

## Farewell from Barbara . . .

Writing a farewell letter after so many years in the job is a difficult thing to do. I've had over 23 years working for the SA Writers' Centre, beginning as a 20 hour-a-week Co-ordinator for the first state-based Writers' Centre ever established in Australia. It's a credit to the visionary writers who thought up the idea over 25 years ago that we now have a Writers' Centre in every state and territory, and indeed a new national organisation, Writing Australia, with its grand plan to improve the writer's lot in a global environment.

I've been privileged to see many locals achieve successful publication and have been heartened by them giving credit to the SAWC for helping along the way. Much of this is thanks to what I believe is the Writers' Centre's greatest achievement: its establishment of a supportive writing community and a home for writers where they can meet peers and industry professionals, learn about the business of writing and improve their skills – whether in person, online or through *Southern Write*. I still remember a letter written many years ago by a member who lived in the bush. Even though she was unable to attend functions based in Adelaide, she thanked us for making her feel part of a writing community through the Centre's regular newsletter.

I'm extremely proud to have contributed to this development and have

thoroughly enjoyed working with so many writers over the years to create a vibrant writing culture. I'm also delighted to have had a part in the planning for the road ahead, which will see numerous positive changes in the next few years.

Thankfully, Arts SA agreed to continue funding for 2012 to 2014 – certainly a vote of confidence in the leadership and direction of the organization. Plans are underway to provide more information online, to increase promotional opportunities for published authors and to boost the output of email bulletins, allowing for more immediate communication with members. If you haven't yet passed on your email address to Jude in our front office, you're missing out! And if you haven't yet got an email address contact your local library to get one – it's free!

I will certainly miss regular interaction with writers but look forward to more time to read – particularly SA authors' books – but, ironically, not to write as I find writing too difficult. Knowing what I want to say but getting the words right is truly an art. This is why I have always had such great admiration for the talents of our state's writers – you, our members.

I hope to see many of you at our St Lucy's Party so that I can say farewell personally.

Cheers,

**Barbara**

## Events Diary

### SPOKE FESTIVAL

From **Tuesday 13 to Saturday 17 March** SPOKE Festival will occupy The Shimmering West – the lawn area in front of Adelaide College of the Arts (3 Light Square, Adelaide) – and Higher Ground. Watch out for a visual and spoken word smorgasbord, including giant budgies, inflatables and a garden shed full of performances and displays. This free event includes cutting-edge spoken word performances, slams, open-mikes, performance workshops, interactive displays, original music, cross-genre activities, multicultural and indigenous performers and more.

### GET THE LOWDOWN ON WRITERS' WEEK

Ever wondered how and why authors, both international and interstate, are chosen for Writers' Week? This year the SA Writers' Centre is hosting a Preview to the event. Come along and listen to Writers' Week committee members **Peter Goldsworthy, Sean Williams, Jason Lake, Nick Prescott** and the Director **Laura Kroetsch** talk about the 2012 line-up.

The Preview to Writers' Week is on **Thursday, 9 February**, 6.30 for 7pm at the SA Writers' Centre. The session costs \$10 for members and \$15 for non-members. Bookings can be made through our website under 'Workshops & Seminars' or by ringing the Centre on 8223 7662. Writers' Week runs from **3-8 March 2012**.

## . . . and the St Lucy's Party

This year's St Lucy's Party is rather special – we will be farewelling our Director, **Barbara Wiesner**.

Please bring a plate of food and a bottle of something to share with your fellow members. This year's St Lucy's begins at **6pm** on **Tuesday, 13 December** in the Atrium of the

SA Writers' Centre, 2nd Floor, Malcolm Reid Building, 187 Rundle Street.

Please note that the Centre will be closed from **Thursday, 15 December** and will re-open on **Tuesday, 31 January, 2012**. As usual, there will be no January edition of *Southern Write*.



# Centre Information

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

- **Adeeb Kamal Ad-Deen**, *Quaranta Poesie Sulla Lettera* (trans. Asma Gherib), Nuova Ipsa Editore, 2011.
- **Helen Auld**, *Baroonya*, 2011.
- **Heather Eldridge**, *A Mosaic of Memory Chips*, 2011.
- **Daniel Farqohar**, *Anna and the Green Man*, Alliance Books, 2008.
- **Frank Gemignani**, *Why Me? 4201-4300*, 1st Edtn., 2011.
- **Terrence Mohr**, *Pristine Poetry For Perfect People*, 2011.
- **SA English Teachers' Association** for *Spring Poetry: An Anthology of Poetry by South Australian Students in Opinion*, vol. 55, no. 5, October, 2011.

