

southern

write

Newsletter of the SA Writers' Centre Inc

August 2009



Musical Chairs...

June and July were busy months for the SA Writers' Centre with the first meeting involving our new Board members, finalisation and launch of the anthology *Gateways*, the first of the three up-coming Young Writers' Nights, a number of grant applications and the news of some staff changes.

Much to our dismay, Communications Officer Rachel Hennessy announced she was leaving us to try life in Melbourne. Our Writer-in-Residence Malcolm Walker was offered the three-day a week job, a position that will enable him to concentrate a bit more on his own writing. As a result our amazing Office Manager Jude Aquilina put up her hand for the position of Writer-in-Residence. Given Jude already knows, and has worked with many of Malcolm's clients, this seemed a perfect fit. She will continue

to perform her role as Office Manager but will be assisted by Eleanor Shorne three days a fortnight. Eleanor has been volunteering at the SAWC and knows how the place works.

It feels a bit like musical chairs, but we are pleased that these staff transitions are going to keep everything flowing smoothly.

In August and September we'll be concentrating on the North and South Young Writers' Nights, the Salisbury Writers' Festival and the SA Writers' Festival. We're excited by the calibre of writers both these festivals are showcasing and hope our members will be able to join us for some (or all) of the activities.

Barbara Wiesner
Director, SA Writers' Centre

Industry Frustration

Many industry organisations and individual writers, including the 2009 Miles Franklin Award winner Tim Winton, are expressing their frustration at the Productivity Commission's recommendation that from 2012 Australian booksellers can source books from anywhere, anytime, instead of having to purchase them from Australian publishers.

The Australian Academy of the Humanities, the Academy of Social Sciences in Australia, the Australian Booksellers Association and the Australian Society of Authors have rejected the findings of the Productivity Commission on the Parallel Importation Restrictions of books into Australia. Australian Booksellers Association CEO Malcolm Neil said that members of the productivity commission

'appear to have listened to only a small segment of the market, and that their lack of response to bookseller concerns leaves them frustrated and disappointed.' Dr Jeremy Fisher, Australian Society of Authors Executive Director, claims that 'removing the territorial copyright of books will simply destroy our hard-won literary culture. There will be no benefit to anyone — authors, booksellers, publishers, printers and readers will all suffer.' This position on territorial copyright is supported by the New Zealand Society of Authors, the UK Society of Authors and the Authors Guild in the USA.

The SAWC is urging all its members to contact their MPs to voice their concerns. Some have already written to both local and federal ministers and senators. To find a list, visit www.aph.gov.au/house/members/index.htm. Save our writers!

**September issue Southern Write
Copy deadline:
5pm, 15 August 2009**

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

Centre Information

Contributions

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

• **Lucy Clark** for the following titles from the Mills & Boon Medical series: *Her Very Special Baby; Surgeon Boss, Bachelor Dad; A Mother for His Twins; Children's Doctor, Christmas Bride; City Surgeon, Outback Bride; A Wedding at Limestone Coast; His Christmas Proposal; The Surgeon and the Single Mum; The Surgeon's Courageous Bride and The Emergency Doctor's Daughter* (various dates: 2006 - 2009).

• **Mike Dumbleton** and Roger Roberts, *Jet-ball*, Era Publications, 2008 and **Mike Dumbleton** and Richard Dall, *One Cool Kangaroo*, Era Publications, 2008.

• **Peter Gilchrist**, *The Pageant*, 1989 and *Economic Realism*, 1994.

• **Goulburn Valley Writers Group Inc**, *Tamba: A Selection of Poetry and Prose*, issue no.2, Autumn/Winter, 2009.

• **David Harris**, *Blood of the Incas* and *Monsters in the Sand*, ABC Books, 2009.

• **Sue Harris** for four titles in the *Let's Play Puppets* series: *Let's Visit Asia; Let's Visit Australia 1, Let's Visit Africa 1 and Let's Visit the Farm*, 2007 and *A Special Place: Caring for a Parent with Alzheimer's - The Journey*, 2008.

• **Don Henderson**, *Macbeth, You Idiot*, Puffin, 2009.

• **Elizabeth Hutchins**, *Bring Back the Songs*, Hyland House 1998; *Operation Teddy*, Helios, 1995; and *An Hour of Bliss: Writing For and About Our Children and Grandchildren*, 2009.

• **Kensington & Norwood Writers Group**, *Writers On Parade*, vol. 1, no.1, Autumn, 2008.

• **Jean Mann** for Tom & Simon Sykes's *The Hitchhikers of Oz: Hitchhiking Stories & Observations from Australasia & Beyond*, Glass House Books, 2009.

• **Taipei Chinese Pen: A Quarterly Journal of Contemporary Chinese Literature from Taiwan**, issue no.147, Spring, 2009.

• **Alan Tucker**, *My Australian Story: Atomic Testing, Woomera 1953*, Scholastic, 2009.

• **Wakefield Press** for Louise Nicholas and Jude Aquilina, *WomanSpeak*, Wakefield Press, 2009.

SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

Our Thanks

Thanks to Jennie Anne Cumming, Jo Dey, Coie and John Dikkenberg, Joanna Goldsworthy, Yvonne Griffiths, Catherine Jones, John Malone, Hakim Oerton, Gay Sanderson, Joel Shayer, Peggy Spry, Ken Vincent and Kate Wise for their assistance in mailing the July 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 to reach the lift.



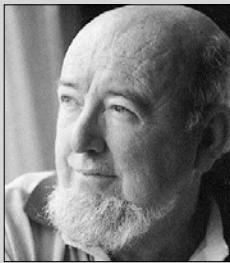
Thanks to SAWC sponsor:



When a man is in doubt
about this or that in his
writing, it will often help
him to ask himself how
it will look a hundred
years hence. Samuel Butler

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Salisbury Writers' Festival



Tom Keneally

A Life Sentence for Writing

Friday 21 August, 7.30pm

One of the most successful modern Australian writers will talk about his career.

