

Southern Write

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Dear Members,

It was with great sadness that last month we farewelled Max Fatchen, a Lifetime Member of the Centre. In this newsletter his long time friend Christobel Mattingly writes a beautiful tribute to Max, his life and his contribution to the South Australian literary community. We hope you find it as moving as we did. He will be sorely missed.

So, December already? I'm sure – like us – you're all repeating the seasonal mantra of 'where did the year go?' It's been a busy but productive few months and we're thrilled to be presenting the fruits of all our recent labours.

Inside this newsletter you'll find our first quarter program featuring two Writing Australia visiting authors celebrating the season of love – Valerie Parv and Anita Heiss. We're also bringing Paul Greenway, in conjunction with Phil Hoffman Travel, for a special travel writing workshop. And we're celebrating the short story, and helping you get yours into shape. Jennifer Mills is offering a rare and not to be missed series of short story workshops, and we welcome Jessica Adams, editor of *Girls' Night In* and *Kids' Night In*, for a short story masterclass.

We're also finally launching something that's been brewing for a while – our first series of free 'member-only' events,

Talking Writing. These sessions will be an opportunity to share information and experiences, and build networks with like-minded writers. All will feature a short talk by a guest speaker, followed by freeranging discussion. We've curated the first few topics – see inside for details – but we're hoping future session ideas will come from members, so let us know what you'd like to see in this slot.

Some of the highlights for next year are the Centre's new partnership with Adelaide Writers' Weeks and the Spirit Festival's Indigenous Writers Program. These programs are currently being finalised, so make sure you're getting our enews and checking our website for up to date program information.

2013 will see the return of our SAWC groups muster in May. It's a fantastic opportunity to meet representatives from writing and literary groups across the state. If you are part of a group, save the date. If you don't belong to a group yet, now might be the perfect time to form one.

Looking forward to seeing you all at our annual St Lucy's Christmas Party – bring a bottle to share and your dancing shoes.

Sarah Tooth
Director



St Lucy's Party

It's that time of the year again – so come and meet our Board, staff, volunteers and, of course, our members. Sandy Verschoor and the SA Writers' Centre Board invite you to join us for our annual celebration of the patron saint of writers, the festive season, and a wonderful year of South Australian writing and writers. The evening kicks off in the Atrium from **6.30 pm, Thursday, 13th December**. Whether you're a hobby writer, member of a group, or an aspiring or published writer come along and meet others with a passion for words.

Christmas Closure

The Centre will close on **Friday, 14 December** and will re-open on **Tuesday, 29 January, 2013**. The first quarterly edition of *Southern Write* will be in March.



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Wet Ink – Vale

Wet Ink Magazine was founded in 2005 in the Common Room of the English School at Adelaide University. Most of us present on that day had responded to a notice put up by **Phillip Edmonds** calling for persons interested in starting a writing magazine. We didn't know much about it, but Phillip, an experienced magazine editor, inspired us with his enthusiasm. I guess there were about ten of us there that day. Ultimately the team came down to a core of six or seven and pretty much stayed at that size over the next seven years. At the first meeting, we put up our hands for various roles and I volunteered to be one of the nonfiction editors together with **Petra Fromm**. The indefatigable **Dominique Wilson** was appointed joint managing editor with Phillip. **Emmett Stinson**, **Anna Solding** and later **Skye Harrison** and **Sally Breen** were fiction editors. **Heather Taylor-Johnson**, **Stephen Lawrence** and later **Cameron Fuller** were poetry editors. Many others were involved along the way and gave their all for which we were truly grateful. Graphic designers **Simon Lownsbrough** and **Skye Harrison**, from **SlinC Creative**, gave *Wet Ink* its fabulous look and brought a journalist's editing skills.

We were committed to publishing Australian writers, whether new, emerging or established and the quality of the writing which flowed across our desks never ceased to amaze us. A feature of the magazine was a regular interview with an author; securing that interview was one of the more challenging and enjoyable tasks. We interviewed a host of authors, including **Kate Grenville**, **Inga Clendinnen** and **Gail Jones**, just to name a few. We reviewed scores of books by Australian authors from both large publishing houses and small presses, promoting those authors along the way. Over the years, we became involved in writers' festivals and literary competitions. Right from that first meeting, our aim was to keep publishing as long as possible and every year it felt great to still be in business.

Over the first year, a lot of hard work went into building the magazine up. We

also had a lot of fun. I loved every moment of the adventure. Our model was unique in Australia. We were all volunteers, including the graphic designers. I enjoyed being part of an enthusiastic creative team and, in this materialistic world, it was great to be with people motivated by something other than the personal dollar.

We had no premises, nothing more than a postbox. We met regularly at the SA Writers' Centre, using their conference room, and did our editing work at home. Later, we received some very helpful Commonwealth funding, but the original core of our financial support was advertising revenue and sales of the magazine. We were fortunate with our first advertising agent, **Lindy Poirier**, who started us off on a great footing, but recruiting advertising was always the toughest job and in the end, especially after the GFC, it proved too difficult – but not for want of trying. Fundraising was always on everyone's agenda, especially Phillip's. Writers, readers, publishers, booksellers, arts bodies and universities heaped praise on us, but what many of them didn't heap was money, even in return for advertising. Australia lacks the strong philanthropic ethos of the United States, whether among the wealthy, the corporates, or ordinary individuals. A strong, grassroots sense of giving back to the community and supporting the arts (or sciences for that matter) because it's a good thing to do, is often absent from our culture.