'Never give up. The difference between the published and unpublished said, "bugger this", dumped the manuscript in the bin, and went off and did something else.'

– Kerry Greenwood, Australian crime writer, *The Age*, 20 September, 2011

## Have you got a hearing impairment?

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

## February issue *Southern Write* Copy deadline:

**5pm, 15 January 2011**

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

## SA Writers' Centre Life Members

- **Max Fatchen**
- **Gillian Rubinstein**

## Our Thanks

Thanks to Henry Ashley-Brown, Jo Dey, Coie and John Dikkenberg, Joanna Goldsworthy, John Malone, Gay Sanderson, Joel Shayer, Peggy Spry, Margaret Visciglio and Kate Wise for their assistance in mailing the November newsletter to all our members.

## Disclaimer

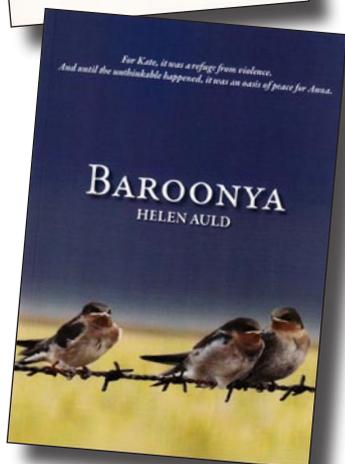
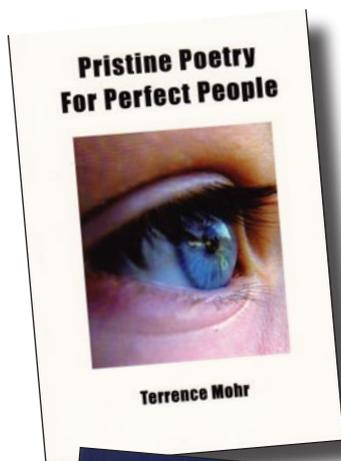
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## Wheelchair/Lift Access to SAWC

Wheelchair access to the SA Writers' Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffè Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift.



Thanks to SAWC sponsors:



# February Workshops



## The Children's Publishing Maze

with Phil Cummings

**Saturday 18 February, 10am-1pm**

The children's publishing market can be a maze of confusion. There are picture books for the young, picture books for

older readers, 'chapter' books for emerging readers and novels for older readers. How does a writer find their way through? What are publishers looking for? Can a picture book text perhaps be developed into a longer piece to make it suitable for one of the many series that publishers produce for emerging readers? What strategies can be used to expand ideas, take them to the next stage and plan the bigger project? Come along to this workshop and see if we can work through some of these issues (and more) together.

**Phil Cummings** is the author of many books for children including picture books, books for younger readers and novels. His first book *Goodness Gracious!* (illustrated by Craig Smith) was published in 1989 and remains in print today. His first novel, *Angel*, was published by Random House in 1997. His novel, *Danny Allen Was Here* (published by Pan Macmillan), was shortlisted for the Adelaide Festival Awards for Literature in 2008. Phil was commissioned in 2009 to write the picture book, *Wang Wang and Funi*, for the Adelaide zoo. Phil was a teacher for twenty years but now writes full time.



## Writing a Graphic Novel

with Ruth Starke

**Saturday 18 February, 2pm-5pm**

Do you have a story in your head that you can conceptualise visually? Does your story run through your mind like film through a

projector? Do you find writing dialogue much easier and far more pleasurable than description? Do you like comics? If you answered yes to some of these questions, you might enjoy writing a graphic novel. You might already have a narrative story, a page of ideas, a page of sketches, or a script. Whichever, bring it along to this workshop, which is for illustrators who want to write, writers who can't draw, and people who are still making up their minds. Bring along pencils, paper and an eraser.

**Ruth Starke** knew nothing about the genre until she wrote *Captain Congo and the Crocodile King*, which went on to be shortlisted for the CBC Picture Book of the Year. There are now three titles in the series, and she has recently completed the text for 'An Anzac Tale', which Greg Holfeld is currently illustrating. Ruth supervises creative writing postgraduates at Flinders and mentors others online.

**Please note** this workshop is on writing and **not** illustrating the graphic novel.



## The Romance Writing Maze: Finding Your Niche

with Trish Morey

**Saturday 18 February, 10am-1pm**

So you'd like to write a romance? Good choice. But where to start? What kind of romance? And where might your individual voice fit? In this interactive workshop, Trish Morey explores the sub-genres of romance, the publishers, the lines, the options available to you. And then you get to explore where you should submit. Come prepared for some fun exercises to work out where your voice might best fit.

