



# Writing Right

Publisher Writing Right

Volume No. 2

Issue No. 7

Date July 2006

**Critique Session on the first  
Saturday of the month  
July 1st  
At 2.30pm  
12 Sandford St., Kensington  
Gardens 83326085**

**Next meeting - FRIDAY July  
21<sup>st</sup> in the SA Writers' Centre  
Rundle St,  
2<sup>nd</sup> floor above  
Caffe Buongiorno at 6.30 pm**

***TAXATION HINTS FOR WRITERS  
SPEAKER FOR THE JULY  
MEETING IS ACCOUNTANT  
DAVID LOWE***

New writers need to know how to keep records just as much as published writers.

At our next meeting a panel of writers will explain how they get the most out of their taxation submissions and we will have expert advice available on this important subject.

**A bottle of our Writing Right labeled red wine is the prize for the best taxation tip received before the next meeting on Friday, July 21<sup>st</sup>.**

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique 1 meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

## CONTENTS

- Page 2 Useful web sites for writers
- Page 3 Electronic Slang
- Page 4 Plot Versus Character
- Page 5 Contests
- Page 6 Manuscript Layout
- Page 7 Submissions to Wet Ink
- Page 8 Electronic Guidelines
- Page 9 Secrets of Getting published
- Page 10 Our History
- Page 11 Puzzle & Wanted

## OBITUARY—VALE JUDY

*Judy Glonek died suddenly on May 31. She will be sadly missed. Members will remember her hilarious dress-up costume as a Bag Lady at our Christmas party two years ago and as a witch last year. Judy wrote The Get-Away in our Anthology of short stories. We will remember Judy for her gentle, philosophical writing and her constant support for members in Writing Right. Her quiet dignity - and strong but gentle support will be greatly missed.*

*Diane*

## Winning Writing comes down to:

**C**REATION  
**R**REALISATION  
**E**ELIMINATION  
**A**ADAPTATION  
**T**TREPIDATION  
**E**ELATION

**Creation** is the basis of writing and without the imagination and creative skills we can't write

**Realisation** that we need to learn special skills

**Elation** of success that keeps us writing

**Elimination** as we prune and hone our work

**Adaptation** of our writing to suit the markets

**Trepidation** and as we cope with fears of failure as we progress towards publishing

**Elation** when the hard work succeeds

## The 'A' list of WEB SITES FOR WRITERS

We will go through the alphabet over coming months, so if you have sites to add to the list and it will enhance the directory we are compiling and gathering about interesting sites;

**Absolute Write** – helps authors at all stages  
[www.absolutewrite.com](http://www.absolutewrite.com)

**Absynthe Muse** – for all ages but aimed at the young  
[www.absynthemuse.com](http://www.absynthemuse.com)

**Agent Query** – A free database about agents  
[www.agentquery.com](http://www.agentquery.com)

**Agent Research** – Check on agent records  
[www.agentresearch.com/agent\\_ver.html](http://www.agentresearch.com/agent_ver.html)

**Allbooks Reviews** – Excellent for learning about reviews  
[www.allbooksreviews.bravehost.com](http://www.allbooksreviews.bravehost.com)

**AllPoetry** – Sharing and educating  
[Allpoetry.com](http://Allpoetry.com)

**Apollo's Lyre** - Contests, articles all genre  
[www.apollos-lyre.com](http://www.apollos-lyre.com)

**Ask the Experts** – Ask about marketing online response in about three days  
[www.maureenmcmahon.com/bookmarketing.html](http://www.maureenmcmahon.com/bookmarketing.html)

**Askaboutwriting** – Publishing news, contests and articles  
[www.askaboutwriting.net](http://www.askaboutwriting.net)

**Author Mania** – Tips and articles  
[www.authormania.com](http://www.authormania.com)

**Authors By Design** – Motivational site  
[www.authorsbydesign.com](http://www.authorsbydesign.com)

**AuthorsDen** – Feedback on books, articles and poetry  
[www.authorsden.com](http://www.authorsden.com)

## The "B+C" list for Web sites

**Backspace** – Keep informed  
[www.bksp.org](http://www.bksp.org)

**Bartleby** - Reference page/dictionaries  
[www.bartleby.com](http://www.bartleby.com)

**Book-In-A-Week** - Motivational  
[www.book-in-a-week.com](http://www.book-in-a-week.com)

**BookCrossing** – Label book – leave on park bench and see how far it travels  
[www.bookcrossing.com](http://www.bookcrossing.com)