Did we achieve our goals with *Wet Ink*? Definitely. Are we proud of our achievement? Absolutely. Do I have any regrets? Yes – that we won't be there to publish great new Australian writers and provide an important step on their creative journey. I felt devastated when the magazine was forced to close. It truly was like the death of a friend. I think the whole team is still in shock. Will there be a second act for *Wet Ink*? At the moment, I guess it's impossible to say. Whatever happens, I hope that we have left an important legacy that others will have the courage and dedication to follow.

Susan Errington

Life Members

- **Max Fatchen**
- **Gillian Rubinstein**
- **Sean Williams**

Our Thanks

Thanks to Laurie Anderson, Jo Baker, Connie M. Berg, Jo Dey, Louise Friebe, Joanna Goldsworthy, Judy Rainsford, Gay Sanderson and Margaret Visciglio for their assistance in mailing the September edition to all our members.

Disclaimer

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Access to SAWC

Wheelchair access to the SA Writers' Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffe Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift. SAWC events/workshops free for a carer or companion.



Thanks to SAWC sponsors:



Max Fatchen (1920-2012)

Max Fatchen AM – A Legend in His Own Lifetime

Rudyard Kipling's description of his character Kim as 'friend of all the world' also fits Maxwell Edgar Fatchen, known and loved far beyond South Australia, where he was born and lived out his 92 years to the full, enriching readers young and old with his wise, witty, warm wordcraft. For Max, people were not just people. They were always 'lovely people'. He saw the good in everyone. So everyone who ever met him wanted to claim him as friend.

As well as his popular weekly columns and feature articles in *The Advertiser* Max wrote seven novels, some translated into German, Swedish and Polish, an educational series about occupations including lighthouse keepers and firemen, and five picture books, all for children. His first book, *The River Kings*, was made into a popular ABC series. His picture book *Australia at the Beach* was reprinted 10 times. He wrote some eight books of verse, and his poems featured in well over 100 anthologies published in Australia, the US and the UK, including the *Oxford Book of Children's Verse*. Max himself had lost count! Listeners across the world to *Australia All Over* enjoyed them too.

Growing up on the family farm at Angle Vale gave young Max deep roots. Caring for the Clydesdales, following the plough, watching the clouds, studying the stars, dreaming dreams – all nurtured his imagination and calling as a writer. *Closer to the Stars* (1981) draws on his childhood as well as his experiences serving in the RAAF in WW2.

A master of everyday events and a past master of the pun, Max's weekly columns in *The Advertiser* with their whimsical word play delighted generations of readers for over 50 years. He found unfailing inspiration in mundane details and in recalling the past, evoking amusement and nostalgia in his faithful followers. Nothing was too small for his attention – a jar of my apricot jam, a clutch of cucumbers fresh from our garden, a cake warm from the oven, a chance remark, all were grist to his imaginative mill as well as his appreciative appetite.

He could weave a web of words about anything and ensnare his readers. His listeners, too. His sessions reminiscing with Peter Goers on ABC 891 were a weekly pleasure. The highlight was a live broadcast from the famed unheritage-listed verandah of Max's War Service home at Smithfield on his 90th birthday. He poked fun at his fondness for food, especially Kitchener buns, and in the 'Three Musketeers' triumvirate created with fellow writers Colin Thiele (Tin Legs) and Bill Scott (Pathos), Max gave himself the nickname Portly.



Max graciously encouraged other writers, including Monica McInerney, and took pride in their successes. When my first book was published in 1970, he and Colin Thiele, then the only writers for children in South Australia, were gracious in extending their friendship and welcome to me, the new kid on the block. Forty years on, Max was happy to write endorsements for two of my books.

He had deep respect for Aboriginal peoples. As a journalist, he had the privilege of visiting various communities, and was ahead of his time in his sensitive children's novels *The Spirit Wind* (1973) and *Chase Through the Night* (1977). So he understood better than most the trauma of my years writing the Aboriginal history *Survival in Our Own Land* and *Maralinga the Anangu Story* and gave his quiet moral support. He himself had been the journalist assigned to cover the first atomic bomb explosion at Maralinga and his story was front cover in Britain as well as Australia.

Although always generous in his judgment, Max, whose life was undergirded by his deep faith, was disgusted by low language and deplored dishonesty and bad behaviour in politicians and others, especially in high

places. He was deeply hurt when his car, a gift from his father, was stolen. Discussing television content once, he told me, 'When they start bonking I always go out and make the coffee.'

Max's career as a journalist took him all around Australia and across the world, and he received many awards for his writing, including the Walkley Award for Journalism (1996) and the Primary English Teachers Association inaugural prize for children's poetry (1996). In 1980 he was made a Member of the Order of Australia (AM) and in 2004 received a Lifetime Recognition Award for his contribution to children's literature at the inaugural Books Be in it Festival celebrating SA children's writers and illustrators. He was made the first Life Member of the SA Writers' Centre in March 2004.

