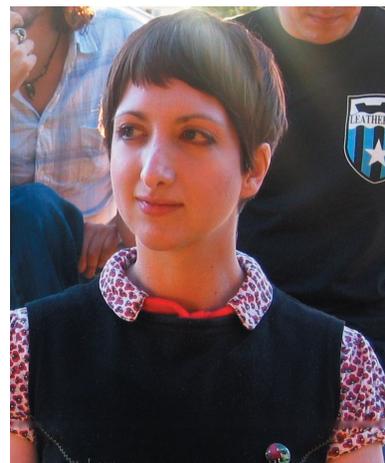


Farewell Our Bel!

Sadly, the SA Writers' Centre will be saying goodbye to its Project Officer and Editor, Bel Schenk, who will be leaving us at the end of April to pursue other opportunities in Melbourne. 'Our Bel' began her career at the Centre as an Arts Trainee Administrator in 2000, and over the years has done everything from general office duties to publicity, funding applications, youth project management and book cover illustrations. More recently, she compiled this monthly newsletter, designed and produced program brochures and has compered & run *Animate Quarterly*. Bel's influence led to an influx of younger writers and a focus on programs which would satisfy their needs. Her quiet efficiency, creative flair, thoughtful analysis of SAWC's activities and her enthusiasm for developing innovative programs will be greatly missed.

Good luck, Bel. We'll miss you.
Barbara Wiesner
Director



Quiz Night of the Year

Want to win a signed hard copy of one of J M Coetzee's novels? Want to have a fantastic, competitive, Fun and Challenging time? Want to help the SAWC raise much-needed funds? Do you have five friends who would like to join you? Then hesitate no more! Please come along to our Quiz Night at the Nexus Multicultural Arts Centre, corner of North Terrace and Morphett Street on **Friday 18th April 2008, 6.30pm for a 7-sharp start**. We will also have a Silent Auction including head-spinning writing memorabilia, bottles of port and mountains of books.

All you need to do now is to book a table. 10 dollars per person for tables of six. We have extended the Early Bird Price of \$50 per table for an extra week until Tuesday 8th April. Please come with pockets full of change as there will be plenty of 50 cent games. When you have booked a table you will be considered the captain of that table and in charge of organising a Themed Basket to be auctioned off on the night. Take pride in your basket! Themes could be anything from 'Writing' (including notebooks, pens, paper, office trinkets) or 'What You Can Find At IKEA' (candle holders, ice-cube trays, photo frames) to 'Gardening' (seedlings, gloves, tips on water conservation), or 'Favourite Quotes.' All table captains will be given clear instructions and many more suggestions for baskets as soon as they book a table. **Please call the SA Writers' Centre on 8223 7662 to book a table.** We hope you have a wonderful quizzical night!

2008 Adelaide Festival Awards for Literature

Congratulations to the following South Australians who were winners in the 2008 Festival awards for literature.

Stephen Orr won the \$10,000 Award for an Unpublished Manuscript by a SA writer to be published by Wakefield Press for *The Second Fouling Mark*.

Steve Evans won the Barbara Hanrahan Fellowship.

Rosanne Hawke won the Carclew Fellowship.

The Award for Children's literature was won by **Michael Gerard Bauer** for his book *Don't Call Me Ishmael* which is published by South Australia's own **Omnibus Books**.



Rosanne Hawke

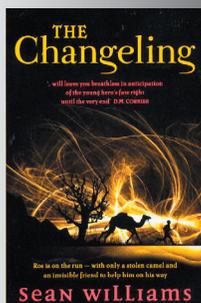
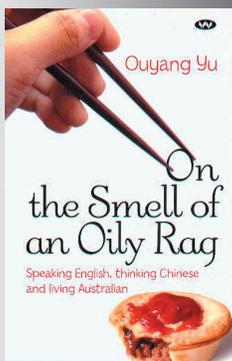
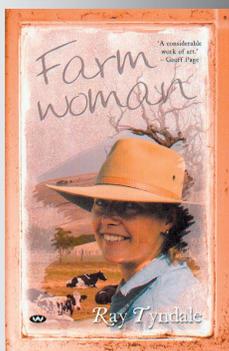


Steve Evans



Stephen Orr

Centre Information



So Very Resourceful

Thanks to the following people and organisations who donated books to the Centre:

Jennifer Winterfield, *Winterfields of Kingsley*, 2008

Random House, *How Fiction Works*, by James Wood, 2008

Sean Williams, *The Changeling*, HarperCollins, 2008

Elynor Frances Olijnyk, *Taking Possession: a saga of the Great South Land*, Openbook, 2007

Wakefield Press, *On the Smell of an Oily Rag: speaking English, talking Chinese and living Australia*, by Ouyang Yu, 2007; *The Quakers* by **Rachel Hennessy**, 2008; *Farm Woman* by Ray Tyndale, 2007

Frank Gemignani, *All of Me: 3901-4000*, 2008

Middleton Writers' Group, *Memory Ware*, 2007

Pam Oats, *Writers on Writing*, (video) Episodes 1-6, TAFE SA, Adelaide Institute of TAFE and the Department of Further Education, Employment, Science and Technology

Netherlands Embassy, *Tales from the Lowlands: An Anthology of Dutch Writers at Adelaide Writers' Week 1988-2008*, edited by Joed Elich and Malou Nozeman, 2008

JJ Burn, *Broken Swallow*, ARD Press, 2006

HarperCollins, *Literary Highlights 2008*, 2008

UQP Press, *Anonymous Premonition*, Yvette Holt, 2008

Westminster School, *Odyssey Literary Art Journal*, Volumes 3 and 4, 2006 and 2007.

Wet Ink, issue 10, 2008.

Newsletter Folders

Thanks to the following people who helped fold the March newsletter:

Barbara Brockhoff, Tony Brooks, Betty Collins, Jo Dey, John and Coie Dikkenberg, Barbara Fraser, Sharon Kernot, Jeanie Klopper, John Malone, Jeanne Mazure, Peter Swindon, Ken Vincent, Julia Archer, Janos Pogany and Ann Timoney Jenkin.

April Workshops – Hurry!

Romancing the Editor: Romance Writing for Publication Trish Morey

The romance industry is one of the most accessible and yet also one of the most intensely competitive publishing markets to crack. Learn from a three times #1 Waldenbooks Bestseller what it takes to make it out of that editor's slush pile and onto those book shelves.

Saturday 5 April, 10am – 1pm

Writing for Younger Children Janeen Brian

If you're interested in writing for children between 5 and 9, this is the workshop for you. We'll look at characters, story ideas and markets for your work.

