

## Six Young Ambassadors for Writing

The SA Writers' Centre is thrilled to have recently appointed 6 young ambassadors ranging from 21 to 29 years of age to work on its youth program. Thanks to **Carclew Youth Arts Centre** and our partnership with **dB Magazine** they will be offering an opportunity for young writers to be published in the paper's supplement from July to December 2011. They will also be organising an event at the **Salisbury Writers' Festival** in August and a similar one at the **South Australian Writers' Festival** in September thanks to long-term supporters of the Centre, the Cities of Salisbury and Onkaparinga.

'Given the large number and calibre of applicants, this program promises to draw hundreds of young closet writers into Adelaide's literary scene,' said **Barbara Wiesner**, Director of the Centre. 'We were bowled over by the talent displayed by the 28 applicants for this project. Selecting only 6 was a truly difficult decision.'

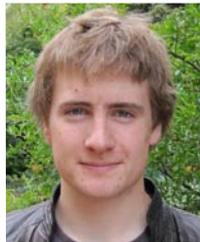
And here they are:



Prerna Ashok

**Prerna Ashok** has wanted to be a writer ever since she read *Amelia Jane* by Enid Blyton. She has a Bachelor of Communication degree (Media and Culture) and would like to work for a lifestyle magazine before her writing career takes off.

**Simon Collinson** is a 3rd year Law-Arts student at Flinders University, majoring in English and German. He edits the Flinders Law Students'



Association's quarterly magazine and works in a bookstore.  
Simon Collinson

**Emily Heidrich**, 29, holds a degree in journalism and was Arts and Literature editor for *On Dit*, the University of Adelaide student newspaper. Currently she works for the Lord Mayor's office.



Emily Heidrich



Vanessa Jones

and Creative Writing. She writes poetry, fiction, picture books, short stories, song lyrics, copywriting, corporate collateral and several blogs.

**Ben Mylius**, 23, is a young writer based in Adelaide, with an interest in the theories of Earth Jurisprudence and Performatism. When he's not studying towards his LLB/BA, he's working on a feature screenplay and a novel.



Ben Mylius

**Connor O'Brien** is a designer, former editor of *On Dit* magazine and author of *Quiet City*, a collection of illustrated short stories. In his spare time, he blogs about the intersection between technology, culture and the written word at [connortomas.com](http://connortomas.com).



Connor O'Brien

**CARCLEW**  
YOUTHARTS

**dB**  
magazine

## Networking Dinner

Come to meet and mingle with local industry professionals Michael Bollen and Stephanie Johnston, Wakefield Press; Professor Brian Castro, University of Adelaide; Laura Kroetsch, Executive Producer of Writers' Week; Dr Nick Prescott, Flinders University; and Alex Wheaton from *dB Magazine*. Wood-oven pizza, Langmeil wines and cheesecake will be served from 6pm on Friday, 27 May at the SA Writers' Centre. The evening is to thank Peter Bishop, former Creative Director of Varuna, who will be running his 'Focus on Your Project' sessions for a week from Saturday 21 May. Details of Peter's project can be found in our March edition or contact the Centre for more information. (Cost \$33 – Bookings essential.)

*Langmeil*

# Centre Information

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

- **Exisle Publishing** for *Wannabe a Writer*, Jane Wenham-Jones, 2007.
- **Frank Gemignani**, *Selected Poetry: Notes on Life - Part II*, 2nd Edtn. 2010.
- **Griffith Review**, no. 31, Autumn, 2010.
- **Carola Maier** and **Jesse Sleeman**, *The Magic of Dragons: For the Young and the Young at Heart*, Dragon Lair Publishing, 2011.
- **The Reynella Writers**, *When We Were Young*, 2010.
- **Barbara True**, *Automatic Pilot*, 2010.
- **UNSW Press** for *The Briefest Punctuation Guide Ever!* Ruth Colman, 2010.

## Have you got a hearing impairment?

The SA Writers' Centre is a deafness friendly location. We have a Hi FM Hearing System which works both as an amplifier and a loop system that people with a hearing aid can tune into.

## SA Writers' Centre Life Members

- **Max Fatchen**
- **Gillian Rubinstein/Lian Hearn**

## Our Thanks

Thanks to Henry Ashley-Brown, Connie Berg, Coie and John Dikkenberg, Barbara Fraser, Joanna Goldsworthy, Catherine Jones, John Malone, Judy Rainsford, Gay Sanderson, Ken Schaefer, Ken Vincent 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 Caffe Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift.



Thanks to SAWC sponsor:

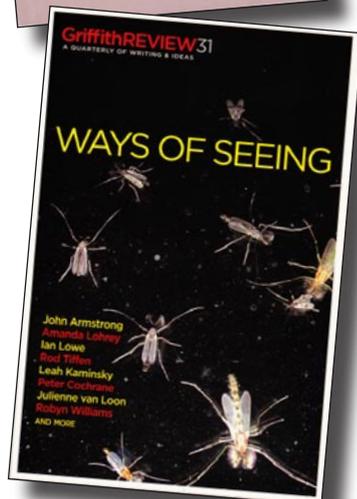
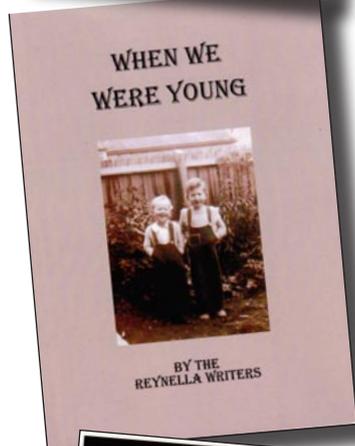
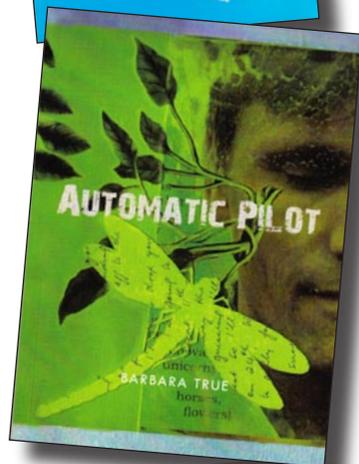
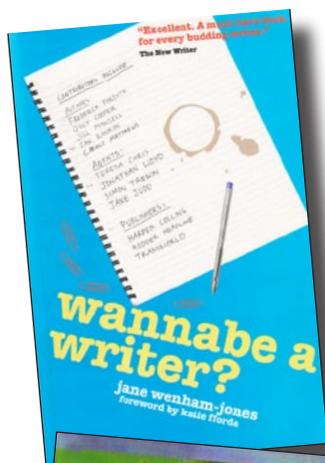


## Once again our APOLOGIES

Several times this month, due to no fault of our own, our internet connection failed. If you sent us an email and haven't received a reply, please resend the item. We apologise for any inconvenience.

