

# southern

# write

Newsletter of the SA Writers' Centre Inc

August 2005

## South Australian Writers' Festival

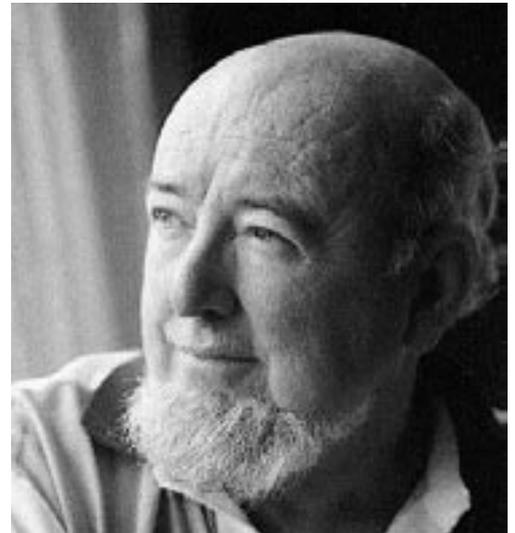
Anne Marie Mykyta Lecture 2005:

### Thomas Keneally

7.30pm Friday 9th September Free

#### SA Writers' Centre

One of Australia's most popular and prolific writers, having published more than 30 novels, dramas, screenplays and books of nonfiction. Tom has twice received the Miles Franklin Award and was shortlisted for the Booker Prize three times before winning for Schindler's Ark, later made into an Academy Award winning film. His novel The Chant of Jimmie Blacksmith is an Australian classic.



## Poets & Pizza

7pm Friday 16 September



**Enjoy an evening of fine wine, gourmet pizza and mellifluous words at Coriole Vineyards, Chaffey Road, McLaren Vale.**

The evening features four highly acclaimed SA poets: Steve Evans, Jude Aquilina, rob walker and Louise Nicholas.

Humour, satire and a few surprises coupled with Coriole's warm welcome and very special wood oven pizza.

\$30 includes a pizza supper and a glass of wine.

Bookings on 8323 8305 or email: [louise@coriole.com](mailto:louise@coriole.com)

## Montefiore Group

12.30–3pm Sunday 11 September

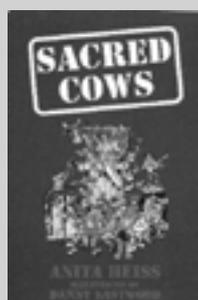
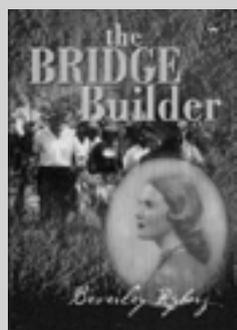
**Participate in a unique sensory experience: a mix of fine music, good food, wine and readings from South Australian writers.**

The Montefiore Group has won a reputation for creating new ways to enjoy and listen to music. Performing in alternative venues with creative programming provides a rich new musical experience that breaks the traditional boundaries of 'chamber' and indeed 'classical' music. The Montefiore Group will again create a special experience that will stimulate and enrich.

WHERE: Middlebrook Winery  
RSD 43 Sand Rd, McLaren Vale



# Centre Information...



## So Very Resourceful

Many thanks to writers, groups and publishers who donated books to our Resource Library this month.

## Author Donations

**Marg Bowman** (Indigenous Writers' Festival) *Untreated: Poems by Black Writers*, compiled by Josie Douglas, IAD Press 2001; *Sacred Cows* by Anita Heiss, Magabala Books 1996; *Message Stick: Contemporary Aboriginal Writing* compiled by Kerry Reed-Gilbert, Jukurrpa IAD, 1997; *Skins: Contemporary Indigenous Writing* compiled and edited by Kateri Akiwenzie-Damm and Josie Douglas, Jukurrpa IAD, 2000.

**George Glendoe**, *Iceblocking in Red Haze*, Short Stories influenced by life in Whyalla and Iron Knob

**Nicole Plüss**, *Hope Bay*, Penguin, 2005  
**St Joseph's School**, *Write On*, Students of St Joseph's, Port Lincoln, 2004,

**Allen & Unwin**, *The Weekend Novelist* by Robert J Ray and Bret Norris, 2005

**Kardoorair Press**, *Voices in a Café: an Anthology, Readings from Caffiends Armidale*

**Wakefield Press**, *The Bridge Builder* by Beverley Rybarz, 2005 & *Beautiful Lies: Australia from Menzies to Howard* by Tony Griffiths, 2005.

## JOIN THOMAS KENEALLY ABOARD THE PS MURRAY PRINCESS CRUISE

4-9 September 2005

Holiday makers can travel on the Murray River with distinguished Australian author Thomas Keneally, aboard Captain Cook Cruises' inland paddle wheeler, PS Murray Princess. Join the five night Heritage Cruise and have the chance to sit and chat with Thomas in the Sturt Dining room, sharing some of the interesting life experiences he has gathered through his industrious career as a writer.

For more information contact Virginia Moorfield, Captain Cook Cruises, Tel: (08) 83640106 Email: virginiam@captaincook.com.au www.captaincook.com.au

## LOOKING FOR A PUBLISHER?

**SID HARTA PUBLISHERS** not only offers a full manuscript assessment service but publishes titles in the traditional sense, and also offers Partnership Publishing.

Unlike Self Publishing, Partnership Publishing provides the distribution network, manages the project from line editing, typesetting, proofing, printing, book design, often co-funds production, provides promotional support including a personalized page for the author's work and a short biography. Sid Harta can arrange for author launches/talks to promote their title.

There are many problems with the alternative, Self Publishing, which places the onus for the above entirely on the author and, in consequence, most fail.

This is NOT Vanity Press. SHP only publish works that have merit.

Contact SHP at: [author@sidharta.com.au](mailto:author@sidharta.com.au) or visit our website for submission details at: <http://www.publisher-guidelines.com> and <http://www.sidharta.com.au>



Postal: SHP, PO Box 1042, Toorak Road, Hartwell, Victoria 3124.

## Newsletter Folders

Thank you to the following folders who helped with the July newsletter: Betty Collins, John and Coie Dikkenberg, Jason Fischer, Graeme Rickard, Jo Dey, Ann Timoney Jenkin, Catherine Jones, Cailean Darkwater and Lindy Warrell.

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

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



## Disclaimer

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

# Happy Unbirthday!

by Dirk Zadra

When I lived in Hamburg/Germany at the beginning of the 90s, I sang in a choir. Next to me sat Brian Moore. He was British, married to a German, and had been in Hamburg for more than 15 years at the time. One day, during a rehearsal break, Brian Moore said to me in English: “Happy unbirthday!”