Saturday 5 April, 10am – 1pm

Erotica: It's Hot!

Astrid Cooper

Erotica is just sex scenes strung together, right? Wrong! The market demands strong stories and characters with sizzling sensuality. Even New York wants a piece of this action! Astrid's seminar will provoke and entertain while providing 'interactive' writing and publishing insights for this diverse and challenging genre.

Saturday 5 April, 2 – 5pm

Essay Writing Workshop

Patrick Allington

Whatever the genre and subject matter, writing an essay is like juggling. A good essay needs structure, facts, interpretation, opinions, a strong narrative and a clear voice. This workshop explores how to write essays that are entertaining as well as informative.

Saturday 5 April, 2 – 5pm

Cost: \$55 for SA Writers' Centre members.

\$77 for non-members.

Bookings on 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au

Wheelchair/
lift access
is available at
the 26 York
Street rear
entrance.



Alternatively, come in from Rundle Street via Buongiorno's Caffe to reach the lift.

Disclaimer

The information in this publication is presented in good faith as a service to SA Writers' Centre members. While the information is believed to be correct, the Centre takes no responsibility for its accuracy. No liability is accepted for any statements of opinion or any error or omission. Although advertising material is accepted for this newsletter, such acceptance does not imply endorsement by the Centre.

May Workshops

Editing Your Own Work

Rosemary Luke, Society of Editors

Almost every piece of writing can benefit from being seen by another pair of eyes—another perspective. Professional editors offer that second pair of eyes—they put themselves in the reader's position. Not all writers are in a position to have their work professionally edited: there are costs involved, and professional editing usually goes hand-in-hand with commercial publishing. This workshop is designed to help writers develop their own editorial eye. Participants will look at examples of both structural and copy editing, encounter some useful references and will be able to apply editing techniques on their own writing (please bring some recent pieces with you).



Rosemary Luke is immediate past president of the Society of Editors (SA). She has worked as an English teacher and lecturer at secondary and tertiary levels, and as a librarian. As an editor she has had in-house experience at the University of South Australia and has worked as a freelancer for several years on memoirs, fiction, histories, academic publications, and government and corporate materials.

Saturday 3 May, 2 – 5pm

Short Stories

Carmel Bird

When you write fiction you make use of experience, memory, imagination, language, imagery and the knowledge (which may be instinctual to humans) of how to structure and pace a narrative, how to angle the point of view. You will want to create characters, and will probably want them to speak some dialogue. The fiction writer sets herself problems which she then sets about solving. She must be able to place herself in the position of reader in order to be the writer. Carmel is going to take a very short story of her own, quickly read it aloud and then briefly describe its origins and its development. Participants will discuss other ways she could have approached the material. Then she will lead participants in the development of their own pieces of short fiction, in the light of what she will have described and discussed.



Carmel Bird has written three books on writing - *Dear Writer*; *Not Now Jack - I'm writing a novel*; and *Writing the Story of Your Life*. She has also published eight novels and four collections of short fiction. She is the fiction editor of *Meanjin*. Her web address is www.carmelbird.com

Saturday 31 May, 10am – 1pm

Poetry: Plot and Presence

Jan Owen

Situation, plot and tone in poetry will be discussed and various strategies provided to move the poem forward from perception or first spark. Incident and story, an exploration of memory and the working through of a thought plot are some of the pathways to be tried. The momentum of interest and writer-reader rapport rely

on the 'vertical axis' of the poem, the mind field or presence of the writer, so voice and tone control will also be considered. Examples will be presented from a wide range of poets and time will be allowed for exercises and feedback.



Jan Owen is an Adelaide poet whose sixth book of verse, *Poems 1980 – 2008*, was recently published by John Leonard Press. She has worked as a librarian, editor and teacher, and has been a writer-in-residence in Venice, Rome, Paris and Malaysia. Awards for her poetry include the Wesley Michel Wright Poetry Prize, the Gwen Harwood Poetry Prize and the Max Harris Award.

Saturday 31 May, 10am – 1pm

Writing Short Biographies

Tom Mann

This workshop will explore the nature and value of writing a short biography. Through interactive sessions the participants will learn how to select material, interview people and access other sources of information. It will also help develop writing skills, covering elements of theme, structure, style, the use of dialogue and the inclusion of anecdotes and photos. The aim is to distil the essence of a life story and make it a treasured item of remembrance. Participants will be encouraged to share in the prospect of writing a short biography.

After twenty years as a lecturer in agricultural science, **Tom Mann** has continued writing with more time on his hands and with a special interest in biographies. He is currently working on a number of short biographies as well as a full-length one. His publications include *Desert Sorrow*, *Launching Out in Faith*, *Grandmother's Little Book* and short biographies.

Saturday 31 May, 2 – 5pm

Three Tasks for the Emerging Writer

Eva Sallis

This workshop encourages writers to enjoy the hard road – to become good, rather than merely published, writers – and equips them with some tools for rugged terrain.



Eva Sallis is a novelist. She is Writer in Residence at Adelaide University. Her latest work of fiction, *The Marsh Birds*, set in Iraq, Syria, Indonesia, Australia and New Zealand, won the Asher Literary Award 2005 and was shortlisted for *The Age* Book of the Year 2005; NSW Premiers Literary Awards, Christina Stead Prize for Fiction 2006; National Fiction Award, Festival Awards for Literature 2006;

and the Commonwealth Writers' Prize, Best Book South-East Asia and Pacific Region 2006.

Saturday 31 May, 2 – 5pm

Cost: \$55 for SA Writers' Centre members. \$77 for non-members.

Bookings on 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au

Opportunities

ASA Mentorship Program

Details of the 2008 ASA Mentorship Program are now available on the ASA website www.asauthors.org/

Writers Wanted

Nonfiction book publisher based in South Australia seeks writers to combine with others in co-author capacity. Two projects currently in progress. If you are interested in possibly participating, contact Greg Willson via email at inkstone@chariot.net.au
www.inkstone-press.com

Vibewire

Vibewire, a platform aimed at young and emerging writers to showcase their work and engage with other writers, are currently calling for submissions from fiction writers to add to the site. For more information on *Vibewire*: www.vibewire.net/create.

Voiceworks

Calling all young nonfiction writers!!
Voiceworks magazine is seeking nonfiction pitches for issue #73, CARNIVALE
Submission deadline: Sunday 13 April 2008

Theme: CARNIVALE

'When we choose a theme title, we have absolutely no idea what we mean by it. Carnivale!? All we could think of was: The Garden of Unearthly Delights; the US TV series; and somebody saying with a rare South Australian inflection, 'Let's go to the carnivahl, eh?' Otherwise, we have no idea what sort of work the Carnivale theme will solicit. We might have a better idea by the time the last issue, *Harvest*, is published, but for now we just like the sound of the word, and the memories it evokes, like making hard clumps out of fairy floss by sucking on it and pressing it with your tongue the right way, and then pitching it at your stupid brother who won the big teddy bear when you only got the crappy set of stickers. It will evoke something different in you. Send us that!'