## May issue *Southern Write* Copy deadline: 5pm, 15 April 2011

Email material to: [comms@sawc.org.au](mailto:comms@sawc.org.au)  
Post to: 'Attention Editor', PO Box 43, Rundle Mall, Adelaide 5000.



# Upcoming Workshops



## Let Loose Your Muse

with Steve Evans

**Saturday 28 May, 10am-1pm**

In a bit of a writing rut? Want to loosen up and be stimulated by something new?

Here is a workshop for prose and poetry

writers alike that will get your artistic batteries fully charged.

Editor, writing mentor and award-winning author **Steve Evans** will run you through a series of writing exercises that will open fresh possibilities in your creative repertoire. Bring some of your own short poems or stories to work on. You may end up doing something you never knew you could and discovering fresh aspects to your writing capabilities, while also having fun.

**Steve Evans** teaches Literature and Creative Writing at Flinders University and conducts writing workshops for the general community. He is a freelance editor, reviewer and manuscript assessor, the literary editor for two international journals and has been on the organising committee for all of the Onkaparinga Poetry Festivals. His writing prizes include the Queensland Premier's Poetry Award (1995) New England Poetry Prize (2003) and a Barbara Hanrahan Fellowship (2008). He has published 11 books, including *Taking Shape* (Five Islands Press, 2004) and *Best of Friends; the First Thirty Years of the Friendly Street Poets* (Wakefield Press, 2008).



## Successful Freelancing

with Sharon Mascall

**Saturday 28 May, 10am-1pm**

Discover practical, proven strategies to generate an income from freelance journalism and professional writing.

Presented by award-winning freelance journalist **Sharon Mascall**, this workshop is fun, lively and highly interactive, and packed with insider information to get your writing published by newspapers and magazines. Find out how to generate and pitch ideas, present your work professionally, structure feature articles that editors want and market your work successfully.

**Sharon Mascall** is an award-winning journalist with an international reputation. She has been writing, broadcasting and consulting for over twenty-five years, and has produced columns and features on science, health, travel and lifestyle for *The Age*, *The Sydney Morning Herald*, *The Australian*, *The West Australian*, *The Independent Weekly* and *The Adelaide Review*. Since she began writing and broadcasting as a teenager, Sharon has produced and presented almost a thousand hours of radio and television and written hundreds of published articles.

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

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



## Retool & Remix – an all-day workshop

with David Reiter

**Saturday 4 June, 10am-4.30pm**

Have you heard about people who dream in code and wonder what you're missing?

Are you confused about the difference

between HTML and XHTML? Uncertain whether you should have a website, blog or a podcast to promote your latest work? Are you itching to team up with other artists to produce multimedia work? Then this is the workshop for you!

Award-winning author and multimedia artist **David Reiter** will provide an overview of digital projects that can be created from your desktop. He'll also cover the key issues involved with electronic publishing and distribution and demonstrate some of the channels available to text artists NOW for publication on the internet and on portable devices including laptops, media players and 3G phones. Get ready to create works for blogs, podcasts or CD/DVD distribution and learn the differences in audience expectations for screen-based channels.

### Retool & Remix Workshop:

\$66 for SAWC members or \$88 for non-members

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

Selling fast!  
The 2011-2012 Australian  
**Writer's  
Marketplace**  
keeps you in touch.



**\$48** (Members)

or **\$54** (Non-members)

Plus \$11 postage & packing

Contact the SA Writers' Centre

# Reflections of a Retiring Bookseller

Jacqui Cookes looks back on a long career in book retailing.

Many people have dreams of owning or working in a bookstore, something which I did for nearly thirty-three years.

The 8th November 2010 saw the change of ownership of my independent bookstore at Mitcham just one week short of thirty-three years. During those years I have seen the book industry evolve to become a significant contributor to the Australian economy and its cultural life.

On opening in November 1977 there was a separate desk for all the many bound editions of *Books in Print*, American and British, and a slim volume for Australian books. Eventually that data came on microfiche. Today there are two industry-based online databases.

I used stock cards that had been handwritten at time of entry into the shop inserted into the back of the book and then at point of sale, retrieved. Those cards and handwritten special order requests were used to compile handwritten orders that were posted to publishers and/or distributors around the world.

Today most orders are transmitted electronically. Online banking has revolutionized book-keeping, which today includes attention to tax details as GST now is a component of most transactions.

Publishing output of books in English has doubled in number with an inventory close to two million titles in print.

Two things have not changed: one, the enthusiasm for a well-written book and the importance of 'word of mouth' to promote that story; two, the Australian reading public is very well-informed and aware of titles elsewhere in the world.

Having said that, what is different is the demand for such items – readers want them *now*. Once, readers waited for the book to be shipped from overseas but that has changed markedly.

In 1977 a tiny proportion of books available were Australian. By 2004 sixty per cent of total sales were Australian titles, with nonfiction being the slightly larger

component than fiction. A different way of showing the improvement is that from 1994-2004 there was a sixty-six per cent increase in Australian titles of our total sales.

An increasing number of self-published books are available in independent bookstores and this is a reflection of the times, which has made producing books easier and cheaper but unfortunately does not address the great difficulty of distribution in this vast country. This factor remains a real challenge that may be ameliorated by e-publishing.

I have been very impressed by the improvement both in quality and design in the self-published arena and humbled by the effort that many have made to promote their work.

I'd like take this opportunity to thank the many South Australian writers and illustrators who have supported the events that have been created over the thirty-three years. Mostly Books has been operating and to wish them and the emerging writers and illustrators 'good fortune'.

