [Pseudo-intellectual](#) is a type of snob.

A snob is perceived by those being imitated as an "*arriviste*", perhaps [nouveau riche](#) or [parvenu](#), and the [elite](#) group closes ranks to exclude such outsiders, often by developing elaborate social codes, [symbolic status](#) and recognizable marks of language. The snobs in response refine their behavior model.

([Norbert Elias](#) 1983).

We all know those cute little computer symbols called "emoticons," where:

:-) means a smile and

:(is a frown.

Well, how about some "ARSEICONS?"

Here goes:

(_|_) a regular arse

(_|_|) a fat arse

(!) a tight arse

(_*_) a sore arse

{_|_) a swishy arse

(_o_) an arse that's been around

(_x_) kiss my arse

(_X_) leave my arse alone

(_zzz_) a tired arse

(_E=mc2_) a smart arse

(_\$_) Money coming out of his arse

(?_) Dumb Arse

Online Masters degree for playwrights

February 2007

Playwrights from across Australia can apply for this innovative new Masters degree, to be conducted online over an 18-month period, from March 2007. Queensland University of Technology's Master of Arts Degree (Research) does not involve upfront or HECS fees — it's free! Six playwrights will be selected to produce a full length play and accompanying thesis. They will also work together on the overall issues that arise from writing a play. Contact Errol Bray, Creative Industries Faculty, Tel 07 3864 8583

Email e.bray@qut.edu.au

Closing 18 January

ABC TV: arts documentary pitching competition

A new documentary arts project worth \$20,000 is being jointly funded by ABC TV Arts, Entertainment & Comedy and Channel 4 Arts and Performance (UK). Filmmakers can submit three-page treatments for a one-hour documentary or documentary series that demonstrates innovative formatting in arts programming. New concepts on how arts can be expressed through the documentary form will be highly regarded. The Arts Documentary Pitching Competition will be held at the Australian International Documentary Competition in February, 2007. Contact Lyndon Barnett Tel 02 8333 4355

Website www.abc.net.au/arts/aidc/default.htm

Closing 15 January

WHAT'S IN A NAME?

When Jake Arnott published his latest novel, he had no idea he was accidentally libelling a real person. John Sutherland on the dangers of character naming

Friday November 17, 2006 (Spotted by Chris Ostermann)
[The Guardian](#)

Where libel is concerned, things used to be more robust. When John Dryden penned a satire on Lord Rochester, the nobleman hired three thugs to beat up the poet in Rose Alley, off Drury Lane. This year's Rose Alley Memorial Award must surely go to Jake Arnott, whose latest crime novel, *Johnny Come Home*, was published in April 2006 and, alas, pulped in August 2006.

In his narrative, set in London's tin pan alley in the 70s, Arnott introduced a character called Tony Rocco: a one-time big-band singer, now an impresario and a big-time pervert in the Harry Starks mould. Nasty. Alas, out of obscurity, escorted by his learned friends in wigs, emerges the real-life Tony Rocco: former big-band singer and a figure of unimpeachable respectability.

Exit the book. Exit, also, many thousands of pounds from the coffers of Arnott's publishers, Hodder and Stoughton. Doubtless, like others in their risky line of business, they will have taken out hefty insurance policies against such libel hits. But it still hurts.

Johnny Come Home, we are reassured, will be reissued with the requisite name-change. And if Jake is prudent, he will follow the example of Arthur Hailey. The author of *Airport* was in the habit of checking his characters' names against the two million in the Manhattan telephone directory. It resulted in villains like the hippy terrorist in *Overload* with the moniker "Davey Birdsong". But before the recent court ruling, many might have thought "Tony Rocco" fairly surreal.

Where real names are involved, an author cannot hide behind that all-purpose shield: "any resemblance is purely coincidental". Nor do the courts accept ignorance as a defence. If you can be shown, by using a real-life name, to have injured a real-life reputation, then you will pay. The law is right alongside the Bard: "He who steals my purse, steals trash. But he who steals my good name, steals all that I have."

