

# southern

# write

Newsletter of the SA Writers' Centre Inc

April 2009

## AGM Reminder



**D**on't forget to join us for our Annual General Meeting (AGM) on **Tuesday 26 May**, which will be held in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide at 7pm. Or come along at 6pm for \$10 pizza and a glass of Langmeil wine.

And if you are interested in joining the SA Writers' Centre Board, nominations must be received by **Wednesday 15 April**. The term of office is two years, with four positions becoming vacant each year. Continuing members for 2009 are

Bronwen Webb, Mag Merrilees, Helen Mitchell and Ken Vincent. Nominations must be made in writing and individuals nominating must be financial members.

## SAWC on the Net

**T**he SA Writers' Centre has recently set itself up with a **Facebook** site and would love to increase its number of friends. Find us as 'SA Writers' Centre' at [www.facebook.com](http://www.facebook.com). We will use our status updates as a way of reminding members of what is coming up and to flag issues of interest to writers. We hope you'll also use this networking tool to send through any news and events of interest. For those in Myspace, we have had a presence there for a while (thanks to former Project Officer, Bel Schenk).

## Google Book Settlement

**I**n 2005 the Association of American Publishers, the Authors Guild (US) and a number of US publishers began a Class Action Settlement against Google Book Search, claiming that Google had violated copyright by scanning their books, creating an electronic database and displaying short excerpts without the permission of the copyright holders. Google denied the claim.

Late last year, after three years of negotiation, a Settlement was proposed. This may affect you. The Settlement has the potential to change the way authors and publishers manage the digital use of their works. The US District Court for the Southern District of New York will consider whether to grant final approval of the Settlement at a hearing on 11 June, 2009. So, what do

you need to do if you are a copyright holder whose work has been included in Google Books (you can check this at [www.books.google.com](http://www.books.google.com))? The SAWC recommends you visit the website of Copyright Agency Limited ([www.copyright.com.au](http://www.copyright.com.au)) and read the 'Guide to the Google Settlement' and the 'Overview of the Google Settlement'. These outline your options and give a clear

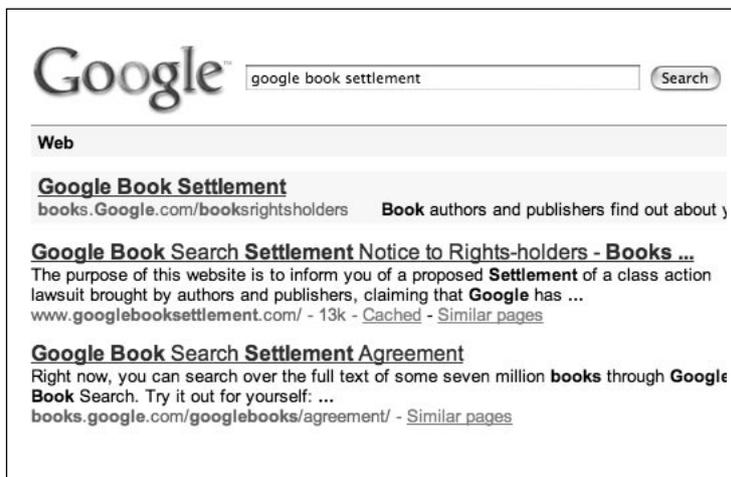
sense of what is involved. You may also wish to visit [www.googlebooksettlement.com](http://www.googlebooksettlement.com) (or, ironically, google 'google book settlement').

The important dates to note are:

•5 May 2009: you must notify of your intent to opt out of the Settlement or file an objection to the Settlement

•5 January 2010: you must claim your book and inserts for a one-off payment of \$US60 or \$US15 for an insert digitised by Google on or before 5 May 2009. You may also claim payment but choose not to be included in the Settlement.

CAL members may call their office for advice on 02 9394 7600. SAWC members are welcome to call us on 8223 7662 if you would like advice.



Google search results for "google book settlement". The search bar shows "google book settlement" and a "Search" button. The results are under the "Web" heading. The first result is "Google Book Settlement" from [books.Google.com/booksrightsholders](http://books.Google.com/booksrightsholders) with the snippet "Book authors and publishers find out about". The second result is "Google Book Search Settlement Notice to Rights-holders - Books ..." with the snippet "The purpose of this website is to inform you of a proposed Settlement of a class action lawsuit brought by authors and publishers, claiming that Google has ...". The third result is "Google Book Search Settlement Agreement" from [books.google.com/googlebooks/agreement/](http://books.google.com/googlebooks/agreement/) with the snippet "Right now, you can search over the full text of some seven million books through Google Book Search. Try it out for yourself: ...".

# Centre Information

## Contributions

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

- **Edward Burger**, *Humans, Animals & Objects*, nos. 1, 2, 3 and 4, 2002-2007.
- **English in Australia: Journal of the Australian Association for the Teaching of English**, vol.43, no.3, 2008.
- **Barbara Howard**, *This, That and Everything*, Peacock Publications, 2008.
- **Matthew Karpin**, *The Right*, Puncher & Wattmann, 2009.
- **Helen Lindstrom**, *cold comfort*, Brand New Lino, 2009.
- **Lothian Press** for Eleanor Coombe, *The Faraway Fairies*, Lothian, 2008.
- **Meanjin Quarterly**, vol.68, no. 1, 2009.
- **Gino Pignone**, *Building for Independence*, Parkinson's South Australia Incorporated, 2007.
- **Ian Pysden**, *Imagine That: A Collection of Short Stories*, edited by Robyn Smith, Milang Progress Association, 2009.
- **Siew Siang Tay**, *Handpicked*, Fourth Estate (Harper Collins), 2009.
- **Lidija Šimkute**, *Thought and Rock: Poems*, Australian Lithuanian Foundation, 2008.
- **Wakefield Press** for Tracy Crisp, *Black Dust Dancing*, Wakefield Press, 2009 and JC Bannon, *Supreme Federalist: The Political Life of Sir John Downer*, Wakefield Press, 2009.
- **John Willanski**, *Flying the bag and The Fox & the Fish*, Ink Rain, 2009.

## New Opening Hours

A reminder that, from the beginning of April, the SA Writers' Centre will be open Monday to Thursday, 10am to 5pm.

## SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

## Our Thanks

Thanks to Jo Dey, John and Coie Dikkenberg, Barbara Fraser, Joanna Goldsworthy, Catherine Jones, Jeanie Klopper, John Malone, David C. O'Donnell, Hakim Oerton, Gay Sanderson, Joel Shayer, Alice Sladdin and Kate Wise for their assistance in mailing the March newsletter to all our members.

## 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. Advertising material is accepted for this newsletter but such acceptance does not imply endorsement by the Centre.

## Wheelchair/Lift Access to SAWC

Wheelchair access to the SA Writers' Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffè Brunelli, proceed towards the toilets and take the door to your left to reach the lift.

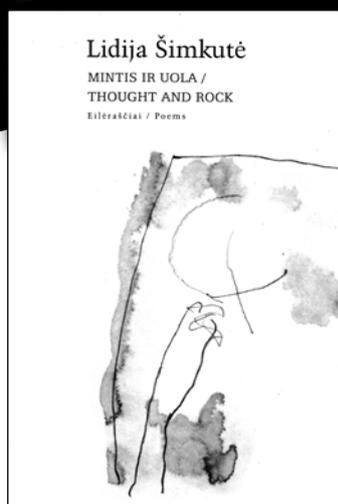


## Copy deadline:

**15 April 2009** (for May issue)

Email to Rachel on [comms@sawc.org.au](mailto:comms@sawc.org.au) or post Attention: Rachel Hennessy, PO Box 43 Rundle Mall Adelaide 5000.

Thanks to SAWC sponsor:



# Upcoming Events

## Poetry and Poetics Symposium

Eight Generations of Experience: A Symposium of Migration Poetry and Poetics



**Friday 1 May, 5.30pm-7.30pm**  
**Saturday 2 May, 9am-1pm**  
**Migration Museum, 82 Kintore Avenue, Adelaide**

UniSA's Poetry and Poetics Centre, the SA Writers' Centre and the Migration Museum cordially invite you to the 3rd annual Poetry and Poetics Symposium to celebrate poetry's important part in South Australia's vibrant literary culture. The program includes a keynote presentation by well-known author and UK Professor of Creative Writing, Graeme Harper, the launch of the book *Mindscape* containing poetry read at last year's symposium (to be launched by Associate Professor Margaret Peters, Dean of Research, DEASS, UniSA)

and a poetry and music presentation by the Dorre Dari Cultural Foundation. The symposium will also showcase the work of established and emerging SA poets: Gaetano Aiello (pictured), Graham Catt, Juan Garrido-Salgado, Rob Hardy, Jeri Kroll, Shen, Heather Taylor Johnson, and Amelia Walker (pictured).

The Symposium is a FREE event supported by Arts SA. For more information contact: [poetryandpoeticscentre@unisa.edu.au](mailto:poetryandpoeticscentre@unisa.edu.au)



## The Short Story: What Really Makes it Tick?

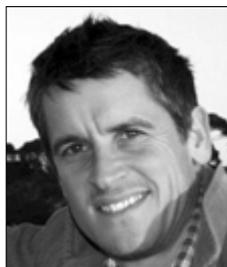
with Graeme Harper

**Saturday 2 May, 3pm-5pm**

An active workshop session on time and space and how, with a few writerly actions,

you can conquer both. There will be a little bit of time travel thrown in; and an opportunity to take over the lives of unsuspecting terrestrials! This workshop is an investigation of the nature of the short story, its contemporary form and its many wonderful possibilities.

**Graeme Harper** is a Professor of Creative Writing in the UK, and Chair of Higher Education for the UK's National Association of Writers in Education. He edits the international journal, *New Writing*. His latest publications are the novel *Moon Dance* (2008) and *The Creative Writing Guidebook* (2008). His novel and short story collection *Small Maps of the World* was published in 2006, and his new novel, *Camera Phone*, will be published later this year.



## The 'Business' of Writing

Seminar

**Saturday 30 May, 10am-1pm**

How can you make a living out of writing and what happens when you actually do? Join freelance writer **Max Anderson** (pictured), **Caroline Schar**, former Solicitor at Tri-meridian Corporate & Commercial Law and **Simon Graetz**, Accountant and Partner at Messenger Zerner, to learn about the organisational, legal and accounting skills you need to be a professional writer.



## Technical Writing: a Lucrative Career Choice

with Lynette Washington

**Saturday 30 May, 2pm-5pm**

Technical writers combine their skill

and flair with language with the needs of business to create documents as varied as policies, procedures, online help, user guides, technical guides, web content, CDROM scripts, newsletters and more. Technical writing can be a lucrative career and there are opportunities to work freelance or in-house. This workshop gives a good overview of what is required to be successful, and those already working as technical writers will have the opportunity to further develop their skills. No prior knowledge of technical writing is required.



## Environmental Writing

with Miriel Lenore

**Saturday 30 May, 2pm-5pm**

Widen Nature Writing to include current concerns for ecology, sustainability and

a holistic approach to our planet and you have Environmental or Ecological Writing. Though there have always been 'green poets', this movement is more ecocentric than homocentric, and keeps focus on the particular as well as the global. Whether you want to write fiction, nonfiction (essays, memoirs, autobiography) or poetry about your pets, plants or global warming, this workshop will introduce you to various ways of doing so. You will read, discuss and write.

### Booking a Workshop or Seminar

Workshops: \$55 for SAWC members or \$77 for non-members

Seminar: \$60 for SAWC members or \$80 for non-members

Bookings: 08 8223 7662, [sawriters@sawc.org.au](mailto:sawriters@sawc.org.au) or [www.sawc.org.au](http://www.sawc.org.au)

# Entering Competitions: Worth the Gamble?



Many SAWC members regularly enter writing competitions: our Member Achievements page is testimony to this. But are all competitions worth entering and what are the pitfalls of relying too heavily on them? **Rachel Hennessy** considered her experience and asked some members about theirs.

When I first arrived in Adelaide, six years ago now, and joined the SA Writers' Centre, I would eagerly get the competition page of *Southern Write* and mark all the competitions I was eligible for or was interested in entering. I set up a 'tracking' sheet in Word with a table and columns titled 'Name of Competition', 'Closing Date', 'Entry Fee', 'Word Limit', 'Story Entered', 'Date Sent' and 'Result'. For that first year in a new city, when I was concentrating on writing short stories, this was an important part of feeling like a writer. Not only was I sending my work out but I was forcing myself to cut and edit stories that were too long and to re-work stories I had not looked at for a while. In short, I was taking myself seriously.