'I'm not sure whether you've been into an A&R store the last couple of years. Jesus, talk about depressing. They became giant dump bins for failed remainder copies imported directly from the US. Shit books by no-name authors, poorly printed on cheap stock.'

– John Birmingham, author and columnist for the *Sydney Morning Herald*

'Enjoy. It's dreadful, but quite short.'

– Bernard from the BBC television production *Black Books*

## Diary Dates

### Poets & Platters

Just a reminder that Poets and Platters is once again part of the **Barossa Vintage Festival on Wednesday 27th April, 7-10pm** at **Langmeil Winery, Tanunda**. Come along for wine, nibbles and some excellent poetry and yarns by some of South Australia's finest: **Bob Magor, Bill Marsh, Jude Aquilina, Louise Nicholas and Nigel Dey**.

### Focus on Your

**Project:** a week with **Peter Bishop**, the former Creative Director of Varuna.

Beginning **Saturday 21 May**, the three group sessions will cost \$110.

Peter will also be available for **30 minute, one-on-one consultations**.

For full details of both programs please consult the front page of our **March newsletter** or contact the Centre.

### Annual General Meeting

Don't forget that the Centre's AGM will be held on Monday 16 May, 2010 from 7.30pm in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide. Members are welcome to join Staff and Board Members at Caffè Brunelli from 6pm.

# Digital Short Stories

Are digital short stories the answer for time-poor readers or just a passing gimmick?

HarperCollins, one of Australia's leading book publishers, has continued its advance into the digital age with the release of the company's first e-book short stories. Recognising the lack of time Australians have for reading in the busy lead-up to Christmas, the company has committed itself to the publication of shorter fiction in digital format with a view to gaining readers who are time short or who'll find the format convenient for the train ride home or lunchbreak during the working day.

HarperCollins Publishing Director Shona Martyn said, 'I believe the e-book world unlocks some real opportunities for short stories which can be read in bite-sized bits on phones and dedicated readers. So many people tell us they enjoy reading short stories but, in the print book world, collections of short stories have been difficult to sell.

'By adopting the model of internet music retailing, we can now sell people one fabulous story — the equivalent of a single. How useful it will be to have a self-contained short story at hand if you find you have a long wait at the doctor's.'

HarperCollins recently released nine erotic short stories by Tobsha Learner, an author famous worldwide for her short fiction. These stories are now available separately for download from iBookstore, Amazon, Kobo, Borders and more. The whole collection, *Tremble: Sensual Fables of the Mystical and Sinister*, is also available as a complete e-book.

The stories range from the deeply erotic to the fatally romantic. In a Welsh village, a prudish young woman inherits a certain part of the male anatomy from her aunt, which works perfectly despite being independent of a body. During the Falkland war, a mysterious bat bites two soldiers on opposing sides, who find themselves sharing a vivid dream. And in Australia, a young nun struggles with the loss of her faith until she experiences an extraordinary miracle on the remote shores of the Mediterranean.

Author Tobsha Learner believes that e-readers and phones, being discreet and handbag-sized, offer the ideal way to read and enjoy these erotic short stories. 'The intimacy of the "small screen" is a perfect medium for these sensual, magical and funny short stories — you can read them in bed, under the sheets, in the dark while your lover sleeps or brazenly on an airplane with a captive audience beside you. Vive la revolution!' she said.

While this is the first time HarperCollins Australia has delved into the emerging digital short story market, it almost certainly won't be their last.

Apparently, the company is looking for further ways to advance in the digital e-book space as e-readers and mobile phones become more popular reading devices.

The e-publishing revolution appears to be gaining pace and strength and the next couple of years should prove very interesting.

## Free Books

This month more New Zealanders than ever before will be able to buy a book for as little as five dollars — thanks to a promotion by New Zealand Book Month designed to put books into the hands and homes of Kiwis.

Now in its sixth year, New Zealand Book Month has this year created a national book promotion that will see the book industry invest up to \$20 million — depending on the level of voucher redemption — to promote reading and books to Kiwis.

In the last 7 days, 3.1 million vouchers worth \$5 each have been distributed: into the letterboxes of 1 million homes, into the hands of 750,000 children via their schools, and a further 360,000 distributed via the *Sunday Star-Times*.

For further details on this article you can visit <http://www.creativenz.govt.nz/en/news/changing-lives-through-books>

## Membership Benefits

Includes two free 20-minute appointments for in-depth writing and publishing enquiries per year (country members can access the service by phone); networking evenings hosted by staff, Board members or industry professionals; your monthly newsletter *Southern Write* — 11 issues per year — keeping you in touch with writing activities, publishing markets and opportunities (also online); author profile page for published writers; discounts on seminars and workshops; advice for new or developing writers; writing groups; advice on grant applications; local printers list; publishing and industry intensives such as *Maximising Opportunities*; industry updates; commissions; marketing and publicity information; promotional events, including Festivals; access to photocopying and our library of over 2,000 South Australian titles, including writers' resource books; 10% discount at various bookstores and concession prices at the Palace-Nova Cinemas; discounted advertising for individuals and free advertising for member groups in the monthly newsletter (conditions apply); free use of the Centre for book launches; up to 25 hours' free use of the Centre's rooms for groups; inclusion in the author profile section of our website; invitations to launches and events organised by the SA Writers' Centre; discounts for room hire; and occasional free movie passes, courtesy Hopscotch Films.

### DID YOU KNOW?

Scotland's looked-after children are to receive a free book every month until their fifth birthday thanks to a new partnership with country and western superstar Dolly Parton.

# The 'Royal We' – Notes to Myself

Malcolm Walker contemplates the art of note taking.

Quite often these days I'm over at the University of Adelaide library working on the latest draft of my novel. Mostly because the same view greets me from my study window every morning, which can be quite stultifying, and there is always some excuse not to write lurking in ambush, so getting out of the house and the change of venue is a must. The added bonus is that in some of the quieter, less trafficked nooks within the library there is the sense I'm surrounded by like-minded people pursuing knowledge, taking notes and generally trying to pin down ideas – and pinning down ideas seems to be a key ingredient in a writer's working day.

My favourite spot is in the Barr Smith reading room, that delightfully archaic hangover from the previous century. With its rows of wooden desks, columns and Latin frieze high up under the vaulted ceiling, it is generally quieter than the other areas in the library as if the space itself places an embargo on student conversations, the latter usually conducted in whispers. It is a glorious writing space. But the subject of writing spaces and how we use them is another article. It is an altogether different kind of space that I want to talk about, one that I first began to meditate on in the Barr Smith reading room.