You're safe, of course, if your named victim has no good name to lose. When Giles Foden lampooned Idi Amin in *The Last King of Scotland*, he was quite safe - even though the exiled Amin was still alive in Saudi Arabia. Had Foden ventured to undertake an author's tour in Uganda, when Dada was in power, the Foden liver would probably have ended up with the others in the Amin family fridge. There are worse things than court judgments. Ask John Dryden.

The case that blazed the trail for this kind of lawsuit in the UK was that surrounding Piers Paul Read's novel *Polonaise*, published in 1976 by Secker and Warburg. Read accidentally introduced into his story an unpleasant character called Lord Derwent. The peer was not amused. Judgment went, expensively, against novelist and publisher. The lawyers and the pulping mills had a good day.

If you take on a lord, as Dryden discovered, you're asking for trouble. But even commoners can invoke the law in protection of their good names. In his black comedy, *Porterhouse Blue* (1974), Tom Sharpe introduced a TV presenter with, what he fondly thought, was a purely fictional name. He was wrong. There was, as it happened, someone so called working in the BBC. Once more the pulping mill rolled.

Arnott, Read and Sharpe all perpetrated their offences unintentionally. Writers such as Evelyn Waugh, James Joyce, and Kingsley Amis took pleasure in introducing particular enemies by name into their fiction - with deliberate malice. But they did it in nooks and corners of their novels where it would have the status of a private joke for them and their mates. Too small a bone for any lawyer to get their teeth into.

Where central characters are involved (whether accidental or deliberate), it's riskier. In 2002, Roger Lewis published a hostile biography of Anthony Burgess. It opened, indirectly, with a vignette of the eminent scholar Richard Ellmann and his family, in their house in Oxford. Lewis lingered on such details as the kitchen sink "clogged with tea leaves and [Ellmann's] daughters' draining knickers".

One of the owners of those knickers, Lucy, is a novelist. In her 2006 novel, *Doctors and Nurses*, the doctor of the title is a bastard and the nurse, his partner (in surgery and between the sheets), is a multiple murderer of their patients. The doctor is named Roger Lewis: "a name full of anticlimax, a name full of COL-LAPSE, the sexual explicitness of ROGER, so quickly refuted by the loose, limp LEWIS." Accidental, doubtless. But according to *Private Eye* - an organ that knows more about libel than Old Bailey himself - a corrected version of *Doctors and Nurses* is on its way.

As the Rocco case indicates, it is the publisher and the insurance company who pick up the tab. Which raises an interesting speculation. In his novel *Crash*, published, originally, by Jonathan Cape in 1973, JG Ballard's hero is an extremely immoral piece of work called James Ballard. If he's short of a few quid, the novelist might consider a phone call to Anthony Julius. It looks open and shut to my illegal eye.

WRITE BETTER SCENES

These are writing tips from Shirley Martin

Shirley Martin, [_www.shirleymartin.net_](http://www.shirleymartin.net) (<http://www.shirleymartin.net>)
<<http://www.shirleymartin.net>> artin.net)

A scene is a unit of action within a chapter.

By action, we don't necessarily mean a gun fight or a battle, although it can be either. But something has to happen within a scene. It has to affect an outcome that changes the thrust of your story.

At the end of a scene, something has to be different than it was at the beginning.

The scene must deal with either goal, motivation, or conflict. It can deal with all three, but it must affect one of these components.

Besides that, a scene should have at least two other reasons for inclusion in a chapter.

These reasons can be to introduce a new character, a crucial fight or battle, comic relief, a love scene that changes the hero's feelings for the heroine or vice versa.

There are many other reasons for scenes. You only need to use your imagination to think of them.

You can't have two people discussing the weather unless the weather influences the plot.

If the characters are discussing the weather, there must be a reason. They are planning a crucial night mission and need dark clouds and no moonlight.

Nor can you have two people driving around admiring the scenery, (a scene such as I read in a critique group). You might have a character pointing out the mountains and telling the other that those mountains hold many caves, "a good place for stashing our supplies."

A chapter can be just one scene or more than one. Please don't make the same mistake as I did with my first couple

books and have many short scenes.

You should never pad a scene, but at the same time, it should have enough substance to it that extends it for more than just one or two paragraphs.

Occasionally you will see one short scene within a chapter, and that's fine if it accomplishes some purpose. But avoid, as much as possible, many short scenes.