*USA-Today* Bestselling Author **Trish Morey** has penned twenty-five titles for Harlequin Mills & Boon's most popular series, Harlequin Presents, sold as HM&B Sexy in Australia. Two times winner of RW Australia's Romantic Book of the Year Award, Trish's books have so far sold more than 3.5 million copies in 28 languages in more than 40 countries worldwide. Trish is also writing a Young Adult ancient historical series, set in the islands we now know as Santorini and Crete. A former Vice-President and Treasurer of Romance Writers of Australia, Trish has twenty years' experience in the romance writing industry.

## CSI Adelaide – Forensic Science on Your Doorstep

with Sgt. Steve Hammond

and Dr. James Nolan

**Saturday 18 February, 2pm-5pm**

Would you like to wander down an alley into the dangerous world of crime – fiction, that is? Then you'll need a working knowledge of what goes on at a crime scene and what happens to the evidence after it's collected.

Join SAPOL's **Sgt. Steve Hammond** and medical pathologist **Dr. James Nolan** for a three-hour introduction to forensic science. Learn what they won't show you on *CSI* and indulge your dark side.

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

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

# The Future of The Book

SA Writers' Centre Young Ambassador **Connor O'Brien** shares some thoughts on old and new technologies

**A** lot has been written already about the future of the book. And yet, the words keep flowing (sometimes in books, but most often in the online spaces we believe are drawing us away from books). We find the conversation interesting and important because there's a sense that books are the receptacles of our shared culture: by sitting in a library and moving slowly from one tome to the next, we can get a clear sense of where we came from, who we are, and where we're going.

'The Book' stands for more than the codex as a technology. So, what does it really matter if the words we devour come in the form of pigments on cellulose pulp or backlit liquid crystals? Who cares if you, in the privacy of your own home, decide to go to bed with a paperback or a tablet computer? Isn't it the words that are important?

As usual, there's more to it than a straightforward 'yes' or 'no'. 'The Printed Book' has come to stand for more than ink on bound quires of paper. The Book has come to stand for a certain way of engaging with our culture: a slow, deep, focused plod through enduring narratives and timeless knowledge. Rightly or wrongly, the internet has come to stand for the opposite: fast access, divided attention, rapid-fire response, perishable content, and a preference for easy-to-grok cat videos over challenging and stimulating work. The 'death' or 'future' of The Book is less about the future of the printed codex as a technology, and almost entirely about the future of 'high culture' that The Book has come to represent: literature, scholarship, wisdom.

Those who want The Book to survive tend to want the internet to lose (even if they won't readily admit it), but because there's almost no chance of that happening, the

electronic book has emerged, and it would appear that The Book's soul has been sold to the internet in exchange for the promise of eternal digital life.

Nine out of ten books I read go through my Kindle, and it's really not so scary. Those who have never seen a Kindle in the flesh are almost invariably surprised by how closely it resembles a book – the screen looks like cardboard, the e-ink is deliciously viscous (and if I'm totally honest, I even like the smell). I don't feel as though I'm missing anything.

And yet, while the Kindle apes the printed codex ninety percent of the time, there's something claustrophobic about a world in which the entirety of our culture arrives through telephone lines and wireless networks. In which the library as we now know it is reduced to a series of computer terminals providing access to the web.

Most days, my eyes move in a restless loop from the screen of my iMac to my iPhone to my iPad, such that when I close them shut, I can see the outline of a bright white rectangle that can take minutes to go away. And yet, what can I do? What can any of us do? The Printed Book offers the promise of a momentary escape from a creeping digital culture.

Unfortunately, as soon as you engage with digital culture, it's extremely difficult to return to the way things were: the old way is too slow, too time-consuming. I'd love to read more books in print, just as I'd love to listen to records, write more letters and paint with oils. But there's no time; there are too many emails to send in the morning, too many songs and videos to load into iTunes. In two decades, I've noticed the pace of my life quicken, and distance and depth diminish. I'm reading Walter Isaacson's biography of Steve Jobs



right now, and Jobs remarks at one point that the Western mind isn't good at moving slowly – as soon as we reach a certain speed of thought, we find the concept of decelerating impossible.

'The Printed Book' stands for a particular kind of journey: a journey across narrative terrain that takes significant time and effort. Most electronic books preserve that sense of 'bookishness', but the electronic medium stands for something different: effortlessness and immediacy. One thing is for sure though – we'll keep talking about the future of the book until this incongruity is resolved.