I did not enter all the competitions I could have. As the person who now edits the competitions page of this newsletter, I am sometimes sent competitions I think

are, for want of a better word, 'dodgy'. The ASA has a document outlining all its recommendations for what a competition should or should not do. It is available as a free download (at [www.asauthors.org](http://www.asauthors.org), then go to 'Publications'/'Free ASA Papers'). They recommend a \$5 fee is only appropriate when the prize money is more than \$1000; entry fees of more than \$20 are not acceptable and the advertisement of a competition should include the details of the prizes, the names of the judges, the date and place of announcements of results, and the publication plans and fees to be paid for published entries.

Many of the competitions listed in *Southern Write* don't follow these recommendations, but that does not, in my opinion, make them dodgy (after all, one of the most respected literary awards – the Vogel – requires a \$25 entry fee). However, it is worth considering the benefits of entering a competition and being wary

of any that ask for a lot without, perhaps, offering much in return.

The rule I followed when entering short story competitions was that the entry fee had to be worth the outcome. That is, as a full-time student at the time, I did not have \$10 (+ postage) to spend on a competition which only offered a \$50 first prize. For me, this seemed like a bad gamble. For other writers, this might not be a high percentage of their income and, therefore, worth the chance.

*(continued on next page)*

## A Bit of Luck ...

SAWC member **Sean Stockham** recently won the Turner Maxwell Short Story Competition, which he saw listed in *Southern Write*.

'I've entered around five or six competitions in the two and a half years I've been writing. The last one was successful. So the rate this far is one in five. Sounds pretty good when I say it like that! I have definitely taken my time entering competitions though, which is probably the cause of the high success rate. With this particular story, I wrote it originally for my application to the Advanced Diploma of Professional Writing at TAFE SA. Later on I remembered about the Turner Maxwell Short Story Competition. It turned out the deadline was that day, so I emailed my story. A week later I got an email back saying I was a winner. There were around ten winners all up, all published in an anthology as the prize. So, what helped me win? Maybe sheer luck. I suppose sometimes it's just like that. You spend months on a story, draft, re-draft, and the one that ends up getting published is the one you've had on your desk for a week.

Stories are strange work. Some come in fragments that you have to bring together, and others just seem to appear in your mind fully formed. The latter was basically my winning story 'Cell 6'. Sometimes a story just feels natural, and in moments it's written. The rest of the time you're just amazed how easily it came together. Really, the only answer to what helped me is, I wrote. Basically, I think, you have to write everything else, before you write something worth publishing.'



The other thing I looked closely at was the 'public' outcome of the competition. There is little doubt some competitions hold more prestige than others. Winning *The Age* short story competition carries more weight than winning a local writers' group competition. But both show you that your work, at whatever level, stood out from the rest of the crowd and this can be exactly what you need as a writer, in terms of increasing confidence.

What happens, though, if you don't win or don't even get an honourable mention?

Sad to say, I have never got anywhere near winning a short story competition. However, to date, I have had six short stories published. This is because, at the same time as I was re-writing stories for competitions, I was also sending them out to journals and calls for anthologies (not the same stories, obviously, or I would have been breaking the rules). The advantage of mixing it up is that, unlike with most competitions, when you submit for publication your rejection letter might have some reason as to why it did not get chosen. With competitions there is often only the deafening silence of the results date passing by without anyone contacting you. Plus most competitions are only looking for one winner (or three at the most), while magazines, anthologies and journals are looking for many more.

The point is that relying too heavily on success or failure in competitions can be, I think, detrimental to a writer. Constantly sending your work off into the competition void can make you feel like you are getting nowhere. Try different avenues and you might feel like you have a bit more control.

Concentrating on novels now, I don't find myself entering story competitions as much, though I still check both the competition and opportunities pages of the newsletter to see if there is anything that will get my creative juices flowing. If nothing else, awards and competitions often give you those much-needed deadlines. They can also ensure you work hard and consistently on one project, rather than jumping on to the next 'great idea'.

Rachel Hennessy won the 2006 Unpublished Manuscript Award with her first novel *The Quakers* and was Runner-up in the 2008 Australian/Vogel Award with her second novel *The Heaven I Swallowed*.

# Dos and Don'ts

SAWC members **Max and Jacqui Merckenschlager** often feature on our Member Achievements page with wins and 'Highly Commendeds' for their poems. *Southern Write* asked them to come up with some 'dos and don'ts' for entering poetry competitions.

## DO

◆ Write with conviction. Know what it is you want your reader (adjudicator) to know and feel. Keep to a central theme and resolve the theme at the end. Even if your poem isn't successful, you can then feel proud of it.

◆ Reassess what you've written after you have put it aside for a while. It's easier to see the flaws after you've given yourself a chance to distance yourself from it in time. Then trim, rearrange, remove superfluous ideas, words, lines.

◆ Choose your words for their power, their beauty, their appeal to the senses. Don't choose them just to show how clever you are with language.

◆ Read the competition entry conditions carefully and follow them. Max had a poem disqualified once because it wasn't double-spaced (as required).

◆ Maintain a belief in yourself, even if you are unsuccessful. Max entered a poem which he believed in for three years running in one competition. For two years it was overlooked. In the third year it was highly commended and also went on to win in another competition. But look again critically at your unsuccessful poem(s) – judges don't always get it wrong. Maybe your great poem does need a rewrite.

◆ Read any comments an adjudicator writes about your poem with an open and thankful mind (if you're lucky enough to get feedback). Again, judges are usually experienced critics (that's why they are given the task).

◆ Read as many successful competition poems as you can. You can learn from them.

◆ Type your entry and check very carefully for spelling errors, missed words, punctuation (if that's your style) and leave generous margins if you're not required to double-space your entry.

◆ Keep track of where you enter poems. Max has a general poetry folder in his computer, with competition subfolders that are each named and year dated (example: Grenfell Festival 2008). He keeps a copy of each entered poem in the subfolder and also one template copy of the cover sheet (when required). Jacqui keeps a handwritten notebook record, but she hasn't needed to be as thorough as Max yet because she's only been entering competitions for a relatively short time.

## DON'T

◆ Take it personally if you're unsuccessful in a competition. Even good poems cannot all make the 'winners' circle'. Losing can be character building, and that's a positive to hang on to!

## FINALLY

Keep a calendar note of entry deadlines (if you are thinking of submitting a poem later, before the closing date) and the date that the announcement of results is expected.