Tom Keneally has been shortlisted for the Booker Prize on four occasions: in 1972 for *The Chant of Jimmie Blacksmith*, *Gossip from the Forest* in 1975 and *Confederates* in 1979, before winning the prize in 1982 with *Schindler's Ark*. He won the Miles Franklin Award twice with *Bring Larks and Heroes* and *Three Cheers for the Paraclete*. In 1983 Tom was awarded the Order of Australia for his services to Australian literature.

Cost of talk: • Full: \$15 • Concession: \$10

Venue: The Mawson Centre

Registration essential: go to www.salisbury.sa.gov.au for registration forms or phone 8406 8469. All events are held in the Salisbury area.



A Lonely Profit Guide: The Grubby Business of Becoming a Paid Travel Writer

with Max Anderson

Sunday 23 August, 1.30-4pm

Ever had a travel story rejected for publication? Well, Max Anderson was probably the one who rejected it. The ex-Deputy Travel Editor of Britain's most prestigious broadsheet explains why most submissions are all wrong – then shows you how to make yours oh-so-right. This lively and interactive workshop imparts essential lessons including 'It's not about you, stupid', 'Play to your strengths', 'Learn to love "service"' and 'Avoid travel crimes for which the minimum sentence is six weeks in Surfers' Paradise.'

Max Anderson is a writer. He would rather be a gold prospector (and spent six months in an outback town of 13, struggling to be just that) but words come easier to him than the yellow stuff. It's fair to say his book *Digger* is the ultimate dirty book. His more respectable incarnations include Deputy Travel Editor for London's *Sunday Times*, overpaid copywriter and travel writer for various publications, including *The Age* and *The Sydney Morning Herald*.



Writing Romance

with Lucy Clark

Sunday 23 August, 1.30-4pm

Writing for the romance market means you need a good balance of ingredients: three-dimensional characters; internal and external conflicts; sexual tension; clear point-of-view; showing, not telling your story and finding that 'Happily Ever After' ending.

Lucy Clark began writing romance in her early teens and knew she had found her 'calling' in life. After working as a secretary in a busy teaching hospital, she turned her hand to writing Medical Romance. Lucy has written over 40 Medical Romances for publishing giant Harlequin Mills & Boon and has previously been shortlisted for the Romance Writers of Australia's R*BY (Romantic Book of the Year) Award. Her work has been published in over 15 languages and distributed in over 25 countries, with her combined sales reaching over the million copy mark.



Writing for Children

with Rosanne Hawke

Sunday 23 August, 1.30-4pm

Discover how to interest young people in your writing from picture books to Young Adult novels. What do kids like in themes, plot and language? This will be a writing workshop so bring paper and a sharing attitude as you try out writing for different ages.

Rosanne Hawke has written 15 books for young people including: *Soraya, the Storyteller* which was shortlisted in the Adelaide Festival Awards and the CBCA Awards; *Mustara*, shortlisted in the NSW Premier's Awards; *Wolfchild*, shortlisted in the Aurealis Awards and *Across the Creek* which won the Cornish 2005 Holyer an Gof Award. Rosanne has been a teacher and aidworker in Pakistan and the UAE. She is a Carclew, Asialink, Varuna and May Gibbs Fellow, and a Bard of Cornwall. She teaches Creative Writing at Tabor Adelaide and writes in an underground room.

Workshop Costs: • Full: \$25 • Concession: \$15

Venue: City of Salisbury Meeting Rooms

Registration essential: go to www.salisbury.sa.gov.au for registration forms or phone 8406 8469. All workshops are held in the Salisbury area.

To Agent or Not To Agent...

Malcolm Walker looks into the pros and cons of obtaining an agent. Do new writers need one?

There is much debate about the pros and cons of using a literary agent. As Jude Aquilina, the Centre's Office Manager, will attest: 'It's the question most new writers ask me. It seems all new writers want to get one. Unfortunately the reality is that many agents are mainly interested in their existing clients, writers who are already generating income.' The most common complaint heard from writers is the catch-22 phrase, 'You need an agent to get a publisher, but agents won't touch you if you're not published.'

So, should you get an agent or not? I was fortunate to be signed up by Jonathan Conway before I'd been published. As a result I've been approached by authors who have a publishing contract and whose books have sold in large numbers, but who are not represented by anyone, asking whether or not they should try and find someone. A compelling case for seeking out an agency might be made for those who are yet to be published as many publishing houses do not accept unsolicited manuscripts and only take submissions from agents. For both categories of writers there are benefits in obtaining an agent, but these do need to be weighed against a number of potential disadvantages.

The Australian Literary Agents' Association website outlines what a writer can expect an agent to do. 'Literary agents seek outlets for the work of writers they represent, and oversee the contract relationships between authors and those who use their work

— book and magazine publishers, film, theatre, radio and television producers, and others. They see that their authors get a fair and profitable deal. They are especially concerned with publishers' advances, the way publishers promote their authors, overseas rights, translation rights, film rights and opportunities, and many other detailed contract matters. An agent will take a commission on your work sold. They should not charge an upfront fee.' A clear benefit is the industry contacts a bona fide agency will have; they will know where to place your book and can save you a lot of time. They'll also understand the language used in contracts and, as they take a percentage, will fight to get you the best deal they can. As one agent pointed out to her client rather humorously, 'when you're building that luxury mansion in Bermuda, we'll be building one next door

My relationship with my agent is a partnership, a business arrangement that will, hopefully, be financially rewarding for both of us

... only it'll be 15% the size.' All agents charge a commission, something I've heard a number of writers baulk at. Arguably, if you don't get your manuscript published, if you don't get an advance or royalties, then 100% of nothing is zero. In my case, having an agent meant that we've managed to retain the film rights for the novel. Notice I say 'we'. I see my relationship with Jonathan as a partnership, a business arrangement that will, hopefully, be financially rewarding for both of us. As an unpublished wannabe I would've had very little leverage against a large trans-national publisher. Attempting to keep the rights was an area I lacked confidence to negotiate and in my excitement to get published I would probably have signed the first contract offered.