Journalists retire but writers never do. Max received many requests for prefaces to books of local history and organisations, and always graciously and promptly came up with fitting words. He was proud to be patron of his local Country Fire Service and the Children's Book Council SA Branch. He delighted in writing poems for special occasions in peoples' lives, celebrating with them. The Adelaide Metropolitan Male Voice Choir, of which he was vice-patron, returned the compliment and sang a personalised rendition of 'Happy Birthday' at the Adelaide Town Hall celebration of his 90th. They also sang at his funeral.

Max was a family man through and through, proud of his three children and his grandchildren, and delighted to be a great-grandfather. He was indeed 'the man who loved children'. He maintained his link with Angle Vale Primary School, where he had learned to read and write in the 1920s, donating books to its library and giving a special prize to encourage a child. Trinity College, Gawler, where a room is named after him, also benefited from his interest. So it was a fitting venue for his funeral service on 24 October 2012, attended by some 650 people.

... continued on page 11

Get Your Tips Out for Summer

Vanessa Jones has sourced some hot summer writing tips for you.

Hot Tips for Short Stories by **Jessica Adams**. Jessica will be running a short story masterclass in February. Please refer to the program for details.

- 1. The first draft** is The Swill Draft – it's going to be pure pig swill so you might as well just get it all out.
- 2. The writing is** in the rewriting.
- 3. How do you** write a 5,000 word short story in 10 days? Write 500 words a day. Break the 5,000 words into five chunks: the set-up; the first turning point; the second turning point; the climax; the resolution. This is a tip adapted from a Hollywood script doctor.

Jessica Adams is a team editor on the bestselling *Girls' Night In* (Penguin) and *Kids' Night In* (Puffin) series. In 2012 she joined Maggie Alderson, Imogen Edwards-Jones and Kathy Lette in editing the erotica short story anthology, *In Bed With* (Penguin).

- 4. Write a back-cover** blurb of 100 words to condense your book. It helps a lot.
- 5. Remember the future** is digital. How will your short story look on a smart phone screen? A Kindle? An iPad Mini? An iPad? Short story formats are changing to suit the size of the screens.
- 6. Read the short** story out loud. You'll be amazed at how many continuity errors you spot, or how many false notes.

Six Permission Slips for Short Story Writers by **Jen Mills**. Jen will be running a short story workshop in March. Please refer to the program for details.

- 1. You have permission** to write. If you talk yourself out of the story or the time it takes you will never get it done. You'll write better if you let yourself make it a priority.

2. More importantly, you have permission to write badly. Writing badly is the only way to get to writing well.

3. You're allowed to take risks, even if they seem silly. Don't worry too much about how you're supposed to be writing and focus on the story you happen to be writing. Give yourself and your metaphors room to play. Idle in the margins. Let what comes out of your head surprise you.

4. Go ahead and take your time thinking about the right word. You have permission to stop worrying about word counts. There are 500-word short stories that say and do more than a novel. Similarly, I've had terrible days where I wrote thousands of words I would later delete, and great days where I've written half a dozen that make perfect sense.

5. You have permission to love the sound of your own voice. I like to read my later drafts aloud and often make final edits this way. (Reading to animals is also fine, so long as you give them permission to fall asleep.)

6. You are allowed to stop writing. Often, putting a story to bed and ignoring it for a few weeks or months is the best thing you can do for it. Go for a walk. Look at people and things. Be lazy. Enjoy your life.

Jennifer Mills is the author of two novels, *Gone* and *The Diamond Anchor*, and a collection of short stories, *The Rest is Weight*. Her work has won numerous awards and been widely published and broadcast in Australia and internationally. In 2012 she was named *Sydney Morning Herald* Best Young Australian Novelist.

Top Ten Tips for a Great Writing Process by **Carol Lefevre**. Carol will be running a workshop in April. Details will be in the next program.

1. Strive for clarity and precision, and style will follow.

2. Write before dealing with email, housework and shopping.

Carol Lefevre holds both an MA and PhD in Creative Writing from the University of Adelaide. She has published two novels, *If You Were Mine* and *Nights in the Asylum*, which was shortlisted for the Commonwealth Writers' Prize and won the 2008 Nita B. Kibble Award for Women Writers, plus the People's Choice Award. She is currently a Visiting Research Fellow at the University of Adelaide.

3. The best fiction has truth at its heart. Write from what you know is true.

4. Never use two or three words where one would do.

5. Never underestimate punctuation.

6. Read *The Elements of Style* by William Strunk and E.B. White at least twice a year.

7. Read poetry and essays, one of each a day, for sustenance.

8. Take ginkgo biloba daily to support your memory and improve circulation to the brain.

9. At the end of a writing session, relax by finding and deleting adverbs.

10. Write!

Top Five Tweeting Tips for Writers by **Michelle 'Prakky' Prak**. Michelle hosted a workshop in November.

1. Follow and interact with other writers. Twitter works best as a place to have real conversations and to build support networks.