I faltered. We usually spoke German together. Brian was fluent, almost like a native. His wife and children didn’t speak English at all.

I asked back in German: “Wie bitte – I beg your pardon?”

He repeated: “Happy unbirthday!”

I said: “What does ‘unbirthday’ mean?”

Brian explained: “Today is my birthday, you know.”

I interrupted: “Oh no, I didn’t. That’s great! Happy birthday!” (You may have noticed that I didn’t say: “Sorry. I hadn’t forgotten”; it’s just that Germans don’t apologize.)

He shook his head: “That’s very kind of you but I’d rather wish you ‘Happy unbirthday!’ instead.”

I was lost.

Brian came to my rescue: “See, Dirk, my birthday is something special for me. It’s an individual thing. It’s my day. I feel good about it. I woke up this morning really excited. I couldn’t wait to get out of bed. I even went to sleep last night so much looking forward to my birthday. There has been a lot of positive energy in me all day. So, all I want to do is share this great feeling, this experience, with other people. I don’t want to sit around and wait for them to approach me. They may never do so, they might not know me, not like me, they might have forgotten about it, they might have had a shitty day at work, whatever. Today is my special day, and I want everybody to know.”

I said ignorantly: “Yes, but what if they don’t appreciate it? What if someone has

had this bad day you just mentioned? They will feel offended.”

Brian waved away my argument: “I don’t care, Dirk, really. If the person doesn’t like it, the person doesn’t like it. You can’t please everybody. It’s as simple as that. But that’s beside the point, you know. The point is that I” – and he stressed the personal pronoun by slapping three times against his chest, around where his heart was – “that I feel good about having told them. And see, you never know: Me telling someone might make a change in his or her life. Do you understand?”

I nodded. “I understand. But that’s a huge hope.”

“Yes.” Brian looked at me. “So?”

My sheet music, which had been resting on my knees, slid off and fell to the ground. I picked it up, and blew the dust off the cover.

I swapped into English, I wasn’t sure what had possessed me because my English at the time was only basic, and asked: “But what about presents?”

Brian shook his head. “An unbirthday is not about presents”, he replied, also in English.

“Isn’t it?” I said.

“No, it isn’t.”

I blushed because of my twofold stupidity.

The other choir members slowly returned to their seats. The rehearsal break was about to finish. “Look”, Brian said, “a present is something you receive. You don’t need to do anything except look at what is presented to you. Someone else took the initiative, someone else made an effort, someone else appears in front of you with whatever it is that he or she decided to come along with. Can you follow, Dirk?”

Brian saw that I was starting to.

“As the receiver of a present, you don’t need to be active. You just wait for it, assess it and take it. Because, normally, you’d accept a present. This means you take it



from the person. It’s a simple change of ownership. That’s all, basically.”

He sharpened his pencil rhythmically, blew the tip, and continued: “However, my birthday is not like that at all. It is not about presenting.”

“No, it isn’t.” I had learnt my lesson.

“It is about giving. On my birthday, I take the initiative. On my birthday, I am in charge. On my birthday, it is me” – again this slapping around where his heart was – “it is me who makes the effort. I’m the one who offers. I’m the one who gives. It comes from within. The correct English word for this is ‘gift’. I’m the one who has a gift, and who offers it to others.”

“Because gift comes from giving.” I finished the sentence for him.

“That’s right, Dirk”, he said, and I was proud. “I share my gift with people. Very exciting, isn’t it?!”

Yes, indeed.

In the meantime, the whole choir had taken their seats – even the tenors who usually were never on time.

“What is your gift?” I asked.

Brian only smiled as our choir director raised his arms to continue with the rehearsal.

I left Hamburg a few months later and moved to Switzerland. Unfortunately, I have lost contact with my choir mate. Brian Moore worked in finance; and I often wonder whether he had also been a writer.

My birthday is on August, 7th. Happy unbirthday to you all!

*Dirk Zadra is on the Board of the SA Writers’ Centre. His publication record contains various academic publications on social and political science. Dirk writes fiction for children and young adults, as well as short stories and poems for adults.*

# The Publishing Pie: Who Gets What?

**This article is part of a research project into current publishing practice by the ASA's Executive Director, Jeremy Fisher, . Please feel free to contact the Australian Society of Authors' office if you have any questions about this material (02) 9318 0877.**

**A**h, a new Harry Potter. Booksellers are swooning, publishers are lurching and everybody's jealous of J.K. Rowling's millions. It all makes writing and publishing appear very lucrative.

However, the reality is somewhat different. The returns from publishing for Australian publishers are not significantly different to those from cash investment. According to the most recent figures available from the Australian Bureau of Statistics, in 2003 the profit margin for book publishing in Australia was just 5.6%. That makes the 5.9% currently being offered by Citibank a very attractive option.

It's not as if big amounts of money are involved either. The entire operating profit before tax for book publishing businesses in Australia in 2002-03 was a relatively modest \$88.4 million. J.K. Rowling earns more all by herself.

However, publishers still have a better chance of retiring rich than writers. At the end of June 2003, there were 5,340 people employed in book publishing. Wages and salaries paid by publishers for the 2002-3 financial year came to \$248.6 million, or 17% of publishers' total expenses, giving an average salary in publishing of \$46,554.

In contrast, for the same period publishers paid royalties and fees to writers and illustrators of 11.7% of revenues, or \$102.6 million. Authors survive on these royalties, payments for subsidiary rights, lending rights payments and payments for statutory reprographic rights (administered by Copyright Agency Ltd [CAL]). Even so, the Australia Council's Throsby and Hollister report 'Don't give up your day job' indicates that in the period 2000-01 writers had a mean arts income of \$26,400 and a median arts income of just \$11,700,

reflecting the effect of a few high earners in raising the mean.

Remuneration is better for publishers. Senior sales and publishing managers may well receive salaries \$150,000 to \$200,000; even more with bonus payments and fringe benefits. Sales representatives have salaries from \$50,000. Administrative staff start at around \$40,000. Editors also do better than authors. Under the Book Industry Award, trainee editors commence on a salary of \$30,600 and the highest grade receives nearly \$51,000 plus 9% superannuation. In practice, many publishers pay above these rates and offer fringe benefits. Freelancers don't lose out. The freelance rate for book editors currently appears to vary between \$45 and \$75 per hour.

Even the humble indexer may earn more from a book than its author. The Australian and New Zealand Society of Indexers (ANZSI) recommends a base rate of \$55 (excluding GST) an hour for its members.