By the same token, a chapter can have as many scenes as the author considers necessary to get his points across.

When writing a chapter, at the beginning of each, make a list of what you want the reader to know. Most likely, this list will lend itself to scenes, and you can build your chapter from that.

Scene to be Seen

By Diane Beer

An easy way to learn how to visualise scenes is to analyse television or film scenes.

- Analyse how and why each scene moves the story forward.
- Analyse why each scene (or take) is vital to the plot.
- Analyse if it would affect the story if the scene was cut—this will help you edit your own work and assess the value of each scene.
- Analyse how the story moves smoothly from scene to scene without breaking story/action or tension.
- Analyse how the transitions are made between scenes and where the breaks are made for advertisements—or in your book—chapter breaks.
- Analyse how the director or writer keeps the tensions high by ensuring the scenes are controlled without lapsing into scenes that are too long or too short—and this will help keep your writing tight.

CON YOUR WAY INTO THE MARKET BY DIANE BEER

- **CONVINCE** your reader/editor/publisher that the book is readable from the first opening sentence. Make sure your hooks are strong enough to hook the reader.
- **CONVEY** the theme, mood and style of the work from the first page
- **CONSTRUCT** the best plot you can and then deepen the layers and polish the construction.
- **CONFLICT** is your best tool to make a selling book. How humans tackle conflict constructs their character
- **CONVEY** your characters as real people and breathe life into them.
- **CONQUER** your audience, keep them turning the pages by whetting their appetite and luring them into the story as you explore the characters and their motivations.
- **CONNECT** with your characters until you can see them in your mind and know them so well that you can predict what they will do next and why.
- **CONDENSE** the writing down to the pure essence of the work when editing. You will find you can prune dramatically to make the book better.
- **CONFRONT** the reader/editor with new concepts, new ideas, twists and hooks to make them keep turning the pages and wanting more.
- **CONJURE** up scenes that take the reader into the story with sensual perfumes, lively scenes and new adventures. Make your readers 'live' the experiences in your book.
- **CONQUEST** is your aim. To win the reader, buyer and publisher. Conquest is winning.
- **CONTENT** must remain deep, interesting and sustaining to the last page
- **CONTEST** is, again, winning. Why waste your time entering the contest just to lose the race. Set your goal on winning a place for your book on the shelves.
- **CONTEXT** is everything! Keep the characters in context, the scenes and actions must be realistic and doable even if the genre is fantasy. The reader must believe in the context to lose themselves in your book.
- **CONCEAL** the ending but weave clues throughout the book to make the ending realistic, satisfying and plausible.
- **CONFORM** with publisher's layout style when sending a manuscript.
- **CONSIDER** your reader and don't indulge in over-writing.
- **CONTROL** minor characters and don't let them take centre stage from the stars
- **CONTRACT** — Your **ULTIMATE AIM**

Writers have to learn more skills than almost any other profession—but learning is easier when we have a passion for the occupation.

Writers get more satisfaction from their work than almost any other profession and their work is more lasting and gives pleasure to many more people than most jobs.

There are some shortcuts to learning the writing skills but the absolutely, most important way to become a skilled and published writer—is simply by writing and acquiring the skills in the process.

OUR CHRISTMAS AWARDS

Awarded - Lauded – Applauded – Rewarded

The following awards were made at our annual Christmas party this year. Not all the titles are listed – most are listed later in this newsletter

Christine Ostermann six this year, four contracted hit the Best Sellers lists – [Major Award](#)

Monika Hein *The Secret* - [The Toughest book to write](#)

Pamela Rajkowski *Two reprints* - [Best Marketing](#)

Roger Gibbs *5 series 3 novellas 3 in progress* – [Best Printer Sexiest Writer](#)

Jill Millburn *Broken Swallow*- [Fastest Writer in the least time](#)

Anne Oliver Two - [Most Potential with international success](#)

Nicholas Fourikis *Hollywood Amaroo* (and 2 published) -[Best Book](#)

Tony de Loriger [Most Remarkable Year Award](#) for new innovations for the publishing industry

Helen Chilcott two published and a further two contracted –[The Toughest & Best Year Award](#)

BUSH POETRY CONTEST

BUNDABERG POETS' SOCIETY INC.