## Literary Counsel Service

Guidance, review, and commentary from an experienced author, teacher, lecturer.

All genres. Hard copy or Electronic. Modest rates

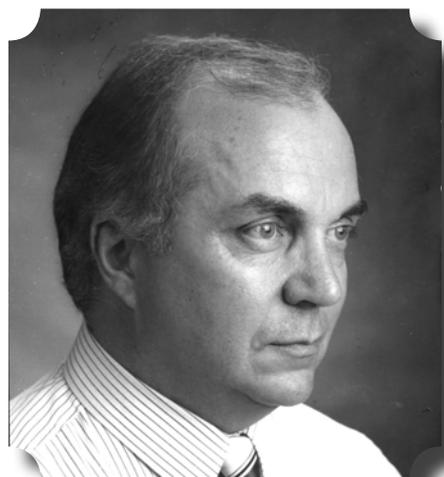
8388 2104

[zircon@senet.com.au](mailto:zircon@senet.com.au)

Lyll Chittleborough

# Board's Eye View

SAWC Board Member **Bruce Lindsay** looks closely at the hard work, and the rewards, of self-publishing.



I began writing commercially by submitting articles to periodicals covering the fields of my interests: motoring, music, travel, history and architecture. I was always interested in nonfiction subjects and my first book concerned the propagation of West Australian wildflowers, written for the *Sunday Times* group in Perth.

After finishing full-time work, I researched and wrote about the life's work of Australian engineer, Bob Chamberlain. A familiar story to many writers, my manuscript enjoyed the rejection of all but one publisher, who said that they would publish, but only upon payment of a 'marketing subsidy' since the subject matter was beyond their usual field of interest. Since this subsidy would effectively wipe out any income from book sales, I elected to self-publish, as much to retain control over the format of my manuscript as for any imagined financial gain.

The book was published in mid-2007 and 1600 copies sold out in 16 months with no expenditure on paid advertising. I presented, for the SA Writers' Centre, two seminars on self-publishing and will deliver another workshop on this subject at Penola in May. Through my membership of the SA Writers' Centre, I am eager to assist writers who have had manuscripts rejected by publishers or conditions applied to publishing which they find unacceptable, encouraging them to not be daunted by the many processes involved in self-publishing their nonfiction books. I admit that works of fiction may demand alternative

strategies, but I know that one book of poetry, and another nonfiction book, have been released on the basis of my advice, and others are in preparation.

The processes involved in self-publishing are logical and easy enough to perform; there is no rocket science involved. If you do not pay a publisher to perform such tasks, you must be willing to tackle them yourself, involving more time than talent. These include:

- collecting, scanning and storing images to use as illustrations;
- organisation of your material into chapters which are logical and understandable;
- being prepared to jettison such material as does not contribute to the focus of your text, even where such material may have been hard-won;

## **by establishing direct contact with your buyers, you open communication channels, which can provide invaluable feedback**

- arranging a data collection mechanism, such as a website, to trawl for details, quotes, personnel who can assist etc.;
- compiling a style manual to assist you to achieve grammatical and visual consistency throughout your manuscript;
- seeking forms of financial assistance for the costs of self-publishing, if you are nervous about funding it yourself;
- identifying a competent editor for your work, on the premise that any author is the worst person to edit his/her own work;
- finding and engaging book designers and printers to perform at the levels you require;
- deciding on the format, paper type and size, form of binding, type of dust-wrapper etc. for your book;
- locating likely sales outlets for your book, which may be mainstream booksellers, but for nonfiction titles it may be better to find specialist outlets dealing in your subject matter;
- negotiating sales arrangements with retailers;

- arranging advance publicity, media interviews and a book launch as promotional activities;
- finding novel promotional opportunities for your book, such as book club prizes;
- distributing promotional flyers to encourage direct sales;
- packing, posting, insuring and guaranteeing delivery of books you sell privately;
- maintaining tax and accounting records.

There is no doubt that these tasks are time consuming, and you should carefully consider whether, in addition to other demands on your time, you can afford to take them on. To function commercially you need to act quickly to service the needs of reviewers, interviewers, booksellers, private orders and promotional activities; you must aim for 'same-day service' whenever possible, especially when dealing with booksellers and paying customers.

The end result can be extremely rewarding and not only in a financial sense. By establishing direct contact with your buyers, you open communication channels, which can provide invaluable feedback and not much abuse. If you contemplate self-publishing another book, you will find this feedback extremely useful in ironing out any problems you have encountered with your first effort. Independent reviews are also a source of valuable assessment of your work and can help point the way to a better product next time. They are also your very cheapest means of advertising.

Since embarking on my own self-publishing exercise, I have been contacted by a number of aspiring writers who have been discouraged by the responses of publishers to their projects. It is probable that at least some of these will proceed to self-publication, meaning that stories that should not be lost will see the light of day. I intend that my next book will be a 'how to' on self-publishing ...

Bruce Lindsay self-published *Chamberlain: Australian Innovator* in 2007. He lives in the Adelaide Hills surrounded by ancient cars, motoring ephemera and an overgrown garden.

# The SAWC is an open House

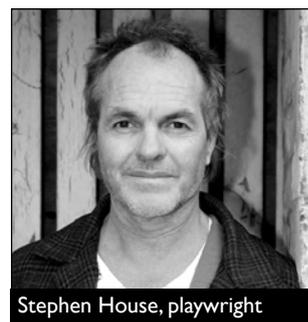
The latest play by Stephen House, *The Yum Yum Room*, opens at the Queen's Theatre on May 26 as part of the Come Out 2009 Festival program and you are invited to experience some of the creative process of making this happen.

Two times AWGIE Award-winning playwright/director House has partnered with the SA Writers' Centre in presenting this not-to-be-missed opportunity. Each Wednesday from **Wednesday 29 April** to **Wednesday 20 May** from 3-4pm you are invited into the rehearsal room to sit back and watch the professional theatre team at work. The sessions are not interactive; this is more a chance to be a fly on the wall.

Stephen House and the SAWC have run Open House sessions before and the response from those who have come along has been very positive. It's free and you don't have to book; just come along and watch what is going on. Whatever is happening at the time is what you'll experience.

*The Yum Yum Room*, originally commissioned by The City of Mount Gambier, was produced in Mount Gambier in 2008, picked up for Come Out 2009 and recently received full funding for its third production, touring in Whyalla in July.

Don't miss your chance to have a glance.