Go to www.expressmedia.org.au/voiceworks.php for further submission guidelines.

Voiceworks is also seeking fiction, poetry and visual art submissions for issue #73, CARNIVAL (deadline Sunday 13 April 2008).

Call for Entries: National Script Workshop 2008

The Studio Programme of the National Script Workshop offers emerging, developing or established playwrights a unique opportunity to develop their writing over an intensive 2-week period of collaboration in a residential studio environment. Playwrights work with directors, dramaturgs and an ensemble of actors to develop unproduced scripts in early draft form.

The focus of the Workshop is specifically on exploration and experimentation. It is not intended that writers will produce a performance-ready script by the end of the two weeks. The Workshop is exclusively for creative dialogue between artists and does not conclude with public readings. The working process comprises time spent in conference with directors and dramaturgs, rehearsal time with actors, and writing time.

Up to eight works will be selected. Playwrights may apply individually, as co-writers or as part of a creative team. Applications must be physically received at PlayWriting Australia by 5pm on Monday 14 April, 2008.

The workshops runs from 30 June - 11 July, 2008. Applicants must be available to travel to Canberra a minimum of one day either side of these dates.

More information

Download full details and application info from the PlayWriting Australia website: www.pwa.org.au/skills/StateExchange/

Call for Entries: State Exchange

Australia's great size isn't always conducive to great collaborations. Through the state exchange programme, PlayWriting Australia supports artists working across state and territory boundaries by contributing to travel and accommodation expenses.

Whether for a Tasmanian playwright who has found the perfect dramaturg in Cairns, or for an independent theatre company in Fremantle who wants to create a piece of verbatim theatre with an expert Sydney playwright, a state exchange grant can help make it happen.

Applications are invited twice during the year for activity to take place within the following session. Proposed activities must support the further development of a new Australian theatre work and must include one member of the creative team with at least one professional production credit. State exchange grants are available to a maximum of \$2,000 for support of travel and accommodation costs only. One or more grants may be offered during each session.

Applications must be physically received at PlayWriting Australia by 5pm on Wednesday 30 April, 2008.

Winter session July - December, 2008. Download full details and application info from the PlayWriting Australia website: www.pwa.org.au/skills/StateExchange/

In Search of Criminal Masterminds

SAWC member Stephen Lord would like to hear from any and all writers, readers and enthusiasts of crime fiction who wish to be part of a relaxed and informal discussion group that aims to cater for all aspects of the genre. Questions and comments are welcome by phone on 8344 4514 or via email at badwolf76@adam.com.au. Anything you say will be taken down and used in evidence.

Cordite

Cordite 27: Experience is now online, with forty new poems chosen by guest editor Terry Jaensch and uploaded daily over the past month or so. Visit the website below to check out the full contents of the issue.

Cordite are now accepting submissions for the 28th issue, the theme of which is SECRET CITIES. Make of it what you will. Send them poems about lost cities, buried cities, foggy cities or miniature cities on stilts.

<http://www.cordite.org.au>

SUBMISSIONS CLOSE 30 APRIL 2008

Sticky Lala

All members are invited to a picture-book art exhibition by emerging illustrator Robin Tatlow-Lord on Thursday, April 3, 6:00pm - 8:00pm at Carclew Youth Arts Centre, 11 Jeffcott, North Adelaide.

What's On



PoeticA

Presented by Mike Ladd, Saturday at 3.05pm, repeated 3.05pm on Thursdays. Program details for April:

- Poetica unleashes a season on the poetry, prose and music of the Seven Deadly Sins.
- 5th Envy – arranged and produced by Justine Sloane Lees.
- 12th Gluttony – arranged and produced by Robyn Ravlich.
- 19th Sloth – arranged and produced by Mike Ladd.
- 26th Anger – arranged and produced by Krystyna Kubiak.

Australian Poetry Centre Regional Festival: Harmonic Threads Anzac Day weekend 25 – 27 APRIL 2008

Castlemaine

Four days of poetry readings, workshops, dialogues, discussions, performances, films, music and food. The APC are proud to announce that they are hosting an Australian Poetry Centre Regional Festival, which they hope to make an annual festival that will tour the regional centres of Australia.

Key guest speakers include international poets Sam Hamill (USA), Lorna Crozier (Canada), Peter Balakian (USA) and Laksmi Pamuntjak (Singapore). There is an impressive line-up of award-winning national poets including Robert Adamson (NSW), Judith Beveridge (NSW), Geoff Page (ACT), Barry Hill (VIC), Anthony Lawrence (TAS), Jaya Savige (QLD), Patricia Sykes (VIC), John Foulcher (ACT), Esther Ottaway (TAS), Ross Gillett (Regional VIC), Lorraine McGuigan (Regional VIC), Ross Donlon (Regional VIC), Anne Gleeson (Regional VIC), Tim Sinclair (SA), Marcella Polain (WA) and Jayne Fenton Keane (QLD).

For more information please call the Australian Poetry Centre on 03 9527 4063 or email admin@australianpoetrycentre.org.au
www.australianpoetrycentre.org.au

The Advertiser Big Book Club Addition by Toni Jordan

Toni Jordan will be at the SA Writers' Centre on Wednesday 23 April, 6.30pm at the SA Writers' Centre.

The Book – Grace Vandenburg orders her world with numbers: how many bananas she buys, how many steps to the café, how many poppy seeds on her daily piece of orange cake. She always sits at the first available table, starting from the top left-hand corner and proceeding around the room and inwards in a clockwise direction. Every morning she brushes her hair 100 times, brushes her teeth with 160 strokes of her toothbrush.

Only her niece Hilly can connect with her. And Grace can only connect with Nikola Tesla, the turn-of-the-century inventor whose portrait sits on her bedside table and who rescues her in her dreams. Then one day all the tables at the café are full. As she hesitates in the doorway a stranger invites her to sit with him.

'A stylish, witty and moving love story.'
Sigrid Thornton.

The Author – Toni Jordan has worked as a sales assistant, molecular biologist, quality control chemist and marketing manager. Following an early mid-life crisis, Toni left her job in the vitamin industry and enrolled in RMIT's Professional Writing and Editing course with the idea of starting her own writing business. She needed one more subject, so she picked Novel and in 2006 won a Varuna Awards masterclass to develop her debut novel, *Addition*. Toni lives in Melbourne where she works as a freelance copywriter.