Bush Lantern Award 2007

Written Competition for Bush Verse

CONDITIONS OF ENTRY

The competition is for bush verse and each poem must have good rhyme and rhythm and an Australian theme
~ **maximum 100 lines.**

Entries to be submitted in English.

Photocopied entry forms will be accepted.

Entry fee **\$6-00 per poem** or **\$15-00 for three (3) poems.**

Name of entrant **must not** appear on poem ~ only on entry form.

Please ensure each page is titled and numbered.

6. Each poem to be in **single line spacing** with **double line spacing** between verses.

7. Please submit **three (3) copies** of each poem

Submit entry form and appropriate fee in a suitable envelope to:-

Bush Lantern Award Co-ordinator

Bundaberg Poets' Society Inc.

PO Box 4281

Bundaberg South 4670

Telephone and e.mail contacts ~ Dean Collins (*Bush Lantern Co-Ordinator*)

(07) 4159 1705 : dino123@dodo.com.au

John & Sandy Lees (07) 41514631 : lees@interworx.com.au

9. Cheque or money order to be made payable to "Bundaberg Poets' Society Inc."

Entries must be your own work and have **not been placed first in a previous written competition prior to closing date (June 1st. 2007).**

11. Entrants are advised to keep copies of poems as entries will not be returned.

Only the results of the top 20 poems will be published. If these are required please include stamped self-addressed envelope

13. The Judges' decisions are final and no correspondence will be entered into.

14. The winner will be notified as soon as the Judges' decisions are available and the award will be presented during the Bundy Bush Poetry Muster's Presentation of Trophies on July 15th, 2007.

15. **Closing Date: June 1st, 2007**

Entry Form

Bush Lantern Award 2007 Written Competition for Bush Verse

NAME.....ADDRESS

.....Post Code.....

Telephone No.

E.Mail Address

Number of Entries

TITLES OF ENTRIES

.....
.....
.....

I declare that the enclosed poem/s is/are entirely my own work and has/have not been placed first in a **written** competition prior to closing date (June 1st, 2007). I agree to the conditions of entry and accept that the Judges' decisions are final.

Amount enclosed

Signature

Date/...../.....

EMAIL POINTERS...FROM CAROL— ONE OF OUR MEMBERS OF THE Writing Right Critique Line

Most of us know these rules, but a review never hurts, plus those of us who don't know these rules, it is a good learning experience.

Some good practices to follow for email. A friend who is a computer expert received the following directly from a system administrator for a corporate system. It is an excellent message that ABSOLUTELY applies to ALL of us who send e-mails.

Please read the short letter below, even if you're sure you already follow proper procedures.

LETTER TO MY FRIENDS: Do you really know how to forward e-mails? 50% of us do; 50% DO NOT.

Do you wonder why you get viruses or junk mail? Do you hate it? Every time you forward an e-mail there is information left over from the people who got the message before you, namely their e-mail addresses & names. As the messages get forwarded along, the list of addresses builds, and builds, and builds, and all it takes is for some poor sap to get a virus, and his or her computer can send that virus to every E-mail address that has come across his computer.

Or, someone can take all of those addresses and sell them or send junk mail to them in the hopes that you will go to the site and he will make five cents for each hit.

That's right, all of that inconvenience over a nickel! How do you stop it? Well, there are several easy steps:

- (1) When you forward an e-mail, DELETE all of the other addresses that appear in the body of the message (at the top). That's right, DELETE them. Highlight them and delete them, backspace them, cut them, whatever it is you know how to do. It only takes a second. You MUST click the "Forward" button first and then you will have full editing capabilities against the body and headers of the message. If you don't click on "Forward" first, you won't be able to edit the message at all.
- (2) Whenever you send an e-mail to more than one person, do NOT use the To: or Cc: fields for adding e-mail addresses. Always use the BCC:(blind carbon copy) field for listing the e-mail addresses. This way the people you send to will only see their own e-mail address. If you don't see your BCC: option click on where it says To: and your address list will appear. Highlight the address and choose BCC: and that's it, it's that easy. When you send to BCC: your message will automatically say "Undisclosed Recipients" in the "TO:" field of the people who receive it. If that phrase does not appear, type your own email address in the "TO" field, but put everyone else's in the BCC field.
- (3) Remove any "FW :" in the subject line. You can re-name the subject if you wish or even fix spelling.
- (4) (ALWAYS hit your Forward button from the actual e-mail you are reading. Ever get those e-mails that you have to open 10 pages to read the one page with the information on it? By Forwarding from the actual page you wish someone to view, you stop them from having to open many e-mails just to see what you sent. (AMEN!) If you can't forward from that page, "Copy" the info and then open a new email blank page and "Paste".
- (5) Have you ever gotten an email that is a petition? It states a position and asks you to add your name and address and to forward it to 10 or 15 people or your entire address book. The email can be forwarded on and on and can collect thousands of names and email addresses. A FACT: The completed petition is actually worth a couple of bucks to a professional spammer because of the wealth of valid names and email addresses contained therein. If you want to support the petition, send it as your own personal letter to the intended recipient. Your position may carry more weight as a personal letter than a laundry list of names and email address on a petition. (Actually, if you think about it, who is supposed to send the petition in to whatever cause it supports? And don't believe the ones that say that the email is being traced, it just ain't so!) One of the main ones I hate is the ones that say that something like, -Send this email to 10 people and you'll see something great run across your screen.-Or sometimes they just tease you by saying something really cute will happen. IT AINT GONNA HAPPEN!!!! (Trust me, Im still seeing some of the same ones that I waited on 10 years ago!) I dont let the bad luck ones scare me either, they get trashed. (could be why I haven't won the lottery) Before you forward an Amber Alert, or a Virus Alert, or some of the other ones floating around nowadays, check them out before you forward them. Most of them are junk mail that have been circling the net for YEARS! Just about everything you receive in an email that is in question can be checked out at Snopes. Just go to <http://www.snopes.com/>. It is really easy to find out if it is real or not. If it is not, please don't pass it on. So please, in the future, let's stop the junk mail and the viruses. Finally, here's an idea!!! Let's send this to everyone we know (but strip my address off first, please). This is something that SHOULD be forwarded. Amen!

A RECORD TO BEAT IN 2007

OUR CELEBRATIONS—Our Boast—Our Pride

Bear with us—we won't stop talking about this sensational year until we beat it!

Our Christmas party celebrated the remarkable record achieved by members in 2006. We are repeating ourselves – but here is our list again.

In January and February Jill Millburn and Nicholas Fourikis will launch their books.

And our aim for 2007 is to help EVERY member get published this year.

Congratulations again to our members

A RECORD

Over 30 books published 2006 & over 13 contracted for next!

We have a lot to celebrate – congratulations to everyone who has written, supported, inspired and made it possible for Writing Right members to achieve remarkable heights of achievement. If we have missed anyone ??

Christina Carlisle aka Christine Ostermann

Wildfire New - Concepts Publishing

Outback Affair - New Concepts Publishing

Wade's Woman - New Concepts Publishing

Husband For Hire - #1 Best Seller - New Concepts Publishing

Alaskan Fire - New Concepts Publishing

Operation Imposter - #1 Best Seller - Books Unbound publishing

Contracted

Charlotte – Whiskey Creek Press

Princess for Sale - New Concepts Publishing

Priceless Princess – New Concepts Publishing

Captive Princess – New Concepts Publishing

Previously Published

The Fire Within - Lady Oracle

Forbidden Love - Lady Oracle

Also Published

Variety History – Kerrida Printing

Helen Chilcott

The Trunk In the Basement - Writing Right

Conway's Women - Writing Right

Contracted

Misty – Mardi Gras Publishing

The Trunk In the Basement – Mardi Gras Publishing

Our Members' Books cont.