Stephen House, playwright

Stephen is also running the workshop 'Writing for Performance' on **Saturday 2 May** at the SAWC if you wish to get 'hands on' advice from him about writing for the stage.

## 20 Years for the Seaside Writers Group

The **Seaside Writers** group are off to a great start this year, their 20th year. Their anthology *The Bag Lumpers*, having sold out, has been reprinted owing to popular demand, their last few copies being sold at their stand at 'Marion Celebrates!' Community Festival. They have just produced their new magazine *On View*, a 48 page collection of poetry and prose (retailing at \$5). And they will be signing up their 20th member at their next meeting, which seems appropriate. They can probably take two more members and will then start a waiting list.

Congratulations to the group for 20 years of activity and if you're interested in joining Seaside Writers contact Jill Govan at [jilgovan@adam.com.au](mailto:jilgovan@adam.com.au).

## Book Launches

Friday 3 April

*Handpicked* by Siew Siang Tay

Winner of the HarperCollins Varuna Awards for Manuscript Development, *Handpicked* is an unexpected love story. To be launched by Peter Bishop, Creative Director of Varuna Writers' House.

Time: 5.30pm

Venue: Samstag Museum of Art, University of South Australia, 22 North Terrace, Adelaide.

RSVP to [samstagmuseum@unisa.edu.au](mailto:samstagmuseum@unisa.edu.au) or 8302 0870.

Wednesday 8 April

*The Journey of Hamlin Baylis Wells* by Raymond Clift

A novella published by Ginninderra Press. White wine and nibbles will be supplied.

Time: 6.30pm

Venue: Tea Tree Gully Library, North East Road, Modbury.

Further information from [annclift1@bigpond.com](mailto:annclift1@bigpond.com) or phone 8264 6836.

Thursday April 9

*Small City Tales of Strangeness and Beauty*

Published by Wakefield Press, this is a major anthology of recent writing and photographs of Adelaide's city, suburbs, beaches and wine districts. To be launched by Greg Mackie.

Time: 6pm

Venue: SA Writers' Centre  
Drink and nibbles provided. Contact Gillian Britton or Stephen Lawrence, on 0438 589 500 or 0408 825 108.

Saturday 25 April

*Awake During Anaesthetic* by K\*m Mann

This year the Australian Poetry Centre is publishing Four New Poets' Collections which are due to be launched at the Sydney Writers' Festival in May. K\*m wanted to do an Adelaide launch because her people are here, especially her poetry community. Her first collection of poetry will be launched by Sean Williams.

Time: 6pm

Venue: SA Writers' Centre  
Further information at [kimberley.mann@ucwesleyadelaide.org.au](mailto:kimberley.mann@ucwesleyadelaide.org.au).

# What's On

## Saturday 4 April: Maude Barlow

Maude Barlow is the best-selling author or co-author of 16 books, including the recently released *Blue Covenant: The Global Water Crisis* and *The Coming Battle for the Right to Water*. She will be 'In Conversation' from 1-3pm at the Grainger Studio, 91 Hindley Street, Adelaide. Bookings essential, cost is \$10. Tickets from Imprints Booksellers, phone 8231 4454.

## Sunday 5 April:

### SA Writers' Theatre Workshop

Workshop of *Don't Tell Glad*, by Leo Damant. From 2-5pm at Holden Street Theatre, Hindmarsh. Plenty of offstreet parking available. Admission is free and all are welcome.

## Monday 6 April:

### Briefing Session by the Literature Board of the Australia Council

From 6-8pm at the SA Writers' Centre, staff from the Literature Board of the Australia Council will provide information on the Board's grant programs.

## Tuesday 7 April: Australia Council one-on-one client meetings

Australia Council staff will be available for one-on-one client meetings. Appointments can be made by contacting the SA Writers' Centre on 8223 7662.

## Tuesday 7 April: Friendly St Poets

Friendly St Poetry reading will be held from 7pm until late at the SAWC. It's open mic with a 3 minute time limit, which includes any introductions. Guest Readers are Santo Catazzi and Steve Smart. Entry is \$5 or \$4 (concession) with free wines and juices.

## Wednesday 8 April:

### Asialink Arts Residency Talk

As part of Community Arts Network's Community Arts Development Program, Georgie Davill will talk about her recent Asialink Arts Residency in Thailand. From 5-7pm at Community Arts Network SA, 234a Sturt St Adelaide. RSVP by Monday 6 April on 8231 0900 or email admin@cansa.net.au

## Friday 10 April:

### The Poet Beetle Bottle Battle

A WWF-Style Performance Poetry Debate and *Love Poetry Hate Racism* Open Mic. Featuring Steve Smart (Melbourne), Teri Louise Kelly, Recyclopath and more. There will be props, interruptions, hecklers and outrage aplenty plus the launch of the first ever *Love Poetry Hate Racism Anthology*, plus an open mic (arrive early to ensure a spot!) From 6-9pm at Higher Ground, 9-15 Light Square, Adelaide. Theme is 'Poetry Makes Nothing Happen' (WH Auden). For more information phone 0400 235 737 or email mealzisl0st@yahoo.com

## Sunday 12 April: Hills Poets

The next meeting of the Hills Poets will be at 3.30pm at the Bridgewater Inn, Mt Barker Road, Bridgewater. There will be two guest readers: Jude Aquilina and David Adès. New readers are welcome to attend. For information please ring Jill Gower on 8339 5119.

## Wednesday 15 April: SA Writers' Theatre General Meeting

The meeting will commence with ten-minute readings of first-draft scripts by playwrights followed by the reading of two new plays: *Jane was 16 Yesterday* and *Truth and Lies* (Act 1), both by Tony Moore. From 7pm at the SA Writers' Centre. All welcome. For more information please go to [www.sawt.org.au](http://www.sawt.org.au)

## Thursday 16 April: Independent Scholars Meeting

Independent Scholars (ISAA) is an Australia-wide association for people whose research interests are outside institutional or organisational links. Visitors are most welcome from 2.30-4pm at the SA Writers' Centre. Enquiries to [virginia@virginiakenny.com](mailto:virginia@virginiakenny.com) or phone 8344 7810 or visit [www.isaa.org.au](http://www.isaa.org.au)

## Saturday 18 April:

### Friendly St Poets Seminar

'Performance Skills' with Kerryn Tredrea and Mark C Martin. At the SA Writers' Centre from 2-4.30pm. Enquiries to [friendlystreetpoets@gmail.com](mailto:friendlystreetpoets@gmail.com)

## Tuesday 21 April: Meet the Authors at Mostly Books

From 1.30-3pm meet Lolo Houbein and Miles Trench, authors of *One Magic Square* and *Holistic Gardening*, and join them for afternoon tea. At Mostly Books, Mitcham Square, 119 Belair Road, Torrens Park. Phone 8373 5190 for more information.