It's important to point out that not everyone's experience of agents has been positive. Astrid Cooper, a writer of dark fantasy, began looking for representation in the days before the internet. 'There was



no such thing as "author beware" sites or writer communities to offer advice and referrals. The first American agent I approached was highly recommended to me by an industry professional in New York. I contacted the agent and a contract was signed.' With not one but a number of manuscripts to be appraised by her recently acquired agent, Astrid followed instructions: the requirements were that her manuscripts be transferred to American-sized paper rather than plain old A4, copied in triplicate and airmailed to the USA. Costs, and perhaps doubts, had begun to mount. But as Astrid suggests: 'What the heck! I had an American agent. I was set, right?' For many Australian writers – the author of this article included – cracking the American market is the Holy Grail of publication. But as Astrid was about to find out the wheels of the publishing industry grind exceedingly slow; patience is a virtue best acquired by any serious writer. Her patience and writerly resolve were about to be sorely tried. Twelve months had passed, albeit with 'exuberant assurances' from her agent that it would 'only be a matter of time before' she landed a 'New York "deal"'. When news finally arrived it wasn't in the form of a publishing contract or even a letter of rejection. What follows is a cautionary tale for all writers.

When Joseph Heller was only part way through his satirical anti-war novel his agent Candida Donadio submitted the manuscript to a number of imprints and obtained a contract with Simon & Schuster, who gave Heller a \$750 advance with the promise of the same amount on completion. It took the author of Catch-22 another eight years to finish the novel and one has to wonder how many exasperated publisher's calls Donadio fielded during that time.

...that is the Question



On Saturday 22 August at the Salisbury Writers' Festival Fiona Inglis, managing director of **Curtis Brown**, will discuss the role of the agent from 1.50pm in the John Harvey Gallery. On the same day at 2.35pm a session 'In Conversation with Publishers and Writers' has Meredith Curnow (Random House) and Jane Macduff (East Street Publications) discussing publication with two writers, Carol Lefevre and Kristin Weidenbach. At 3.50pm you have a chance to have the first page of your novel responded to by four publishers: Dyan Blacklock (Omnibus); Jane Macduff (East Street publications); Meredith Curnow (Random House); and Dominique Wilson (*Wet Ink*)..

It wasn't until I received a copy of the latest trade magazine from the US that I read the report: my agent had been arrested for embezzlement of authors' royalties. After numerous phone calls to American author colleagues (who referred me on to some of the authors who had been robbed) a picture began to emerge.' Finally, Astrid made contact with the judge who was trying the case; his advice was, "deal with her at your peril". Not only had Astrid's manuscripts disappeared but she'd lost almost two years' submission time dealing with a dodgy agent. In fairness, it should be pointed out that this could happen to anyone. As Astrid says, just about every author she knows 'has been scammed at one or more times in their career ... it comes with the writer's journey ... you pick yourself up, dust yourself off and keep submitting your work.' This is sound advice: persistence is an attribute all writers need to foster.

Unlike Astrid, my experience has been a positive one. Jonathan sent the manuscript to an ex-Penguin Books reader, who provided a two-page report; at the same

time he acted as an editor, coming up with a number of useful suggestions, not the least of which was to take a small but vital scene from the end of the novel and place it at the beginning. His advice – his instinct, I suspect – was sound; the publisher required a number of redrafts but that scene was retained as the prologue.

Another writing colleague, as yet unpublished and whose manuscript has been with a UK agent for some time, has found the lack of communication – any kind of update or status report on how, where and when her book was being promoted – somewhat aggravating. On the other side of the coin one Adelaide-based writer believes that by having an agent his work was finally accepted by an interstate publisher; in weighing up the pros and cons this person sought representation largely because of the small number of publishing companies in SA and the agent's connections with interstate publishers.

Once upon a time a writer was content to hole up in their garret, pen their masterpiece and after sending off their manuscript get on with the next book or

short story. These days, given the demands on authors – talks, festivals, library engagements, establishing

a website and maintaining it, blogging, applying for grants and residencies, and the myriad other promotional activities – hiving off any pecuniary interests may reduce stress. A good agent can be a buffer between you and your publisher and can maintain the relationship. Just because you had a brilliant editor or publicist for your last book doesn't mean much; a lot of people in publishing are young, they move around and there's no guarantee that you'll be dealing with the same person. A good agent provides a certain amount of stability.

The search for an agent can be quite daunting and begs the same persistence that's required when looking for a publisher. A good place to start is *The*

Australian Writer's Marketplace and www.austlitagentsassoc.com.au. Overseas agencies are more difficult and I would suggest trying the American and English equivalents of this publication. Another useful source, which lists both the bona fide and the dubious, can be found at www.anotherrealm.com/preditors. To my knowledge there are no literary or mainstream agents in South Australia, something that is in part to do with Adelaide having only a handful of publishers. Once you've found an agency, look at their website to see which authors they represent and the publishers and genres they deal with. Some of the larger companies have agents who specialise in a number of areas or genres and it's important to contact the right person. If you do decide to look for a literary agent, as with any product or service you choose to purchase, the old saying *caveat emptor* applies equally.

I just spent 9 months in conversation with an agent. Whenever we talked on the phone, she asked me for another manuscript, which seemed promising. Although if she really wanted me, I know she wouldn't have waited 9 months to give me an answer. After she had the three manuscripts I considered publishable, I contacted her to tell her about an interesting talk I'd had with Peter Bishop of Varuna. She told me if I were to work with him on one of my manuscripts, she couldn't consider representing me. I told her I'd stick it out and wait to hear her decision, thinking that might work to my advantage. It didn't. In the end, she sent me a depressing reader's report. After a quick cry, I got on the phone and contacted three different publishers who had been interested in my work in the past. All three said, 'Sure, send in your newest manuscript', and one said, 'I really don't like working with agents'. I told her, 'I don't either, at the moment!'