The Hills Poets

The next meeting of the Hills Poets will be on Sunday 13 April at 3.30 pm at the Bridgewater Inn, Mt Barker Rd, Bridgewater. The meeting will be in the dining room in the cellar of the hotel, and the guest reader is Tim Barrett from Gawler. The car park on the left-hand side of the hotel is easiest access. For information please ring Jill Gower on 8339 5119.

THE LEE MARVIN READINGS

Tuesdays in April at Gallery de la Catessen, 9 Anster St., Adelaide (off Waymouth at the King William end, near FAD nightclub).

7.30 for a prompt 8 PM start
Price \$5

1st Reading APRIL 1st
LEE MARVIN TO 'HAVE' & YET
SOMEHOW 'NOT HAVE'

Shannon Burns
Kyriaki Maragozidis
Cathoel Jorss
Simon Robb

2nd Reading APRIL 8th
LEE MARVIN WITH NANNETTE
FABRAY

Bern Smith
Nick Jose
Bel Schenk
Tracy Crisp
Ken Bolton

3rd Reading APRIL 15
LEE MARVIN ON A DEAD MAN'S CHEST

Rob Parry
Jordan d'Arsie
Caroline Horn
Bel Schenk
Naomi Horridge

4th Reading APRIL 22
LEE MARVIN FARCIOT EDOUARD AND
THE NO-NO MEN

Stephen Lawrence
Steve Brock
Martina Newhook
Jordan d'Arsie

5th Reading APRIL 29
LEE MARVIN AND THE NO-NO MEN
Rachel Hennessy

Cath Kenneally
Eva Sallis
Ken Bolton
Teri Hoskin

Wordfire Rides Again ...

on May 5th at the Crown and Sceptre. 7pm for 7:30 start. Entry is the ever-friendly price of \$2. Please join us for a sensational evening of poetry and prose, and check out our website at www.wordfire.onestop.net for further details as they emerge.

Book Launches

Jill Wherry invites you to the launch of **DEFINITELY NOT SHAKESPEARE**,

a book of humorous verse,
on Monday 28th April at 5:30 pm
in the Atrium, SA Writers' Centre.
Drinks, light nibbles and a short
performance provided.

It will be launched by Bob Magor,
the well-known SA Bush Poet.

All welcome.

Jan Owen's Poems 1980 – 2008

Time: 6 for 6.30

Date: Thursday 17th April

Venue: Atrium, SA Writers' Centre

Launcher: Professor Jeri Kroll

Refreshments provided. Wines by Coriole

All welcome

All SAWC Members are invited to the
launch of award-winning writer
Merlinda Bobis' new novel
The Solemn Lantern Maker
to be launched by Nicholas Jose.
on Monday April 7 at 6pm at Imprints,
107 Hindley Street, Adelaide.

North-Eastern Writers

The next meeting will be held on Thursday
the 17th of April from 7.30pm-9.30pm
at the Tea Tree Gully Memorial Hall. All
welcome. Enquiries to Ken 8380 5348 or
Sharon 0403 831170.

Poetry Workshop

North Eastern Writers and the City of Tea
Tree Gully Library are holding a poetry
workshop with Mike Ladd. The workshop
will revolve around editing and publishing
poetry and will be held on Sunday
April 13 from 1-4pm at the Tea Tree Gully
library. Participants will need to bring
along two or three poems to workshop on
the day. Bookings are essential. Phone the
library on 8397 7333 for further details.

Love Poetry Hate Racism!

Be part of an international celebration
of cultural and poetic diversity. From
humble beginnings in Belfast, this event
has spread around the globe. *Love Poetry
Hate Racism* events are being held in
multiple cities over one weekend and
Adelaide is no exception.
Saturday 19th April, 6pm @ SAWC.

The night will feature poetry by a wide
range of known and unknown authors
from around the globe, read by local
poets including Juan Garrido, Pablo
Muslera, Aleisha Heikkennen, John
Willanski, Ken Vincent, Tiggie Katsapis,
Indigo, Amelia Walker & more. The
reading will be followed by an open mike.
Sign up early to avoid disappointment!
There will also be a book raffle to raise
money for a *Love Poetry Hate Racism*
Anthology.

For more information contact Amelia:
mealzislost@yahoo.com

INDEPENDENT SCHOLARS (ISAA)

is an Australia-wide association for
people whose research interests are
outside institutional or organisational
links. SAWC members are most welcome
to attend a meeting of the Adelaide group
as a visitor. They meet bi-monthly (on
the third Thursday in even months, from
2.30-4.00 pm) at the SA Writers' Centre.
On Thursday April 17 at 2.30 pm, Diana
Chessell will speak on 'The Durrell
School & its "ambiguities": Poetry,
politics and natural science.'

Enquiries: virginia@virginiakenny.com
phone 8344 7810

Independent Scholars Association of
Australia Inc.: SA group
www.isaa.org.au; info@isaa.org.au

Friendly Street Poets

Meeting on Tuesday April 1st.
Friendly St. poetry readings are held
on the first Tuesday of the month at the
SAWC. Come along from 6.30pm to
get your name in the book to read from
7pm until late. Please remember each
poet has only 4 mins reading time which
includes any introductions.

April's Guest Reader is **Courtney
Black**, one of our three poets published
in the *New Poet Series : NEW POETS
13*. Described as 'the voice of the 21st
century' and a poet 'who grabs you by the
short and curlies and holds you up for
scrutiny, holds you accountable'. Highly
praised at the recent Writers' Week book
launch by John Kinsella, who said her
'in your face' language 'skillfully places
the colloquial against the canonical and
formal poetic. The mix of registers is
superb. The humour is wicked and never

arbitrary.' Cost of entry \$4 with free wine,
juices and ice-cold water.

And ... on Friday April 4th 5.30pm
- 8.30pm, you are invited to the formal
Book Launch of our latest book in the
New Poets Series: New Poets 13. This
volume features the work of three poets
– Courtney Black (*Black Magic*), Roger
Higgins (*Hieroglyphs*) and Janine Baker
(*Circus Earth*). There will be a special
purchase price on the night, and the
authors will be signing copies of the
books. Fox Creek Wines are sponsoring
this event.