As I work on a draft I often compose notes to myself: these can be within the body of the text if I am working directly on my laptop. At other times, when I'm away from a keyboard, my asides end up cached in that ubiquitous literary appendage – the writer's notebook. The latter method is not always successful. I have an uneasy and often frustrating relationship with these entries as my handwriting is atrocious and deciphering what I have hurriedly scribbled can resemble an out-take from *Enigma*, the film about code breaking at Bletchley Park during World War II.

Whether to ourselves or to others, notes are a peculiar and sometimes flawed method of communication and, like telegrams (another hangover from the last century, one replaced today almost entirely by text messages or emails), they are often hurriedly composed and prone to error and

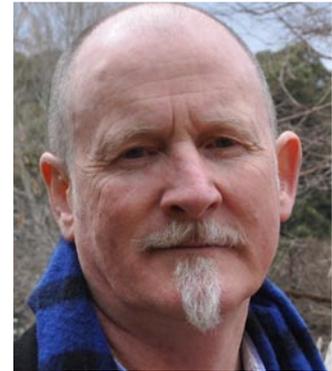
misinterpretation. A famous miscommunication was that between Lord Raglan and Lord Lucan during the Crimean War, so eloquently if inaccurately captured in Tennyson's poem 'The Charge of the Light Brigade'. The resulting carnage, a direct result of a cavalry unit charging the Russian gun emplacements, was over 150 lives lost, just under that number wounded and some three hundred horses either killed or destroyed.

Notes are everywhere: in offices (emails often take this form), in the pockets of the ageing and synaptically challenged like myself (if synaptically isn't a word it ought to be), in handbags and bottles (desert island variety), in lecture theatres and libraries, in toilets, on notice boards and fridges. Many would argue that they should remain there and have no place in a writer's arsenal. But I cannot imagine not taking down ideas and comments in this way.

**'Am I simply refusing to take responsibility for my note taking, endeavouring to share the blame with some disembodied part of my writing personality for that moment when character development and plotting go horribly pear-shaped?'**

The presumed downside of the majority of notes is that they lack the discipline and consideration of more carefully composed language – no doubt the Lake Poets and other Victorian authors composed beautiful, grammatical notes in copperplate. On the other side of the ledger, being blunt, sometimes bludgeon-like in their brevity, they often get to the guts of things.

The process of note taking intrigues me. Mine adopts several different forms. I rarely, if ever, use the first person singular. Rather, the majority of jottings are composed either in what I call the impersonal or abstract imperative or the impersonal or abstract interrogative: the former would take the form of *Give Declan a different emotional response to Martha*, while the latter might read *Could Declan have a different emotional response to Martha? I*



imagine this technique is not confined to me but common to a great many writers.

So far, so good. Nothing interesting or dodgy there, I hear you say. Well, that would be okay except for the fact that in quite a number of notes I use the first person plural, referring to myself as *we*. For some time this has puzzled me. Am I simply refusing to take responsibility for my note taking, endeavouring to share the blame with some disembodied part of my writing personality for that moment when character development and plotting go horribly pear-shaped? Or is it some bizarre regal or imperial mindset, the royal *we* made famous by Queen Victoria – the writer as creator and god, the ruler of his or her subjects? I began asking myself just who was this *we* that seemed to be taking dictation on my behalf?

In some cases the collective approach seems to generate a result. For example, the apparently simple notation – *How easily can we ditch Madame Corbousier?* – spawned a whole series of questions which, by implication, were also couched in the first person plural. Questions such as: *Could she die during an outbreak of plague? Might her death be brought about after the discovery of an affair?* The string of questions was quite lengthy but it eventually posed the correct one – *Could we simply kill off this character? We did just that and the rather eccentric Mme Corbousier is no more, although there's a distinct chance she will resurface dressed differently and minus her French accent in a completely different project.*

If the use of the *royal we* were so straightforward this article would not have got past the first paragraph – an outcome

that some readers might deem favourable – and, with a rather awkward and post modern sense of *déjà vu*, *we*'re beginning to wonder why *we* ever had the temerity to think such a thin vein of material would yield anything substantial, if indeed it has.

But, back to the coalface of self-delusion, a writerly space if ever there was. After a while it became apparent there was a pattern to these notes. The majority of the entries that used the first person plural appeared to be linked to characters in the novel, often posing questions about relationships, character traits and interactions between protagonists and antagonists. At times they would take on an almost schizoid tone:

*Do we want an explanation here of the KC/Lucy relationship? What have I explained about Fergus that the brothers already know? Check this and make the relationship more believable – based more clearly on Lucy's reluctance and KC's predatory nature.*

Note (pun intended) the above use of conflicting personal pronouns – *I* and *we* in the same paragraph. This begs the question: who was writing the bloody thing – *me* or *them*? (or is that *us* and *them*?) I wouldn't mind if we acted collectively in the Jungian sense, if we could tap into the collective unconscious and pull out the occasional little-used trope or metaphor or find some previously unidentified archetype that would take the writing world by storm. No such luck. For the most part, it simply appears to be dithering or, worse still, hedging its (our? their? – feel free to fill in the blanks because I haven't got a clue) bets.

At certain points in the construction of a novel, characters certainly do appear to have a life of their own. They walk onto the page or behave in an unexpected manner, sometimes breathing life into stale over-written scenes. Enough novelists have spoken publicly about this phenomenon for it to be recognisable to a lot of writers. However, the notion of a kind of editorial committee of characters orchestrating aspects of a work might appeal to some writers. It certainly appeals to me when it's all going well and the writing is flowing. At such junctures I like to think the *we* that appears to be speaking is a totality of all that knowledge, both learned and forgotten, even perhaps knowledge which is waiting to

be discovered – you only have to think of Jules Verne, H. G. Wells or William Gibson to realise that some writers are very good at predicting the future. And that somehow my *we* (or is it *our* – you can see that there's something of a pronoun predicament here) encapsulates and channels all those voices, all those words on paper in the thousands of books housed in libraries across the world, and it is that which is whispering over my shoulder as I write.