For those interested in online publishing or being published online, Momentum ([www.momentumbooks.com.au](http://www.momentumbooks.com.au)) is the digital-only imprint of Pan Macmillan. They are Australian-based and looking for submissions for their launch in February. But beware of other e-publishing sites that can scam unsuspecting writers.

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

## More donations – so many thanks to the following:

Jessie Bate, Dorothy Cormack, David Cornish, Peter Goers, Shirley Ireland, Grey Mackie  
North Eastern Writers Inc., Marlene Richards and Stanley Slim.

**\$13,000 plus and still rising. So thanks our members and also to our volunteers, whose time donations help keep us operating. Please ignore the figure in last month's newsletter as it was an error on our part.**

# Online Resources (Part I)

In this two-part article **Jennie Cumming** looks at how technology is changing the way we check the facts.

Have you ever done a Google search for online writing resources? Have you become lost in an ever-expanding field of embedded links and thought yourself in a three-dimensional maze then found, when you emerged dazed and confused, that it was, in fact, four-dimensional and several hours have passed?

Before you venture in again peruse the following guide and be confident the Great Personal Signposts (GPS) contained herein will return you home unscathed and enlightened.

There are myriad entry points to this maze – and the SA Writers' Centre website [www.sawriters.org.au](http://www.sawriters.org.au) is a great place to start. You will find information and links to everything from tips on editing to getting published and launching your book. From there you can branch out to other websites covering the craft of writing. Some help you structure a logical flow to your narrative, others help ensure misunderstandings don't arise from incorrect grammar and some provide exercises to unlock your creativity. Do you want to avoid clichés and choose words that will evoke emotional responses or create vivid mental images for your readers? The web assists.

If your writing requires in-depth research you can access the resources of the 'invisible web', and if you aspire to short story or novel writing there are sites to guide you through the creative process, including instruction on dialogue, plotting, point-of-view and the most important final step of self-editing.

To avoid the 'lost time' phenomenon when searching, stay focussed. Don't follow embedded links unless they are pertinent to your current search.

The sequence of events (narrative) of your story or essay must unfold smoothly and lead the reader down the path of your choosing so they don't fail to see the point of the journey and give up along the way. Paragraphs often pose a problem. Start with sites such as <http://grammar.ccc.commnet.edu/grammar/paragraphs.htm> that provide advice on developing paragraphs with a logical flow.

It is not only logical sequencing that will keep your readers on the right path, but also your choice of words and use of grammar. Some websites offer exercises and online e-handouts about grammar, and [www.chompchomp.com](http://www.chompchomp.com) is one such useful site. If you don't have time for the exercises on the 'chompchomp' site they have short cuts to 'Tips and Rules' covering everything from commas to colons. There's no doubt that sorting out your dangling modifiers will be appreciated by your readers but making sure you are using commas properly will be just as useful. Wrong placement, of commas, can be very annoying, and distract from the message you're, trying to convey. Maybe you don't need a comma at all.

If you are told your writing has too many fused sentences like this one you can go to Grammar Bytes and find out what it means you can learn to recognise fused sentences and make the required corrections. You can also learn about interrupters, those words, phrases or clauses that break the flow of a sentence.

If you're seeking inspiration as well as technical guidance you will find it at the excellent Community College site, <http://grammar.ccc.commnet.edu/grammar/> that provided earlier assistance with paragraphs. This site offers a range of strategies to stimulate your creativity, including exercises on free-writing, clustering and outlining.

There is a similar tertiary education site at <http://theagrammargang.blogspot.com/> where you can follow online discussions and add your own comments. The forum says it is 'where Owls, Possums and Kiwis meet'. It is part of Purdue University's OWL page – your portal to the exciting world of Online Writing Labs. Purdue OWL is affiliated with the University of South Australia, Adelaide University and Massey University (New Zealand) and if you jump from their home page <http://owl.english.purdue.edu/> to their site map you can see everything they offer.

The Oxford Dictionary page is another exciting page for writers. It covers grammar, punctuation and spelling,

has a blog about writing and presents word games and puzzles to tempt you if you've had enough of research. So for writing facts, features and fun go to <http://oxforddictionaries.com/page/betterwriting/better-writing>

If your writing is grammatically correct and has a logical shape but you are struggling to find the right word to describe patterns, shapes or matters relating to the senses you could explore <http://www.buzzle.com/articles/list-of-descriptive-adjectives.html>

Later, when your head is a-buzz with word lists, you can move to discussions about descriptive writing in general. A site aimed at students but useful at many levels is <http://www.scribd.com/doc/15178330/Descriptive-Writing> The site is hosted by Scribd, a social reading and publishing company, and operates like an online book club. Anyone can join the conversation on a variety of topics from vampire fan fiction and European travel to crossword puzzles ... but let's not stray too far from descriptive writing at present.