Payments to publishers and authors from CAL in 2003 totalled \$46,956,773. But this was no cause for authors to splurge on champagne. Only 8.94% (\$4,197,337) was paid directly to 4935 authors, an average payment of \$850, or less than \$17 per week. Enough, perhaps, for three reams of A4 paper, but not enough for even an entrée at one of the restaurants publishers love to lunch at.

One bright spot for authors was the fact that payments for Public Lending Right (PLR) in 2003-04 increased. The PLR Committee recommended an increase in the PLR payment rate in line with the annual increase in the funding allocation for the scheme in 2003-04. The rate per copy of each eligible book was \$1.37 for creators

and 34.25 cents for publishers compared with \$1.34 and 33.5 cents in 2002-03. The Committee approved annual payments of \$6,501,793.18 for 2003-04, to be distributed to 8737 claimants of which 8409 were creators and 328 were publishers. The majority of creators received payments of less than \$3,000. Seventeen creators received payments greater than \$20,000.

Payments for Educational Lending Right (ELR) have not increased in the same manner as PLR because funding currently remains fixed. Educational Lending Right payments commenced in 2000 as part of the Book Industry Assistance Plan initiated in response to the imposition of a GST on books. Funding for ELR commenced in 2000-01 at \$8 million and increased to \$11 million in the final year, 2003-04. An extension of funding of \$44 million over four years from 2004-05 was provided in the 2004-05 Federal Budget to continue ELR payments up to 2008. For the period 2003-04, ELR made payments totalling \$10.23 million to 8285 claimants. Of these, 7981 were creators and 304 were publishers.

No author resents J.K. Rowling her sales and income, but all writers know that writing is rarely a path to riches. In the absence of film deals and action figures, books make more money for their publishers than for their authors.

*Dr Jeremy Fisher,  
Executive Director, Australian Society of  
Authors, [www.asauthors.org](http://www.asauthors.org)*

## **Holdfast Books Closing**

Jan Gaebler will closing her book shop after three years in business and is having a huge sale, 40% off. 81 Brighton Road, Glenelg SA 5045. For more details call 8294 0347 or [www.holdfastbooks.com.au](http://www.holdfastbooks.com.au)

# Letters

*The following letters were sent by SA Writers' Centre members to The Australian in response to an article by Katrina Strickland where she quoted Rodney Hall as asking, 'What worthwhile book was ever written at a writers' centre?'*

Dear Editor,

In her article, 'Bureaucrats put creativity at "bottom of the pile"', Katrina Strickland attributes Barry Hall as saying, 'What worthwhile book was ever written at a writers' centre?' I wrote part of my novel, *Tin Soldiers*, at the SA Writers' Centre, which went on to be shortlisted for the NSW Premier's Award for Young Adult readers.

But more to the point, the SA Writers' Centre offered me an opportunity to find my way into the writing community when I was a nervous wannabe who knew absolutely nothing about being a writer.

The implication of such a question is that writers' centres have little to do with the real work of writing books. Apart from being an overly simplistic view, there is a danger that if this view were to see more funding for writers to write at the expense of writers' centres, we would lose the support and (dare I say it) community that writers get from these invaluable centres, especially emerging writers.

Ian Bone

Author for young people and  
ex-Chair of SA Writers' Centre, 2001/2002

To the Editor,

While agreeing with many of the points Rodney Hall makes about bloated arts administrations soaking up money that would be better spent on the artists themselves (*The Australian*, 14 July), I'm sorry he had to take a swipe at state writers' centres.

The hardworking directors and part-time staff who run them, supported by teams of volunteers, earn nowhere near the six-figure salaries quoted and nobody connected with a writers' centre exists at 'the luxury end of the scale'.

The SA Writers' Centre has been assisting and encouraging writers since 1986 on very little funding, and if authors' acknowledgements are anything to go by, many 'worthwhile books' emanating from this state are the end result.

Dr Ruth Starke

School of English  
Flinders University of SA

Sir,

In denigrating the work done by the states' writers' centres, Rodney Hall (*The Australian*, July 14th) is picking on the wrong kids in the playground.

Writers often compensate for the isolation of their profession by congregating in supportive and strong-minded gangs, with wordpower as their weapons.

Agreed, very few writers actually write a 'worthwhile book', or any other sort of book, at a writers' centre; but a broadside of authors will attest to the headstart they have received by way of mentoring, workshops, seminars, access to a myriad of resources, assistance in funding applications, manuscript assessments and group training courses for professional writers. All this activity is initiated by dedicated and overworked staff, and now many of us who have been inspired by more established role models at our Writers' Centres are giving something back.

I'll have to stop because I'm about to meet a new writer (who found my details in the board members' page on the SAWC website) to give her a few pointers about getting her first novel published.

Elizabeth Hutchins

Board member, SA Writers' Centre  
Member of Committee of Management,  
Australian Society of Authors

## Ireland may abandon tax exemption scheme for creative writers

**A**ngelique Chrisafis, Ireland correspondent reported in *The Guardian*, Saturday 18 June, 2005 that Ireland's unique status as a tax haven for artists may be over.

She suggested that the scheme was partly developed due to the Celt's long held guilt over their treatment and exile of some of their greatest scribes such as Joyce, Beckett, Wilde and Shaw and partly to stem the flow of talent offshore.

Charles Haughey, then finance minister,

dreamt up a scheme in 1969 - the year Beckett won the Nobel prize for literature. All income from a "creative" work such as a novel, play or song would be exempt from tax. This generous approach to writers, artists and composers' income has meant Ireland is often hailed as a progressive and enlightened haven in the arts world.

However, the government has been consulting in secret on whether to scrap the scheme, with detractors claiming that tax-avoiding British writers are taking advantage of the setup and costing the Irish

government up to €37m annually.

The Arts Council argues that Ireland faces losing 'one of the most enlightened pieces of legislation ever introduced for the arts in any country'.

The ex-South Australian writer, DBC Pierre, who won the £50,000 Man Booker prize in 2003 and used the money to pay back a friend he had swindled, lives in a cottage in Leitrim. His income from novels is tax-free.

He says he did not move to Ireland only because of tax but has declined to comment.

