



# SA Writers Centre

fostering, developing and promoting  
South Australian writers and writing

*Southern Write*: quarterly magazine of the SA Writers Centre

## ISSN 2200-6222 SA WRITERS CENTRE

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## Opening Hours

10am-5pm Tuesday to Thursday

## ACCESS to SAWC

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

## SUBMISSIONS

Please check page fifteen for our guidelines and deadlines, whether nonfiction articles, poetry or short fiction.

## 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. The SA Writers Centre reserves the right to refuse any advertisement at any time at its own discretion.

## SOUTHERN WRITE

### Advertising:

### Rates and Guidelines

For classified and display ads in *Southern Write* and our fortnightly enews, please email malcolm@sawriters.org.au

### Deadlines

Deadline for *Southern Write* is 5pm on the 5th of the month prior to publication.

5 February for March edition

5 May for June

5 August for September

5 November for December

Deadlines apply to both payment and receipt of advertising materials, artwork and copy.

Cover image 'Daintree' (detail) Sally Heinrich.

You can see more of Sally's work at her exhibition 'Under the White Parasol' at Urban Cow from December 4 - January 5 2014, or at sallyheinrich.com and sallyheinrich.wordpress.com

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SAWC gratefully acknowledges the support of the South Australian Government through Arts SA, and the Australian Government through the Australia Council, its arts and funding advisory body.

Thanks also to our sponsors ...



Thanks also to our sponsors ...



We're celebrating the end of another successful year here at the Centre, tinged with some sadness as we say goodbye to **Lesley Beasley**, who is leaving us after more than ten years. Long-time staff member, colleague and friend to us all, Lesley has kept the accounts and administration systems in order here for many years. Her dedication to writers in South Australia and the Centre has been extraordinary. We have also said goodbye to our beloved **Steph Thomson**, who has transitioned back to volunteer status to spend more time with her family, and more time travelling. We send them off with our love and best wishes, and will miss them both terribly. For those of you who have known Lesley and Steph, do come along to our annual St Lucy's event to bid them farewell. This year's St Lucy's will be on Friday 13 December, so bring a plate and a bottle and we'll send our respects to our patron saint.

2014 is shaping up well, and we'll be introducing you to some new faces over the next few months. We're delighted to welcome **Tegan Hale** on board already, who has bravely taken the helm and is fielding the many hundreds of phone calls and emails we receive each week from the writing community, as well as developing some new projects and directions for us that we will announce early next year.

Last month, **Vanessa Jones** and I were fortunate enough to be invited to attend the Australian Society of Authors National Writers Congress. It was an intense but fascinating few days, and wonderful to be a part of that national conversation. Speakers engaged with issues of what it means to be an author today, how to build sustainable careers, and how writers can keep up to date with the rapidly changing literary and publishing industry, including the pressing issue of copyright and IP. We will be taking many of these issues that we know are of crucial concern to our members and the writing community here, and using them to form the basis of much of our programming in 2014.

# From the Director

We have decided to launch our 2014 program early next year, so keep an eye out for an invitation to that event, to be held in early February. We will have an extremely exciting program on offer, which will include a new schools program, a new writing development arm rolling out community projects, new partnerships with industry and festivals, more opportunities for emerging and mid-career writers, and a refreshed focus for our professional development program, which will include more of the intensive bootcamps that have been so successful this year.

Until then, we all thank you for your support in 2013 and hope we can continue to provide South Australian writers with opportunities and information to assist them to write, earn and connect with their readers.

We wish you all a happy, productive festive season – and don't forget that a South Australian book, bought from your local bookstore, makes a perfect gift.

Sarah

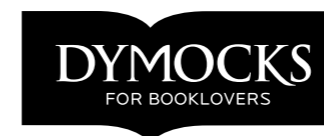
## Christmas Closure

The Centre will close on **Monday, 16 December** and reopen on **Monday, 20 January, 2014**. The first quarterly edition of *Southern Write* will be in March. The last enews will go out on Wednesday December 2 and will recommence early 2014.

# Book Later

All good things come to an end and when they've packed up the Writers' Week tent, and everyone has gone home, we will still be here for you. Someone has to shoulder the responsibility of being here, week in, week out, to make sure you don't go without. Think nothing of it.

Dymocks Adelaide 08 8223 5380



# Reading the Crimes Seen

Derek Pedley suggests persistence and passion may be the key to getting that True Crime book onto the shelves.

Most writers have a book they can hold up reverentially and declare, 'Reading this changed my life.' My literary epiphany occurred in 1993. To this day I still clutch, with the biblical fervour of the newly converted, my copy of *Homicide: A Year on the Killing Streets* by Baltimore Sun police reporter David Simon. Why? Because the lessons it taught me still inform everything I write twenty years later.

As a young police reporter at a daily newspaper I was spellbound by the seeming omnipotence of his narrator's voice, his intimate knowledge and calm appraisal of the unfolding chaos in a murder-a-day city. Simon somehow single-handedly documented the cases, conversations and innermost thoughts of three squads of homicide detectives over twelve months.

It was my first encounter with 'creative nonfiction', the branch of journalism that sounds like a comical euphemism for outright lies but is actually the kind of writing every passionate journalist should strive for. It is that elusive brand of reportage that is so thorough, so colourful, so damn gripping, that it reads more like fiction than fact.

While I was a beginner with barely a handle on sketching simple news stories, Simon was whipping out his notebook at every crime scene, a writer's canvas on which he captured abstract urban masterpieces.

His contemporary, *Clockers* author Richard Price, writes that Simon's *Homicide* captured the enormity of the little things: the half-closed eyes of the freshly dead; the ineffable poetry of a throwaway line; the physical ballet of aimlessness on the street corners; the unconscious dance of rage and boredom and joy.

It was Simon's first step on the road to becoming the great urban American storyteller of his generation. He wrote only one more book – *The Corner*, also an observational vigil, this time on a drug corner – before succumbing to what he calls 'the crack pipe of television'. After earning his stripes on the TV adaptation of *Homicide*, he went on to fictionalise his beloved, troubled Baltimore in *The Wire*, a five-season epic that traversed the city's illegal drug trade, its seaport, city government and bureaucracy, schools and print media. *The Wire* is now widely recognised by critics as one of the greatest TV dramas of all time, not least because of its ability to capture the harsh cadence of both the street and the squad-room in a way that Hollywood never could.

Price writes that even with the creative freedom of fiction, Simon's work 'remains an exaltation of nuance, a continuing exploration of how the smallest external act can create the greatest internal revolution – in the life of a single marginalised person or in the spiritual and political biorhythm of a major American city.'

I understood little of this as a 20-year-old police reporter. I simply knew that Simon's powerful and genuine voice transfixed me at a time when I was growing to love the pursuit of a 'good yarn'. And so I began to aspire to loftier literary heights than the police reporter's daily diet of car crashes, bushfires, bashings and video store robberies.