## Wednesday 22 April: Poetry reading

Amelia Walker and Graham Catt will be reading from their recently launched poetry collections at the Tea Tree Gully library at 6.30pm. Please call the library on 8397 7444 for more information or to book.

## Saturday 25 April: Self-Publishing Distribution Information Session

One Goat Creative is a new self-publishing company that is interested in helping other self-publishers gain broader distribution in bookstores and department stores throughout Australia. This is an invitation to all self-published authors to share in a business plan that will outline a comprehensive proposal to gain national distribution for your publication. From 1-2pm at the SA Writers' Centre. Free. Bookings by 20 April to SA Writers' Centre, 8223 7662.

## Wednesday 29 April: 'Visions & Voices', Festival Hellenika Open Mic

From 7.30-10pm at Scots Church Hall, corner Pulteney St and North Terrace. Presentations can be in the form of poetry, prose, short stories, song, drama, music, short film or multimedia. The only condition is that the work has an Hellenic theme. Register with Robert Petchell on 0402 429 197 or [rpatchell@optusnet.com.au](mailto:rpatchell@optusnet.com.au)

## Thursday 28 April: Society of Editors meeting

Renee Naylon will be the guest speaker at the Society of Editors meeting from 7.45pm at the SA Writers' Centre. Some of the topics she will be speaking on include: how editing for the web differs from editing print documents, the broad role of the web editor, hypertextual document structure and editing code. Entry is free.

# O p p o r t u n i t i e s

## Change to Varuna Meeting Dates

The days to consult Peter Bishop, Creative Director of Varuna Writers' House have changed to **Wednesday 1 April, Thursday 2 April** and **Friday 3 April**. To book a 50-minute consultation phone 8223 7662.

## Writers and Illustrators with Disabilities

A public meeting will be held on Monday 11 May at 2.30pm in the city to start a new organisation to represent your interests and run workshops, readings, meeting and exhibitions. To find out where and to RSVP phone 8262 3221 or email weckert@bigbutton.com.au

## Write-a-Book-in-a-Day

Write-a-Book-in-a-Day is a fundraising initiative of the Katharine Susannah Prichard Writers Centre, Princess Margaret Hospital Foundation in Western Australia (PMHF) and Children's Hospitals Australia (CHA). It is a one-day writing marathon where sponsored teams of 5-10 people are given a random setting, two human characters, a non-human character, an issue and five random words at 8am local time. The story must be written around these and be finished by 8pm the same day. For more information go to <http://kspf.iinet.net.au/bookinaday>

## ASA Mentorships

The Australian Society of Authors is offering 20 mentorships for writers and picture book illustrators working in the areas of fiction, nonfiction, poetry, young adult, graphic novels, children's writing and picture book illustration. Applications open 1 April and close 30 April 2009. Entry is free for ASA members and \$55 for non-members. Application forms, eligibility criteria and further information are on the ASA website, [www.asauthors.org](http://www.asauthors.org), under Services.

## Wanted: A Pair of Eyes

Assistance sought for blind writer (editing/research). If you have an interest in Victorian England and can spare a little time then Annette would be grateful. Small payment offered. Please note, can all be done by email. Call Annette on 8359 6626.

## Editor/proofreader required

Payment offered. Please phone Nick for more information on 8823 2076.

## Shoalhaven Literary Award

The Shoalhaven Literary Award for 2009 is now open. The first prize is \$1000 plus a two week artist's residency at the Arthur Boyd Centre at Bundanon (near Nowra). The judge this year is Dr Rae Luckie and the closing date for entries is 29 May 2009. For more information and an entry form go to: [http://www.fawnswoalhaven.org.au/Our\\_Compitions.htm](http://www.fawnswoalhaven.org.au/Our_Compitions.htm)

## Playwriting Course

Adelaide Centre for the Arts will be running 'Page to Stage', a new Playwriting Course in Term 2. Taught by Chris Tugwell and run in conjunction with Peter Dunn and the AC Arts Acting Department, this course provides a unique opportunity for aspiring playwrights to immerse themselves in the theatre world. For more details contact Liz Packer or Sue Fleming at the Professional Writing Unit at AC Arts on 8463 5000.

## Picture Book Illustrations

As part of the Come Out Literature Program of Professional Development take a behind-the-scenes look at the work of some of Australia's finest illustrators including their preliminary sketches and drawings revealing the creative stages and processes that lead to finished picture books. The presenter is Kaye Keck, Director of the Dromkeen Collection Art Gallery. On Thursday 7 May from 9.30am to 12pm at the ArtSpace, Adelaide Festival Centre. Cost is \$35 per participant. More information and booking forms available at [holidayadsl@chariot.net.au](mailto:holidayadsl@chariot.net.au)

## Three Dog Night Special Offer

*Three Dog Night* by Peter Goldsworthy, adapted by Petra Kalive, will play at the Space Theatre from 31 March to 9 April. A special offer to members: adults at concession prices (just \$40). Simply quote 'Novel' when booking with BASS. Only available via phone 131 246 and at main BASS counter located in the Festival Theatre foyer.

## Launch Venue

Looking for a venue for your book launch? Mostly Books at Mitcham Square, 119 Belair Road, Torrens Park is available. Phone 8373 5190 for more information.

## Watermark Literary Muster

The Watermark Literary Society committee is delighted to announce that the fourth Watermark Literary Muster will take place from 19-22 June 2009. They have an exciting line-up of writers and artists, and registrations are now open through [www.watermarkliterarysociety.asn.au](http://www.watermarkliterarysociety.asn.au)

## Write In Your Face

Write in Your Face invites proposals from people who are using language in innovative ways. Visit [www.expressmedia.org.au](http://www.expressmedia.org.au) for more details and an application form. Applications close 24 April, 2009.