-Heather Taylor-Johnson

Writing and the Law

What legal resources are available to writers? Solicitor **Caroline Schar** answers this question.



The law is very broad and there are many areas that relate to writing and to publishing, so how does a budding writer tread their way

through the business and legal minefield of publishing contracts, copyright and commercial structures? What resources are available to writers and where can we source further useful information to answer our legal queries?

Often the best advice will come through the usual means of making an appointment with a solicitor who specialises in, or has a strong understanding of, issues pertaining to writing. How do you find a solicitor with this specialty? The Arts Law Centre based in Woolloomooloo, New South Wales (www.artslaw.com.au) maintains a referral panel of solicitors, some of whom conduct seminars or write informative and useful articles and publish them on the Arts Law website.

Often, however, the cost of legal advice can be expensive for writers who are in the early stages of their careers and thus it is useful to become aware of the many services that are available.

The Arts Law Centre is the primary source of guidance. Among their many resources you can access publications such as *Business Structures and Governance – A Practical Guide for the Arts*, which is an overview of the types of business entities one need turn their mind to when considering commercialising their work. In addition to publications, the Arts Law Centre provides useful information sheets on their web page which are free to access. These assist a writer to understand the issues that they may need to consider such as the concepts of copyright or defamation.

How does a budding writer tread their way through the business and legal minefield of publishing?

The Centre also produces sample contracts, though these must be purchased for a small fee.

For more personalised advice or legal queries the Centre operates a Legal Advice Line where a qualified legal practitioner will answer your specific query pertinent to writing. The number to call is 1800 221 457. Additionally, you can register with the Centre for a free legal advice session which allows you access to approximately two hours of free legal advice with a lawyer who is registered on the panel. The number for this service is 02 9356 2566.

Apart from the Arts Law Centre, there are also other services available that provide free legal advice such as the SA Legal Services Commission, 1300 366 424. The Commission's online service, www.lawhandbook.sa.gov.au, is an invaluable source of legal information in plain English text. Other bodies such as the Australian Copyright Council, based in Redfern, Sydney, assist writers by providing information, advice and training about copyright in Australia. The Council's web address is www.copyright.org.au

Further useful sources of guidance can be found in the comprehensive legal texts that are available in local libraries and which provide a straightforward overview of legal issues relevant to writing. For example, *Copyright Law and Practice* by Colin Golvan SC (Federation Press, 2007) is a small book that gives a comprehensive overview of issues surrounding copyright in a readable form.

It is said that information is power and we know that it can certainly assist us to reduce some of the fears that we may face when it comes to the commercial aspects of our writing work. In order to help us overcome our fears we can turn to the information, education, guidance, advice and services that are made available to writers to ensure that creativity can continue to thrive in Australia.



Friends of the University of Adelaide Library

David Malouf

A Body of Work: the Making of it

We invite you to a free author event with **David Malouf**.

Thursday 27 August 2008 at 6.00 for 6.30pm

Venue: Union Hall, University of Adelaide

David Malouf's new novel *Ransom* engages with enduring questions posed by the ancient Greeks, in particular with Homer's *Iliad* and the relationships of King Priam and Achilles and of Hector and Patroclus. Malouf will consider *Ransom* with reference to the development of his work as a whole.

Bookings by Tuesday 25 August to: robina.weir@adelaide.edu.au
or Telephone 8303 4064

Admission is free and open to the public.

Sponsored by Unibooks. Wines by J & J Wines and Coriole.
www.adelaide.edu.au/library/news/events/malouf.html



THE UNIVERSITY
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AUSTRALIA

AWG Appointments

The Australian Writers' Guild has announced the appointment of Andrew Bovell, renowned writer for stage and screen, as the new SA & NT representative of the National Executive Council of AWG and Chair of the organisation's SA & NT Committee. In addition to Bovell, Matthew Cormack, one of SA's most exciting new writers, has accepted the position of Vice Chair of the Executive Committee. The AWG South Australian & Northern Territory Committee includes: Kate Croser; Ruth Estelle; Nick Hughes (Treasurer); Stephanie McCarthy; Robyn Opie; Peter Pugsley; Pat Rix; and Stuart Sturgess.

Board's Eye View

Mag Merrilees, SAWC Board Member and Treasurer, meditates on the art of waiting.



I had no idea, when I started sending my writing out for publication, that waiting would become such a feature of my life. I'd heard about rejections. The most common stories that old hands tell are the ones about how many rejections to expect. I wasn't deterred by that. I had the beginner's touching belief that it would be different for me. Sadly, this belief was short-lived. I now have a very respectable pile of rejections. I comfort myself that they represent a badge of honour, a trade qualification, and that I am in good company.

But the thing that no-one mentioned to me was the waiting: the fact that interminable weeks and months and even years would pass before each rejection arrived. I sent one short story to five journals. The first kept it for five months before rejecting it, the second for six months. The third, on the other hand, had it for less than two weeks. I know it's perverse, but I found that even more demoralising. The fourth kept it for three months, and the fifth accepted it. The story finally appeared in print nearly two years after the first submission. Not an unusual saga, I know. Happily I discovered that I have unsuspected reservoirs of determination and optimism. I never let the story rest on my desk for more than one night. As soon as it was returned I checked it over for marks, wrote a new cover letter and sent it off again.

I am now in the business of sending out full-length novel manuscripts. Generally, with a novel, you send a synopsis and a sample. If the agent or publisher likes it, then they ask to see the whole thing. I've been thinking about softball and I think a request to send the whole MS is the equivalent of getting to second base (just sending out a proposal at all is surely worth one base).

I wasn't terribly good at softball, but I did occasionally get to second base. It's a place where you really have more in common with the outfielders than you do with the intense action happening around the home-plate. After you've been sitting on second base for a few months you forget that you have any connection with the game at all. You wander around under the straggly eucalypts at the edge of the oval, avoiding magpies and wishing you'd brought a bottle of water. In the distance, busy figures come and go. Occasionally a message arrives: 'the mother is redundant – write a new draft without her in it'. So you prop your back against a tree and do your best.