It took several years for an opportunity to present itself, but there was no missing it when it finally came. I had moved to *The Advertiser* in Adelaide, and swapped from police reporting to the sub-editors' desk, learning to edit copy, write headlines and hone my news sense.

It was the morning of November 5, 1997, and word had just come through confirming that bank robber Brenden Abbott, known as the Postcard Bandit, was one of the five highly dangerous criminals who had escaped from a Queensland prison under a hail of bullets. Now, they had vanished.

However the story should unfold in the coming days, I immediately knew that it had the potential to be a fantastic book. And I knew that my extensive – perhaps slightly obsessive – pursuit of Brenden Abbott and his crimes while I was a police reporter could put me a step ahead of the media pack.

But although I had three years' experience investigating Abbott's life of crime, I had little idea of how difficult it would be to research and write a book about a man who was a professional fugitive used to leading a covert life.



I put the idea to HarperCollins, who invited me to submit a publishing proposal. I threw together a five-page synopsis of the story I naively believed I would be able to piece together, exaggerated my modest knowledge of the case, and, within a few days, found myself offered a book contract with an advance and expenses for research.

As each of Abbott's fellow escapees were scooped up by police over the next few weeks, I was fruitlessly trying to find out more about Abbott's past. His family wouldn't talk. The few

friends I managed to track down wouldn't talk. And the frustrated and embarrassed police weren't sharing Abbott intelligence with each other, let alone nosy reporters.

After almost six months on the run, Abbott was finally flushed from his hiding place in Melbourne when his unstable young accomplice, Brendan Berichon, was caught trying to buy heroin. When he panicked and unloaded his pistol at two police officers, it set off a chain of events that led to Abbott's shock arrest in Darwin days later. *The Advertiser* despatched me to cover the story, but I had as much luck on that journey as I'd had researching the book. Settling into the plane seat to write a background feature article on Abbott, I discovered the laptop battery was flat. I arrived in Darwin to find my mobile was also flat. And I was wearing a wool suit in the tropics.

Abandoning the feature story, I instead tried to focus on the news story: Abbott was finally behind bars and his accomplice was holed up somewhere in the city. I sat in Darwin Magistrates Court as the media and curious onlookers took their seats and waited for their first glimpse of public enemy No.1. As I would later learn from Abbott, he had the flu and had barely slept but he listened closely to proceedings and had no time for the media eyeing him from across the room.

Berichon and his Thai girlfriend, meanwhile, were arrested after a tense siege at apartments in the Darwin CBD. He was despatched to Victoria to face trial and, after much haggling, Queensland sent a private jet to bring back Abbott. He was charged and

then dropkicked into a punishment cell and the land of pre-trial remand. My slim hopes of finishing the book disappeared quicker than you could say *sub judice*.

Suddenly, the book deadline had expired and the publishers were getting very impatient – they cancelled the contract and demanded back their advance. I sent them the final chapter within days, but the story fell well short of the suburban outlaw epic I'd naively envisaged. The 68,000 word manuscript was grudgingly accepted and *No Fixed Address: The Hunt for Brenden James Abbott* was finally published in April 1999.

I'd written a book, it was a success – but David Simon? He looked pretty safe. I felt I'd told a great story badly and the thought gnawed at me. The story was developed into a telemovie for Channel 9 and I was asked to assist screenwriter Peter Gawler as he devised Abbott's character, but this only reminded me that I was still a pretender – I didn't know Abbott. He was in a high-security cell and only his lawyer and immediate family were allowed to communicate with him. Nobody was getting this story, let alone me, thousands of kilometres away in Adelaide. How could I find a way?

I was able to establish a tenuous line of communication with Abbott through his sister. My letters to him were returned by prison authorities, but I persisted, and eventually he started to receive them. Then he started writing back. All of our communications were closely monitored and it made it very difficult for me to clearly express what I was seeking from him. One wrong question, a single errant statement, and they could cut our contact. And they did. Then, seemingly on a whim, it would be restored again. It was a long and frustrating process, made no easier by the fact that I was dealing with a man who had become justifiably paranoid that the system was out to 'get him' because of the way he had embarrassed them.

Years passed. Eventually, we established a rapport. Like many detectives and prison officers, I found him to be highly intelligent, funny and likeable. I told him the truth: that I simply wanted to tell his story, but there would be no sugar-coating the bad stuff. Abbott could tell the story on his terms, as long as I got to research his life – and crimes – independently. He would retain final control over what was written. But how was he going to get his story out to me without it passing through official hands first? This remained the only hurdle holding us back. In the meantime, I now had more experience and more contacts – the key to properly researching any true story. Detectives finally agreed to talk. I scoured court transcripts. Abbott made calls. Old mates started opening up to me.

And then, from nowhere, a typewritten manuscript arrived in the mail. It was an autobiographical document of the first half of Abbott's life. And a few days later a second document – a memoir of his adult life as a criminal, including his five years on the run.

This was the mother lode for a biographer: Abbott's secret life, the disguises, close calls, elaborate charades, cunning plans, the cat and mouse with police. It was all there and more. Standing at the letterbox, my eyes flew through pages, and twenty minutes later I was still there, greedily devouring every word. I had my story. I had a book.

*Australian Outlaw: The True Story of Postcard Bandit Brenden Abbott*, told in the alternating voices of Abbott and the narrator, finally started to take shape. I'd discovered that Abbott's Year 10 education hadn't cramped his writing style. He was clever and self-deprecating, with an incredible eye for detail and an extraordinary memory. How much of it was true? It was

impossible to verify most of it since he'd been living a covert life. But it was utterly thrilling reading and I was more than happy for Abbott's own voice to carry large sections of the story – readers could decide for themselves if he was telling the truth.

I sent it off to publishers, but apparently no one was interested in a second Postcard Bandit book nine years after he was locked up. I went over and over the manuscript, polishing every sentence. As a journalist, I felt like I had an enormous scoop. Did no one recognise what a good story this was?

Fortunately, as can happen when enough calls and enough emails get sent, the right ones went out. Enter Melbourne crime reporters John Silvester and Andrew Rule, the self-described policeman and poet, the Godfathers of Australian true crime shelves. I'd devoured everything they'd written, and in Chopper Read's case, edited. Would they publish *Outlaw*? Sure, they said. Great yarn. First chapter's shit though. Boring. Suddenly, I'm working with Rule on a daily basis. I switch around the arrangement of chapters and recraft a new prologue. He approves it and we move on to a final edit, Rule insisting we get an external editor to go through it once more. Good to go.

The book – as a combination of a news scoop, criminal memoir and Abbott's nationwide crime spree – allowed me to tailor newspaper extracts for every state. When News Corp, my employer then and now, syndicated them Australia-wide in mid-2006, sales took off. At last count, there were 15,000 copies in print and it was shortlisted for the Ned Kelly Awards.