# Opportunities...

## Adelaide University Writing Club Writing Competition

Over \$1000 of total prizes, in Short Story (max. 3000 words) and Poetry (max. 100 lines) categories. Head Judge: Tom Shapcott, Chair of Creative Writing, Adelaide University  
See [www.auwriting.org](http://www.auwriting.org) for more details and form download. Deadline 12 August

## Call for submissions

Attention sippers, guzzlers, abstainers and quaffers ... 'Make us thirsty. We want tannin aroma, fizz and a good head, or the last time you gave up drinking alone on a Saturday night.' Poetry, prose, fiction and creative nonfiction to 3500 words or less for an SA drinking anthology. Email enquiries and submissions to Heather Taylor Johnson and Stefan Laszczuk: [alcoholanthology@hotmail.com](mailto:alcoholanthology@hotmail.com)

## Scarlet Stiletto Awards

Women's Crime and Mystery Short Story Competition. 1<sup>st</sup> prize \$750 + the trophy. 5000 words max, entry fee \$10. Other awards include the Kerry Greenwood Malice Domestic Award \$350; Dorothy Porter Best Crime in Verse Award \$250; Police Procedural Award \$150; and the Funniest Crime Award \$150. Details at [www.vicnet.net.au/~sincoz/](http://www.vicnet.net.au/~sincoz/) or call (03) 9537 2781.

## Writer in Residence

Emerging Writer/Editor in Residence at KSP Writers' Centre, Perth WA. Three four-week residencies are available next year for emerging writers who are looking for dedicated writing time, opportunities to network, read and host workshops. Deadline 31 August. Details of payment, accommodation, duties during the stay and an application form at [http://kspf.iinet.net.au/writer\\_res\\_info.html](http://kspf.iinet.net.au/writer_res_info.html)

## Climb on to your SOAPBOX

and write a punchy (even opinionated!) article on any theme to a maximum of 2000 words. First Prize \$150, 2nd Prize \$50. No more than two entries per author, entry fee \$5 per article. Each entry to be accompanied by an entry form available at [www.fawq.asn.au](http://www.fawq.asn.au) (or email [miriammcg@hotmail.com](mailto:miriammcg@hotmail.com) mentioning Soapbox on the subject line) Closing date September 30, 2005.

## Submissions are now open ...

for Cordite #23 - Children of Malley. Deadline: December 2005. Details at the revamped site [www.cordite.org.au](http://www.cordite.org.au) Cordite #22 is now online and features a selection of poems by poetry editors.

## Literature Residencies in Asia

Applications for 2006 Asialink arts residencies are now open. Up to 10 residencies will be offered for writers of all genres (including book illustrators) to further professional development and foster bilateral engagement in Asia. Arts management residencies are also available for book industry personnel, such as editors, festival staff and program managers. For more info visit: [www.asialink.unimelb.edu.au/arts](http://www.asialink.unimelb.edu.au/arts) or call 03-8344 3578. Applications close 2 September.

## Wild and Woolley Prize

For the Best Self-published Australian Books between 1 September 2004-31 August 2005 by Australian Writers in the following categories: Fiction; Nonfiction General; Poetry; Biography/Autobiography/Memoir/Family History; Children's/YA; History/Local History. 1<sup>st</sup> prize \$500 + trophy. Entry fee \$20. Deadline 9 September 2005. More details at [www.nswwriterscentre.org.au](http://www.nswwriterscentre.org.au) or call (02) 9555 9757.

## Australian Copyright Council

Submissions for the 2005 biennial GC O'Donnell essay prize are due by 14 October 2005. A prize of \$3500 will be awarded to the author of an essay displaying original thinking on a topic of the author's choice regarding copyright and the protection of the interests of authors. The competition is open to any interested persons, including authors, lawyers and students. Entries must be unpublished. For more information, [www.copyright.org.au/U26021](http://www.copyright.org.au/U26021)

## Antarctic Writing

The Tasmanian Writers' Centre is planning to develop and present "ICE-COLD WORDS" - a Writers' Program, as part of the 2006 Mid-Winter Festival in Hobart, and therefore is seeking Australian and international writers who have written about Antarctica who might be interested in participating in this festival. If you have written about Antarctica - or know of writers who have - please contact the TWC ASAP. Email [Director@tasmanianwriters.org](mailto:Director@tasmanianwriters.org) or phone 03 6224 0029.

## Positive Words ...

a monthly creative writing magazine is seeking submissions of poetry and short stories for future issues. Work on any theme is always welcome with special themes included each month. The theme for SEPTEMBER is FISH. Contributors receive a complimentary copy of the magazine. *Positive Words* features a selection of poetry and short stories from writers throughout Australia and overseas as well as informative articles, tips to improve your writing, daily writing topics and a special section for young writers. For further information send SSAE to the Editor. The magazine is available by mail order at a cost of \$4.40 per issue or \$25.00 for six months subscription. Interested contributors or subscribers wishing to receive a sample/back copy of the magazine should send \$2.00 in unused stamps to the Editor, Sandra Lynn Evans, 466 Old Melbourne Road, Traralgon 3844, Victoria.

## Between Us

Manuscript Assessment Service

fiction • nonfiction  
academic works

Assessments by published authors  
and professional editors

Director Meredith Whitford BA  
Ryan Davidson

165 Belair Road, Torrens Park SA 5062  
T: 08 8274 1531  
F: 08 8357 2110  
[meredithwh@yahoo.com](mailto:meredithwh@yahoo.com)  
[www.users.bigpond.com/between](http://www.users.bigpond.com/between)



## United Nations Media Peace Awards

Deadline: Friday 9 September. If you have written, published, directed, produced or broadcast a piece of work about humanitarian or social justice issues – or seen someone else's work – this is your opportunity to nominate it for a Media Peace Award. The Awards recognise those in the media whose work seeks to promote understanding and awareness about humanitarian and social justice issues & presents a balanced report which acknowledges diversity and stimulates public debate. Nomination forms available at [www.unaavictoria.com.au](http://www.unaavictoria.com.au), (03) 9482 3655 or [una.vic@bigpond.com](mailto:una.vic@bigpond.com)

## Rodney Seaborn Playwright's Award

An award of \$10,000 for the development of a script or project proposal in theatre. The purpose of the award is to encourage and support the development of material that is positive, optimistic and redemptive. Entry fee \$15. Closing Date: 5 September 2005. Entry forms and guidelines at [www.sbwfoundation.com](http://www.sbwfoundation.com) or contact Carol: [sbwfoundation@aol.com](mailto:sbwfoundation@aol.com) or 9697 7653.

## Jean Briggs Literary Agency ...

offers limited agency representation to authors of self-published books. This includes fiction and nonfiction and also includes volumes of poetry by Australian authors. This is to assist authors with distribution of their books and to seek reprint, translation, film and TV rights. Not all books are accepted and conditions apply. Full details from the website [www.jeanbagent.com](http://www.jeanbagent.com), email: [info@jeanbagent.com](mailto:info@jeanbagent.com) or call (03) 5446 2189.