Once I was stuck on second base (including two bursts of rewriting) for three years. I set up camp, determined to enjoy the peace and avoid the feeling that life was passing me by. After all, someone at home-base had my manuscript and might, you never know, be thinking of reading it soon. When I finally got my rejection I trudged back across the oval feeling like Rip Van Winkle.

I have come to recognise a series of stages. For the first month I feel buoyant, relieved to be back in the lottery. You have to be in it ... and so on.

By the end of the month I begin to feel a little anxious. Perhaps they never got my parcel? What if the big machine in the mail exchange chewed it up? By the end of the second month I have developed a new set of anxieties. What if the particular reader who had my manuscript happened to put it down on the floor (I've seen a few offices by now) and then put something else on top of it? Or what if the cleaner (do they have cleaners?) threw it in the bin by mistake? By the end of the third month I understand that the world is a bleak unhappy place and that the best of life is behind me.

During the fourth month I read someone else's brilliant and recently published work and realise that my own is worthless, and the attempt to get it published an embarrassing fiasco. I have to restrain myself from ringing up to apologise and withdraw the manuscript. During the fifth month it slowly dawns on me that waiting doesn't preclude all other activity, that I can do better, that my next ms will be good enough to carry all before it. And herein lies the moral, such as it is: the only thing to do is to temper the smell of eucalyptus with the red-hot smell of a working computer. Keep writing, as they used to say on the *Argonauts*.

Editors Conference in Adelaide



The 4th IPED National Editors Conference will be held in Adelaide from 8-10 October 2009.

The conference will take place at the Adelaide Festival Centre on the banks of the River Torrens, with associated events taking place in and around the city centre. The two main days of the conference (8 and 9 October) will provide a mixture of plenary and breakout sessions featuring: four keynote addresses

— delivered by Neal Porter (US), Julian Burnside, Wendy McCarthy and Natasha Stott Despoja — a number of panel discussions, lots of individual papers, a hot debate, an IPED plenary session and acknowledgement of the first accredited editors in Australia. Other features of the



getting the message across
4th IPED National Editors Conference
8–10 October 2009 Adelaide

conference include the launch of the much anticipated *Editors in Conversation 2*, workshops, a trade fair and a full social program. This major event is attracting editors, academics, students of writing and editing, graphic designers and people in related professions from Australia, the US and New Zealand. Costs range from \$270 to \$515, depending on your concession status or membership of the Society of Editors. For more information go to www.editors-sa.org.au or contact Susan Rintoul at SAPresident@editors-sa.org.au

What's On



Poetica August Program

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

- 1 Aug Lucy English.
 - 8 Aug Grasses: a cycle of poems by Louise Crisp.
 - 15 Aug 3 NY Poets.
 - 22 Aug Anthology of Australian poetry about crime.
 - 29 Aug Garth Madsen's Thirteen Jesuses.
- For further details visit the website at www.abc.net.au/rn/arts/poetica/

Tues 4 Aug: Maureen Vale

A posthumous presentation of Maureen Vale's poetry collection, *Moon in the Mirror*, will happen from 6.30pm onwards by Friendly Street Poets at the SA Writers' Centre. Her many friends are welcome to attend. A limited number of copies will be available for sale.

Tues 4 Aug: Friendly Street Poets

Poetry readings will be held from 7pm until late at the SAWC. It's open mike with a 4-minute time limit, including introductions. No guest reader as the AGM will be held. Entry \$5/\$4 conc. with free wines & juices.

Wed 5 Aug: Festival Launch

You are invited to come and have a 'taste' of the SA Writers' Festival at the 2009 program launch by Sean Williams at the SA Writers' Centre at 11am.

Thurs 6 Aug: Meet the Author

From 7.30pm at Mostly Books, Belair, meet Janine Evans, author of *2 Veil or Not 2 Veil*. \$10 per ticket and bookings are essential. Phone 8373 5190 or email: mostlybooks@internode.on.net

Sat 8 Aug: Friendly Street 'Writing Bush Poetry and Performance'

Presented by Anne Rogers and Jill Wherry. From 2-4pm at the SA Writers' Centre. Cost is \$30 full price/\$25 concession. Includes afternoon tea. Bookings through poetry@friendlystreetpoets.org.au

Sun 9 Aug: Hills Poets

Next meeting is at 3.30pm at the Bridgewater Inn, Mt Barker Rd, Bridgewater. Julian Zytnik will be the guest reader. New readers are welcome to attend. For information please ring Jill Gower on 8339 5119.

Sun 9 Aug: Sunday with SAWT

Features a script-in-hand performance of 'Folly Bridge' by Kelvin Butcher, directed by Paula Carter. From 1pm at Holden Street Theatre, Hindmarsh. Cost is \$10. Includes soup, buttered roll, guest speaker and the performance. Go to www.sawt.org.au

Thurs 13 Aug: Launch

Frost & Fire, the first anthology of the Hills Poets, will be launched by Kate Deller-Evans at the SA Writers' Centre at 6pm. All welcome.

Sat 15 Aug: Launch

Motherlode: Australian Women's Poetry 1986-2008 (Puncher and Wattmann) edited by Jennifer Harrison and Kate Waterhouse will be launched at the SA Writers' Centre at 2.30pm.

Wed 19 Aug: SA Writers' Theatre General Meeting

The meeting will commence with ten-minute readings of first-draft scripts, followed by a reading of 'Different Rules' by Brian Fox. From 7pm at the SA Writers' Centre. Go to www.sawt.org.au

Thurs 20 Aug: Meeting of Independent Scholars Group

Visitors most welcome, from 2.30-4pm at the SA Writers' Centre. Enquiries to virginia@virginiakenny.com, 8344 7810 or go to www.isaa.org.au

Thurs 20 Aug: North Eastern Writers

The next meeting will be from 7.30-9.30pm at the Tea Tree Gully Memorial Hall. Enquiries: Ken 8380 5348 or Sharon 0403 831170 or www.northeasternwriters.com

Sat 22 Aug: Grammar Workshop

Courtesy of the Society of Editors, a grammar workshop suitable for beginning editors will be presented at the SA Writers' Centre by Rosemary Luke. From 1.30-5pm. Cost: \$50 (SocEds members); \$60 (SAWC members); \$75 (non-members). For registration forms please email eds@editors-sa.org.au

Thurs 3 Sept: Burnside Library's One Book One Burnside

With Malcolm Walker's *The Stone Crown*, the theme this year will be medieval – so get ready to charge up those goblets. Launch will be at 6.30pm. Book by phoning the library on 8366 4280.