David Simon? Not yet, probably never. Realistically, this is Adelaide, not Baltimore. And the Australian stories I love feature bogans, not corner boys. But it is Simon's pure, unadulterated passion for his stories that inspires me most, because there are few literary pursuits as honourable as bearing witness to the world and learning to tell the big stories through the small ones.

Derek Pedley is a news editor at *The Advertiser*. He has written and reviewed true crime since 1998. His most recent book, *Dead By Friday: How Lust and Greed Led to Murder in the Suburbs*, was shortlisted for the 2013 Ned Kelly True Crime Award.

## St Lucy's Party

Yes it's that time of year again, when we pay tribute to our patron saint. Join us for our end of year party on

**Friday 13 December 2013**

**@ 6.30 pm**

**The Atrium, SA Writers Centre  
BYO**

It's an opportunity for our Board, staff, members, partners, supporters and friends to get together to celebrate another wonderful year of achievements for South Australian writers and writing.

SAWC's resident DJ **Sean Williams** will be getting us all in the mood, so bring a drink and a plate and share in our festive love.

## 2014: A World of Literary Opportunity

### Building Blocks

If you are new to writing we offer a low-cost introductory creative writing experience to get you motivated and underway. Courses cover writing basics, short stories, poetry, nonfiction and more. Courses will be held at SAWC, outreach locations and online.

### Find Your Genre

Throughout this year we will cover everything from nonfiction (including how to write features, popular nonfiction, history, memoir), through to fiction (crime, romance, literary fiction), poetry and newly emerging genres. To take advantage of your holiday adventures, we're starting the year with travel.

### Develop Your Craft

Building on the reputation of our high quality craft workshops, we will be working with the best South Australian talent to add value to your writing. Here you will have the opportunity to hone your skills and to develop into the writer you want to become.

### Know Your Business

Increasingly writers have to be entrepreneurs: marketers, designers, small business owners. Our **Know Your Business** workshops support writers to develop contemporary industry knowledge and business skills.

### Masterclasses

Aimed at mid-career writers, our season of **Writing Australia** masterclasses will bring the country's best writing tutors and industry professionals to help you invigorate and diversify your practice.

### Off the Page

This offers participants a series of workshops that cover writing for performance, including screen, stage and radio. The program culminates in an intensive bootcamp later in the year to develop your ideas, refine your scripts and practice your pitch.

### Immerse Yourself

From April, SAWC will hold an innovative series of immersive workshops. Exploring, expanding and challenging your writing practice, we will be encouraging interactive and live writing processes. Join us for this rigorous, dynamic and playful examination of the written word.

### Bootcamps

The success story of 2013, the SAWC Creative Writing Bootcamps return in 2014. From our popular teenage bootcamps (during the school holidays) through to themed creative writing and editing bootcamps for adults, these have proven to be an extraordinary way to start a writing career, or to refocus and re-motivate an existing one, as well as to build literary support networks. There will also be an opportunity to take part in an exclusive **Residential Bootcamp** later in the year – why not register your interest now?

### Taking Part:

#### Outreach, Access and Participation

This year sees SAWC embark on a new program to develop participation in, and to ensure access to, our writing programs. You will find us online, in the new city library, in schools, in healthcare facilities and in a variety of community settings. SAWC will work hard to support and develop dynamic, new voices in literature.

## Booking Information

All bookings can be made online at [sawriters.org.au](http://sawriters.org.au) (members must log in to receive member prices).

More information and bios for workshops on the workshops page.

While all information is correct at the time of printing, the listed program can be subject to change.

Please register for our fortnightly enews or check our website for regular updates.

### Note:

Workshop bookings close two (2) working days prior to workshop.

Please choose carefully as there are **no refunds** on workshops. In some circumstances participants may receive a credit\* if cancellation is made at least three (3) working days before the workshop.

For more information or queries, please contact us on [admin@sawriters.org.au](mailto:admin@sawriters.org.au), or phone 8223 7662.

\* See our website for full terms & conditions.

## Members Monthly

### Thursday 30 January, 6pm

**New Year Networking:** in January we leave the lunchtime spot and move to 6pm for our new year networking drinks and your chance to meet the new and old SAWC faces, and see what we have in store for 2014.

### Thursday 27 February, 12.30-1.30pm

#### Making the most of Adelaide Writers Week

Join staff and members as we talk about Adelaide Writers' Week, how to make the most of it and what you shouldn't miss. There may even be a special guest or two.

### Thursday 27 March, 12.30-1.30pm

#### You've finished your manuscript – now what?

Join us as we discuss the various options open to you, and the benefits and drawbacks of each. Whether you're looking for a traditional publication deal, thinking about self publishing, or feeling unsure about all the various options in between, we'll start the year by looking at which option is right for you.

### Thursday 24 April, 12.30-1.30pm

#### Calling all Spec Fic writers!

We know there are so many members out there writing speculative fiction and wanting to share their manuscripts and ideas, so we thought we'd take the opportunity to get you all together. Come and share your ideas, thoughts and challenges – and maybe even find the perfect critique partner.

free • members only • free • members only

### Find Your Genre

## Travel Writing with Paul Greenway

### Saturday 18 January 10am-4pm

Tickets? Yep. Laptop? Of course. Income? Maybe ... This workshop will look realistically at ways to fund your love of travelling and writing – and how to avoid the pitfalls. We'll discuss ways to pitch your ideas, and to whom; we'll look at modern-day alternatives, such as travel blogs; and we'll provide ideas about storing, sharing and sending your precious photos. And, of course, there'll be plenty of tips about how to mould your story into something that publishers really want. Vital issues such as fees and copyright will also be discussed, and participants will be encouraged to share their thoughts, ask questions and review their own travel stories. Attendees will have an opportunity to be considered for publication in *Traveltalk* magazine.

**Paul Greenway** has written over thirty guidebooks for Lonely Planet and his first novel *Bali and Oates* was published in late 2013. He has also sold numerous articles to travel magazines across the world.

This workshop is brought to you by RAA



Cost: \$65 Members • \$100 Non-members

### Develop Your Craft

## Bounding Over the Blocks with Jane Turner Goldsmith

### Saturday 1 February 10am-1pm

Stuck with your writing? Plenty of inspiration but can't get going? Wondering where you're headed? This workshop examines the most common causes of writers block and how to overcome this 'Thing'.

Delivered by a psychologist and writer, this workshop draws on current theories of motivation, behaviour change and the brain science behind storytelling. You'll be prompted to ask yourself a series of strategic questions about your writing project. With exercises designed to limber up your creativity and prune the verbiage, you'll be surprised at what you'll discover about your writing – and yourself.