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

**Boost4Writers** – support group for writers  
[www.Boost4writers.com](http://www.Boost4writers.com)

**Brady Magazine** – free online content critiques  
[www.bradmagazine.com](http://www.bradmagazine.com)

**Cata University** Sister site for cata-romance  
[www.catauniversity.com](http://www.catauniversity.com)

**Charlotte Dillon's Resources for Romance Writers** -  
[www.charlottedillon.com/WritingRomance.html](http://www.charlottedillon.com/WritingRomance.html)

**Children's Book Council**  
[www.cbcbooks.org](http://www.cbcbooks.org)

**Common Errors in English**  
[www.wsu.edu/~brians/errors/index.html](http://www.wsu.edu/~brians/errors/index.html)

**Cool Stuff 4 Writers**  
[www.coolstuff4writers.com](http://www.coolstuff4writers.com)

**Creative Writing Prompts**  
[www.creativewritingprompts.com](http://www.creativewritingprompts.com)

**Creativity for Life**  
[www.creativityforlife.com](http://www.creativityforlife.com)

**Creativity Portal**  
[www.creativity-portal.com](http://www.creativity-portal.com)

**Critique Circle**  
[www.critiquecircle.com](http://www.critiquecircle.com)

**Critters**  
[www.critters.org](http://www.critters.org)

## Writing Right ANTHOLOGY

**NOW ONLY \$15**

**PLUS POSTAGE \$20**

## ELECTRONIC SLANG

Whether you love it or hate it, electronic slang is fast becoming an integral part of modern communication. Here is just a few of the more

common terms used for electronic mail and text messaging.

any1	anyone
ru	are you?
coz	because
bcum	become
blEv	believe
cnt	can't
cum	come
do u wont 2	do you want to?
duz	does
dowt	doubt
evry1	everyone
XspecD	expected
4got	forgot
frE	free
frnds	friends
gud	good
gd 4 u	good for you
gr8	great
grup	group
:-)	happy
h8	hate
hav a gr8 dA	have a great day
hlp	help
how r u	how are you?
jst 4 u	just for you
l8	late
l8ly	lately
l8r	later
l8st	latest
lol	laugh out loud
lyk	like
m8	mate
MEt 4 cofy?	Meet for coffee?
:-/	not sure
Pix	pictures
pls	please
:-(	sad
cya l8r	see you later
sum1	someone
sw8	sweet
thx	thanks
2b	to be
2sign ^	to sign up
2gethr	together
2moro	tomorrow
2nite	tonight
2l8	too late
transl8	translate
wan2	want to?
wot u bin ^ 2 l	what have you been up to? wots ^
	what's up?
y dont u	why don't you?
w%d	would
w%ldnt	wouldn't
u	you
ul	you'll
urself	yourself

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

## *Plot vs character*

*By Astrid Cooper*

List your 5 favourite books.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

Use only one word to answer the following question: In each case what ONE facet makes the book special?

I anticipate that you will either have written “character” or “story” or “setting” or “action” beside each book.

During your writer’s journey you will hear writers say it was:

- “A character-driven story”
- “It was a plot-driven story”

What do they mean?

Aren’t plot and character the same thing?

--Yes and No!

Specific genre novels place emphasis on either plot or character.

Romance novels are about character. The story IS the developing relationship between the hero and heroine, (i.e. the characters). Setting, plot, theme, etc., are subservient to the “romance”); few other fiction genres are SO generated by character and characterisation. Characterisation is the strength of romance novels, but also its “weakness”, because nothing else is allowed to “intrude” into the romance. When I submitted *Crystal Dreams* to a romance publisher In New York, it was rejected because I had too many elements (plot!) overshadowing the romance: (readers, I

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)

was told, were comfortable with only one fantasy element in their romance novels!) (The book was eventually published and went on to become a best-seller!—who said authors don’t get their “revenge”?)