Sun 6 Sep: Friendly Street @ Murray Bridge

Friendly Street Poets will hold their first-ever reading event at Murray Bridge from 2-5pm at Our Wellbeing Place, Swanport Road (next to Indoor therapy pool). Afternoon tea will be provided. For more details phone 042 887 8163.

Wed 9 Sept: Kathryn Fox

Best-selling author Kathryn Fox's first book *Malicious Intent* topped amazon.com's crime fiction list. Her latest title *Blood Born* will be launched from 7.30-8.30pm at Marion Cultural Centre Domain Theatre, 287 Diagonal Road, Oaklands Park. Book signing included. Free event. Bookings essential. Phone 8375 6855.

Fri 11 Sep: Friendly Street @ Port Noarlunga

You are invited to read, perform or listen to poetry at the Arts Centre, Gawler Street, Port Noarlunga between 7-10pm. Prizes for the best three poets on the night. Guest poet is Jeri Kroll. Cost: \$5/\$4 conc.

Sun 13 Sep: Book Launch: *WomanSpeak*

Jude Aquilina and Louise Nicholas invite you to the launch of their new collection of poems which 'explores topics where the great men of literature never dared venture'. Published by Wakefield Press *WomanSpeak* will be launched from 4pm at the SA Writers' Festival, Wirra Wirra Vineyards.

No Opportunities

Gwen Harwood Poetry Prize

Run each year by *Island* magazine, the closing date for entries is 1 September 2009. For a single poem or suite of linked poems not longer than 80 lines, the first prize is \$1500 plus three minor prizes of \$150 each. Judges are Sarah Day and Tim Thorne. Official entry form required. Entry forms downloadable from: <http://www.islandmag.com> or send SSAE to Island, PO Box 210, Sandy Bay, Tas, 7006. Enquiries to Gina Mercer, Editor, *Island* magazine: ph (03) 6226 2325 or island.magazine@utas.edu.au

Fullbright Scholarships

Valued at up to \$A50,000, these scholarships are open to Australian citizens to undertake research or study in the United States for 3-12 months. Scholarships can be started between 1 July 2010 and 30 June 2011. SA applicants are encouraged to consider the state specific Fulbright Scholarships that have now been established. Go to www.fulbright.com.au. Applications close 31 August 2009.

Bruce Dawe National Poetry Prize

For further information about this \$1,500 per annum prize, and copies of the conditions of entry and entry form, access the website at www.usq.edu.au/daweprize.

Distribution for Australian Independent Authors

If you are a self-published author or subsidised published author and are looking for a low cost distribution company, One Goat Creative can help. This is a genuine collaborative approach to distribution. For more information visit [www.onegoatcreative.com.au](http://onegoatcreative.com.au)

Wet Ink - Special Offer

Wet Ink has teamed up with *Griffith Review* to offer readers a subscription special to help chase away winter blues. Subscribe to both magazines and get an extra 15% off normal subscription prices [that's a 25% discount off cover price]. Go to www.wetink.com.au

Varuna Fellowships

Reminder that residency applications close 31 August. Go to: www.varuna.com.au

The Calibre Prize

The Calibre Prize, with a first prize of \$10,000, is one of the world's major essay competitions. Also, the inaugural Young Calibre Prize which is open to those who are 21 or under. The first prize is \$3000. *ABR* will publish the winning essays. Guidelines available at www.australianbookreview.com.au

Aboriginal & Torres Strait Islander Arts Development Program

Arts SA has a range of programs open to all Aboriginal Torres Strait Islander (ATSI) artists. The next round closes 14 August 2009. Please contact Tamara Watson at Arts SA: phone 8463 5450 or email watson.tamara@dpc.sa.gov.au.

Writer Required—

—to compile and edit manuscript regarding WWII letters from Sachsenhausen concentration camp. Contact Terri Nitschke on 8388 4909.

Conference in Kapunda

One-day conference 'Creating words and images: writing and publishing in the 21st Century' between 9.30am-4.30pm on Sunday, 27 September, 2009. Enquiries: kopperkat@gmail.com or 08 8566 3646.

Travel Writers Seminar

Max Anderson will be hosting a Travel Writers Workshop in South Vietnam in March 2010. The program is seven days, six nights and the package comprises flights, all tours, four-star hotel accommodation, breakfast and two pre- and post-program dinners. And includes five days of travel-writing workshops as 'on-the-job training'. Cost to be advised. Max will be holding a seminar at the Centre later this year to properly outline the program and travel components. Expressions of interest required to sawriters@sawc.org.au

Mental Health Week Poetry Competition

Reminder that entries must be in by 4 September. Full details in July *Southern Write* or go to www.mhcsa.org.au

Sisters in Crime

16th Annual Scarlet Stiletto Awards 2009 are now open. Closing date: 31 August 2009. Further information: Scarlet Stiletto Awards, PO Box 121, Bittern Vic 3918 or ring Carmel Shute: 0412 569 356. Website: <http://home.vicnet.net.au/~sincoz/>

Playwrights' Opportunity

New Visions/New Voices aims to stimulate and support new plays and musicals for children and young audiences (up to and including 18 years of age). It is an intensive week-long development, culminating in a weekend festival of staged readings and discussions with professionals from across the USA. In 2010 the Australia Council and the Kennedy Center will support two opportunities for Australian artists' involvement: a two-person writer/director team; and an independent dramaturg. For information: www.australiacouncil.gov.au

Feast Competition

Feast's annual Short Writing Competition will be opening soon. Check their website for entry forms in August. 3000 words prose, 80 lines poetry — significant queer content. Go to: www.feast.org.au

Short and Twisted

An anthology of short stories and poetry with a twist at the end is seeking submissions between 1 September and 30 November 2009. For guidelines see website www.celapenepress.com.au or send SSAE to 2 Bonview Court, Knoxfield, VIC, 3180.