If I was in any way a Po-mo (post-modern) writer I might have a crack at leaving the notation in the text but there isn't a large call for that kind of thing from young adult publishers. I'm sure somebody has or will try it at some point. Who knows, with today's SMS-based culture they might find it intriguing.

No doubt I will continue to muse on who or what guides my note-taking hand. All spaces are to some degree internal and subjective, populated by memories and ghosts, and who knows what and who really whispers to us when we write. I'm always aware that in the moment when an idea emerges, whether it's for a full-blown novel,

***'The majority of the entries that used the first person plural appeared to be linked to characters in the novel, often posing questions about relationships, character traits and interactions between protagonists and antagonists.'***

a short story or simply an issue with a current project that's been preoccupying me, the note-taking process will render my thoughts concrete and what might have slipped away will be there for me to refer to later – provided I can decipher my handwriting. I have a much healthier relationship with both ideas and note taking these days: if it isn't recorded or I cannot read what I've hastily scrawled I no longer fret the way I would once have; I worry much less about a scarcity of ideas, rather preferring to think that nature, and in particular human nature, abhorring a vacuum, will always come up with something.

When I commenced writing this article I had an inclination that it would raise

questions rather than posit answers. But then, as I stated above, many of my notes are interrogative and this article is nothing more than an extended and somewhat self-indulgent note to myself.

To finish on a more serious note and where I (or we) began in the Barr Smith reading room. It is perhaps no coincidence that I should find such a space conducive to writing, after all it's filled with books on history and the Latin frieze, situated just beneath the gilded vault of the ceiling, commemorates the fact that Robert Barr Smith 'filled the earlier library with books as gifts from himself and his heirs'. Such an inscription reminds us not only of the weight of thought and words that make up art, science and philosophy but also just how fragile and transient they are: you only have to think of the library at Alexandria, the 1933 book burnings in Nazi Germany or the Buddhas of Bamiyan to realise that note taking – for books are nothing if not extended and elaborate notes to ourselves and our readers – is a dangerous occupation and whether the message is religious or secular, whether it is written on paper or in stone, whether it is oral, it is worth preserving. As Granger says to the ex-fireman Montag in Bradbury's *Fahrenheit 451*: 'Walk carefully. Guard your health. If anything should happen to Harris, you are the Book of Ecclesiastes.'

On that note, and as I'm finishing this quite late in the evening, I should like to take my leave with the catchcry from the end of *The Two Ronnies*: So it's 'Goodnight' from me. And it's 'Goodnight' from him.

**Malcolm** divides time between the SA Writer's Centre, where he is the Communications Officer and Editor of *Southern Write*, and working on his next young-adult fantasy novel.

*The Stone Crown*, his first young adult novel, is a partial reworking of the Arthurian legend and was published by Walker Books Australia in 2008 and released in the UK late 2009.

# What's On



## Poetica April Program

Poetica is presented by Mike Ladd on Saturday at 3.05pm and repeated 3.05pm on Thursdays.

- 2 Apr The Art of Life: Irish poet Paul Durcan recorded in Dublin.
- 9 Apr Letters Lifted into Poetry: the poetic exchanges between David Campbell and Douglas Stewart.
- 16 Apr The Passion Paintings: selected poems of Aileen Kelly.
- 23 Apr Singapura 1: contemporary poets from Singapore.
- 30 Apr Singapura 2: further conversations with Singapore poets.

Website: [www.abc.net.au/rn/arts/poetica/](http://www.abc.net.au/rn/arts/poetica/)

## Mon 4 - Thur 7 Apr: Copyright Council Seminars

Issues of copyright affect nearly every business, institution and government organisation in Australia today. Designed for both users and creators of copyright works, the Copyright Council's user-friendly seminars provide expert advice on how to work with copyright in the digital age. Armoury Gallery, SA Museum, North Terrace, Adelaide. For booking and details please visit <http://www.copyright.org.au/seminars>

## Sun 3 Apr: Book Launch

Ginninderra Press warmly invites you to a poetry reading and the launch by Louise Nicholas of *Cold Comfort* by Helen Lindstrom and *Washday Pockets* by Sharon Kernot, 2-4pm at the Tea Tree Gully Library, 157 Montague Rd, Modbury. Both poets will read a selection of their poems, followed by open mike & Gawler Poets @ the Pub. Refreshments will be provided.

## Tues 5 Apr: Friendly Street Poets

Poetry readings will be held from 7 pm until late at the SA Writers' Centre. It's open mike with a 4-minute time limit, including introductions. \$5/\$4 conc.

## Sun 10 Apr: Hills Poets

The next meeting will be from 3.30 at the Crafers Inn. Please ring Jill Gower on 8339 5119 for information you may require.

## Mon 11 Apr: Box Factory Novelists' Group

Writing a novel comes with specific challenges and this group offers a nurturing environment to meeting like-minded people to problem solve, practise writing techniques and share tips. They aim to cater for writers in the planning stage to those ready to seek publication and expect members to behave respectfully towards one another and give criticism in a supportive way that recognizes individual styles. Meets 2nd Monday of each month at the Box Factory, 59 Regent St South (off Halifax St) from 6.30 - 8.30 pm. Cost \$2 per session. Contact Sandra at [msogrady@bigpond.com](mailto:msogrady@bigpond.com)

## Fri 15 - Sun 24 Apr: Books and Words Festival

During the Leafy Sea Dragon Festival Yankalilla and Normanville will hold five writing workshops, four author talks, a poetry breakfast, bookish sundowner sessions, a scrabble competition and more. Details in literary section of [www.lsd.org.au](http://www.lsd.org.au) or phone Hooked on Books on 8558 2433.

## Sun 17 Apr: Coffee, Cake & Poetry

Open Mic poetry readings, 2-4pm at the Tea Tree Gully Coffee Shop, 1344 North East Road Tea Tree Gully. Ring Ken Vincent on 8380 5348.

## Wed 20 Apr: Book Signing

Meet and hear award-winning West Australian writer, journalist and university lecturer Liz Byrski discuss her life and latest book, *Last Chance Cafe*. Ms Byrski is the author of a number of books on social issues and her work has appeared in national and international publications. She is also the author of *Gang of Four*, *Food, Sex and Money*, *Belly Dancing for Beginners*, *Trip of a Lifetime* and *Bad Behaviour*. Talk begins at 7.30pm, Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. Free event - bookings essential. Marion Cultural Centre Box Office or call 8375 6855.