Action-adventure, or action-thrillers are (in the main) about “action” (something happening to the characters and how they react to that “something” — the plot).

Have you ever read a book where the action overshadows the characters, so that the people resemble caricatures? There are many readers who want the action, not deep characterisation, but you cannot have a work of fiction without characters; something happens to a character (the plot) and how the character reacts to that “something” drives the plot—the story—forward. Even if the characters are “non-human” (e.g., hobbits) – the characters must have traits with which a reader identifies, or the creatures have reader sympathy because of their plight (*Watership Down* or *The Plague Dogs*, for example) – and the reader follows the adventures of these “characters”.

How deeply you create your characters will depend upon:

1. Your writing style (your personal preference for plot or character-driven stories).
2. The requirements of your target market:
  - The publisher’s guidelines
  - The genre and market expectations

Understanding your target market (publisher/reader expectations) will dictate to you where you place your emphasis (action/plot or character). But no work of fiction can exist without both—it is just a matter of emphasis.

© Astrid Cooper.

[www.astridcooper.com](http://www.astridcooper.com)

**Writers write better with a strong injection of the following:**

- Motivation
- Stimulation
- Determination
- Cultivation
- Liberation
- Veneration
- Maturation
- Elation
- Fixation
- Adaptation
- Trepidation
- Realisation
- Saturation
- Graduation
- Celebration
- Enervation

### MESSAGE

We farewell and wish **Grant Cammiss** best wishes for his move to Djakarta and hope to see him on one of his return trips. Thank you for coming to the conference during this busy moving time. And we hope your book, 'Sorry Sperm' is published soon and all your other works are successful.

### COMPETITIONS

Tarralla Short Story and Poetry competition, *Open Theme*, stories to 3000 words, poems to 50 lines.

\$1200 cash prize pool. Entry fee \$5.

Information [www.netbay.com.au/~tarralla](http://www.netbay.com.au/~tarralla) or phone (03) 971 1078.

Travel writing competition.

Articles between 800 and 1500 words about travel experience within the Northern Territory will win a trip with the NT valued at \$3000.

Guidelines from SAWC.

Salisbury Writers' Festival October 2006

Adults Short Story maximum 2000 words.

Poetry maximum 60 lines

Children's categories for under 16s and Juniors.

Entries close July 31

Entries are submitted electronically on disk or CD and clearly labeled

Guidelines [fmulholland@salisbury.sa.gov.au](mailto:fmulholland@salisbury.sa.gov.au)

Friendly Street Poets group wants The Best Mystical Poem entry fee \$5 prize \$200

Writers' Centre has entry forms. Closes June 30<sup>th</sup> AND The Best Political poem

Competition closes on August 1<sup>st</sup>. Same prizes and fees.

The Broadway Poetry Prize winning poem gets \$3000. Entry from [www.poetsunion.com](http://www.poetsunion.com) or SAWC. Entry fee \$10 closes July 28<sup>th</sup>

The Lyndall Hadow/Donald Stuart short story contest closes June 15<sup>th</sup> Prizes from \$50 to \$400 entry fee \$7 per story. Entry forms at SAWC.

Annual Bruce Dawe National Poetry Prize awards \$1,500 to an unpublished poem not exceeding 50 lines. Information at:

[www.usq.edu.au/daweprize](http://www.usq.edu.au/daweprize)

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to [dyozy@ozemail.com.au](mailto:dyozy@ozemail.com.au)

## Writing Right Labeled Wine

**Labeled bottles available at \$10 each.**

**The wine was approved by our best taste buds at the Awards Dinner during the conference**

**Perhaps they will become collectors' items and increase in value with age!!!!**

### Manuscript layout for the Australian market:

- Do not align the RH margin — leave it ragged. The MS is easier to read when the space between words is uniform.
- Indent paragraphs about 5 letter spaces — unless publisher's style sheets indicate otherwise. Exception: when the paragraph marks the start of a chapter or a scene, it begins hard out to the LH margin. (This applies to dialogue as well as to narrative.)
- Times Roman is the accepted font because it has a serif hook and is easier to read. (Don't use Courier unless you are writing a screenplay for the USA market.) And editors are used to assessing the word count in Times Roman.
- Number your pages in the top RH corner of the page. If the MS is a novel, you can use chapter numbers as well, e.g. 2:13 means Chapter 2, page 13. However, chapter numbers are not obligatory with page numbers.
- Put the work's title and your name as a header on the top LH side of the page when submitting work for publication. (Use 10 pt, so that the header is not obtrusive.) Remember not to put your name in the header for competitions, which (hopefully!) are judged blind. (Always read the small print in competition forms.)