2. Use your Twitter bio wisely. Make sure to tell the world you're a writer, mention titles of your work or where to access it and include your website address if you have one.

3. Find and participate in relevant hashtags such as #writers #writing #poetry – and look out for relevant conference or event hashtags that emerge occasionally.

4. Follow other writers' Twitter accounts for encouragement and insights. You may find yourself chatting with Neil Gaiman, Margaret Atwood, Amy Tan or Bret Easton Ellis ...

5. Consider Twitter as another space for story-sharing. While each tweet must be confined to 140 characters, don't let this stop you from sharing multiple consecutive tweets to get your point across or to share a piece of work. You can include links to longer pieces of writing on your own website. Or you might enjoy the discipline of the character limit, finding it inspires creative approaches to communicating.

Michelle Prak, aka 'Prakky', is one of South Australia's leading social media consultants and is a SAWC Board member. Prakky works with businesses and government departments to deliver social media programs. She can be heard regularly on ABC Radio 891 and is a caretaker of the Adelaide social media network, SocAdl.

Top Tips for Successful Writing by **Sue Fleming**. Sue will be holding a workshop in March (TBC). Please refer to the program for more details.

1. Give yourself time in your life for your writing and do justice to your muse!

2. Preserve the ideas as they come to you – scribble them down, cut them out or scratch them on the wall!

3. Read, read and read.

4. Always draft and re-draft your work until it shines like summer.

5. Proofreading is vital!

6. If you find yourself cleaning the bathroom instead of writing you know you're in trouble!

7. Talk to other writers and learn from them.

8. Take a course – it may well include material you might have discovered on your own but you'll discover it more quickly!

9. Keep to deadlines.

10. If you feel out of your comfort zone when writing, be comforted that this is a good thing.

Sue Fleming has coordinated the Professional Writing program at the Adelaide College of the Arts (TafeSA) for more than four years and has taught more than 200 new writers the basics of creative writing. She also acts as mentor to final year students studying in the accredited Advanced Diploma of Arts (Professional Writing). Sue has a passion for writing and writers and has participated for the last two years in the Peer Assessment Panel for Literature at Arts SA. Her current challenge is helping to shape 'Co-West Coworking', Adelaide's first creative writing coworking space.

Get Creative with a Classified

Next year we will be running a CLASSIFIEDS section in *Southern Write*.

If you've got a writing, publishing or editing service to sell, our readers want to know about it. Or perhaps you'd like to publicise a new writing or reading group, or search for a mentor, a ghost writer or an editor? You might even be looking for literary love ...

With over 1200 copies landing in South Australian mail boxes and a far more extensive readership, we can help connect you with the people you're looking for.

Ads are limited to 50 words (now there's flash fiction challenge!) and as an added service all classifieds will also be posted on the notice board in our foyer.

Don't forget to include your name, contact details and all relevant information.

Members rate \$25

Non-member rate \$50

To get on board send your copy to the editor at malcolm@sawriters.org.au

TALKING [writing]

All members are welcome at our new, free lunchtime series.

On the last Thursday of each month, join SAWC staff, members and special guests to talk writing, publishing, researching, editing and more.

Each month will have a different theme, and we welcome suggestions from members on potential topics or presentations.

We'll kick off 2013 with a discussion on the journey to successful e-publication, on Thursday 31 January.

Meet writers who are at various points on their journey – from just starting out, finding your way through the technical maze, through to marketing, selling and connecting with readers.

MEMBERS ONLY – FREE!
12.30 – BRING YOUR LUNCH
TEA/COFFEE PROVIDED

Please RSVP to **Steph Thomson: admin@sawriters.org.au**

So, you've got your first book

Carla Caruso has gone from fretting about ever getting published to publication ...

As an aspiring writer, you often dream about the day you hear those six little words: 'We'd like to publish your manuscript'. That day can seem like reaching the peak of Mount Everest. Utopia.

After getting the green light from a big publisher for my first manuscript, I discovered that everything in life doesn't suddenly become all rosy and shiny. In fact, new jitters and obsessions quickly set in – ones you didn't ever previously imagine. Especially if you have a second manuscript awaiting acceptance from your publisher.

My fantasy romance, *Cityglitter*, came out with Penguin Australia's new digital-first imprint, Destiny Romance, while I was holidaying overseas in September. On release day, suddenly, rather than enjoying the white-washed buildings in Santorini or the picturesque streets in Sicily, I was desperately trying to find places with Wi-Fi to check my Amazon sales ranking on my Kindle – again. Improvement in my ranking would leave me all smiles while decreases would see my mood plummeting.

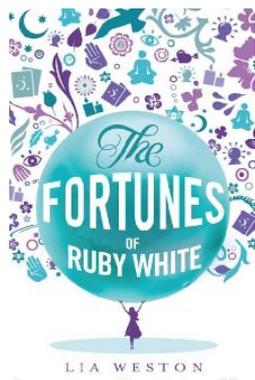
Then came the not-so-genius idea of comparing my ranking with others in my imprint and, further, to that of bestselling authors – soul-destroying stuff! Amazon sales rankings are a nebulous thing anyway, based on an algorithm, but it's the only thing we debut authors can use as a guide of how we're doing until the royalties roll in.