## Sat 7 May: Book Launch

Juliet A. Paine's new poetry collection, *Foxes & Water Tanks*, published by Picaro Press, will be launched at 2pm at the SA Writers Centre. All are welcome to attend.

## Sun 15 May: North Eastern Writers - P-o-V Workshop

Sharon Kernot will be running a 'Point of View' workshop from 1.30-4.30pm at the City of Tea Tree Gully Library Learning Centre. Cost \$20 for non-members - limited places available. Bookings Ken Vincent 8380 5348.

## Fri 22 - Sun 24 July: Whitsunday Writers Festival

The festival, held on Daydream Island, promises to be an entertaining and intimate weekend where authors and guests will mix freely over wine and good food. Confirmed speakers are Sam de Brito, Victoria Cosford, Susan Wyndham, Joanna Savill and Malcolm Knox. Registration and details at [www.daydreamisland.com](http://www.daydreamisland.com)

## Desert Writers 2011 June 25-July 2

Walk and write the Larapinta Trail near Alice Springs, using the senses and elements to access the creative power of your writing. Supported camping and walking through spectacular desert country with Indigenous guides, taking in the Beanie Festival and finishing at Hermannsburg community. Medium fitness required. [www.intotheblue.com.au](http://www.intotheblue.com.au) or phone 0414 929 768.

## Salisbury Writers' Festival Competition Closes 14 July

All you budding poets and short story writers will find the Salisbury Writers' Festival Competition entry form enclosed in this month's newsletter.

So if you don't have something in your bottom drawer, you'd better get writing. There are cash prizes, with the winners being announced on Friday 19 August at the the Festival opening.

Stay tuned for news on who'll be participating and the exact dates.

# Opportunities

## The Write Angle

The Write Angle literary magazine is seeking submissions of unpublished fiction and nonfiction, opinionated articles on subjects of general interest, nostalgic writings, amusing personal anecdotes and poetry. Please send hard copy to Coral Hartley, Publishing Editor, 210 Pinelands Road, Sunnybank Hills, QLD 4109 or email [chspoton@optusnet.com.au](mailto:chspoton@optusnet.com.au) in the body of an email, no attachments. Payment in cash or kind for quality unpublished submissions.

## New Writers' Group Formed

Campbelltown Writers' Group meets from 6-8pm at the Campbelltown library, 171 Montacute Road, Newton. Membership is free and open to all ages. Contact Ursula Hickey on 8366 9293 or [uhickey@campbelltown.sa.gov.au](mailto:uhickey@campbelltown.sa.gov.au)

## Finger Magazine – Submissions

Finger, Adelaide's funky new free street magazine, is looking for poetry, prose and artwork for its next edition. For details go to [www.fingermagazine.com.au](http://www.fingermagazine.com.au)

## Young Writers' Opportunity

Express Media will present National Young Writers' Month in June 2011. They're looking for one young ambassador from each state to recruit participants. \$1500 for expenses. Go to <http://www.expressmedia.org.au/index.php/about/people/positions-vacant/>

## CALEB Prize

The CALEB Prize for faith-inspired writing – 1st prize \$1000 – is now open. There are 3 categories: nonfiction, fiction, poetry. Submissions close **June 30**. Entry fee is \$25, plus 5 books. For details and entry forms see [www.omegawriters.com](http://www.omegawriters.com)

## IPEd: accreditation exam

The Institute of Professional Editors Limited will hold its next accreditation exam for editors on 21 May 2011. The exam is designed for competent editors with at least three years' full-time editing experience or equivalent. Details at <http://www.iped-editors.org> or contact Rosemary Luke AE, chair, IPEd Council; mobile: 0408 811 731; email: [rtlake@bigpond.net.au](mailto:rtlake@bigpond.net.au) Registration closes **21 April**.

## Children's Peace Literature Award

\$2,000 award for a children's book published between 1 July 2009 and 30 June 2011 with a theme or main character(s) encouraging peaceful conflict resolution. Entries **close 22 July**. Details at: <http://www.groups.psychology.org.au/awards/literature/> or email [blaikies@adam.com.au](mailto:blaikies@adam.com.au)

## Convert to digital format

For a nominal fee you can have your book converted and submitted to digital book retailers. Details at: <http://ebookit.com/>

## NSW Premier's History Awards

Works accepted for nomination include published books and ebooks. Closing date for nominations is **Monday 11 April**. Guidelines and nomination forms at: <http://www.arts.nsw.gov.au/index.php/funding-and-support/for-individuals/fellowships-scholarships-awards/nsw-premiers-history-awards/>

## OzMade Musicals

Seeking submissions of unperformed, rehearsal ready works of musical theatre. Entries **close 22 July**. Details at: <http://www.australianmusicals.com/ozmade2011.htm>

## Paragraph Planet

This flash fiction website is seeking tales of exactly 75 words. Details at: <http://www.paragraphplanet.com/submission.htm>

## Pen Tales: IT.A.CÁ Travelers and Migrants Festival

Winning stories on the topic 'Travel' to be exhibited at the festival in Bologna in May. Deadline April 20. Details at: <http://pentales.com/private/page/RVY3/20001>

## Voiceworks #85

The deadline for submissions to *Voiceworks* #85: *OTHER* is **Sunday April 3**. Full submission guidelines and theme at: <http://www.expressmedia.org.au/voiceworks/index.php/submissions/>

## Black Inc. Submissions

Black Inc. is now inviting submissions for this year's Best Australian Stories, Essays and Poems anthologies. Go to <http://bestaustralianwriting.com.au/submissions>

## EnCompass Program: training for working in arts administration

Funding is available via Carclew Youth Arts for 13 people aged 17 to 26 years to complete a TAFE Certificate 3 in Arts Administration. Applications **close Friday 8 April**. Details at: [www.carclew.com.au](http://www.carclew.com.au)

## Emerging Writers' Festival

The EWF is looking for presenters, hosts and panellists. You don't need to have a big body of work published or be a name or have a book you are selling, but you do have to be a passionate writer: opinionated, informed, informative and happy to speak in front of 300 people. More details at <http://emergingwritersfestival.org.au/>

## Virginia Prize for Fiction

For any woman over 18 who has written an unpublished novel in English. Entries open **to July**. Prize £1,000. Details at: [www.aurorametro.com](http://www.aurorametro.com)

## In Company Theatre

Short plays sought from new playwrights for performance at the Off Cut 2011 festival. Closing date **1st June**. Details at: [www.theoffcutfestival.com](http://www.theoffcutfestival.com)

## AWGIE Awards for scriptwriters

Presented by the Australian Writers' Guild. \$10,00 for major award; other prizes and fellowships. Entries **close in April**. Entry forms and guidelines at: [www.awg.com.au](http://www.awg.com.au)

## National Oz Poetry Symposium

To be held in Newcastle on 1 October. Theme: 'A Poet's Perspective'. Email suggestions for programming and sessions content to [katie@australianpoetry.org](mailto:katie@australianpoetry.org) by **Friday 18 March**.