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

- Use wide margins — 3½ - 4 cms L,R, top and bottom. Psychologically, the MS is easier to read (all other things being equal), if there is roughly an equal amount of white space to text on each page. Also, wide margins make editorial changes easier for the writer and the publisher's editor.

Use 2-line spacing for MSS.. When in doubt, check with the publisher. Most publishers/magazines will provide submission guidelines upon request, if the request is accompanied by a SSAE. If you have access to the internet the guidelines can be downloaded from the publisher's website.

- Use a 2-line space (in other words, skip 1 line) to indicate a scene break. Don't use asterisks, cute symbols or anything else. Just the space, plus the next line starting hard out to the LH margin is sufficient to signal a scene break in the MS.
- Start new chapters on a new page. Put the chapter heading where first line of text would normally go, leave a 2-line space (skip 1 line) and then begin the chapter.
- Use 1 bar space only, after a full stop, not 2.
- Don't use a wider spacing between paragraphs than the line spacing. Use 2 line spacing evenly throughout your submission. Exceptions to this are the synopsis and the title page, which may be set in single spacing.
- Use double quotation marks, not single in your MS — even though you know the publisher you are aiming for prints their dialogue in single quotation marks. This is a matter of readability at the MS stage and economics at the printing stage.

**HINT 1** There are hundreds of web sites that describe how to lay out a manuscript.

**HINT 2** Publishers don't look at manuscripts that appear amateurish – work should always look professional – as though you are serious about getting published.

**HINT 3** Set up your computer properly and always layout your work correctly and it saves thousands of hours over your writing career.

## SUBMISSION REQUIREMENTS

From..Wet Ink the magazine of new writing  
You have the outstanding  
opportunity of being publishes in the  
exciting magazine *Wet Ink*.

*Wet Ink* is the only South Australian  
magazine of new writing and we want your  
best work.

Short fiction, as well as poetry and  
creative non-fiction will be considered. All  
submissions have to be previously  
unpublished and not currently under  
consideration elsewhere.

### SHORT FICTION, ESSAYS and OPINION PIECES

- please send no more than three submissions
- only hard copies considered
- include a cover letter with the title of your work plus all contact details for each submission
- include date and word count
- text should be double spaced in Times New Roman 12pt
- no word limit - although the longer a piece is, the more outstanding it needs to be to replace two or three shorter pieces
- and we are also interested in shorter pieces (to 500 words) that are funny, snappy or thought-provoking.

This is our LAW. Breaking the LAW could incur the wrath of one thousand fleas. Or is that camels? Or camels' fleas? Whatever...

### POETRY

- please send no more than three poetry submissions
- only hard copies considered
- include a cover letter with the title of your work plus all contact details for each submission
- put your name on the cover letter but NOT on the poem
- include date and line count
- text should be double spaced in Times New Roman 12pt.

Submissions will be returned within two to three months (include a stamped, self-addressed envelope, or your work can't be returned).

If you want to know that your submission has reached us, you must include a stamped, self addressed postcard

with the words 'Submission received by *Wet Ink*'.

If a piece is accepted you will be asked to re-send it as a word document by email.

Enquiries can be directed to:

[editor@wetink.com.au](mailto:editor@wetink.com.au)

Submissions can be sent to:

**Wet Ink Magazine Inc**

PO Box 3162

Rundle Mall

SA 5000

**HINT 1** Read the magazine before submitting to get an idea of their style and the type of stories they are accepting.

**HINT 2** Get your work read before sending to a publisher, because we don't see our own mistakes on the 2<sup>nd</sup> reading.