Poetry and Poetics Symposium

Theme: Poetry publishing today
UniSA's Poetry and Poetics Centre
cordially invites you to the 2nd annual
Poetry and Poetics Symposium to
celebrate poetry's important part in
South Australia's vibrant literary culture.
The symposium will present keynote
speeches by the acclaimed poet Kate
Llewellyn and Lythrum Press editor
Michael Deves, and showcase the work
of established and emerging SA poets
David Ades, Janine Baker, Courtney
Black, Robert Bloomfield, Steve Brock,
Belinda Broughton, Roger Higgins, Ivan
Rehorek, Alice Sladdin, and Amelia
Walker. Professor Kerry Green will also
launch the book *Vibrant*, a collection of
poems and papers presented at the 2007
Symposium. The Symposium is organised
by the Poetry and Poetics Centre in
conjunction with Friendly Street Poets
and is supported by Arts SA.
Dates: Friday, 11 April 2008 (5:30-
7:30pm); Saturday, 12 April 2008
(9:00am-1:00pm).
Venue: SA Writers' Centre.
Contact: poetryandpoeticscentre@unisa.
edu.au

Multiple Zine Launch

Thursday 17th April, 7.30
La Boheme, 36 Grote Street, Adelaide
\$4 gets you two of the four zines.

Live Poetry Recording

Thursday 24th April, 7.30
La Boheme, 36 Grote Street, Adelaide
Raffle with prizes. Best poet on the night
gets the raffle money!

News and Views

Dear Editor,

With regard to Anna Solding's excellent article *Searching for Space*, February 2008 edition *Southern Write*. *A Room of One's Own* (Virginia Woolf, 1929), has made a significant impression on many. She understood what most non-writers fail to appreciate – our need for a private, contemplative, creative space where one can talk out loud to oneself, feel and react to emotions, make a mess with strewn around notes, and 'get into it'.

The church idea, also church and community halls, is a good one, providing they really are always open and empty. Security issues often prevent unsupervised access. Numerous local history museums and centres welcome writers to the extent they are provided with their own key. Most small museums, closed during the week, have ample working space and pleasant windows to stare out of for any writer.

I recommend they be added to the list.

Glenda Couch-Keen
Springton.

Dear Editor,

In a recent article written for *The Adelaide Review* I described the 2008 Adelaide Writers' Week as a feast of cold rolls and satays consumed to the soundtrack of a host of foreign literary greats reading from new works, commenting on French intellectual life in the 1940s, cracking in-jokes and looking forward to winery tours.

My point was, this locally organised celebration of reading and writing had become an elitist jabber-fest catering to the interests of a well-educated, well-off minority. My sentiments soon caught the attraction of local writers, Writers' Centres, readers, agents and others (even from interstate and overseas) who couldn't understand why such a highly regarded festival had gone into denial about its roots, as well as one of its original founding aims.

Writers' festivals do have the job of exposing locals to a wide range of the world's best writers – in this case, Carey, McEwan, Greer and dozens of others. But they also offer the opportunity to celebrate our own writing culture, to tell our own stories and populate our pages with recognisable characters; to ask the difficult questions, to say, 'Hey, are we really a generous, giving people? Are we a bit dim,

obsessed with hamstrings and the sound of V8 engines?'

Where else can these questions be asked?

Our culture cries out for self-portraits and familiar stories. To me, California is Salinas, Monterey and John Steinbeck. Western Australia is a beach described by Tim Winton and Sydney is some gaudy penthouse in a David Williamson play. These are the images we'll pass down through the generations to remember who we were, and are. But if we return to the nasty old days of imported culture, when Patrick White struggled to sell a few thousand copies of his books, then we'll become a shadow of some other place.

The organisers of Adelaide Writers' Week have increasingly lost interest in anything local. They have a strained relationship with the state's peak organising body for writers, the SA Writers' Centre. Writers' Week has done little to encourage the Centre's presence or provide opportunities for this organisation to show off writers who may never score an invite. They refute this by saying that they only ever invite the world's best to Adelaide, in the same way early Adelaide Festivals were populated with British symphony orchestras and Indian dance companies. This attitude is a cop out. It ignores their responsibility to Australian writing culture, the one thing (apparently) they claim to encourage.

Apart from Writers' Centres, local poets' groups, universities and (gasp) high schools could easily benefit from the smallest amount of exposure at such an event. I'd love to get a group of local homeless people up on stage to tell us some of their stories.

No, South Australian writers are not a bunch of second-rate whingers. Barbara Hanrahan wrote one of the great Australian books of the twentieth century (*The Scent of Eucalyptus*). Colin Thiele defined my childhood with stories such as *Storm Boy* and *Blue Fin*. One of the most shameful omissions in this year's festival was a tribute to Colin that was passed over with little regard for this man's contribution to this state. People had travelled from country SA and interstate specifically to join a sort of literary wake.

Little was said to celebrate Colin's life and opus, and in this apathy many local writers saw the writing on the wall for our own legacy.

Sometimes it's tempting to tell young writers that the best thing they could do for their career is to move to Sydney. There are increasingly large numbers of examples. Writers here are made to feel grateful for the smallest bit of acknowledgement. I was winner of this year's Premier's Award for an unpublished manuscript at the festival and received no media coverage apart from a spot on community radio. Is this the feeling the Writers' Week organisers are picking up on – that the community really doesn't care?

The Advertiser seems to think so. Their coverage of Writers' Week was completely devoted to the 'big names', outlining every movement, outing, thought and word uttered by these people. Their attitude to local wordsmiths was hostile. To quote Deborah Bogle, *The Advertiser's* books editor: 'Some local writers got stropky, one or two even declared a boycott to protest the paucity of local writers. They weren't really missed, sorry to say.'

Much more can be said about the rise and fall of Adelaide Writers' Week. At the end of the day the wider public must decide if it wants to value books, and their authors. If not, then it's a return to some Dame Edna 1950s nightmare where creative people fly off never to return. I could discuss many other issues. What about the lack of suitable Australian Society of Authors' rates to writers who do appear – as if the locals can never be more than gifted amateurs basking in the glow of greater talents. And what about Writers' Week's lack of engagement with the wider SA community – the outer suburbs, regional centres?

Let's hope things improve. Let's not have an 'us and them' battle between writers and organisers. Frankly, I'd rather be writing my fiction than opinion pieces, but some things can't go unsaid, that's the whole point of being a writer.

Stephen Orr

Congratulations...

Max Merckenschlager won the Dunedoo Writing Competition with 'King Clydesdale', and his poem 'Canoe Tree, Currency Creek' was placed second in this year's Adelaide Plains Poets' Adelaide Cup Day competition.

Mike Dumbleton's picture book *Cat* has been published in the USA by Kane/Miller Book Publishers.

Murray Alfredson's work 'Coio Bay' was published in *The Independent Weekly*. 'With Birth as Condition ...', 'Requiem' and two others appeared in *Shalla*.