## Marian Eldridge Award

The National Foundation for Australian Women Ltd (NFAW) manages this award open to women residents in any state or territory of Australia. There is no age limit. Applications close on 29 May 2009. In 2009 the Award consists of an amount of \$2,000 for the winner plus the opportunity for discounts on writers' programs offered by Varuna. For the winner and those highly commended and commended the opportunity to have work published in an American journal, *The Broadkill Review*. For more information phone 02 4422 2208, fax 02 4422 3878, or email [nfaw@nfaw.org](mailto:nfaw@nfaw.org)

## Connections: Creative Residencies Beyond the Arts

The Australia Council for the Arts has launched a Connections Residency, an initiative with the aim of supporting artists to initiate residencies with non-arts businesses and industries. The Connections initiative will support residencies with funding of up to \$30,000. Closing date is 15 April 2009, with decisions advised by June 2009 and residencies may start from 1 July 2009. The Connections Residency information, including selection criteria, eligibility and support material guidelines, and applications, is available online at [www.australiacouncil.gov.au/grants/grants/connections](http://www.australiacouncil.gov.au/grants/grants/connections)

**Murray Alfredson's** poems 'Winter solstice in Stockholm', 'Birger Jarlsgatan I', 'Gamla Stan I: Storkyrkan' and 'Gamla Stan II: Hogvakt' were published in *Poet's Ink Review*, December 2008/January 2009.

**Astrid Cooper's** work has been chosen to appear in *Masques*, the latest anthology published by the Canberra Speculative Fiction Guild.

**Margaret Crohn's** article 'Puddle of Hands' was published in the Reconciliation edition of *Challenge* magazine.

**Shirley Dunn's** poems 'My Brother Went to War', 'Clocks' and 'Little Flower' were published in *Positive Words*, issues December 2008, January 2009 and February 2009 respectively. Her poem 'Grey Flannel Day' was also shortlisted for the *Positive Words* end-of-year competition.

**Jason Fischer's** work has been chosen to appear in *Masques*, the latest anthology published by the Canberra Speculative Fiction Guild.

**Adrian Flavell** had the following poems published: 'border control/ hotel security' in *The Weekend Australian* (7.2.09); 'timor dawn' in *Voice* (no.28); 'blue moon', 'a certain sadness' and 'the bruise' in *Polestar Writer's Journal* (no.17) and five mother poems in *Beyond the Rainbow* (no. 41).

**Christine Harris's** book *Audrey of the Outback* has won a White Raven Award from the International Youth Library, Munich. The award is given to books that deserve worldwide attention because of their universal themes and/or their exceptional, innovative artistic and literary style and design.

**Don Henderson's** young adult novel *Keepinitreal* was released by Scholastic/Omnibus Books in February. *Macbeth, You Idiot!* will be published by Penguin in June/July.

**Elizabeth Hutchins** has been elected to the Australian Society of Author's Committee of Management for 2009.

**Patricia Irvine's** adaptation of Flann O'Brien's novel *The Third Policeman* was broadcast on ABC Radio National's Book Reading during February.

**Erica Jolly's** poem 'NT Intervention One Year On' was published in the December 2008/February 2009 edition of *Adelaide Voices*.

**Sharon Kernot** won the Adelaide Plains Poetry Competition for 2009 with her poem 'Millipede'. This is the second year in a row Sharon has won this competition.

**Peter L Lyons's** *Life, Death and the Whole Damned Thing: Short Stories from my Random Files* has been published by Moonglow publications. His story 'Grandpa's Not Dead, He's Only Asleep' won the Whyalla Writers' Group 2008 Short Story Competition (with the theme 'Nanna's Biscuit Tin').

**Darren McGeachie's** short story 'My Years In Service' (with the theme 'Nanna's Biscuit Tin') received third place in the Whyalla Writers' Group 2008 Short Story Competition.

**Fiona McIntosh's** crime novel *Beautiful Death* has been published by HarperCollins.

**John Malone's** story 'grandad and the ants' and his poem 'up late' appear in *Orbit* and *Touchdown* respectively (The School Magazine).

**Max Merchenschlager** has received various prizes in the HorseSA's poetry competition: in the Open Section 2nd Prize for 'Outback Dreaming' and 3rd Prize for 'The Road Scholar'. Also a Highly Commended for 'The Swagman'. He received the prize for Best South Australian Entry for 'Outback Dreaming'.

**David Mortimer's** poem 'Boats for Hire' was published in *Small City Tales of Strangeness and Beauty*, edited by Gillian Britton and Stephen Lawrence, Wakefield Press, 2009.

**Reece Pocock's** screenplay *The Soldiers* was Highly Commended in the FAW Di Cranston Award in the 2008 National Literary Awards.

**Graham Rowlands's** poems 'Reading This, Reading That' and 'Turning on the light to see the Darkness' were published in *Overland* and *Poetry Monash* respectively.

**Sean Stockham** won the Turner Maxwell Book Short Story Competition in early January with his story 'Cell 6'. This story was also published in the Turner Maxwell Books *Best Short Stories Of The Year Anthology*.

**Amelia Walker's** work has been chosen to appear in *Masques*, the latest anthology published by the Canberra Speculative Fiction Guild.

**Rob Walker** won the 2007 Newcastle Poetry Prize (New Media), for 'moon: antipoem', a collaboration with his son Matt Walker. 'Shall I compare thee?' was published in *Blue Giraffe #6*, November, 2007. In February 2008 his poems 'cello', 'the koan before the satori' and 'Danny in detention' were published in the Australian/Asian online journal *Mascara Poetry*. 'Love as service', 'Karaoke at the birthday party', 'Japanese lessons on the bullet train', 'George the Younger', 'A boot', 'speech of parts', 'synchronized swimming' and 'Ethel Malley's sonnet' appeared on David Barnes' Numbat poetry site; 'at the experimental art foundation' was published in *Cordite Poetry Review's* 'Secret Cities' issue and 'The Teachings of The Buddha' in *Blue Pepper*; 'poem on the underground' was broadcast on ABC Radio's PoeticA in August 2008. His prose-poem 'Yamamoto-sensei snaps' appeared in *Going Down Swinging #27*. He performed his poem 'dunes, perlubie beach' in a collaboration with the Zephyr Quartet in *Reflections*, part of the recent Fringe Festival. This month his poems 'Danny in Detention' and 'The Dust of Rhajastan' are published in the *Friendly Street Reader #33* (edited by Aidan Coleman and Juliet Paine).