**HINT 3** Obey the guidelines to the letter don't try and cut corners or think, '*this will do!*'

**HINT 4** Make sure you have a strong plot and strong conflict

**HINT 5** Make sure your submission is competitive

**EDIT EDIT EDIT**

**POLISH POLISH POLISH**

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to [dyo@ozemail.com.au](mailto:dyo@ozemail.com.au)

## EXAMPLE OF ELECTRONIC GUIDELINES

**These guidelines** are for New Concepts an American electronic publisher. However the guidelines are interesting even if you are not sending to this particular publisher. It shows how exacting the editors are and how important it is to check the guidelines of every publisher before sending them a manuscript.

### Style and Punctuation

**acronyms** Acronyms should be written as all caps, no periods. For example, FBI or USA.

### Americanized language

Make sure spelling is American (for example, *labor* not *labour* and *color* not *colour*, and so on). Also make sure you use American sounding dialect, rather than British or Canadian, unless, of course, your characters are from foreign countries.

### apostrophe (')

There is no apostrophe used with plural forms of years, numerals, or acronyms. For example: *1950s* or *count by 5s*. To form a possessive case of a singular noun, add an apostrophe and an *s*. To form a possessive case of a plural noun, ending in *s*, add only the apostrophe. Personal pronouns (*his*, *hers*, *its*, *ours*, and so on) do not need an apostrophe. Indefinite pronouns (*one*, *everyone*, *everybody*, and so on) in the possessive case need an apostrophe and an *s*.

**chapters** Chapters in the book should be separated with a page break.

### dashes

An em dash (—) is typically used to set off a parenthetical expression or an abrupt change in thought. However, for formatting purposes, use two double dashes (--) instead of the longer em dash. Don't use the shorter en dash (–) or a hyphen (-). The en dash (–) is used between numbers to show continuity, but it's seldom used in text. The hyphen (-) is used in compound adjectives when it precedes the word it modifies (exa.: "A second-story room" OR "A blue-eyed girl").

**font** Use Times New Roman only.

Use italics for emphasis (*she was mad*), for foreign words (*carpediem*), for titles of books, periodicals, works of art and ships.

### numbers

In copy, spell out numbers one through ten and use numerals for 11 and up. When numbers are mixed, use numbers to express quantities. Numbers should always be consistent within a paragraph of copy—do not spell out one number and write another in numerals.

Never start a sentence with a numeral.

### paragraphs

Paragraphs should be indented with tabs, and not auto-formatted and each paragraph should end with a hard return (paragraph mark), not a line break.

### quotation marks

Periods and commas are, by convention, placed inside the quotation marks. [Exa., 'I know," he said, "that we can pass the test."'] Colons, semicolons, question marks, and exclamation points are placed outside quotation marks unless a question mark or an exclamation point belongs to the quoted matter. **All quotation marks should be changed to smart quotes (curved--not straight).**

### scene breaks

No soft scene breaks with an extra space. All scene breaks should be separated by four centered asterisks, only one space apart from each other. So, \* \* \* \*

### semicolons & colons

We prefer little to no semicolons (;), so delete them in copy. Also avoid colons (:) since they are mostly used in scholarly works to set off lists of items.

### spacing

Double space between sentences, instead of using one space.

### spell check

Always perform a spell and grammar check on manuscript before sending to NCP editors.

**underline** Underline used to be the symbol for italics—in the days when copy was set in type. Today, instead of underlining words, use italics.

### Italics

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

## SECRETS ABOUT GETTING PUBLISHED?

*Writer's Digest editor*, Paula Eykelhoff says no, there's no secret about getting published. But there are important traits that will help get you paid for your work.

### **Showing your characters and their lives.**

This doesn't mean loading the opening of your story with every background detail you've created for those characters -- that kind of information needs to be seamlessly integrated, woven in at the right times and in appropriate amounts.

“A ‘secret’ (or let's say an ‘important technique’) of the fiction writer is knowing what facts or developments to reveal and when to reveal them. That means you're constantly making decisions, weighing the importance of each detail to the needs of your plot and the portrayal of your characters. Shaping your material isn't simply a matter of arranging facts and details, but of deciding which to include and (equally important) which to leave out.”