David Adès hasn't bragged about anything except his daughter since she was born over a year ago so has some bragging to catch up on. His collection of poems, *Mapping the World*, was launched at Writers' Week 2008 as part of the *Friendly Street Single Poets* series. He has had a number of poems published in the past year or so including: 'Paper' published in *ArtState* and in *Unruly Sun: Friendly Street Poets 31*; 'Shell', 'At Santiago Airport', 'Narcissus in the Looking Glass', 'What the Mirror (Broken in a Fit of Pique) Said' and 'Winning the Lottery' in *The Independent Weekly*; 'A Boy and Girl Alone', 'Not Another Moment' and 'Dali's Moustache' in *Micropress Oz*; 'Woman Becomes Gibbous Moon' in *Famous Reporter*, 'Brittle and Steel' in *Tamba* and five poems – 'Circle', 'Between the Words', 'Prologue', 'Child' and 'Birth' in *Rewired Friendly Street Poets 32*.

Jill McDougall's poem 'Charlie's Lunch' appeared in the February edition of *Countdown, School Magazine* and her short story 'The Strangler' appeared in the Canadian children's magazine *Crows Toes Quarterly*. Two nonfiction books for children – *Pioneers on the Prairie* and *Rome Sweet Rome* – were recently published by Era Publications as part of their Deep End series.

Margaret Griffin-Ward's poem 'Farewell to Should' was published in the February edition of *Positive Words*.

Lidija Šimkute's recent poetry publications in English are 'Fishermen Hum' and 'Autumn Berries' in *THE SHOP*, (Ireland); 'Hunger Prowls the Grass' in *Best of Friendly Street*, (Australia). In Lithuanian: Cycle of poems 'Forest Bones' in *Draugas – Cultural supplement*, (USA); *Teviškes Ziburia* (Canada), Cycle of poems 'Beyond our Names' in *METAJ*, (Lithuania).

B A Munday's book *A Jug Full Of Caring* was published on February 3, 2008 and is now available on Lulu.com

The inaugural Parenting Express/My Child short story competition for parents attracted an inspiring collection of entries from Australia and New Zealand, with four short-listed runners-up and one winner – SAWC member **Trisha Helbers**. Trisha's story 'This too shall pass' is featured on www.parentingexpress.com.

The Sunday Mail 9/3 apparently listed **Ian Bone's** new book as *Philomena Wonderpenis: A School Camp Star*. *The Australian's* Media Watch picked it up and listed it in the Talking Turkey column adding 'perhaps the author's surname inspired this slip-up on the title of a kid's book about a magical wonderpen'. (It should have been *Philiomena Wonderpen*, of course.) Congratulations, Ian. And thanks to Ruth Starke letting us know – Ed.

Ross Duffy's short story 'In the Deep Freeze' was published in *The Write Angle*, a Queensland Magazine.

Graham Rowlands's poem 'Don't Say', 'Elocution' and 'The Evening & Part of the Night' were published in *Vibrant: Poems and symposium papers presented at the Poetry and Poetics Symposium Adelaide*, April 2007. Eds. Guro Nygard and Nikki Carter, Lythrum Press, Adelaide.

Bett Angel-Stawarz had a Haiku Sequence published in the 2008 summer edition of *Paper Wasp*. She also had another Haiku published in *Australia Dreaming*, an online Journal.

Henry Ashley-Brown won the Bundy Prize for English Verse 2007, awarded by the University of Adelaide. His short stories 'Cupboard' and 'None of them is strange' have been adapted as part of the University of Adelaide's Theatre Guild's 'Write to Stage Project' and will be performed on the 10th, 11th and 12th of April at 7.30 in the Little Theatre, University of Adelaide.

Congratulations to **John Malone** whose poems 'Waiting' and 'Big Blue Mouth: EXTENDED Mix' appeared in the NZ School Journal

Heather Taylor Johnson's first book of poems, *Exit Wounds*, was published by Picaro Press in December 2007. She had a short story published in *Calyx*, an American literary journal for women by women, and a poem published in *Social Alternatives*.

Tell us about your success! Email the details of your writing related publication/performance/award to admin@sawriters.on.net or post to PO Box 43, Rundle Mall, Adelaide, 5000 and we'll pop it on this page.

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Literary Competitions...

☺ April 15, 2008

The D.H. Lawrence Prize for Travel Writing 2008. 1. The Prize aims at encouraging the genre of travel writing as a means of developing understanding among people from different cultures. 2. The prize is divided into three sections.

Section A. Published works of fiction. Section B. Published works of nonfiction. Special award. Travel reportages.

1. Works based on the theme of travel that have been published for the first time in Italian or English after the 31st December 2005 are eligible for entry into Sections A and B. Books taking part in the contest must have been published by registered publishers. 2. Travel reports are eligible for the Special Award (articles, photographic reports) if published in Italian or English, distributed by the press after 30 June 2006. For further information contact: <http://www.provincia.cagliari.it/lawrence/>

15 April 2008

Alpha 2 Omega Short Story and Poetry Competition 2008. Short Story - to 2000 words. Open Topic. Cost: \$5.00 per entry (or 3 entries for \$12). 1st Prize: \$150.00 plus book package
Runners-up: \$25.00
Poetry – 40-line limit. Open Topic; any style. Cost: \$3.00 per entry. Four for \$10.00. 1st Prize: \$100 plus book package
Runners up: \$15.00
www.alpha2omega.org.au

☺★ April 18, 2008

Banjo Paterson Writing Awards. There are four categories: Prose (Category 1)

Open Poetry (Category 2)
Bush Poetry (Category 3) and Children's Writing Awards.

Entries in category 1 and 2 and the Children's Writing Awards do not have to be written in the same style as the work of Banjo Paterson or in 'bush style' as the awards are aimed at promoting all forms of Australian writing and all writers. The only requirement is for Australian content – be it theme or style. Prose entries must not exceed 3,000 words and the length of poetry not to exceed 200 lines.

- ☺ indicates a competition listed for the first time
- ★ indicates a competition with sections for young writers
- ☞ indicates the SA Writers' Centre holds the entry forms

As a service to members, the SAWC holds entry forms and guidelines. Call in and collect copies for 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions requested.

First prize is \$1,000, 2nd \$400 and 3rd \$200 in each of Prose and Open Poetry categories. Bush Poetry offers prizes of \$500 for 1st, \$200 for 2nd and \$100 for third. Entry is \$10. The prizes for the Children's Writing Awards are 1st prize \$200, 2nd and 3rd \$100 each. Entry is \$5 for these awards and entries must be the unaided work of the entrant to age 16 years on Friday 18 April 2008. Please send entries with an entry form and fee addressed to: Banjo Paterson Writing Awards, PO Box 194, Orange NSW 2800. Entry forms can be downloaded from <http://www.wordsoutwest.com.au/> or call Orange City Library on (02) 6393 8120.