**Jane Turner Goldsmith** is a writer, psychologist and teacher. Her novel, *Poinciana*, (Wakefield Press, 2006) was shortlisted for a Commonwealth Prize and she has published short stories, poetry and children's fiction (*Gone Fishing*, Macmillan, 2005) and edited a nonfiction anthology of adoption stories (*Adopting: Parents' Stories*, Wakefield Press, 2007).

*From previous participants: 'Jane's exercises are challenging, encouraging and invigorate the whole group' and 'I wish I could do Jane's workshop every week to help me with motivation and clarity.'*

Cost: \$55 Members • \$80 Non-members

### Building Blocks

## Introducing Short Stories with David Chapple

### Saturday 25 January 10am-4pm

Kick off the new year with a new writing project – and get yourself a publishable short story. What makes an anecdote, idea, image or character bloom into a short story? We will explore character, motivation, obstacle and outcome and see how a defined structure can allow us to take risks and produce challenging, exciting writing.

*Then join David and special guests for the first in a series of how to read like a writer.*

### Reading for Writers: Summer Shorts

Identifying what makes a short story work and another fail can sometimes seem like the work of magic. Through close examination of selected short stories, our guest presenters will argue their case for why each works. What can these stories teach aspiring writers about setting, pace and resolution? Be prepared to think on your feet.

**David Chapple** is SAWC's new Writing Development Manager. If he does his job right he will light a fire underneath you.

### Half day:

\$45 Members • \$80 Non-members

### Full day:

\$65 Members • \$100 Non-members

### Develop Your Craft

## Creative Critical Writing with Dr Ros Prosser

### Saturday 8 February 10am-4pm

This workshop introduces hybrid forms of writing: writing that works across genres and generic expectations. There will be discussion of techniques and a writing workshop providing a range of exercises designed around developing an understanding of some of the writing forms known as 'hybrid'.

Techniques developed in this workshop will help your writing attain layers of observation and detail that respond to wider questions about the place of the writing subject.

This is an opportunity to transform your writing practice by engaging with issues that are often left unexamined: questions of politics, the personal, the social and the cultural.

**Dr Rosslyn Prosser** is a Lecturer in English and Creative Writing at the University of Adelaide. She publishes in the areas of life writing, poetry, prose, fictocriticism and performance, and has won a Dean's Prize for Excellence in Teaching.

Cost: \$100 Members • \$160 Non-members

**Masterclasses**

with Mark Tredinnick

**Little Red Writing Workshop**

Tuesday 25 February 6pm-9pm

The Little Red Writing Workshop is a crash course in style, craft and grace for everyone who writes and wants to write better. Drawing on Mark's inspiring writing guide *The Little Red Writing Book*, the course (like the book) focuses on sentence craft and technique.

Writing better means getting out of your own way. For that, you need both technique and courage. *The Little Red Writing Workshop* is a gentle intensive in technique (most of the technique is sentence making, and that's what most of this course is about), and it's a short course in courage. No one can teach you what your stories are, but you can never learn enough about how to get them told the way that only you can tell them. *The Little Red Writing Workshop* is a place to start.

**Mark Tredinnick** – award-winning poet and essayist – is the editor of *Australian Love Poems 2013* and the author of twelve books, including *Australia's Wild Weather* (2011), *The Lyrebird* (2011), *Fire Diary* (2010), *The Blue Plateau: A Landscape Memoir* (2009), *The Little Red Writing Book* (2006), *The Little Green Grammar Book* (2008) and *The Road South* (2008).

*Mark Tredinnick appears thanks to our partnership with Adelaide Writers' Week.*

*Mark's full biography can be found on the Workshops page of our website.*

**Cost: \$65 Members • \$100 Non-members**

**Masterclasses**

with Mark Tredinnick

**Nothing but the Truth: Literary Nonfiction**

Thursday 27 February 6pm-9pm

Some of the most enduring and exciting writing of our time is happening in essays, memoir, nature writing, life writing, travel writing and other nonfiction forms. This is a workshop in that kind of writing – the kind you make from the ideas in your head, the world you inhabit, the country you care for, the things you remember, from your afflictions, affections, dreams and addictions. It's a creative writing workshop in the literature of fact.

If fiction is the art of telling beautiful lies, (literary) nonfiction is the art of telling beautiful truths. It has its disciplines (ethical and aesthetic), and it offers exquisite rewards to its readers. *Nothing but the Truth* explores techniques for writing your own true stories; it considers the ethics of nonfiction; it looks at publishing options; it gets participants writing and offers them informed feedback and guidance. Come and find out how to make art from facts.



**Cost: \$65 Members • \$100 Non-members**

**Find Your Genre**

**Wanted! Apprentice Feature Writers**

with Max Anderson

Saturday 15 March 10am-4pm

Serve a year's apprenticeship in a day under professional writer and editor, **Max Anderson**. You'll submit **two** pieces of work for review prior to the workshop. Max will then use them to highlight what succeeds and what fails in the world of magazines and newspapers.

You'll take some hard knocks – but you'll learn the pitfalls, the practices and tricks of the trade. Are you game?

**Max Anderson** has been a writer and editor for 25 years. He writes about travel for *The Age*, *Sydney Morning Herald*, *Sunday Times* (UK) and *Gourmet Traveller*; previous features (travel and general) have been published in *The Times*, *The Guardian*, *The Telegraph*, *The Australian Weekend Magazine* and *National Geographic Traveller*. He was the Deputy Travel Editor for *The Sunday Times* in London from 1999-2001.

**Cost: \$100 Members • \$160 Non-members**

**Building Blocks**

**Creative Writing Basics**

with Sue Fleming

Thursday 20 March 6pm-9pm

Have you been thinking about starting to take your writing more seriously? Thinking about all those scribbled stories, poems or articles in the 'bottom drawer' of your computer? Make this the year to turn your hobby into something more. Designed for beginners, this workshop will work through the basic rules and approaches to creative writing.

Put the distractions of ordinary life away for a few hours and have fun exploring plot and character, dialogue and description. Meet other writers and prepare yourself for some training!

**Sue Fleming** coordinates the Professional Writing program at the Adelaide College of the Arts (TafeSA) and acts as mentor to nearly 300 students each year. Sue will also advise participants about the professional writing program as part of this workshop.



**Cost: \$30 Members • \$60 Non-members**

**Building Blocks**

**Reflective Writing**

with Anne Bartlett

Saturday 22 March 1pm-4pm

The ability to produce a piece of reflective writing is now a fundamental requirement for many university courses, from the humanities through to science faculties, as well as for vocational education courses. But the skills of reflective writing are useful for creative writers across all genres.

Essentially, reflective writing is a vehicle for analysing experience and emotion arising from practice: an opportunity to work through possibilities, complications, interpretations, different perspectives. Learning these techniques can help writers articulate ideas, make contact with forgotten thoughts and memories, and examine writing practices.

This workshop encourages play, experimental thinking and will provide writers, students and teachers with the skills to produce high quality reflective writing.