You see, being a first-time author can feel a lot like being in Eddie McGuire's *Hot Seat*. You know the chance of a lifetime is within your grasp – to throw away your nine-to-five job and alter your life – and this only serves to make you all too wary about blowing it.

Heading through the airport after the long-haul flight home, I remember feeling positively green when I saw a huge bookstore poster promoting Tara Moss's latest tome, *Assassin*. The 'green'

bit wasn't because of the lack of sleep and copious amounts of aeroplane food I'd consumed, but jealousy. As a newbie writer, with a small eBook under my belt, I couldn't dream of having such fabulous promotion – much less an actual book tour. (Nor am I a model, TV presenter, licensed PI, snake handler and UNICEF Goodwill ambassador, like Tara – the stuff of publicity dreams. Sigh.)

Still, even Ms Moss would have to do some self-promotion, along with the marketing help from her publisher – another new thing for me to feel icky about. In good old Aussie tradition, I prefer to err on the side of modesty, so being encouraged to set up a blog, join Goodreads and do promos on Twitter and Facebook felt slightly out of my comfort zone. I'm usually the person rolling my eyes at the Facebook acquaintance bragging online about where they'd just dined or what holiday they'd been on. Now I would have to join the look-at-me masses. (Not to mention the sweating I did about family and friends reading the love scenes in my book – it being a romance.) I began to understand why some local authors, like the award-winning Gillian Mears, prefer to keep a degree of anonymity.



There was also another cold, hard realisation: I wouldn't be able to quit my day job as a freelance journalist anytime soon. I wasn't, as originally hoped, going to be the next J.K. Rowling. The juggling act would continue.

With all these new experiences swirling around me, I was curious to know how other

Adelaideans have fared as first-time novelists. So I asked them to share their experiences – starting with **Lia Weston**. Her debut novel is the black comedy, *The Fortunes of Ruby White* (Simon & Schuster). Lia's path to publication is where most writers feel compelled to loathe her – *Ruby White* was the first novel she attempted and picked up by the first publisher she sent it to. Then the reality checks began.



Lia says: 'In terms of the media, I naively didn't expect to be asked questions about myself. I assumed any interviews would be about the book, so when I was first asked, "What school did you go to?" or whether I was married, I was completely nonplussed. I think the interviewer thought I was paranoid.'

Lia continues: 'And, yes, you worry about how it's selling, if people will like it, if people will hate it, will they review it, will they recommend it ... While writing my second book, I've worried about whether people who liked *Ruby White* will like this one as it's so different, what impact the sales of the first will have on the second, my God – everything! I've discovered a whole Pandora's Box of things to fret about that I never knew existed.'

Lia says Simon & Schuster had a comprehensive marketing plan behind her book, which was 'brilliant', adding, 'It's like any business, however; they've got so many books to promote that after the initial burst of attention, they have to move on to their next new releases, and at that point, it's up to the author. I've had to learn how to promote the book myself, which has been really hard as I'm not good at saying, "My novel is amazing! Buy it! BUY IT!" I did organise the book launch, though, and was absolutely floored by the turnout. We had about 150 people come to Mary Martin Bookshop at Norwood. It was a highlight of my life.'

As for 'author envy' upon seeing others' massive ad campaigns, Lia says she hasn't been bitten by the jealousy bug. 'I think

contract ... now what?

... and found it unleashes a whole new set of worries.

a huge campaign would scare me a bit as it's something to really live up to. I remember hearing about Rebecca James's huge advance for *Beautiful Malice* – which is great, by the way – and thinking that I would probably fall apart under that kind of expectation.'

Likewise, imagine the pressure that would have befallen the aforementioned Rowling, *Twilight's* Stephenie Meyer and *Fifty Shades of Grey's* E. L. James after their first explosive series. Or that of Elizabeth Gilbert in the follow-up to her bestselling memoir *Eat, Pray, Love* – even though it was her fourth book. Impostor syndrome would inevitably have set in.

Lia says she's currently re-writing her second novel. 'I would be delighted to go through Simon & Schuster again, and have been fortunate enough to make a few other contacts in different publishing houses as well, so I'm feeling optimistic. I'll keep you posted!' She also has a short story published in the anthology, *The Life and Times of Chester Lewis*.

Fellow South Aussie **Bronwyn Stuart** had her first novel – historical romance *Scandal's Mistress* – published this year through Harlequin's digital-only publishing house, Carina Press. This was following eight years of writing and after first being asked to do an 'R & R' (revise and resubmit) of her manuscript. She says she felt fortunate, once accepted, to have a second book in the bag to 'throw' at her editor. 'I didn't worry about the book not being good enough or that the second one wouldn't be accepted. I was hot stuff and nothing could bring me down – or so I thought.'

It was quickly back to reality. 'My revisions were so deep that I began to think I should just scrap the book and start again without the plot flaws and holes and loose ends,' Bronwyn says. 'After months of gruelling rounds of edits, I'm happy to say the book is so much bigger and better for all the hard

work, but definitely a reality check. Book sales? I can't do much to change how many people love it or hate it or even buy it, so I don't worry about that. I'm happy to let the universe take that one off my hands.'