## IsNot Magazine ...

needs your fiction piece – 2000 words to feature in the upcoming *Is Not* Magazine a new Melbourne-based independent publishing project which is developing an international following. In a quest for world domination, it publishes work by overseas as well as local contributors. Each issue features two overlapping themes and aims to publish broadly diverse opinions and writing styles. *Is Not* is currently seeking pitches for fiction and nonfiction features, short features and columns. Contributors

are paid in glory and gratitude. Guide for Contributors [www.isnotmagazine.org/media/contribute.pdf](http://www.isnotmagazine.org/media/contribute.pdf)

## National Mentorship Program

Express Media seek applications from 4 writers under 30 to be paired with 4 established authors for a six-month period, October 2005– March 2006 (20 contact hours) Mentorships are available in the following states and fields: -

Christos Tsiolkas, Novel Writing (VIC)  
Gorkem Acaroglu, Play Writing (VIC)  
Andy Quan, Short Story Writing (NSW)  
Paula Abood, Nonfiction Writing (NSW)  
Deadline: Friday 31 August 2005 Please note that while it may be possible to apply to work with a writer from outside your state, you should discuss this with Express Media staff prior to submitting your application. For more info: [www.expressmedia.org.au/events.html](http://www.expressmedia.org.au/events.html)

## Vanguard ...

is a literary and arts journal seeking submissions of innovative contemporary prose, poetry, art and critical writing from emerging and established writers, poets and artists for its upcoming issue, Live Art. Deadline: 3 August. The UQ Vanguard Literary Awards with a total prize pool of \$6500 is a valuable opportunity for emerging writers from around Australia. Deadline: 20 September. More details at [www.emsah.uq.edu.au/uqvanguard/](http://www.emsah.uq.edu.au/uqvanguard/)

## Seaview Press Interviews

Susan Rintoul or Bill Phippard  
of Seaview Press

will be available on the first Friday of the month—5 August, 2 September, 7 October, 4 November and 1 December to talk to authors personally about their manuscripts—specifically book production and/or editing and indexing. Seaview Press acts only for self-publishers. Appointments at the SAWC of up to an hour will be free but bookings are essential. Please ring 8235 1535 to book or email [susan@seaviewpress.com.au](mailto:susan@seaviewpress.com.au)

... cont. from page 11.

luxury of television and especially reading is just that—a luxurious treat. What is the point of this? Time is your most precious commodity so use it wisely and manage your writing professionally so you leave plenty of time for those you love.

It's only in the last eight or so months that I've begun to say a gentle but firm no, without lengthy or awkward explanation, to the endless requests from people to read their manuscripts or to use my services free of charge to enhance their organization i.e. after dinner speeches, workshops, lectures, etc. These days I get involved in events only if I want to, only if it doesn't take me too far away or for too many hours from my long-suffering family and mostly if there is a positive spin-off effect. I found it hard because there was guilt involved and a sense of obligation to make myself available to everyone and everything. But I was being run ragged and no-one suffered more than my family. So like me learn to say no more often and be selective about where best to volunteer your services.

One of the best things I ever did was register and design a website. It's had three revamps since 2001 and has, last month, been fully overhauled with an entirely new design and style to reflect where I am today. Having the site makes me fully accessible to readers and that, I believe, is critical, as is answering their mail personally and promptly. Never ignore reader mail.

I think my most valuable lesson of all, however, is to mix with other writers and as many readers as possible. I learn more from a short discussion with a reader than I can from any other source, hence my enjoyment of the bookclub, my messageboard at the website and the dozens of emails I am happy to answer daily. Other writers inspire and motivate me like no-one else can. I am almost at my happiest mingling with fellow scribes.

My happiest though, in case you're wondering, is signing off for the weekend with nothing in the diary but gorging on chocolate and free time with my husband and sons, basking in the smug knowledge that I'm tracking ahead of deadline for delivery day to HarperCollins.

*Fiona McIntosh is an author and member of the SA Writers' Centre.*

# What's On...

## Byron Bay Writers Festival

4–7 August. Details of workshops and program or bookings at [www.byronbaywritersfestival.com](http://www.byronbaywritersfestival.com)

## Brisbane Writers Festival

29 Sept–2 October. More details at [www.brisbanewritersfestival.com.au](http://www.brisbanewritersfestival.com.au)

## Ubud Writers & Readers Festival

8–11 October. Details [www.ubudwritersfestival.com](http://www.ubudwritersfestival.com) or [info@ubudwritersfestival.com](mailto:info@ubudwritersfestival.com)

## WRITEFEST conference

Kapunda, 4 & 5 March, 2006. Internationally renowned speakers, Adelaide and regional writers. Workshops. Dinner. Much more! Contact: Gillian: 85663646 email [asti8@bigpond.com](mailto:asti8@bigpond.com)

## Blackwood Writers Group ...

is looking for new members. 'We meet at Blackwood Recreation Centre, Mondays at 7pm. We're interested in science fiction and fantasy but all fiction is "enthusiastically" workshopped.' Contact Jenny: 0431 160 388 or Rob: 0409 838 100.

## August Poetica

On Radio National 729AM, presented by Mike Ladd, Saturday at 3.05 pm. Repeated 9.05 pm Thursday. Program details: 6<sup>th</sup> Les Murray: *The Bunyah Poems* recorded on location at his farm. 13<sup>th</sup> Poetry and Physics by Tony Page and Philip Norton to celebrate National Science Week and the international year of Physics. 20<sup>th</sup> Federico Garcia Lorca, Part 1: an exploration of his great dramatic poetry, focusing on his play *Yerma*. 27<sup>th</sup> Federico Garcia Lorca, Part 2: *Blood Wedding* and *The House of Bernarda Alba* feature this week.

## Friendly Street Poets

The next meeting is 2 August 7.30pm in the SAWC Atrium. Noted poets Sarah Day (Tas) and Sue Edgar (ACT) are featured guest readers. Readings will be preceded by the Friendly Street Poets AGM, and anyone interested in participating in the new Committee is encouraged to come along. Following that, the usual open readings will commence. Door entry is \$4. Next month the featured poet will be Kathryn Hamann.