**Anne Bartlett** is the author of the novel *Knitting* and is also an Honorary Research Fellow at the University of Adelaide. Anne is currently writing her second novel.

**Cost: \$55 members • \$80 non-members**

**Know Your Business**

**Writing in the Community: A Sea Voyage Out of the Bathtub**

with David Chapple

Saturday 29 March 2pm-5pm

Working with community groups is one important way to develop income and skills for a sustainable writing career. But whether it's workshops at your local library, working in schools or taking up opportunities to work on larger arts, cultural, placemaking or community projects, how can you motivate and inspire people to work to their full potential? How can literature and creative writing practice be used to engage with a disparate range of people and their different abilities?

*Writing in the Community* looks at the ideas behind the practice and gives you practical workshop examples, strategies for developing projects, and ideas for funding opportunities. It will challenge you to reflect on your own practice and, as it arms you with techniques, to work in the big bad world.

**David Chapple** is SAWC's new Writing Development Manager. He is passionate about participatory practice and the short story and has supported great writing in a wide range of institutions and settings.

**Cost: \$30 Members • \$60 Non-members**

**Building Blocks**

**I Want to Join a Writing Group!**

Saturday 29 March 10am-1pm

The value of writing groups in developing craft, community and networks for writers of all levels and experiences is well known. Our recent survey revealed that an extraordinary 75% of South Australian writers would like to be in a writing group, and the other 25% already are.

Join SAWC staff and guest presenters from successful writing groups in an exploration of how and why to start a group. We'll be covering everything you need to know, from finding the right mix of people and the nuts and bolts of organising them, through to critique, writing exercises and meeting etiquette. Participants will be encouraged to form writing groups on the day, and any new groups that develop will receive twelve months complementary membership to SAWC and an entry on the Groups page of our website.

Whether you are young or old, on your own or already connected with some writers, whether you're writing sci-fi horror haiku or modernist literary fiction, there's a place for you in our writing group community. Come along and find it!

**Cost: \$30 Members • \$60 Non-members**

**Coming soon ...**

**SAWC EVENTS**

**New Year Networking**  
Thursday 30 January, 6pm

Welcome in 2014 at our January get together, where you'll meet the staff and Board, hear about our plans for 2014 and get ready for the festival season.

**Quick and Dirty: New Work Readings**

HOWLING OWL

6pm for a 6.15 start

Thursday 6 February

**Apocalyptic Moralities – New Dystopian Visions**

Thursday 27 March

**Food for Thought** (food themed writing)

**SUBTEXT: An Art Exhibition About Writing**

An Adelaide Fringe event curated by **Eleanor Scicchitano** and **Tegan Hale**

14 February-16 March @ SAWC

Opening 6pm 20 February

**Coming up:** It's the Literary Love Quiz Night! Come test your knowledge of literary love from romance to romanticism. Stay tuned for details.

# Hyperfiction: Hype or Happening?

In the rapidly changing world of digital technology, **Tully Barnett** asks, ‘What precisely constitutes a book?’

It start from the assumption that we are all booklovers here, and that the books that made us who we are have pride of place in our homes, minds or Facebook profiles; that the smell of paper transports us back to a time when we really and truly were lost in a book. What then for us – we who know the book’s value beyond the book trade, beyond fodder for the movies – in a digital age? As such, is reading with a device still reading?

E-books and e-readers (the devices, not the people) have received much attention in the media. Laments for the end of the book are nothing new. There are those who suggest the human brain and human intellect have evolved alongside and been influenced by the evolution of the book from clay or stone tablet to scroll to manuscript to printed text. We have adapted to each other, humans and books. And books are the perfect receptacle for human knowledge. Maryanne Wolf’s *Proust and the Squid*, for example, tells the story of the co-evolution of reading books and thinking. These two events are so intertwined that the death of the book is frequently linked to the end of the human, an end so frequently considered in science fiction. Think of *Fahrenheit 451* or, more recently, Margaret Atwood’s *Oryx and Crake*. But this view takes its place in a long line of concerns about how technologies will change our natures. ‘This will kill that,’ wrote Victor Hugo in *The Hunchback of Notre Dame*. Hugo’s commentary on the fear of the loss of religious authority in a new age, where the printing press dethrones the priest and the church as the repository of knowledge, has frequently been cited by those debating the fate of the book in the age of the internet. Similarly, as hi-tech philosophers love to remind us, Socrates warned against the newly fashionable business of learning to read, worried that it would erode true learning and dialogue (see Plato’s *Phaedrus*).

The (short) history of electronic devices for reading reflects a bumpy road, and electronic versions of texts took a little while to gain momentum in the market. This probably has something to do with the perfection of the technology of the book itself. It’s portable, fairly lightweight, contains affordances for navigating through the content, plus a convenient mechanism for turning pages. The book has evolved into its present form over centuries. Can it be improved upon? As the saying goes, if it ain’t broke, don’t fix it.

But the reasons e-readers took some time to become popular may have more to do with market, and marketing, issues. Amazon has helped drive the e-reader market. They are cagey about their sales figures, mostly because they continue to make a loss on the Kindle e-reader in order to drive the format and make a profit on e-book sales instead, but we do know that there are a lot of e-readers and e-books being sold. The current antitrust lawsuits have revealed the extent to which the authors are not being compensated in proportion to the other agents in a book sale. While Apple was recently found guilty of colluding with publishers in price-fixing of e-books, authors receive fewer royalties on the sale of e-books than on print books.

Stephen King’s *Riding the Bullet* (2000) was published exclusively in the e-book format and touted as the first mass marketing of such a work. Once again, King, being no slouch when it comes to adopting and adapting to technological change, released *Ur* in 2009 exclusively for Amazon’s Kindle format. *Ur* reflected King’s interest in the creepy side of humanity’s fascination with gadgets and provides metatextual fodder for the readers digesting the book on said gadgets.

The tablet wars only serve to highlight questions over reading online. Early tablets had poor screens and battery life, were heavy

to hold and clunky to use. But in recent years they have come to challenge Kindle, Nook and the Sony e-reader as tools for reading e-books. As well as providing an app-based experience for e-book platforms<sup>1</sup>, tablets offer the flexibility for designers to create whole new reading experiences in mobile reading formats, incorporating hypertextual e-literature elements that open up new possibilities for reaching a mass reading audience.

In addition to furnishing readers with new ways of reading, e-reading also provides writers with new creative opportunities – in particular hypertextual e-literature elements. However, many of the tools now used to forge new storytelling possibilities first emerged in the late twentieth century. Hypertext fiction was touted as the next big movement in narrative in the 1990s. The format allowed for digital narratives to be written using text and code and transmitted on floppy disks, then CDs, then via the world wide web. You might remember Hypercard, an application program and a programming tool available for Macintosh computers from 1987, enabling hypermedia objects to be created and predating the world wide web by six years. Hypercard was a database system for managing information and I recall a *Star Trek* episode guide in hypercard form. But some saw the narrative opportunities of the format and created fictions out of hypercard.