Astrid Cooper

For Eternity – Erotic Novella –Extasy Books

Pride's Passion – novella - Extasy Books

Contracted:

My Lady's Apprentice – Extasy Books

Crystal Dreams – Zumaya Publications

The Fabled Towers New Vision of Camelot – Zumaya Publications

Phantasmic Realms – Under consideration

Master of the Night - Forbidden Love

Jennifer Di'ane

1. *Gypsy* - Rocky River Publishing

2. *Ghosts On The Ghan* - Writing Right

Nicholas Fourikis

Hollywood, Amarroo - ARD Publishing

Roger Gibbs

The Jodie Series

1 *Her Life* - Kerrinda Printing

2 *His Life* - Kerrinda Printing

3 *Their Lives* – Kerrinda Printing

4 *Fun Times* – Kerrinda Printing

5 *A New Life* – Kerrinda Printing

Novellas

1. *Karen's Story*

2. *Sheryl*

A further three books in progress

Monika Hein aka Mia Schwerd

The Secret – Kerrinda Printing

Romona Hilliger 1

1 *A Shadow From His Past* - Romance at Heart Publications

2 *Come Love Me Again* - Romance at Heart Publications

3 *Hunting With The Wolf* - Linden Bay Romance

4 *Lure of the Emerald Peacock* - Linden Bay Romance

5 *A Blue Bird On His Shoulder* – Romance At Heart

Jill Millburn aka J.J. Burn

Broken Swallow - - ARD Publishing

Our Member's Book cont.

Anne Oliver

Behind Closed Doors – Harlequin Mills Boon

One Night Before Marriage (working title out before Xmas UK) – Harlequin Mills Boon

Contracted in the pipeline.....Magnetic Attraction– Harlequin Mills Boon

Pamela Rajkowski

In the Tracks of the Camelmen – Reprint – Kerrinda Printing

The Linden Girl – Reprint – Kerrinda Printing

Sir Anthony Bran *Raven of Ravensgate* – Publishing early 2007

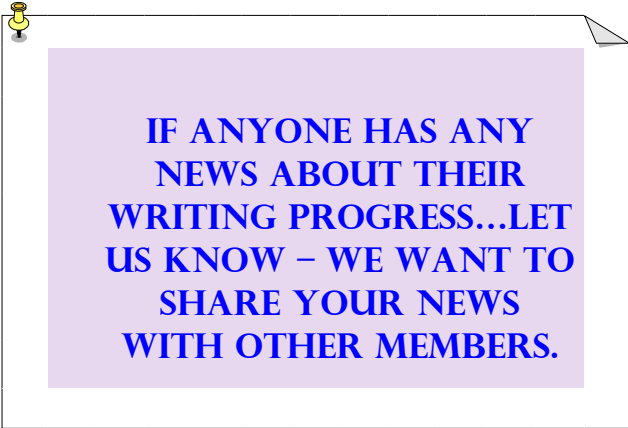
Writing Right *Anthology Short Stories & Poetry* by members -Kerrinda Printing

Writing Right 12 Sandford Street
Kensington Gardens SA 5068
SA 5068

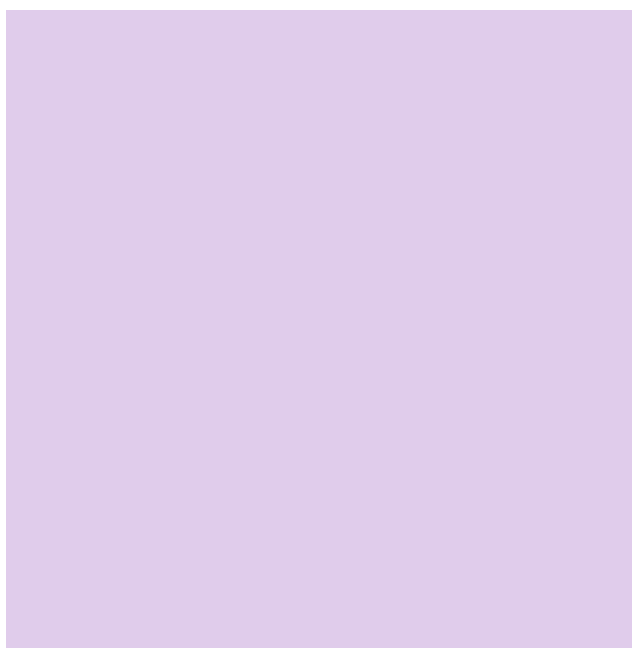
CONTACT US:
Phone: (08) 8332 6085
Email: dyoz@ozemail.com.au
Email: kristisavage@optusnet.com.au

Anyware™

THANKS TO OUR SPONSOR **ANYWARE** FOR
ALL THEIR SUPPORT IN 2006



**IF ANYONE HAS ANY
NEWS ABOUT THEIR
WRITING PROGRESS...LET
US KNOW - WE WANT TO
SHARE YOUR NEWS
WITH OTHER MEMBERS.**



Dictionary.com/Thesarus.com**URL:** www.dictionary.com

When you can't find the right word, or you want to make sure you're using one correctly, try these sister sites for quick look-ups.