## Screen Stories with Sue Smith

An opportunity to focus on the writer's role in the film-making process, to discuss the writing process as it applies to film and television and air current issues. One of Australia's most acclaimed writers, Sue's credits include the feature film *PEACHES* to be screened at 5pm prior to the Screen Stories at 7pm. Her other credits include *Temptation* and *The Road From Coorain*, the adaptation of *My Brother Jack*, *The Leaving of Liverpool* and *Brides of Christ*. Sue is currently writing a telemovie about the Tampa incident, and a four-hour miniseries based on the 1998 Waterfront dispute, both for the ABC. Friday, August 5, 2005, SA Writers' Centre, cost \$8. Bookings essential, 8232 6852 or [sa@awg.com.au](mailto:sa@awg.com.au)

## Quiz Night

Arts Industry Council is raising funds to lobby for artists and arts companies. Create a table of 6–8 friends, relations or colleagues or join our fabulously interesting singles table. 12 August, 7pm, Xspace, Adelaide Centre for the ARTS, 39 Light Square, Adelaide. \$10 head. BYO drinks and nibbles. Bookings to Tracy Crisp, 8297 3605 or [tcrisp@senet.com.au](mailto:tcrisp@senet.com.au)

## Hills Poets

The next meeting will be on Sunday 14 August at 3.30 pm at the Crafers Inn, Crafers. Barbara Preson will be promoting her new book of poetry, *Entering the Arc*. Enquiries to Jill Gower, 8339 5119. New readers are welcome.

## SA Screen Writers Group

An invitation to screen writers of all experience levels, categories and genres. Meet others of your own species in an informal, relaxed atmosphere. Fortnightly meetings commencing Sunday 14 August 2005 at Prospect Public Library, 1 Thomas St Nailsworth in 'The Cottage' at rear. 2–4.30pm. Enter through gate off Thomas St. Tea and coffee provided. Enquiries, Steve Dawson 0421454576 (AWG member).

## Lizard Lounge

Poetry and spoken word last Thursday of every month at 7pm. Guest poets: Gail Walker, Kerryn Tredea and Ryan Paine. 25 August, downstairs, 9–11 Hindley St, Adelaide. Open mike.

## Author Visits

Books Alive presents: Matthew Reilly on Wednesday, 24 August from 7–8.30pm, FREE; Andrew Gaze launching his book *The Andrew Gaze Story* on Friday, 26 August from 7.30pm to 9.00pm. Cost \$6.60; Alexander McCall Smith, international author, on Monday, 29 August from 1–2.00pm. Cost \$5.50. Bookings to the Marion Cultural Centre box office on 8375 6855.

## Wednesdays at One

Award-winning author Dr Ruth Starke from the Dept of English, Flinders University will talk about the 'Books in my Life' on Wednesday, 7 September 1–2pm at the Institute Building on the corner of Kintore Ave and North Tce. Ruth combines writing with academic teaching, is a regular reviewer and past Chair of the SA Writers' Centre. In 2000 she was awarded the prestigious Carclew Fellowship. Cost \$6.50. For more details, 8207 7255.

## Watermark Literary Muster

4–8 October 2005. Held in the Camden haven area, NSW, this festival brings together writers and readers with an interest in the literature of nature and place. Details: [www.watermarkliterarysociety.asn.au](http://www.watermarkliterarysociety.asn.au) or call (02) 6559 9953.

## 2005 National Poetry Week

9–16 September. This year will include a schools program that starts 5–16 Sept. To get involved, organise an innovative and entertaining event that throws poetry and spoken word into the spotlight in an exciting and progressive way and challenges the stereotypes about poets. Have a look at some of last year's activities to get some inspiration. Contact Jayne Fenton Keane for more details, [jfk@nationalpoetryweek.com](mailto:jfk@nationalpoetryweek.com) or check out the themes at [www.nationalpoetryweek.com](http://www.nationalpoetryweek.com)

## WRITERS RETREAT

It's on again! The writers' network of the Limestone Coast, 'Coastal Quills,' is hosting a weekend retreat 7–9 October. Relax by the beach at Southend (SA's best beach) with other creative minds as you look at your writing afresh. More information call Steve 8733 3352 or Tricia 8758 7205. Cost \$95 (includes meals and accommodation).

# Congratulations...

**David Adès'** poem, 'The Seduction of a Poet', was published in *Four W* 15 in November 2004. His poems 'Oops' and 'Spring Tide' appeared in *Micropress Oz*, Vol. 12, Iss. 9 in October 2004 and his poem 'Possibilities' in *Micropress Oz*, Vol. 13, Iss. 1 in February 2005. His poem 'Counting the Days' was the Friendly Street website poem of the month, May 2005 and was also published in *Poetry Monash*, June 2005. His poem 'Cold Front' was published in *Tamba*, No. 36, June 2005.

**Jude Aquilina** won first prize in the ABC Mildura Writers' Festival Poetry Competition for her poem 'Delta Nightclub'. Her poems, 'Power of

Attorney' and 'The Genes Generation', were published in *Ripples Magazine*. Also accepted for publication in *School Magazine* are two children's poems: 'Report from the land where humans have tails' and 'My Socks'.

**Janeen Brian's** children's book, *Rock-and-Roll Ducks!* an Aussie Nibble, has been published by Penguin. Her award-winning picture book, *Where does Thursday go?*, will be published in Spanish, Swedish, Dutch and Japanese (now published in 10 countries altogether).

**Owen Carmichael's** article 'The Birthplace of Adelaide' was published in *SA Life* for June.

**Juan Garrido-Salgado's** translations of Dorothy Porter's poems were published in *Arquitrave de Junio* 2005 Colombia poetry magazine. A selection of poems from his work, *The Garden of the Spanish Poet*, has been published in the Venezuelan poetry magazine *In the Web* and also in Chile. His poem, 'Esa Libertad Que te Debemos', will be published in *Latinamerican Anthology in Solidarity with Chilean Political Prisoner*, 2005.

**Myn E. Gorse** had her poem, 'Unload the Carrots', selected for inclusion in the recently launched collection of peace poems, *Disarmed*, edited by Jean Sietzema-Dickson and Kathryn Hamann and published by Poetica Christi Press.

**Helen Halstead's** book, *A Private Performance*, will be published by Random House, Australia, in September.

**Patricia Irvine** has the poetry centre spread in the new edition of *Post Taste* magazine, which has just been published.

**Erica Jolly's** poem, 'Symbols', was published in the June/July 2005 edition of *Adelaide Voices*.

**Kami & Ian Messenger's** short stories both appear in *Waste*, the latest anthology of short stories from Paroxysm Press released in May.

**Susan Leisavnieks'** poem, 'Houses', is being published in *Positive Words* in August. Her poem, 'Addicted', will be published in an upcoming anthology by Wannabee at the end of the year and she has been asked to read out her

*If you've had publishing success, let us know! Please supply your information for the Brag File page in writing or by email by the 15th of the month - admin@sawriters.on.net*

story, 'Wings of Freedom', at the WEAP anthology launch.