☞ April 23, 2008

The R. Carson Gold Short Story Competition. FIRST Prize \$1,000. Entry Fee \$7.50. Entries must be a magazine-type story. Word limit: 5,000.

April 23, 2008

Positive Words Short Story and Poetry Competition 2008. A. Open Short Story : up to 2000 words. B. Open Poetry : up to 48 lines. Entry Fee \$2.50 per entry. Cheques, money orders or the equivalent in unused stamps (50cent or \$1.00 preferred) will be accepted as payment. Please make cheques payable to S. L. James or Rainbow Press. First Prize \$50.00, Second Prize - six months subscription to Positive Words. Certificates for commended entries will be awarded in each section. Entries should be marked 'Competition' and sent to: Positive Words, 466 Old Melbourne Road, Traralgon 3844 Victoria.

April 30, 2008

FAW Shoalhaven All Poetry Competition. For all genres of poetry. Length between 20 and 40 lines. Open theme. First Prize: \$150 Second Prize: \$75. http://www.fawnswoalhaven.org.au/Our_Competitions.htm

☞☺ May 6, 2008

Friendly Street Japanese Poetry Competition. Categories: A) Haibun: a haiku journey max 600 words. B) Haiku: page of three = 1 entry. C) Haiku Sequence: 8-11 haiku by one or more poets. \$5 entry. Prizes to \$150.

☞☺ May 9 2008

Slippery When Wet Short Story Competition. A maximum of 2000 words per story applies. Entry is \$7.50 per story. Slippery When Wet has an open theme, however it encourages stories with a road theme and awards the best story with a road theme a \$100.00 bonus prize. Some examples: Truck driving, life on the highway, hitchhiking, travelling rural areas. Prizes 1st Place- \$550 2nd Place- \$250 3rd Place- \$150 Plus 10 runners up each awarded \$50.00. www.slipperywhenwetstories.com.au

☺ 30 May 2008.

Vignette Press Short Story Competition. Open theme to 3,000 words, entry fee \$5.50/6.60. First prize \$500 plus publication in Mini Shots magazine. Second prize \$200. Judged by Paddy O'Reilly. Entry forms from www.vignettepress.com.au

☞☺ May 30, 2008

2008 Shoalhaven Literary Award for Poetry. Theme – OPEN,

any form. Maximum 60 lines. The award: The 2008 Literary Award (Poetry) consists of 1st: \$1000 together with a 2-week artist residential at the Arthur Boyd Centre at Bundanon on the Shoalhaven River; 2nd: Four Second Prizes of \$200 each; 3rd: Commendation awards to other selected entries. \$10 entry.

☞☺★ 30 May 2008

Woorilla Annual Poetry Prize 2008. Judged by Judith Rodriguez
Open Section: Prize \$1000
Youth Section: Prize \$100
Poem by Yarra Ranges / Cardinia Shire residents: \$5.00 (\$3.00 youth) per poem (\$20 / \$10 for 5 poems).

☺☞★ June 2, 2008

2008 Dorothea Mackellar Poetry Awards. Theme: Forests, Feathers, Fins and Fur, or a topic of your own choice. Less than 80 lines. Prizes to \$500. All students receive a participation certificate. \$15 entry per school.

☞☺ June 27, 2008

The Blake Poetry Prize. The NSW Writers' Centre joins the Blake Society, Leichhardt Municipal Council and Wet Ink to present a new national poetry prize. First prize is \$5000 and publication in Wet Ink. Entry fee \$15. Entry forms and guidelines from www.nswwriterscentre.org.au or from the SAWC.

☺ June 20, 2008

National Jazz writing Competition
In its fourth year, the competition this year focuses on the short story. Story up to 2,000 words. Must be about, inspired by or responding to jazz or improvised music. Where the link to jazz or improvised music is not obvious in the story, the entry should be accompanied by a short (max 200 word) explanation. \$750 first prize. First, second and third prize winners will be published in extempore in November 2008. 2nd and 3rd prize winners will receive prizes of CD packs and book vouchers. For more details and submission guidelines, see www.jazz-planet.com/njw

Half a Page with Rosanne Hawke

Rosanne Hawke's books include: *Soraya, the Storyteller*, shortlisted in the 2006 SA Festival Awards and 2005 CBCA Awards; *Mustara*, shortlisted in the 2007 NSW Premier's Awards; *Wolfchild*, shortlisted in the 2004 Auralis Awards; and *Across the Creek* which won the Cornish 2005 Holyer an Gof award. Rosanne has been a teacher and aidworker in Pakistan and the UAE. She is an Asialink, Varuna, May Gibbs Fellow, and a Bard of Cornwall. She teaches Creative Writing at Tabor Adelaide and has a black cat called Pepper Masalah.

Do you write with computer or by hand?

I usually start by hand in a notebook. I do lots of notes and mind maps in the notebook and these sooner or later turn into prose. Then I type some up, changing it along the way, and keep typing when the written draft runs out. I may read over what I have typed up the next morning and keep on writing by hand. Then I go down and type that up and keep on writing by computer. So it's a bit of both. I write faster by hand than computer so it can take me days to type up what I've written by hand in a morning.

Any tips for aspiring writers?

Make sure you know your characters so well that you know them as well as a friend. Know their fears, desires, flaws, special

attributes, likes and dislikes. The problems in many stories (even an inability to finish) can be traced to a lack of character development.

Do you listen to anything while you write?

Yes, I choose music that fits the content of the story, eg a Pakistani group called 'Junoon' for the one I'm writing now; 'The Secret Garden' for another one about a violinist. If I have to leave the work for a few days, putting the music on jumps me back into the story. It also blocks out distractions.

What's your opinion of the SA literary scene?

I think it's good – there's much support from the Writers' Centre; ARTSA is like a patron too. The May Gibbs group is active, CBC too, Friendly Street Poets – there's much to be involved in according to our interests.

What are you currently reading?

Phil Cummings' new book: *Take it Easy Danny Allen*. It's as good as the first.

What books have influenced you?

The Bible, The Prince and the Pauper, Swiss Family Robinson, Salmon Rushdie's Midnight Children, Eva Sallis' work, Gillian Rubinstein's and practically everything I've

ever read most probably.

What was your worst job ever?