As for 'author envy', Bronwyn names Brisbane-born historical romance author Anna Campbell. 'Everywhere I go on the net, I see her name and her beautiful covers. I love her and her books, but I am positively green when I see how much effort and promo goes into each one of her books.'

For Bronwyn, writing full-time is the dream, but one that isn't about to materialise anytime soon. 'I would love to quit my job and just write, but I think you need a few books out there, if you're only ePubbed, or a very large advance ... What you have to consider is that if you are in print and you get an advance, how long will it be until you actually see money from royalties? It could be two to three years depending on your release.'

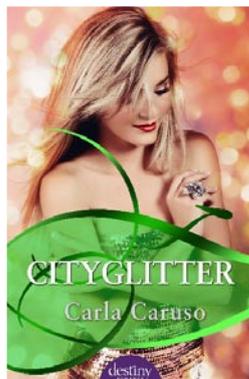
Bronwyn adds: 'From the time my book was accepted to the time I'll see any money from my eBooks will be well over twelve months. I have a mortgage and kids and clothing wants, so I have to work. If writing is your passion, you'll find the time.'

Her next eBook, 'Behind the Courtesan', is out in April with Carina Press. In the meantime, she's working on another manuscript involving pirates, a kidnapping, an elopement and a secret baby. 'I have three print publishers waiting to see it, which makes me feel kind of special, but also scared, but that's the perks and the hazards. Even after you're a published author and getting those nice little cheques, you can still be rejected. Your publisher could drop you or your sales could tank. You just have to write the best book you have in you and hope to find it a good home.'

Adelaide's **Diane Hester** will see her debut novel with Random House, 'Run to Me', released in March. In terms of 'new worries', she says: 'I did have one – that I might not be able to do it again. But once I got immersed in writing my next book that fear fell away. I've decided to just enjoy the ride.' She's working on another thriller set in America.

As for me? I've had my second manuscript – which I'm dubbing 'a nineties Hot Tub Time Machine for girls' – accepted and I couldn't be more thrilled. No doubt I'll be worrying about being a two-book wonder before long, though.

Even so, I've heard writers at conferences, like fantasy-historical novelist Fiona McIntosh and *New York Times* bestselling romance author Eloisa James, say they still fret about handing in their latest manuscripts to an editor or agent – and they've got umpteen books under their belt. So it's nice to know I'm in good company in stressing out.



Carla Caruso's recent books are *Cityglitter* (Penguin's Destiny Romance) and *Mommy Blogger* (Eternal Press). She also has the short story, 'The Grass is Greener,' published with AlfieDog.com. A former fashion editor and gossip columnist at *The Advertiser* newspaper, she now works as a freelance journalist, writing for titles from *Woman's Day* to *Jewellery Magazine*. You'll find her at www.carlacaruso.com.au.

Quotable Quotes!

'It took me fifteen years to discover that I had no talent for writing, but I couldn't give it up because by that time I was too famous.'

– Robert Benchley

Poetry Page • Poetry Page • Poetry Page

This quarter our **Guest Editor** is **Jude Aquilina**.

Jude Aquilina is an Adelaide Hills poet and writer with work published in Australia and abroad. She has published four poetry collections and is a freelance editor and workshop presenter. Jude also teaches in the Professional Writing Unit at Adelaide College of the Arts. She strongly believes in Poetry for the masses.

Late November

Sprinklers brighten the air
like silver fan dancers
performing in the gardens
behind the city
that rises up like granite
against a sheet of bright blue sky;
I take a tram that
careens between buildings
like a vein under the elm trees
while the traffic gridlocks
like a pair of folding hands.

Shakespeare's Tool Box

When Shakespeare was a little boy he was given a tool box. It was made of old English oak. Inside he discovered twenty-six wooden tools, each one carved into a different shape. He loved them so much he played with them all day. At night he stood them on the mantelpiece so he could see them before he went to sleep and as soon as he awoke. He made them into words, which he used like bricks to build walls of sentences joined by the mortar of his thoughts. Before long they covered the entire floor. He knew they were better than his friends' train sets. His sentences could leave their tracks and fly to a world where anything could happen and often did.

When he fell in love he built a wall around his heart. It was fourteen rows high and ten bricks wide. He checked the stress of each row with a pentameter and made sure they ended in harmony with each other. He like it so much he built some more.

He entertained his friends in a globe where actors tossed his words back and forth with the thrust and parry of brilliant repartee. The audience applauded so much they forced his stories up through the open roof where they hung like curtains in the clouds above.

Even after four hundred years they still feed us whenever it rains.

Claire Roberts

Jill Gloyne

Do you offer professional services to writers?

We get many enquiries at the Centre for people looking for writing services, including editors, proofreaders, mentors, ghost writers, agents and publishers.