Long Shorts

Affirm Press has announced a commitment to publish six collections of short stories by single authors in 2010. Long Story Shorts (40,000 - 70,000 words) is open to everyone from hobbyists to experienced authors. At least half of it must be previously unpublished and standard royalties will apply. Two deadlines: anyone with a collection should submit by 1 September; those in process can submit in the February 1, 2010 round. Go to www.affirmpress.com.au.

Member Achievements

Murray Alfredson's poem was published in the June issue of *Poet's Ink Review*.

Lucy Clark's *Surgeon Boss, Bachelor Dad* will be on Australian shelves from mid August.

Shirley Dunn's poem 'Old Sol's Golden Boy' was published in *Positive Words* (May), with two more of her poems — 'China Dolls' and '80' — appearing in the June issue of the magazine.

Barbara Fraser's story 'The Big Barramundi' was published in vol. 5 June 2009 of *Countdown*, The School Magazine.

Liz Harfull's *The Blue Ribbon Cookbook* has beaten the world's best in Paris to nab the runner-up prize in this year's Gourmand World Cookbook Awards.

Deb Kandelaars has been accepted into the Varuna Long Lines program.

Viv Lewis has been accepted into the Varuna Long Lines program.

Seaside Writers Celebrate 20 Years

Seaside Writers celebrated their 20th birthday in June with an all-day function. Peter Goers gave a much appreciated talk. He included his story of an old lady at her formica kitchen table — the best thing he has ever written, he said. He also told of some of his many trips to country towns. Brian Fox of the South Australia Writers' Theatre was the afternoon speaker. He gave some great tips on dialogue and building tension. With guests from Barossa, Victor Harbour, Reynella and Third Millennium Writers groups it was good to mingle over lunch and afternoon tea. A mighty effort and a great sharing time.

—Jill Govan (President)

Kristin Martin was awarded third prize in the Bush Poetry Category of the Banjo Paterson Writing Awards, 2009, for her poem 'Memories by the Murray'. Her poems 'Tracks' and 'The Power of Pen and Paper' were published in the May issue of *Positive Words*.

Bradley McCann has received a Harper-Collins/Varuna manuscript development award.

Lorraine Moore's poem 'Unforgivin' Land' received a 'Highly Commended' in *The Stock Journal*, July 2009.

Marianne Musgrove's first novel, *The Worry Tree*, has been translated into Bahasa and published by Penerbit under the new name of *Pohon Cemas*.

Alice Shore's short story 'I Think I Met Neruda' was published on ABC Radio National's Pool website.

The US and Canadian rights for **Ruth Starke's** *Noodle Pie* have been sold to Kane-Miller in California, which specialises in award-winning children's books that explore cultural differences. Ruth has also won the inaugural Nance Donkin Award, given biennially by the Society of Women Writers (Victoria) in recognition and support of an outstanding Australian children's writer.

Marlene Tribbick's article 'Recycled Timber' was published in *Grass Roots* April/May 2009.

Brett Stuart Williams has won the 'Voices on the Coast' Youth Literature Award for *Serious Magic*.

Sean Williams had a couple of 'remix my lit' poems published this month in the *Through the Clock's Workings* Anthology (Sydney Uni Press). Sean also received the Peter McNamara Award for contributions to Australian speculative fiction.

The Richard Llewellyn Arts and Disability Trust

Congratulations to members who were successful Literature and Theatre grant recipients:

Helen Katsinis: \$3000 for attendance at a national conference for professional romantic fiction writers.

Teri Kelly: \$5000 to assist in publication of a poetry collection, *Girls Like Me*.

Phil Spruce: \$5100 to draft a novel *All That You Can Be*.

Kelly Vincent: \$8900 to create Startspace, a cross-media installation theatre work.

Also, the **SA Writers' Centre** received ongoing funding for the Writer-in-Residence program to assists writers with a disability.

SAWC Quiz Night

The SA Writers' Quiz Night was a huge success, with over \$2,000 being raised for the Centre. A big thank you to all those who attended, made donations, and brought along table baskets for auction and pocket loads of fifty-cent pieces. Debate is still raging about the purchasing of clues — watch this space for updates!

Our special thanks must go to the organisers: Jude Aquilina, Amy Matthews, Anna Solding and Sean Williams; thanks also to our volunteers: Ben Marton, Barbara

Aug 14: 2009 St. Martins Playwrighting Competition ★☛●

Open to all Australian playwrights aged 13-30 years. Submission guidelines and entry forms at www.stmartinsyouth.com.au

Aug 14: Minlaton Show Literary Awards ★☛●

Two categories: Short stories: 1. Open - story between 1500-2000 words, entry fee \$5, prize \$150; 2. Young Writers (13-18 years) - story up to 1000 words, entry fee \$2, prize \$50 and 3. Junior (under 13 years, Yorke Peninsula Residents only) - story up to 500 words, entry free, prize \$20. Poetry: 4. Open - poem up to 60 lines, entry fee \$5, prize \$150; 5. Young Writers (13-18 years) - poem up to 50 lines, entry fee \$2, prize \$50 and 6. Junior (under 13 years, Yorke Peninsula Residents only) - poem up to 30 lines, entry free, prize \$20. Entry form required. Enquiries to Susanne Richards on 8852 4550 or go to <http://au.geocities.com/ypwritersgroup>

Aug 28: Boroondara Literary Awards Open Short Story ☛●

For a short story between 1500-3000 words. 1st prize \$1500, 2nd prize \$500, 3rd prize \$250 plus four 'Highly Commendeds' \$50 each and best entry by a Boroondara resident \$500. Entry fee: \$8.40. Entry form required. Call 03 9278 4770 or visit www.boroondara.vic.gov.au. TTY service call 03 9278 4848.