**John Malone's** trilogy of spider poems, 'Dusk', 'Home' and 'Walking On Air', appear in *Touchdown* [School Magazine].

**Jean Mann's** article, 'Billabong Circus', appeared in *Success and Ability: India's Cross-disability Magazine*, April/June 2005.

**Alma Iris Ramirez's** story 'The New Age Healers' will be featured with her article 'Grief' in *BONZER's* August issue.

**Graham Rowland's** poems, 'Bonking' and 'The Defence' were published in *Blue Dog* (4,7) and *Famous Reporter* (31) respectively.

Shen's poem, 'As if seeing you for the first time', was published in *Poetry Monash* #70 and the following poems, 'The last course' and 'Dining in silence' were published in *Blue Giraffe* #1

**Eileen Taylor's** short stories, 'Big Brother is Watching You' and 'Tribute to Hope' were accepted for publication in the Melbourne magazine, *Positive Words*.

**Chris Tugwell's** play, *X-Ray*, has received funding from Arts SA and will be part of the official Darwin Festival in August.

**Amelia Walker's** poem, 'reunion', was published in the gival press *voices without borders* anthology (USA) and her short story, 'not about love', was published in *tessera* (Canada).

**Zenda Vecchio's** short story, 'Phone Box', was highly commended in the 2005 Polestar Literary Prize. Her short story, 'Blue Plate', was runner up in the 7<sup>th</sup> Smiling Politely Very Short Story Competition.

**rob walker's** elegy to Bob Wild, 'Glory without Power', has been Highly Commended and will appear in *Yellow Moon* #17. His poem, 'apricots and bushfires', has been re-published by *Australian Reader* as part of its Readers' Choice Retrospective and his work, 'ovine soliloquy, stonehenge, 2003', will be read in the National Poetry Week feature on ABC's poetry program *Poetica*, 3 September.

## Launches

### Juan Garrido-Salgado's

#### Selected Poems,

published by Five Islands Press, will be launched by Graham Rowlands & Erica Jolly at the SA Writers' Centre, Thursday, 11 August at 6pm. All welcome.

...

### Barbara Preston's

book of poems,

#### Entering the Arc

published by Sidewalk Press, will be launched by Rob Johnson at the Wheatsheaf Hotel, George St, Thebarton 20 August at 2.30 for 3pm. All welcome.

...

### Henley Scribblers'

anthology of short stories & poems,

#### Jetty Journals

will be launched by

Elizabeth Mansutti

Sunday, 21 August, 2-4pm

at the SA Writers' Centre.

All welcome. The afternoon includes drinks & nibbles.

# Literary Competitions...

☞ **5 August 2005**  
Society of Women Writers Biennial Literary Award for Women. Categories: 1. Poetry, max 50 lines; 2. Short story, max 2500 words; 3. Article max 2000 words. 1st prize \$150. Entry fee \$5. More info at <http://home.vicnet.net.au/~swwvic>

★☞ **8 August 2005**  
Southern Write Prize. Prose to 2000 words: a personal reflection of the vistas, individuals, communities or events in the City of Onkaparinga. Under 18 years, 1st prize \$400 + trophy; Open, 1st prize \$800 + trophy.

☺☞ **20 August 2005**  
Port Stephens FAW Short Story Competition. Max 3000 words. 1st prize \$250. Entry fee \$5. Details (02) 4984 1198.

★☞ **27 August 2005**  
FAW Sutherland Shire Literary Awards. 1. Short story to 3000 words, open theme. 1st prize \$150. 2. Poetry to 50 lines, open theme, traditional or contemporary. 1st prize \$150. Entry fee \$5. No entry form required. Condition forms available.

★☞ **26 August 2005**  
Ararat Golden Gateway Festival Literary Awards. Short story to 2500 words. Poem to 60 lines, 1st prize \$200. Entry fee \$5. Students (12–17) short story 700 words, poem 30 lines. 1st prize \$50. Email [jamalloy@bigpond.com](mailto:jamalloy@bigpond.com) for info.

☺☞ **30 August 2005**  
Poetry 2005. Themes: The True Blue Aussie (traditional camp fires, rustic farms and yarns) and Inspirational. 1st prize \$55 + medallion. No line limit. Entry fee \$4. Details call (02) 6884 1715 or [nikki777@dodo.com.au](mailto:nikki777@dodo.com.au)

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

As a service to members, the SAWC holds entry forms and guidelines. Call in and collect copies for 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions requested (to cover photocopying and handling costs). The closing date for each competition is placed at the beginning of each entry.

☺☞ **31 August 2005**  
Summerland Awards. Short story competition, open theme to 2500 words. 1st prize \$500. Poetry competition, traditional rhyming or free verse, open theme to 80 lines. 1st prize \$500. The Summerland Trophy presented to the Best Overall Entry. Entry fee \$6. Details (02) 6624 1933 or [faws@dragonwick.com](mailto:faws@dragonwick.com)

★☞ **31 August 2005**  
Salisbury Writers' Festival Writing Competition. Categories: 1. Junior 12 years, prose to 200 words, poetry to 20 lines; 2. Young Adult 16 years, prose to 500 words, poetry to 40 lines; 3. Adult, prose to 2000 words, poetry to 60 lines. No entry fee. 1st prize \$250 for each category.

☺☞ **31 August 2005**  
Blue Dog Poetry Reviewing Competition. 1st prize \$1000. All commended reviews will be published in Blue Dog. Entry fee \$10, 1000 words max. Review must be of a published poetry collection by an Australian poet or long-time resident. Details (03) 8344 8713, [rpretty@unimelb.edu.au](mailto:rpretty@unimelb.edu.au) or [www.sca.unimelb.edu.au/paf/index.html](http://www.sca.unimelb.edu.au/paf/index.html)

☺☞ **31 August 2005**  
Seed Pearls. 1st prize for each category \$100: A. Prose: a haiku journey (haibun) max 600 words. B. Haiku (page of 3). C. Tanka (page of 2). D. Haiku Sequence (8–11 haiku by one or more poets). E. Poem to 28 lines free or rhymed. Theme: Nature. \$5 entry fee.