Duotrope**URL:** www.duotrope.com/digest

Search this site's fiction and poetry database by pay scale, genre and submission length and get your work out there.

FaithWriters**URL:** www.faithwriters.com

More than 10,000 Christian writers visit this site for fellowship and critiques.

Fiction Factor**URL:** www.fictionfactor.com

Not only does Fiction Factor want you to get published, but the site also post warnings so you don't get taken in by publishing schemes.

First Writer**URL:** www.firstwriter.com

This easy-to-navigate site puts agent, contest, book and magazine publisher searches at your fingertips.

Forward Motion**URL:** www.fmwriters.com

This site encourages its members to "Write here | Write now" and welcomes writers of all genres.

Freelance Writing Organization-International**URL:** www.fwointl.com

A great resource site for freelancers, the Freelance Writing Organization - Intl has searchable databases for markets, articles, contests and more.

Funds for Writers**URL:** www.fundsforwriters.com

With a focus on earning money as a writer, this site lists paying markets and features grant listings.

Go-Publish-Yourself**URL:** www.go-publish-yourself.com

Before braving the world of self-publishing, stop by here for articles and resources so you go in with your eyes open.

Google**URL:** www.google.com

No matter how you feel about Google Print, this mega search engine is the starting point for most Internet searches.

Guide to Grammar & Writing**URL:** grammar.ccc.commnet.edu/grammar

Even grammar experts will be challenged with this site's quizzes. If you need a quick answer, use the drop-down menus.

Hollywood Lit Sales**URL:** www.hollywoodlitsales.com

This site is for screenwriters looking to make it big in Hollywood. You can submit material or use the phone evaluation service.

International Movie Database**URL:** www.imdb.com

If you need to locate a quote from just about any movie ever made, remember which year Denzel won the Academy Award or locate any other movie trivia, this site has the answers.

Internet-Resources.com**URL:** www.internet-resources.com/writers

Lists within lists within lists of links you can use to write articles, find inspiration or take care of business matters.

Jbooks**URL:** www.jbooks.com

This site is devoted to reviews and excerpts from the works of Jewish writers.

Journalism Jobs**URL:** www.journalismjobs.com

Use this database to search for jobs by position, location or industry.

URL: www.journalistexpress.com

Let this site skim hundreds of publications and help you find what's important for your articles.

Just Goat**URL:** www.justgoat.com

Have your I.D. ready: This site is for adult writers to discuss everything from poetry to fiction to what's in the news.

Kid Magazine Writers**URL:** www.kidmagwriters.com

Kids read magazines, too. Visit this site if your writing would fit better in the pages of *Highlights* or *Humpty Dumpty's Magazine* than in book form.

Writing Right Membership Form 2007

Membership fees due January 2007

Members enjoy the following services

- Monthly meetings in the SA Writers Centre on the 3rd Friday of each month at 6.30 pm
- Critique sessions on the first Saturday of each month in The Cottage behind the main house at 12 Sandford Street, Kensington Gardens from 2pm
- A monthly newsletter with writing tips from top writers and information happenings for writers
- Workshops on all aspects of writing
- Access to the Link Line where members exchange work to be critiqued.
- Book Club meetings
- Motivation to get published and stimulating gatherings
- Networking with published authors, writers and publishers
- Launches

Annual fee \$25 which is an increase to cover rising costs

To register:

Name.....

Address.....

Tel No:.....

Email address.....

Are there any services/information you would like the group to provide in 2007 to help you with your writing? Tell us about your ideas for the group.

Send cheque or Money Order to:

12 Sandford St., Kensington Gdns SA 5068 Tel: 08 8332 6085 dyoz@ozemail.com.au