In 1974, Ted Nelson had seen hypertext as ‘forms of writing which branch or perform on request’ and are ‘best presented on computer display screens,’ a notion that inspired Tim Berners-Lee in the creation of the World Wide Web in the 1990s. That ‘http’ at the beginning of our web addresses stands for ‘hypertext transfer protocol’ and it forms the basis of the web: text structured to make use of hyperlinks between nodes of information.

Several prominent and highly regarded examples of the form were published in the 1990s, including *Afternoon* by Michael Joyce and *Patchwork Girl* by Shelley Jackson. They were likened to Choose Your Own Adventure stories, where readers were empowered to select a pathway through the text, to make the characters behave in ways they wanted, and to influence the outcome of the story in very real ways. Of course, these false choices never gave as much power to the reader as they appeared to. Perhaps because the medium seemed to invoke Roland Barthes’ view of the ‘Death

of the author’ and the rise of the reader as a powerful agent in the production of literary texts and experiences, hypertext fiction gained more attention on university campuses than it did in bookstores, or even on the world wide web. Hypermedia became the more popular term, arguing that the works include a lot more than just text and make the most of the burgeoning field of multimedia by including image, sound and video.

Hypermedia itself, as a term, gave way to electronic literature. The Electronic Literature Organisation [eliterature.org](http://eliterature.org) exists to showcase works of literature that take advantage of hypertext links, Flash, email, SMS or Facebook-based literature. They are highly visual works that bring the visual arts and textual narrative together in pursuit of a story. Complex themes are explored in these works and some provide very satisfying narrative experiences. And the works are sanctioned as high quality by being included on the [eliterature](http://eliterature.org) website.

<sup>1</sup> There are apps for both Kindle and Kobo that allow people to read books purchased for these e-reader platforms on either tablets or on the web through a web browser.

While much of the fiction of the world wide web tends to be amateur fiction, increasingly high quality writing can be found in this format. One noteworthy example is *Silent History*, an app-based story available for iOS (Apple’s iPhone or iPad) with the involvement of Eli Horowitz, who brings the hipster creative credibility of having been a writer, editor and publisher with McSweeney’s to this venture. But the question arises, ‘Is it a book?’

*The Silent History* is an urban dystopian fiction about a moment in the near future where a growing number of children are born who never acquire language: they can’t speak or write; they can’t understand speech or writing. They are ‘the silent’. The story assembles a number of different voices, largely the parents of the silent, teachers trying to grapple with the children, or those investigating the phenomenon. There is a core story, made up of a patchwork of perspectives, and then there are the short pieces, called ‘Field Reports’, written by readers and vetted by the work’s writing team. Here, the work takes on an extra dimension: locative reading. Much of this extra content is only ‘unlocked’, or made available to the reader, when the reader is in a certain physical location. The reading device (iPhone or iPad) has an inbuilt GPS and the application uses this to determine which text fragments to make available to the reader. The app is programmed so that only when the reader is physically located in a particular area, as verified by the way iOS apps interact with the device’s inbuilt GPS capability, will particular chapters become available to the reader. This essentially means no one person could ever read all the user-generated Field Reports. There’s even one for Antarctica.

In many ways e-literature marks a return to serialised fiction, the stomping ground of Dickens, James, Conan Doyle and other literary heavyweights, by providing new ways of delivering content, or perhaps because the perceived decrease in attention span seems to call for serialised form. *The Silent History* was released serially – one chapter per weekday – over the first few months. The creators of *The Silent History*, Ying Horowitz and Quin, call the work ‘a serialized, exploratory novel’. It won awards for best app. But is it a book? Perhaps the word book will come to mean the content rather than the form?

Is the iOS app version of *The Wasteland* still *The Wasteland*? Is it an adaptation? What about the recent app version of *Frankenstein*? Is it more of an adaptation than an illustrated, abridged version of the novel, but less of an adaptation than Kenneth Branagh’s 1994 movie?

You will no doubt have noticed various ambiguities with language in this article. Are texts rendered as apps, as websites or as e-books still books? Are the people who consume them readers? Users? Audience members? I think the reading world is big enough for all these ways of participating in and celebrating a love for the written word. We may need to think through *how* the ways we read are changing. And not only the way we interpret or respond to what we read, but also our own selves as readers.

Closer to home, Mag Merrilees’s web serial *Adelaide Days* provides readers with roughly weekly episodes in the life of Julia and Anne, lesbian grannies who, says Merrilees, are characters who have made a small appearance in a novel and demanded an extra spotlight. The serial, to be found on her website [margaretmerrilees.com](http://margaretmerrilees.com), gives teasing scenes and vignettes, frequently touching on topical moments in Adelaide life from the Fringe to the Trims closing-down sale. For Merrilees, though, the work is ‘just a bit of fun, really’.

While hypertext literature may not have taken off the way its early practitioners were hoping, it has laid the foundations for experiments in literature that can now take advantage of the

technology to tell new stories in different ways and reach new audiences – and have fun with words.

To return to the question that opened this article – ‘Is reading with a device still reading?’ The short answer is yes. And with it will come old works in new forms, new works, and authors mining the storytelling possibilities of an exciting new chapter in the history of the book.

**Tully Barnett** is a Research Fellow at Flinders University. She works on several projects including Building Reading Resilience: Developing a Skills-Based Approach to Literary Studies, aimed at researching reading in the undergraduate literary studies classroom, and the Cultural Value Research Project, aimed at developing more nuanced ways of measuring and reporting on the value of arts, cultural and collecting organisations.

## We’re launching our new MANUSCRIPT ASSESSMENT SERVICE

Before submitting to a publisher or agent, many writers find it beneficial to have their manuscript read by an independent reader.

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[sawriters.org.au/writing/manuscripts](http://sawriters.org.au/writing/manuscripts)

## Quotable Quotes

*‘Whatever you’re meant to do, do it now. The conditions are always impossible.’*

Doris Lessing, 1919 - 17 November 2013

# Just for Starters: Point of View

*Just for Starters* is a series of craft and industry articles aimed at aspiring writers. Here **Malcolm Walker** looks at point of view.

Upon commencing a story, whether long or short, one of the fundamental questions we have to decide is *who will be doing the telling*. Point of view, the position from which your tale is told, is the animal with which we need to wrestle. To use a cinematic analogy, point of view is the lens through which you focus and direct the reader's attention. It is the story's narrator, speaker or persona. Think vantage point, perspective, proscenium arch. Point of view is sometimes referred to as narrative voice but for the sake of consistency I shan't use this term again.