Aug 28: Perilous Adventures Short Story Competition ☺☛●

Submissions up to 5000 words in any genre: from the weird to the wacky, the sassy to the sublime. Entry fee: \$10 (multiple entries). Winner and three shortlisted stories will be published in the *Perilous Adventures* magazine. Finalists will win a weekend at Olivar Wood Writers Retreat 16-18 October, 2009. Visit www.perilousadventures.net or subs@perilousadventures.net

Aug 30: Sentences Annual Literary Competition

The Bridge Foundation is an agency based in Sale, Victoria, supporting prisoners with education, advocacy and support on release. Entries are invited in the following sections: Open short story – limit 2500 words; open poetry – limit 30 lines. 1st prize \$100, 2nd prize \$75 and 3rd prize \$50. Entry fee \$5 for one or \$12 for three. No entry form required. Name and address on separate sheet. SSAE for results to be posted. Results on website www.bridgefoundation.com.au. Entries to: The Bridge Foundation, PO Box 9279, Sale, Vic. 3850.

Aug 31: The Mona Brand Award Short Story Competition ●

Maximum 2,000 words, open theme, \$5 entry fee, no entry form required. 1st prize \$200, 2nd prize \$100, 3rd prize \$50. All competition entry details on <http://alexander.bigpondhosting.com/monabrand.htm>. Enquiries to Helen Luidens on 02 4363 2627 or luidens@terrigal.net.au

Aug 31: Scribblers Inc Literary Competition 2009 ☛●

Competition for prose and poetry. Prose up to a maximum of 2000 words, poetry up to maximum 40 lines. Limit of up to 5 entries per person. 1st prize \$350, 2nd prize \$150, 3rd prize \$100. Entry forms available at www.scribblers.wa.org

Aug 31: Positive Words Magazine August Mini-Competition ☺☛●

Write a poem in ten lines or less, or a short story in 100 words or less including the word – tiger(s) – at least once. Entry fee: \$1.10 in unused postage stamps. The prize is a six issue subscription to *Positive Words*. All entries must be postmarked by 31 August 2009. Send entries to The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria. For details: positivewordsmagazine@live.com.au

Sep 11: EJ Brady Short Story Competition ☺☛●

For major short story, maximum of 2500 words: \$1500 winner and \$200 runner-up. For very short story, maximum 700 words: \$500 winner and Tom Donovan Encouragement Award \$100. Entry fee of \$10. Entry form required. Contact Mallacoota Arts Council on 03 51 580 890 or www.artsmallacoota.org

Sep 18: Meadows Muse

☺★☛●
Poetry & short stories from primary school upwards about an aspect of Meadows. For more information www.meadows150.org.au

Sep 25: Whyalla Writers Group Short Story and Poetry Competition for Adults and Young Adults ●

Theme is 'Rogues & Rascals'. Short story (Adult), maximum 1500 words and Poetry (Adult) maximum 40 lines. Entry fee is \$7. 1st prize \$250, 2nd prize \$100, 3rd prize \$50. Short story (Young Adult 12-18 years), maximum 1000 words and Poetry (Young Adult 12-18 years) maximum 25 lines. Entry fee is \$5. 1st prize \$100 + \$50 book voucher, 2nd prize \$50 + \$25 book voucher, 3rd prize \$25 + \$15 book voucher. Entry form required. Contact Fai Chivell on 8645 7126 or go to www.whyalla.rotaryaust.org

Sep 30: Eastern Writers Group Biggest Little Short Story Competition ☺●

Open theme to 500 words. Prizes: 1st \$200, 2nd \$100, 3rd \$50. Entry fee \$5. Entry

forms and rules available from Eastern Writers Group website: <http://www.wordsatwork.com.au>, by emailing easternwritersgroup@hotmail.com or phoning 03 9434 3491.

Sep 30: Inaugral Basil Bunting Poetry Award 2009 ☺●

Prizes: 1st £1,000, 2nd £500, 3rd £250, plus three commendations of £75. Entry details available from www.basilbuntingaward.co.uk

Sep 30: The Examiner Port Stephens Literature Awards ☺

Short stories up to 2000 words on any topic. 1st prize \$400, 2nd \$200, 3rd \$100, plus \$100 'Tanaliba House' prize. Four \$50 most highly commended prizes. Entry fee: \$5 cheques made out to TACE. Standard competition conditions apply – no entry form needed. Separate cover sheet, story title and author's contact details. Stories to be typed and double-spaced. Enquiries Geoff Walker 02 4982409 or tace@tilligerry.com. Postal Address: Literature Awards 6 The Parkway North Mallabula 2319.

Nov 30: The Blackened Billy Verse Competition ☺●

Open for entries in September. 1st prize \$500 plus the famous Blackened Billy Trophy, 2nd prize \$250 and 3rd \$150. Entry forms will be available on September 1. Enquiries to Jan Morris PO Box 3001, West Tamworth or email janmorris@northnet.com.au. Winners will be announced at the Tamworth Country Music Festival in January 2010.

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 50c stamp for every TWO competitions.

Membership Application Form

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

Name/Organisation

Address

Suburb/Town

Postcode

Telephone..... Fax Email

\$125/\$88 organisation (inc GST)

Renew

\$65 waged (inc GST)

New

\$38 student/healthcare cardholder (inc GST)

Concession number

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

Credit card number | | | | | | Expiry date

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

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

[FOR OFFICE USE ONLY: Rec No: Rec Date: On database:

If undelivered please return to:

SA Writers' Centre Inc

PO Box 43

Rundle Mall SA 5000

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August 2009

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SA Writers' Centre Inc

To foster South Australian writing, by raising the profile of authors and offering opportunities for writers through a program of professional development, support and community association

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Government of South Australia
Arts SA



The SA Writers' Centre is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.