SAWC is updating its database of members who offer these services. To make sure we have your details, please send through a SINGLE PAGE that includes a short bio, the services you offer, and your qualifications. You're welcome to also send through any links to your website, testimonials or examples of your work online. Send to Steph Thomson: admin@sawriters.org.au

Don't forget that you can also advertise in this newsletter, in our enews, or in our new classified section. Contact malcolm@sawriters.org.au for more information.

Grammar

Grammar is perfect
But also imperfect

Grammar is not your mother's mother
But she is old and wise

Grammar are is incorrect
Grammar is lacks an object

She is sometimes passive
An example of her being active

Grammar is eternal
She was the past, is the present
And will be the future

But obeying all her rules can be tense

Matthew Freeman

Stone Angels

Stone angels lean on crosses,
drop flowers from granite bouquets,
They point index fingers skyward,
weep into their fine, long hands

and pray.

Their perfect hair is pigeon-spattered,
wings and faces lichen-spotted.
The angels stand with hands on hearts
and blind consoling eyes

downcast.

But then some nights
they leave their columns,
sneak from tomb and cenotaph,
flock to wine bars, let down their wings

and have a laugh.

Mike Ladd

The Guest Editor for our
March Poetry Page will be

Jill Jones

Poetry **Submission Guidelines** can
be found on **page 11**.

A Word About Our Residencies

Vanessa Jones talks to our two Writers in Residence.

In August the SA Writers' Centre implemented their inaugural Writer in Residence (emerging writers) [WiR] program. Two writers were chosen from many high quality applicants and each spent two months at the Centre exploring their own writing goals.

Our first WiR, **Lilliana Rose**, undertook a complete revision of her young adult novel and published a poetry manuscript, called *Creating Wings*, which she launched at the Centre in November. Lilliana also presented a workshop on 'Beating Your Baddies Into Shape' in November, where she explored writing the antagonist. She also baked us amazing cakes.

This is what Lilliana had to say about her residency:

'By having a space to write and being surrounded by people who also have a passion for writing, I've grown as a writer, discovered new skills, and simply flourished. It's been great to have a space to come to write, and to connect with other writers, instead of working the hard yards alone. The residency boosted my confidence in my writing, and helped me to have more of a public face.'

Dr Ianto Ware took up the second residency and spent the time working on reviewing his book *Twenty-One Nights in July: The Physics and Metaphysics*

of Cycling and researching his second book. He presented an exhibition of over a thousand zines (one of the largest collections in the country) as well as an explorative talk and presentation on his zine archive.

Ianto had the opportunity to begin promising discussions with the State Library of South Australia as to whether the collection may be suitable for an archive specific to South Australian subcultural activity.

Ianto had this to say about his time at the Centre:

'My residency was a great chance for me to sit down, think and write up what I've learned over the last couple of years during which I ran two festivals, started a community art space, and run a not-for-profit organisation, and think about how I might disseminate that experience in a way that's less formal, a bit more accessible and a bit more personal in nature. Because of that, I think the Centre can take a good deal of the credit (or blame?) for subsequent forays into creative nonfiction around such exciting topics as planning reform and subcultural policy.'

I really enjoyed working in an environment where I was defined as a writer, which gave me a bit of distance from my usual role as an activist and advocate and a chance to order my

thoughts on the experience of the last few years as the Director of Format and CEO of Renew Adelaide.'

The SA Writers' Centre is excited to announce that we're seeking applications for Writers in Residence (emerging writers) for 2013. We've extended each residency by a month, allowing residents to immerse themselves in their craft. The first residency will run from the start of February to the end of April.

The SAWC will give favourable consideration to writing projects that seek to make innovative and creative use of our extensive archive of the organisation's history and the history of SA writers and writing. Our archive is predominantly paper, although there are audio recordings and some electronic records.

There are numerous benefits for any writer who participates. This is a highly sought after professional development opportunity and we encourage you to submit your application as soon as possible.

Guidelines, application requirements and more information can be found here: http://sawriters.org.au/images/stories/documents/w-in-r_emergpdf.pdf

Applications Close 5pm, 18 January, 2013.



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Contact published writer/poet and freelance editor, Jude Aquilina – inquiries welcome; quotes provided –

jude_poet@yahoo.com.au

Getting That Ozco Grant

David Mortimer received an Australia Council grant in 2011 on his eighth attempt.

Following the two pages of excellent advice from **David Sornig** ('Australia Council Grants') and **Joanne Simpson** ('A Word from the Literature Board') in the June edition of *Southern Write*, I offer some further thoughts and reminders.

I started applying for Ozco grants in 2004, and recall being told early on that the average for an initial successful application to Ozco was around the sixth attempt. If that's still true, David Sornig on his third try was ahead of the curve, and I on my eighth somewhat remedial, when we were both successful in 2011. So be prepared for knockbacks, but I can recommend perseverance.

I advise thinking now – during the 'silly season' of December–February, in between holiday reading – about the project you might apply for to Ozco in May. If you're applying for the first time scrawl down a few thoughts or, if for another attempt, then have a look at your last application and make notes or annotations.

Contact Ozco by email, saying you're thinking of applying or applying again, and asking if there are any special considerations or changes in 2013. And if you decide to apply it's worthwhile meeting with an Ozco officer one-on-one when they visit Adelaide around March each year.