An academic once reported to me that someone somewhere had counted up approaching fifty distinct fictional points of view. While this certainly seems possible, I should point out that this article is an overview – a snapshot of the most commonly touted forms. If you want to go deeper there are a great many concrete examples out there on the web that cover the 'how to', plus many excellent books dealing with all aspects of this subject.

Point of view can be confusing and you may find yourself more confused at the end of this article. But there's the rub: if you're befuddled by the time you reach the bottom of this page imagine how confused your reader will be when you break rules you didn't even know existed.

Even just deciding on which point of view you're going to adopt can be problematic. And it's not a problem confined to just those writers who are starting out. Published authors can tie themselves in knots over this. Over the years I've heard plenty of comments like: 'I just can't decide whether it's best in the first or third person' or 'This whole omniscient thing just isn't working for me ... I've got to find some other way of getting my characters to interact.' One writer I know changed the point of view for her novel three times, moving from first to third person and back again.

The way I like to think about point of view is to break it down into three basic components: who is speaking, when are they speaking and how are they telling the story. The 'who' part is decided by your choice of personal pronouns and the 'when' by the tense you use. The 'how' is more complex, involving both of the above, plus a mixture of elements ranging from choice of character to those perennial chestnuts objectivity and subjectivity.

I'm going to dispense with the simplest of these elements first: 'when' the narrator is speaking. Are they speaking to the past (I walked) or in the present (I speak; I'm speaking). Most fiction is written in the past tense. Sometimes a passage may move from the past into the present tense but the author will be aware of it and have undertaken it for a particular effect. The bulk of a book or story may be told in the past tense and still have segments or chapters set in the present tense. Or there may be flashbacks in either past or present tense. It needs a skilful writer to implement present tense over the entire length of a book as it can become claustrophobic.

This brings us to 'who' is speaking at us from the pages. The two most commonly used pronouns are the first and third person singular: 'I' and 'he' or 'she'. 'I' is never used in third person point of view, apart from dialogue, while 'he' or 'she' is used in first person but only when the narrator refers to other characters. The second person singular (you) is rarer and I shan't discuss this usage here.

On to the 'how'. First person point of view tends to eliminate the author, giving the prose an immediacy and intimacy because the narrative seems to stem directly from the thoughts and observations of the protagonist (I saw; I felt). This mode allows the author to play with the reader, as all commentary on the action is arguably subjective even if the more detached autobiographical or memoir form is undertaken. There are several sub-forms of

the first person: the 'dramatic monologue' has the narrator in conversation with a third party, which the reader overhears; the 'interior monologue', often difficult to sustain at length, follows a train of thought or stream of consciousness. Both forms can be subtly mixed. Two other viewpoints are the epistolary and the diaristic, the former using letters as in Bram Stoker's *Dracula*, while the latter allows us to peruse diary extracts as with the enormously successful *Brigit Jones's Diary* by Helen Fielding. Taken a step further, the first person allows for the unreliable narrator, a term coined by Wayne C. Booth in *The Rhetoric of Fiction*. An unreliable narrator is one the reader comes, sometimes quite slowly, to distrust, and is exemplified in works such as Margaret Atwood's *Alias Grace* (insanity) and *The Turn of the Screw* by Henry James (delusional; neurotic – or possibly haunted). Although James allows for a double whammy in that his story is introduced in the first person and then expanded upon through the governess's manuscript which is likewise written in the first person.

A first person variant is the multiple narrative string. Here the viewpoint switches between individuals. More often than not each voice will be given their own chapter, with the author rotating between characters. There may or may not be a central, unifying voice. A novel that successfully uses the multiple first person point of view is *Talking It Over* by Julian Barnes.

There are a number of considerations to take into account when using the first person. Not the least is that it limits what can be told and what can be seen, particularly in the realist mode. A variant that allows more flexibility is the disembodied first person narrator: Russell Hoban cleverly executes this with his eponymous character in *Pilgermann*, whose first person floats around looking down on the landscape like a ghost. But questions will need to be answered either as or before you write. Will your protagonist tell the story or will it be an observer, one of your minor characters? How can your tale be best presented given the dramatic arc of your characters? Whichever mode, choose carefully as there are substantial differences between these two approaches and what can be implied or voiced. It's easy to get entangled with your characters, whatever point of view you choose, but in foregrounding the 'I' voice the first person can allow the author's voice to creep in and take over. First person also relies heavily on the disjunct between what the narrator says he or she witnesses and her or his interpretation of events, set against what the reader perceives. This is the doorway through which the aforementioned unreliable narrator invites the reader to step.

There are many pros and cons involving the use of the first person as a narrative ploy. One of the main things to avoid is allowing the narrator to step beyond what is reasonably possible, to have your protagonist act, speak or think in ways that contradict a characterisation or to transcend their own biases and limited knowledge – in other words your authorial voice has taken over. First person allows no room for direct authorial interpretation.

The benefits can stack up, however, with the right story. But it's got to be the right story. First person has the immediacy of an eyewitness account and often provides a unifying thread to the plot, with the reader looking at the world through those same eyes for the entire story. It's intimate and allows for the inner life of a protagonist to step out from the page – an excellent example of which is Holden Caulfield's voice in *Catcher in the Rye* (1951). I imagine a large part of the novel's success was Salinger's ability to be so on the money in capturing the 50s teen zeitgeist and Caulfield's angry disaffected voice.

Third person narrative viewpoint often causes the most headaches. I'll be looking at the uses and abuses of this mode in a later edition of *Southern Write*.

## Written a Book Lately?

Just to remind readers that the SA Writers Centre provides a service where details of any recent books by a current member, providing they have an ISBN number, can be sent through to the South Australian Public Libraries network.

The service, which updates titles on a monthly basis, promotes South Australian authors and their recent publications to the libraries system.

The Centre collates the information and then sends it through to ALS Library Services.

ALS became the first library supplier to collate and offer new title data through an electronic service to the state-wide Public Library system. They offer around 4,000 carefully chosen pre-publication titles each month for clients to choose for their own library needs.

So, if you have a recently published book that you would like to promote via our public libraries, please email the Editor at [malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au) requesting our New Titles.doc and he'll send you out the form.



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# Opportunities

## To find listings ...

Either visit the Opportunities page of our website for more details or type one of the entry headings below into your web browser.