Strong writing skills are the main tool writers need to get published. And the main subjects to learn about are:

Plotting, conflict, characterisation, dialogue, tension, point of view, pacing and manuscript layout. But mainly **Plotting plotting plotting**

## THANK YOU

**Thank you Barbara Brockhoff for running our Saturday afternoon critique group in The Cottage.**

**Apart from being knocked out by the amazing quality of our members the readings have a great ‘entertainment’ value and it's great to hear the feedback as writers help each other during the sessions.**

**Barbara keeps the afternoon rocking!  
Diane**

## SHORT STORY SUBMISSION

**We are interested in publishing short stories under 500 words and poetry under 50 lines. Submit to us on [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)**

**Copyright remains with the writer and the intention is to promote member's work.**

## SHORT STORY CONTEST

**PRIZE a USB 2.0 flash drive 128 MB to the best short story under 750 words to be published in our August newsletter. Deadline 15<sup>th</sup> July to [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)**



**WRITING RIGHT** meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)

## Stop Press

\*\*\*BIG NEWS\*\*\*

**AN EXCITING program starting  
FOR WRITING RIGHT  
To be announced very soon!**

## Our History

We had our first meeting in the Writers' Centre in March 2004 after a lapse during which membership went down to about 4 or 5 people at each meeting. By February 2005 there were 29 members.

The first newsletter went out in November 2004. **In two years the mailing list has increased from 29 to about 140.** (it fluctuates as people join and others leave)

With this coming-of-age the Writing Right group must go through a transition to cope with the growth and strength of its membership.

The growth is due to all of you – the members – and the strength of your enthusiasm and writing skills. The group started years before, and has already gone through many phases. But this is by far the most exciting phase. And this is due to some remarkable writers – which became evident in the standard of our Writing Right Anthology.

The excellence of writing skills is always evident on the critique line and at the Saturday afternoon critique sessions.

We need to reiterate our aims and keep them in mind as a group to maintain the strength. These are our aims\_

- To help writers to get their work published.
- Help writers get their work print-ready
- Provide information about the publishing industry
- Provide support within the group and through emails, newsletters and critique groups
- Help writers meet personal goals

To achieve this aims we need to lift our critiquing skills and ensure we know how to critique other people's writing.

## CRITIQUE SKILLS

The ability to analyse others' work actually improves our own skills. We learn to isolate the skills that are needed to write well and the process helps us to keep those skills uppermost in our own minds when writing.

If anyone would like some critique guidelines...just ask us!

**If anyone has any news about their writing progress...let us know – we will share the news.**

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to dyoz@ozemail.com.au

## A WORD PUZZLE

**BOTTLE OF WINE TO THE PAID UP MEMBER WHO GETS THE MOST RIGHT. First one past the post wins**  
**Contact [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)**  
**Puzzle comes from Mark Trimboli**

1 DORMITORY:

rearrange to make two words

2 PRESBYTERIAN:

rearrange the letters in 3 words

3 ASTRONOMER:

Two words

4 DESPERATION:

Four words – nasty one!

5 THE EYES:

Makes two words

6 THE MORSE CODE:

Clever one – three words

7 SLOT MACHINES:

Four little words:

8 ELEVEN PLUS TWO:

this makes three words:

9 MOTHER-IN-LAW:

Two words

No one will get them all right, so go for it  
 and send your entry to [dyoz@ozemail.com](mailto:dyoz@ozemail.com).  
 when you reach the end of your tether  
 First with the most right will get the bottle

## ANYWARE

We would like to thank *Anyware Computer Accessories Pty Ltd* for their kind donation of three 128MB USB Flash Drives to Writing Right. These will be used as prizes to raise additional funds for our group! Raffle tickets will be on sale at the next meeting for just \$1.00 so *remember your gold coins!!*

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

## WANTED

**Volunteers to help run our contests**



**Help with: -  
judging/recording entries**

## WANTED

**Volunteer to help organize a  
workshop weekend**

*WRITING RIGHT* meetings held on the third Friday of each month in the SA Writers Centre Critique meetings on the first Saturday of each month at 12 Sandford St. Kensington Gdns in the cottage behind the main house. New members welcome: phone 8332 6085 for details or write to [dyoz@ozemail.com.au](mailto:dyoz@ozemail.com.au)