## Inter-Arts Artist Initiated Residencies

The Inter-Arts office supports artists to initiate residencies for professional development working in interdisciplinary and hybrid arts. Applications are encouraged from artists in all states and territories, regardless of where the residency takes place. The Inter-Arts office will support artist-initiated residencies with \$20,000. Details at [http://www.australiacouncil.gov.au/grants/grants/residencies-\\_inter\\_arts](http://www.australiacouncil.gov.au/grants/grants/residencies-_inter_arts)

**Murray Alfredson** had the following poems published: 'Falco berigora' in *Invisible Breath*; 'Pectoral' in *Shalla Magazine*; and 'Morph', 'Love Song' and 'Old Love' in *Faith, Hope and Fiction* (October, 2010).

**Elaine Barker** won *Studio's* 30th Anniversary Poetry Award with her poem 'The Sapper', which has been published in the most recent edition. Her poem 'Certainty' won the Satura prize at Friendly Street.

**Margaret Bolton's** memoir *Not Another Nun Story* was published by Ginninderra Press and launched in February.

**Samantha Bond's** short story 'Copper Bling' was published in *Perilous Adventures*, iss. 11:01 March 2011.

**Owen Carmichael's** travel feature 'Off the Beaten Path in Paris' was published in the March edition of *Flourish* magazine and his feature 'Green Hong Kong' was published in *The Star Weekender* (Kuala Lumpur, March 12).

**Ian Gibbins's** poem 'Letter to Nature, 21st January 2010' was shortlisted for the Newcastle Poetry Prize 2010; 'Lullabies, Gardens Road Cemetery' came 2nd and 'Shuffle' was shortlisted in the *Page 17* poetry prize 2010; 'Love Falters at Darling Harbour' was published in *Blue Dog*; his audio poem 'Dirt Track' was published in *Going Down Swinging* and broadcast on *Poetica*; and his commissioned text is touring Europe as part of Australian Dance Theatre's 'Be Your Self' production.

**Coral Hartley's** article 'The Long Hop' was published in the February/March/April 2011 issue of *Outback Writers*, the newsletter of the Outback Writers' Centre, Dubbo, NSW.

**Lolo Houbein's** *One Magic Square: Grow Your Own Food on One Square Metre* (Wakefield Press, 2008) is now in its 4th printing.

**Kristin Martin's** poem 'Judgement' was published in *The Mozzie*, vol. 19, iss. 1, Jan/Feb 2011.

**Jacqui Merckenschlager** won the Eyre Writers' Awards Open Poetry prize with her poem 'This Empty Space'.

**David Mortimer's** poem 'Poetry Reviews' was published in the final issue of *Five Bells* vol. 17 no. 4, 2010.

### Conratulations Stephen!

**Stephen Orr's** novel *Time's Long Ruin*, loosely based on the 1966 disappearance of the Beaumont children, is among nine novels on the **Miles Franklin** longlist. The novel is also on the regional shortlist for the **Commonwealth Writers' Prize**.

**John Sabine's** nonsense piece 'Why Fire Engines Are Red' was made into a short film at the recent Kino Kabaret, a film-making workshop and loose affiliate of the Adelaide Film Festival.

**John Schofield's** book *The Hobbit Trap* (Wakefield Press, 2008), co-authored with Prof. Maciej Henneberg of University of Adelaide and Prof. Robert B. Eckhardt of Pennsylvania State University, has been expanded and revised for American readership and released in soft and hardcover editions by science publishers Left Coast Press (Walnut Creek, CA).

During March **Lidija Šimkutė** will be participating in a number of events at StAnza, Scotland's International Poetry Festival in March. Her poems will also be translated and read in Gaelic. Her publications are as follows: (Lithuanian) feature poem in *Literature and Art*, no. 12, 2010 and a cycle of poems in *Cultural Domains*, no. 2, 2011 (Lithuania); (English) one Haiku poem in *Friendly Street Reader*, 2011; (Slovenian) 8 poems translated in the anthology *Apokalipsa 20* (Slovenia, 2011).

**Ruth Starke's** *Noodle Pie* (Scholastic) has been chosen by the United States Board of Books for Young People for its list of Outstanding International Books for Children and Young Adults.

## Author Profiles

If you're a member and a published author – whether with one book or half-a-dozen titles under your belt – playwright or screen writer, we encourage you to submit your profile for inclusion on our website.

There are a number of benefits over and above the extra web exposure: your latest publication is listed along with a sample bibliography (two titles), a website hyperlink, email contact, literary and booking agent details, plus a spot for author engagements, mentoring, etc.

If you're interested, email Malcolm at [comms@sawc.org.au](mailto:comms@sawc.org.au) and ask for our 'Author Profile Template', fill it out and send it back together with a high resolution colour head-and-shoulders jpeg of yourself (minimum 300 kb) and we'll do the rest.

## April 15: Voices on the Coast ●

Voices on the Coast, a youth literature festival, is seeking entries for an unpublished manuscript by a previously unpublished author. The story should be aimed at children aged 8-13 years (max. 30,000 words). 1st prize \$1500, 2nd prize \$500. Guidelines at [www.immanuel.qld.edu.au/voices](http://www.immanuel.qld.edu.au/voices)

## Apr 15: Banjo Paterson Writing Awards ☺★●

Short story and open poetry categories, entry \$10, 1st prize \$1,000, 2nd \$400 and 3rd \$200; Bush Poetry, entry \$10, 1st prize \$500, 2nd \$200 and 3rd \$100; ABC Central West Children's Writing Awards, entry \$5, 1st prize \$200, 2nd and 3rd \$100 each. All must have Australian content - theme or style. Details at [www.wordsoutwest.com.au](http://www.wordsoutwest.com.au) or email [writing@orange.nsw.gov.au](mailto:writing@orange.nsw.gov.au) or call 6393 8120.