### Round Up Writer's Zine

A fresh space devoted to transgressive pieces, dark humour and works laced in sarcasm. **Deadline 20 December, 2013.** Read more at [www.roundupzine.com](http://www.roundupzine.com)

### Short and Twisted – seeking submissions

Seeking images as well as short stories and poetry with a twist at the end. **Deadline 31 December, 2013.** Short stories 1500, 500 and 100 words. Go to [www.celapenepress.com.au](http://www.celapenepress.com.au)

### 2014 Eyre Writers Annual Literary Awards

**Closes 31 January, 2014.** Four sections: Open Short Story; short stories based on a 'land' or 'sea' theme; non-rhyming poetry; rhyming poetry. Cash, trophies, certificates and a travel incentive. Details and entry forms at [www.eyrewriters.com](http://www.eyrewriters.com) or email the Awards Coordinator, Dennis Lightfoot: [lincoln5606@hotmail.com](mailto:lincoln5606@hotmail.com)

### Griffith REVIEW: The Novella Project 2

**Closes 31 January, 2014.** 'Forgotten Stories' will explore in fiction forgotten stories with an historical dimension and redefine what it means to be Australian in the twenty-first century. Details at [www.griffithreview.com](http://www.griffithreview.com)

### Compose: A Journal of Simply Good Writing

**Closes 31 January, 2014.** Compose is now accepting fiction, poetry, nonfiction and artwork for their Spring 2014 issue. Find guidelines and read the latest issue at [www.composejournal.com](http://www.composejournal.com)

### Call for Scripts

The Film & TV Department of Adelaide College of the ARTS is seeking short Film Scripts, 3 to 30 minutes, or short stories up to 3000 words, for production in early 2014. Script submission with a 1 page synopsis via email, by **16 February.**

### The Scarlett Award: Critical Writing on Australian Sculpture

**Closes 28 February, 2014.** The Scarlett Award is a new initiative for Lorne Sculpture aimed at developing critical

writing about contemporary sculpture. This is a nation-wide competition for Australian professional and non-professional critics, artists and writers. A cash award of \$5,000 will be presented to the best-written review at the opening of the Lorne Sculpture Biennale on Saturday 8 March, 2014.

### Australian Love Stories 2014

Call for submissions by **28 February.** Inkerman & Blunt is calling for love stories to appear in the second of their planned trilogy on Australian love. Go to the Opportunities page of our website for more details.

### Ethel Webb Bundell Literary Awards 2014

**Closes 31 March.** The Society of Women Writers WA has launched their biennial awards with open themes for short stories up to 4,000 words and poetry up to 100 lines. First prize is \$500, 2nd \$300, 3rd \$150. Highly commended and commended certificates will also be awarded. Details and entry forms at [www.swwofwa.com](http://www.swwofwa.com)

### Conflux Writers Day

On **Saturday 5 April, 2014.** A one-day professional development opportunity at ANU, Canberra, for writers of spec fic.

### Collaborative Story Writing Wikistoryline.com

is a non profit making, collaborative story writing site.

### www.writersweb.com.au

Where emerging writers can connect with potential readers.

### Self-Publishing Comparison Service

Bloomsbury have a website which contains a self-publishing comparison service, plus a FAQ page and a number of articles. See [www.writersandartists.co.uk](http://www.writersandartists.co.uk)

### Publishizer

A new pre-orders platform for books, helping authors launch crowd-funding campaigns to fund editing or printing costs for their books. Publishizer is currently seeking both nonfiction and fiction book proposals from authors. Click the 'About' link on [www.publishizer.com](http://www.publishizer.com) for more information.

### Not Your Eyes

Seeking short works of fiction and nonfiction which let the reader escape their daily routine. Read details at [www.notyoureyes.com](http://www.notyoureyes.com)

### Uneven Floor

This independent online poetry magazine in blog form is looking for readers, social media supporters, and well-written poems with soul. Previously published poems are welcome. Read it at [unevenfloorpoetry.blogspot.com](http://unevenfloorpoetry.blogspot.com), follow @unevenfloor\_po on Twitter, and like @facebook.com/unevenfloor.

### Tabula Rasa

Seeking submissions of short stories, extracts from novels (published and unpublished), poems and creative nonfiction. Published pieces will be available free on this website to be loved, shared and commented on. Submissions accepted all year round in any genre, theme and style. Make sure your work is polished, engaging and easy-to-read. They particularly like pieces that are entertaining, quirky, insightful or shocking. Details at [www.tabularasa.com.au](http://www.tabularasa.com.au)

### Sassafras Literary Magazine

This new online litmag is awaiting your submission. Read the submission guidelines and send poetry, fiction, nonfiction, flash fiction and digital art to [www.sassafrasmag@outlook.com](mailto:www.sassafrasmag@outlook.com)

### The Wednesday Post: HarperCollins

The online unsolicited submission program of HarperCollins Publishers is open every week on Wednesday only. Go to [www.wednesdaypost.com.au](http://www.wednesdaypost.com.au)

### Short Stories Club

A blog dedicated to publishing short stories, 1000-1500 words each month, on a set topic. Find more information at [www.shortstoriesclub.com](http://www.shortstoriesclub.com)

### Penguin Books: Monthly Catch

This unsolicited submission program accepts work electronically in the first week of every month. Details at [www.penguin.com.au](http://www.penguin.com.au)

## And There's More!

This page samples some of the major awards, prizes and competitions, along with other current publishing and industry updates from our website.

For the comprehensive list please visit [www.sawriters.org.au](http://www.sawriters.org.au)

## Southern Write Submission Guidelines and Deadlines

Before sending in material please make sure that you've read these guidelines carefully.

### Fiction

- single page stories must be between 1100-1300 words
- double page stories must be between 1900-2100 words
- double-spaced, 12 pt Times New Roman
- electronic submission only to [malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au)
- not published elsewhere, in print or online
- no restrictions around content or genre
- must be an individual financial member of SAWC
- no feedback will be given
- one entry per member per submission round
- selection will be made by a curatorial group comprised of representatives of SAWC staff and board
- all copyright remains with the author
- deadline **Thursday, 30 January, 2014**
- successful submissions notified mid-February

### Nonfiction Articles or Features:

- prior to submission send a 200 word outline and 50 word bio to [malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au)
- submissions may be made at any time
- final piece must be 2200 words maximum
- double-spaced 12 pt Times New Roman
- electronic submission only to [malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au)
- must be an individual financial member of SAWC
- no individual feedback on submissions will be given
- the SAWC welcomes craft, interviews, industry issues
- the SAWC **does not** take submissions for reviews
- selection will be made by a 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 the author

### Poetry:

- poems up to 30 lines accepted (no concrete/shape poems will be published)
- by electronic submission only to [poetry@sawriters.org.au](mailto:poetry@sawriters.org.au)
- embed poems in the body of the email (attachments will not be opened)
- single-spaced, 12 pt Times New Roman
- 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
- one entry per member per submission round
- full name must accompany entry even if using a pseudonym
- no feedback will be given
- only successful submissions will be acknowledged
- all copyright remains with the author
- submissions open **Thursday, 16 January, 2014**
- deadline **Thursday, 30 January, 2014**
- successful submissions notified mid-February
- unsuccessful submissions will be deleted
- dates will then be announced for the following submission round

## Membership Application

You can join the SA Writers Centre online at [www.sawriters.org.au](http://www.sawriters.org.au)  
If using this form, please return to  
SAWC, PO Box 43, Rundle Mall Adelaide 5000

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