The hardest one was when I was acting principal of a girls' boarding school in Pakistan. The school was Urdu medium; if it had been an English-speaking school it may have been easier. I didn't feel qualified, yet I think it was a political appointment, to keep the peace. The young teachers gave me more trouble than the students. As you can imagine I soon learnt to delegate and I learnt to say 'no'.

What started you writing?

I started by storytelling to my kids. Once, a friend was kidnapped by freedom fighters in Afghanistan. My 13-year old daughter, Lenore, wanted a story about it. Then she made me write it for her. She had the vision of walking into a bookshop to buy a book written just for her by her mother. *Jihad* was that book.

If you could win any prize, which one would it be?

The Carclew Fellowship and I just have. How amazing and affirming!

What's your favourite writing fuel?

I try not to use food to keep me writing as I might consume too much without thinking, but I do like Indian channa, soya crisps and Haighs aprichocs (not necessarily together).

LONGLINES: CREATING REAL PATHWAYS FOR WRITERS

Writers of prose, poetry and drama living away from the metropolitan centres of Brisbane, Sydney and Melbourne are warmly invited to send in applications for the Macquarie Group Foundation LongLines Varuna Workshops and Residencies. For each state and territory, one two-week LongLines Varuna residency is awarded. There are 5 places in the prose workshop, 4 in the poetry and 3 in the drama. Plus there are 15 non-residential readings and consultations – your chance for a considered reading of your whole work plus an hour long conversation with one of Varuna's experienced team of writing consultants. 35 valuable places in all. But read on!

From 2008, the LongLines Poetry Workshop will be presented in partnership with the Australian Poetry Centre, with additional funding from the Myer Foundation, and the four poets selected will be the four poets to be published in the annual New Poets program – the program that has grown from the annual Five Islands Press New Poets Program. Yes, you read that right – being selected for the LongLines Poetry Workshop means a publication!

The LongLines Drama Workshop will be presented in partnership with Playlab, with additional funding from Arts Queensland. In 2007 this was a wonderful week – three playwrights, three dramaturgs, and one of the playwrights thrillingly redrafted her play four times and went on to a shortlisting in the Queensland Premier's Drama Awards. This is an astonishing opportunity for playwrights.

And for prose writers there's the new annual Penguin/Varuna Scholarship. Penguin has generously provided a \$5000 scholarship, plus 20 hours' editorial guidance from Penguin, exclusively for a LongLines writer. Each year, Varuna's Creative Director Peter Bishop selects up to 15 vibrant and viable manuscripts to present to Penguin – that's 15 LongLines manuscripts being read and considered by one of Australia's most distinguished publishing houses.

Several of these manuscripts will have been developed through the LongLines Prose Workshop, through the non-residential readings and consultations, or through a LongLines Varuna residency. A LongLines application can make a lot of things happen!

For all information about LongLines, go to www.varuna.com.au. All applications must be accompanied by an application form with a \$25 application fee. All applications must be postmarked no later than April 30.



Macquarie Bank
Foundation

Animate Quarterly



Stephanie Hester and Carl Schneider



Spelling bee entrants and judges



Hostess Bel Schenk in front of Triple Bottom Line

On February 21, *Animate Quarterly*, the live literary journal featured new work by Shen, Heather Taylor Johnson, Courtney Black, Bradley McCann, and for the first time in Animate history, three people who call themselves triple bottom line (Cassie Flanagan, Julia Winefield and Rachel Mead) presented 6 poems in front of a rather lovely photo stream.

As usual Judella Starwoman read the audience's literary signs (they weren't very nice) and Agony Aunt Sonja Dechian answered questions about a mid-life crisis, lifestyles and dreams. Steph Hester interviewed Carl Schneider, Education Coordinator at Mobilong Prison.

Also, for the first time, there was a spelling bee. Sean Williams won with the word 'Superfluous'. It was quite difficult. Try spelling 'Arrhythmia' after a few drinks! A R R H Y T H ...

Animate Quarterly was funded by the Australia Council's Write in Your Face Program.



ASA Educational Publishing Report

The Australian Society of Authors (ASA), the peak body representing Australia's literary creators, has been concerned for some time about conditions for authors in the educational publishing sector. The ASA's Contract Advisory Service, as well as reports from some of its members, has indicated a trend towards diminishing royalties in publishing agreements, harsher conditions and greater demands for authors to assign copyright, prompting the ASA to investigate current educational publishing practice. Their report is the result of the short-term research project conducted into this sector of the industry.

The results are summarised below:

- The Australian Society of Authors (ASA) surveyed educational writers in late 2007 and early 2008.
- The results showed that, overwhelmingly, conditions for these writers had deteriorated since 2000 due to more onerous contractual conditions from fewer publishers.
- This is largely driven by the fact that the easy availability of digital information threatens the traditional printed textbook model.
- Publishers have been slow to adapt to this change, perhaps because there has been no ready revenue source from digital information in the educational market, unlike the professional and scientific markets where legal and scientific publishers have made

the adaptation to digital delivery, and their customers have been prepared to pay premium prices for it.

- Without revenue from digital products, it appears educational publishing as a viable sector of the publishing industry is in trouble.
- What statistics there are show declining sales and a decreasing number of publishers. Those publishers, though, have reacted to the changed market situation with a greater concentration of (largely foreign) ownership, giving a very few companies almost complete market dominance.
- Pearson Education stands out with a 36% market share.
- To bolster declining profits, publishers have turned on authors and used their market dominance to force them to sign over all copyright, write for a one-off, minimal fixed fee rather than royalties, and forgo their right to additional sources of income such as CAL payments and Lending Rights payments.
- This means the ability for educational authors in Australia to make a living has been severely curtailed.
- This is dire not only for the authors but also for the education of Australia's youth.

To download the full report, go to: www.asauthors.org/ and follow the links to the 'ASA Educational Publishing Report'.

Membership Application Form

SA Writers' Centre Inc PO Box 43 Rundle Mall 5000 ABN 40 783 458 265 Ph (08) 8223 7662 Fax (08) 8232 3994 Email: sawriters@sawc.org.au

Name/Organisation

Address

Suburb/TownPostcode

Telephone..... FaxEmail

- \$99/\$88 organisation (inc GST) Renew
 \$60 waged (inc GST) New
 \$33 student/healthcare cardholder (inc GST) Concession number

Method of payment: Cheque/money order attached Bankcard Mastercard Visa

Credit card number | _ _ _ _ | _ _ _ _ | _ _ _ _ | _ _ _ _ | Expiry date

Cardholder's nameCardholder's signature Date of application.....

(Please enclose a SSAE for return of receipt and membership card. If a tax invoice is required, please tick)

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The SA Writers' Centre is assisted by the Australian Government through the
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