## April 23: Positive Words Short Story & Poetry Competition ●

Short stories up to 2000 words; poetry up to 48 lines. Unpublished entries only. Entry fee 1st prize \$100; 2nd prize 12 month subscription. \$3.60 per entry (4 for \$12.00). Cheques, money orders or the equivalent in unused stamps. For entry form please send SSAE to: The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria or email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Apr 29: Campbelltown 2010 Literary Awards ☺★●

Five categories according to age, ranging from 5+ to 65+. Theme is 'They were the best of times, they were the worst of times'. First prizes range from \$500 to \$200, with silver and bronze prizes valued at between \$300 to \$50. Entries must not exceed 2500 words and must have a connection to Campbelltown. For more information and entry forms go [www.campbelltown.sa.gov.au](http://www.campbelltown.sa.gov.au) and click on 'Recreation'.

## Apr 30: Positive Words Mini-Competition ●

Poems of 10 lines or less, short stories in 100 words or less including the word 'Second' at least once. Entry fee: \$1.20 in unused postage stamps. Prize: 6-month subscription. Send to: The Editor, Sandra James, PO Box 798, Heathcote, Victoria 3523. For details email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Apr 30: Best of Times Competition ☺●

For humorous short stories up to 2500 words. Cash prizes for 1st, 2nd and 3rd place. No entry form required. Include a cover sheet with your name and address, title and word count. \$6 per story. Cheques/money orders to Chris Broadribb or PayPal to [cabbook-11@yahoo.com.au](mailto:cabbook-11@yahoo.com.au). Post your entry to Chris Broadribb, PO Box 55, Blaxcell NSW 2142 or email it to [cabbook-11@yahoo.com.au](mailto:cabbook-11@yahoo.com.au). Competition webpage: [http://spiky\\_one.tripod.com/comp11.html](http://spiky_one.tripod.com/comp11.html)

## May 20: Bush Lantern Award 2011 ★☺●

Bundaberg Poets' Society – Open Section: 1st prize \$200, 2nd \$100, 3rd \$75. Entry fee \$8 or 3 poems \$20. Junior Section for primary and secondary students. Prizes from \$50 down to \$10. Free entry. For guidelines and entry forms email Sandy at [lees@fastel.com.au](mailto:lees@fastel.com.au)

## May 20: Peter Cowan 600 Short Story Competition ●

Open theme. Max 600 words per story. 1st prize \$200, 2nd \$100, 3rd \$50. Entry fee: \$5 (3 for \$12, 5 for \$20). For guidelines and entry forms go to [http://www.pcwc.org.au/index.php?p=1\\_10](http://www.pcwc.org.au/index.php?p=1_10)

## May 27: Reason-Brisbane Poetry Prize ☺●

Open to both budding and established writers across Australia. Poem up to 30 lines. Open theme. 1st prize

\$1500, 2nd \$500, 3rd \$300. Entry \$8. Guidelines at: [www.daylesfordonline.com/poetryprize](http://www.daylesfordonline.com/poetryprize) or send a SSAE to Rules, PO Box 545, Daylesford, VIC 3460.

## May 27: Grampians Writers Group Literary Competition 2011 ☺●

Short story (2500 word limit); poetry (20-60 line limit). Entry \$5. Theme: 'Resilience in Adversity'. 1st prize \$150, 2nd \$50 and certificate. Enquiries Jennie Malloy 03 53562305, or email [jamalloy@tpg.com.au](mailto:jamalloy@tpg.com.au) for entry forms.

## May 30: Eastwood Hills Literary Competition ●

Category 1: Short Story (max 3000 words) 1st prize \$200, 2nd \$100. Category 2: Free Verse Poetry (max 80 lines) 1st prize \$150, 2nd \$50. Category 3: Traditional Poetry (max 80 lines) 1st prize \$150, 2nd \$50. Category 4: Memoir (max. 1500 words) 1st prize \$150, 2nd \$50. Category 4: Pauline Walsh Award for Short Short Story (800 words max) 1st prize \$100, 2nd \$50. All categories open theme. Entry fee: \$5 per entry; \$20 for 5 entries. Guidelines and conditions at <http://hillsfaw.webs.com> or (02) 9869 2715

## May 31: Boree Log Award for Bush Verse ●

Ballads to be written in perfect rhyme and metre, maximum 80 lines and with an Australian bush theme. 1st prize \$100. Fee: \$5 per entry. For guidelines: <http://hillsfaw.webs.com> or (02) 9869 2715.

## May 31: Positive Words Mini-Competition ☺●

Poems of 10 lines or less, short stories in 100 words or less including the word 'Map' at least once. Entry fee: \$1.20 in unused postage stamps. Prize: 6-month subscription. Send to: The Editor, Sandra James, PO Box 798, Heathcote, Victoria 3523. For details email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## July 15: Lochee Andison Youth Literary Award ☺★

Theme: 'change'. Prose up to 2,000 words and poetry up to 32 lines. 1st prize \$100. Open to SA students, grades 6 to 12/13. Name, form and school on a separate sheet. Entries to The Secretary, Society Women Writers SA Inc., 72 Ormond Ave., Clearview, SA, 5085.

## July 25: Yarram Community Learning Centre Competition ☺●

Open theme. Short stories (1,500-3,000 words) and poetry (8-48 lines) rhyming or free verse. Short story 1st prize \$200, 2nd prize \$100. Poetry 1st prize \$100, 2nd prize \$50. Entry fee \$5 per story, \$3 per poem. Phone (03) 51 826 294, or visit [www.yclc.com.au](http://www.yclc.com.au)

Please note: competitions are listed in order of closing date

### 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:** ☞ Entry forms 20c each or send one business-sized stamped self-addressed envelope, plus one loose 60c stamp for every TWO competitions.