**Sean Williams** has been elected to the Australian Society of Author's Committee of Management for 2009.

## April 10: Woorilla Annual Poetry Prize ★

Judged by Judith Rodriguez.  
Open Section: Prize \$1000;  
Youth Section: Prize \$100.  
Poem by Yarra Ranges/  
Cardinia Shire residents:  
Prize: stay in Melbourne.  
Entry fee: \$5 (\$3 youth) per  
poem or \$20/\$10 for 5 poems  
Conditions of entry: poems  
must be typed and on A4  
paper, one poem to a sheet;  
poems 50 lines or fewer;  
neither published nor won a  
prize; coversheet attached with  
name, address, phone number  
and section entered; do not  
put name on poems; include  
a SSAE for notification. Send  
entries and fee to: Woorilla  
Magazine, 255 Macclesfield Rd,  
Macclesfield, VIC 3782.

## April 10: Alpha 2 Omega Short Story and Poetry competition 2009

All entries should adhere to  
the theme: Contrasts. Short  
stories up to 2000 words. Cost  
is \$5 per entry (or 3 entries for  
\$12). 1st prize is \$150 plus book  
package, Runners-up receive  
\$25. Poetry up to 40 line limit.  
Cost is \$3 per entry (or 4 for  
\$10). 1st prize is \$100 plus book  
package, Runners Up receive  
\$15. No entry form required  
but see [www.writerlynks-grow.com](http://www.writerlynks-grow.com)  
or [www.alpha2omega.com.au](http://www.alpha2omega.com.au)  
for all details or contact  
[lynhurry@bigpond.com](mailto:lynhurry@bigpond.com)  
or [heartsease@powerup.com.au](mailto:heartsease@powerup.com.au)

## April 17: Banjo Paterson Writing Awards ☺★☞●

Four categories: 1. Prose or  
Short Story; 2. Open Poetry;  
3. Bush Poetry and 4. ABC  
Central West Radio Children's  
Writing Awards. Must be  
Australian content. 1st prize  
is \$1,000, 2nd \$400 and 3rd  
\$200 in categories 1 and 2. In  
third category 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  
and entries must be the unaided  
work of the entrant to age 16  
years. Entry forms are available  
by phoning 6393 8120, email  
[library@orange.nsw.gov.au](mailto:library@orange.nsw.gov.au)  
or go to [www.cwl.nsw.gov.au](http://www.cwl.nsw.gov.au)  
or [www.wordswest.com.au](http://www.wordswest.com.au)

## April 24: Raspberry and Vine Short Story Competition ☺☞●

Maximum word count is 4000  
words. The prize is \$300  
and publication on website.  
Entry fee is \$10 or \$8 for uni  
students. For more details go to  
[www.raspberryandvine.com.au](http://www.raspberryandvine.com.au)

## April 30: Voices on the Coast Writing Competition ☺●

Voices on the Coast, a youth  
literature festival, is seeking  
writing competition entries for  
an unpublished manuscript by  
a new (previously unpublished)  
author. The competition is for  
a prose story aimed at younger  
readers (ages 8-13 years),  
length up to 30 000 words. 1st  
prize \$1500 first and 2nd prize  
\$500. Leonie Tyle, Children's  
and Young Adult Publisher  
at Random House Australia  
will judge the shortlisted  
manuscripts. For guidelines  
and entry forms visit [www.immanuel.qld.edu.au/voices](http://www.immanuel.qld.edu.au/voices)  
or phone 07 5477 3437.

## May 11: Commonwealth Short Story Prize ☺●

For stories up to 600 words.  
The winner receives a prize  
of £2,000 and there are  
regional prizes of £500. For  
details go to: <http://www.commonwealthfoundation.com/culturediversity/shortstory/>

## May 14: Jambo Africa Creative Writing Competition for Africans Living in SA ☺★☞

Cash prizes: 1. Poetry  
Competition (Free verse or  
rhyming) and 2. Short Story  
Competition (True story or  
fiction). Details at SA Writers'  
Centre (8223 7662) or Migrant  
Resource Centre (8217 9522).

## May 15: HorseSA Writing Competition ☺☞●

Three categories: 1. Open Short  
Story up to 1500 words;  
2. Essay: any aspect of SA horse  
history up to 1500 words;  
3. People's Choice Award: enter  
1 photo and up to 300 words  
on your trail experience. Entry  
fee is \$7.70 per entry. Prizes:  
category 1 and 2: \$100 prize,  
category 3: \$30. Enquires to  
[horsesa@horsesa.asn.au](mailto:horsesa@horsesa.asn.au)  
or visit [www.kidmantrail.org.au](http://www.kidmantrail.org.au)

## May 29: Bush Lantern Award 2009 JF ☺

For bush verse: maximum 100  
lines. 1st prize: Bush Lantern  
Award Trophy and \$200; 2nd  
prize: Certificate and \$100;  
3rd prize: Certificate and \$75.  
Entry fee is \$6 per poem or  
\$15 for three poems. Entry  
form and appropriate fee in

a suitable envelope to: Bush  
Lantern Award, Bundaberg  
Poets' Society Inc., PO Box 4281  
Bundaberg South 4670. Cheque  
or money order to be made  
payable to 'Bundaberg Poets'  
Society Inc.' Email [lees@fastel.com.au](mailto:lees@fastel.com.au)  
for further details.

## May 31: The Australian Vogel Literary Award ☺●

Entrants must be below 35  
years of age as at May 31  
2009. Manuscripts up to  
100,000 words. Entry fee  
is \$25. 1st prize is \$20,000  
plus royalties from sales. Go  
to [www.allenandunwin.com/vogelawards](http://www.allenandunwin.com/vogelawards)

## June 26: Vibrant Verse 2009 FAWNS (Fellowship of Australian Writers North Shore) Poetry Competition ☺●

Maximum 60 lines. Prizes:  
1st \$100, 2nd \$50, certificates  
awarded at the discretion of  
the judges. Entry fee is \$5.  
For further information, email  
[vibrantverse@optusnet.com.au](mailto:vibrantverse@optusnet.com.au)  
or visit <http://sites.google.com/site/fawnorthshoreregional/>  
or phone (02) 9484 5787.

### Key

- ☺ competition listed for the first time
- ★ competition with sections for young writers
- ☞ SA Writers' Centre holds the entry forms
- the entry form is available on the Internet

### Entry Forms

The SAWC holds some entry forms and  
guidelines for members. 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.

Please note: competitions are listed in order of closing date  
★ For more youth competitions go to [www.wordbox.bravehost.com](http://www.wordbox.bravehost.com)