In your application be specific about where you are at with your project and what you are asking Australia Council for.

Also, whether you are successful or not, it's worth asking for feedback from Ozco, which comes in the form of 'marks' against criteria like 'creative substance' and 'literary merit'. You'll get an idea of

where you might improve. But a word of warning: make sure you know what the up-coming criteria will be. I spent a year compiling evidence of my 'ability to engage with an audience' before discovering that this particular ability had been dropped (I believe correctly) as a criterion.

I thank the Literature Board of Ozco for its support in 2011, along with ArtsSA's support in 2006, which has helped refine and strengthen my poetry collection *Magic Logic* (Puncher & Wattmann, 2012).

David Mortimer's *Magic Logic* (Puncher & Wattmann Poetry) will be launched by **Mike Ladd**, with **Amelia Walker** as MC, in the SA Writers' Centre Atrium on **Thursday, 6 December** from **6pm**. All welcome.

2013 SAWC GROUPS MUSTER

–SAVE THE DATE–

We are delighted to announce the return of the Groups Muster. We invite all SAWC groups, both metropolitan and regional, to a day of discussion, ideas, information sharing and planning, to be held on Saturday 4 May from 10am – 4pm.

Costs will be \$15 per person, to cover lunch and refreshments, with a discount if a number of members from the same group wish to attend (2 or more).

The final program will be released next year.

To register your interest, or to suggest ideas/topics for discussion on the day, please email

admin@sawriters.org.au

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... continued from page 3

When Jean, his beloved wife of 68 years, died, Max, bereft, confided in one of our weekly phone calls that writing his weekly column was his lifeline. Professional to the last, he always worked to have four columns in reserve. When hospitalised in September this year he made the momentous decision to give up the column, he whispered to me, 'I am ready to make my journey.' But he waited to see his final piece in print in *The Advertiser* on 6 October before he departed on 14 October.

Max, we shall miss you. You truly were 'a man for all seasons'.

Christobel Mattingley

Donations to the Centre

Stanley Sim
Dorothy Cormack
Tarla Kramer
and Neville Hatwell

Many thanks to our members for their generous donations and also to our volunteers.

Are we missing you?

Email is an important way for the Centre to communicate with members. If you are not receiving emails from us, please ensure we have your current email address on record.

If you are not getting our enews, you can sign up on our website.

Just go to sawriters.org.au and click on 'subscribe to fortnightly enews'

Why not connect via facebook and twitter and get instant updates.

Submissions Guidelines and Deadlines

Fiction Submissions must be:

- 750 words maximum
- double-spaced times new roman 12 pt font
- electronic submission only to malcolm@sawriters.org.au
- not published elsewhere, in print or online
- no restrictions around content or genre
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- only one entry per member per submission round
- selection will be made by curatorial group comprised of representatives of SAWC staff and board
- all copyright remains with author
- submission deadline for this round is **Wednesday, 30 January, 2013**

Nonfiction Submissions:

- members **MUST** submit a 200 word outline and 50 word bio to: malcolm@sawriters.org.au prior to submission
- submissions may be made at any time.
- final piece must be 2000 words maximum
- double-spaced times new roman 12 pt font
- electronic submission only to: malcolm@sawriters.org.au
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- the SAWC welcomes craft, interviews, industry issues
- the SAWC does take submissions for reviews
- selection will be made by curatorial group comprised of representatives of SAWC staff and Board. Priority will be given to submissions that engage with issues of interest to SAWC membership.
- all copyright remains with author.

Poetry Submissions:

- poems up to 30 lines accepted (no concrete/shape poems will be published)
- by electronic submission only to poetry@sawriters.org.au
- embed poems in the body of the email (attachments will not be opened)
- single-spaced Times New Roman 12 pt font
- poems must not be published elsewhere, in print or online, or on offer
- there are no restrictions around content or genre
- you must be an individual financial member of SAWC, submitting your own work
- only one entry per member per submission round
- full name must accompany entry even if using a pseudonym
- selection will be made by the Guest Editor
- no feedback will be given by either the Guest Editor or the Centre
- only successful submissions will be acknowledged
- all copyright remains with author
- no payment offered
- submissions open **Tuesday, 1 January, 2013**
- submission deadline for this round is **Wednesday, 30 January, 2013**
- successful submissions will be notified by **mid-February**
- unsuccessful submissions will be deleted
- dates will then be announced for the following submission round.

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: admin@sawriters.org.au

Name/Organisation

Address

Suburb/Town

Postcode

Telephone..... Fax Email

\$127 organisation with use of facilities (inc GST)

\$90 organisation (inc GST)

\$66 individual (inc GST)

\$39 student/healthcare cardholder (inc GST)

\$15 youth (under 18) (inc GST)

Renew

New

Concession number

Date of birth/...../.....

Method of payment: Cheque/money order attached

Bankcard

Mastercard Visa

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

Cardholder's nameCardholder's signature Date of application

(Please enclose a SSAE [A4 envelope only] 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:
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PO Box 43
Rundle Mall SA 5000

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December 2012**

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Fostering, developing and promoting South Australian writers and writing.

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