☺★☞ **31 August 2005**  
Boroondara Literary Awards. Four Young Writers awards and an Open Section. Entries to be submitted electronically or on CD. 2000–3000 words. Entry fee \$6.60. \$7000 in prizes. Details at [www.boroondara.vic.gov.au](http://www.boroondara.vic.gov.au)

☺ **9 September 2005**  
Bundaberg Arts Festival Literary Section Competition. Traditional Rhyming Verse, 1st prize \$300; Free poetry 1st prize \$250 voucher + \$50 cash; Short Story, 1st prize \$400. Entry forms at [www.artsfestivalbundy.org.au](http://www.artsfestivalbundy.org.au)

☺☞ **16 Sept 2005**  
EJ Brady Short Story Competition. 1st prize \$1000. Max 2500 words. Entry fee \$10. Very Short Story category, max 500 words, 1st prize \$200. EJ Brady was a balladist and journalist and 'dabbled in revolution, dynamite and conspiracies'. Australian Anarchism Reader. Info at [www.mallacootafestival.org](http://www.mallacootafestival.org)

☺☞ **16 September 2005**  
Southern Cross Literary Competition. Entry fee \$10. 1st prize \$500. A. Short story to 3000 words. B. Work of fiction to 10,000 words. Info at [www.ballaratwriters.com](http://www.ballaratwriters.com)

☺★☞ **23 September 2005**  
Katharine Susannah Prichard Short Fictions Awards. Open section, entry fee \$5, 1st prize \$300. Shire of Mundaring National Young Writers Awards, free, 1st prize \$75. Max 3000 words. Details (08) 9294 1872 or email [kspf@iinet.net.au](mailto:kspf@iinet.net.au)

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# On Writing by Fiona McIntosh



Exactly five years ago I had completed the draft of my first attempt at a novel—in fact my first attempt at writing anything of a creative nature. It's true that all of my working life I'd been crunching words in some shape or another but I had always dealt with a pile of facts that I had to package in an eye-catching manner. It required very little of the discipline, the incredible energy output or the imaginative process that I now realise goes into one of my books.

*Betrayal* was written in a very short space of time. All up about 14 weeks. This often alarms people and it did surprise me too but I put it down to feeling very focused and driven after my week's fiction writing course in Tasmania. Time has since shown me that this is my natural rhythm. I didn't know there was such a thing, but it exists. I would recommend that all of us trust the natural rhythm of how we write and not allow anyone to disrupt that.

Well, I thought I was busy five years ago—and I was—but it was a frenetic sort of pace associated with keeping a glossy national magazine of 32 pages filled with news and advertising. Stressful in other words. This is a different sort of busy life as an author—one that is a solid, relentless series of projects that simply can't be pushed aside because there's always a deadline involved, but I am a creature who appreciates deadlines and the impetus they give me. Four years ago we took a massive risk and sold our award-winning magazine to Sydney publishers and overnight lost a very good income so that I could pursue my dream to write books. Despite my joy at losing that stress factor, there were new financial pressures and it felt very dangerous watching the ink drying on the contract of our sale. However, we supplemented the shortfall with consultancy projects that kept food on our table while we waited to see if that risky seedling we planted and watered would grow and bear fruit. They say it's nigh impossible to earn a good income from books. This isn't always true and I'm not one to listen to doomsayers. Be daring, trust yourself and your instincts—they alone will soon tell you what each project has the potential to achieve. If you're working in the mass market fiction areas and especially some of the genres that have global potential, such as crime, thrillers, sci-fi and fantasy, etc., then be positive.

In five years I've learned that going it

alone is unwise. Every writer who believes in his or her work needs a good agent, who also believes in that work. Once I established a solid partnership with my agent my mindset changed and I felt utterly comfortable about trusting him and putting my future in his hands. I haven't looked back—my agent has made the international scene happen for me quicker than I expected. He has also had an effect on my income, escalating my advance per book a significant amount and nailing down deals that nicely balance my desires with the publisher's. My agent has made a valuable contribution to ensuring that our risk taken four years ago has paid off and we are almost at the stage where I can focus on my writing full-time. And you need this agent to negotiate the ugly stuff, leaving you as the author to be the creative talent. If you have to do the haggling, I don't care how good you are—and I'm a capable horse-trader with my sales and marketing background—it can leave a slightly bitter taste in the back of yours and your editor's mouth. So leave that to your agent whilst you and your editor concern yourself only with making the manuscript as polished as it can be.

*Trinity*, my first series, has sold into Poland, Russia and been bought by Orbit in the UK. You always feel sentimental about your first book(s) and there's a good chance the purchase will be infectious and encourage Europe to acquire *Trinity* as well. *The Quickening* (my second series) has begun its international journey—now being read throughout the U.S., Canada, UK, parts of Asia and foreign translation rights have been sold into France and the Netherlands. When this happens you have a new workload from international editors. Suddenly one book becomes three almost identical books but each with enough subtle variations and frantic deadlines to add a few more grey hairs. I had no conception of what editing the same book over and over would do to my sense of humour. Gradually though I'm getting smarter and with *Percheron* (third series) about to be signed off with American and UK publishers—we'll aim to edit each book in concert with all editors. It won't be pretty but it can be done and the workload will be one hideous affair rather than several revisits. When you're servicing several markets then working it so that you can handle all these processes

once only rather than three or more times is worth exploring.

I have probably tripled my workload since taking up writing. Today I'm working on my eighth novel (Book 2, *Percheron* series) and a children's fantasy quartet. I'm still living through the circus of virtually full-time consultancy work and raising a young family. I've added weekend workshops, a monthly fantasy book club (now the largest in Australia), and I'm spearheading a new annual convention for speculative fiction for all lovers of the genre Australia-wide but basing it in Adelaide, where we have the luxury of a high concentration of fantasy and sci-fi writers. What I've discovered is that books are the tip of the iceberg of writing, especially if you start to taste some success. Suddenly there are talks to give, libraries and schools to visit, book signings, readings, email correspondence that can fill a whole morning daily. It's all great fun but it swallows time mercilessly. I've realised that one of the tricks to building a profile quickly is to take all opportunities thrown at you, particularly during the seeding of the first few books. I don't enjoy public performances but if you want that powerful word-of-mouth to spread swiftly then you need to grab your chances to make noises about your books because few others will in those really embryonic days.

As more contracts eventuate and book-related activities escalate, you will be walking the tightrope of guilt. This is a fact. Your partner will start to look lonely, talking a lot more to the family goldfish. Children's assignments go off into a new cosmos, lunchboxes look sad, signing the school diaries or reading the school newsletter get overlooked and have nasty repercussions like missing the parent/teacher interviews (how embarrassing), dogs chase their tails more frequently as the walks subside and friends get used to you never meeting for lunch again ... plus email is suddenly paramount. Entertaining on anything but an infrequent basis is the norm and the

... continued page 9