Websites like those above assist with finding descriptive adjectives – as does a Thesaurus, either paper-based or electronic – but once you have an armoury of evocative, eloquent words you'll need somewhere to put them: a narrative to adorn. One site offering strategies to tap the wells of creativity is <http://www.creative-writing-solutions.com/creative-writing-prompts.html> and there are many similar sites waiting for you to google 'creative writing ideas'.

Beware: a potential trap with letting your creative ideas flow is they may flow in well-worn channels. Your descriptive writing should not rely on clichés because even the most exciting plot will drag if weighed down by stale and predictable language. You could have the time of your life, or on the other hand may find yourself in a hole even though you feel you've barely scratched the surface – oh dear, four clichés – if you explore <http://hospitality.hud.ac.uk/studyskills/writing/writingStyle/slang.htm> If you actually want a cliché,

**Online Resources ...**

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# In Pursuit of the Impossible

Recovering perfectionist **Stephen Lord** searches for a happy medium between the stories we imagine and the ones we write.

In 1990, at the suggestion of an English teacher I liked but never studied under, I joined Northfield High School's debating team. During this sole foray into competitive realms, I began an enduring friendship, developed an equally abiding fondness for the sound of my own voice and learned how to lie through my teeth when the occasion calls for it – an indispensable skill when negotiating *Southern Write's* editorial deadlines.

Over the next three years, our adversarial assemblage of amateur agitators secured only one victory, which the adjudicators awarded on points. The topic, from memory a secret one that required us to turn up on the opposition's turf a few hours in advance and prepare our speeches on the fly, was 'that we are hampered by our ideals'.

Full of pith and vinegar, I argued that ideals and strict adherence thereto were essential for anyone who sought to swim against the tide of mediocrity and compromise in order to make something of themselves. I offered variations on this theme, with many an apocryphal and inaccurate example, for a full ten minutes and somehow managed not to drown my small audience in a flood of teenage self-righteousness.

Two decades on, with a few failed dreams and stillborn ambitions under my belt, I have come to reconsider that position. Ideals are not all they're cracked up to be, not least if I cling to them like a child to a security blanket in the face of another option or a different approach.



Writers often set lofty goals for themselves. It is my role and my solemn responsibility, or so I think almost every time I stare down the abyss of a blank page, to create believable characters, to conjure fresh ideas and, as Douglas Adams once put it, 'to boldly split infinitives no-one has split before'. That's all very well, not to mention high and mighty, but it doesn't leave much room to enjoy what I'm doing. I often get so caught up in my attempts to break new ground that I forget to look for the middle kind.

The middle ground, in this case, is that nebulous territory between raw inspiration and the acquisition and application of skills to refine it. Through far too many years of trial and error, I've found the only way to do that is to explore, experiment and throw mud at the wall to see what sticks.

Writers are accountable both for what we say and how we say it, so it stands to reason we want our work to be the best it can be. This is a noble but sometimes counterproductive sentiment if the search for perfection douses the flames of creativity. I would be more prolific, fulfilled and a damn sight further along my chosen path if not for my tendency to edit the soul out of something before it's had a proper chance to get going. Worse still, I've been known to second-guess to the point where doing something I tell myself I love feels like the kind of torture reserved for an as yet unmapped circle of Hell. Like most of my species I am not fond of pain, so I delay facing it until well past the eleventh hour and then wonder why whatever I've managed to dredge from the depths of my mind either falls far short of what I intended or makes not the slightest bit of sense.

A fine mess to be in for anyone who hopes to carve out a comfortable – if not lucrative – niche as a writer, and in my case the problem is cerebral. I am a staunch believer in left-brain/right-brain thinking and have spent a great deal of time and effort trying to strike a balance between the two.

The dominant left hemisphere of the brain is analytical. Its main focus is language,

numbers or pretty much anything you need to put in a logical order before you understand it. The right is more intuitive and instinctive, and deciphers images, sounds and abstract concepts. Alan Moore (writer of *Watchmen*, *V for Vendetta* and *From Hell* amongst others) once said comics are one of few media that depend on readers using both sides of their brains at the same time. The left hemisphere takes care of the text captions and word balloons while the other interprets the art.

In practical terms, you can apply the same principle to your own work if you plan, plot and structure with the left hemisphere and write from the right. While your right brain enjoys the eureka moment, your left has already begun to make lists, put things in their proper order and help you sort out the material before you start. On paper at least, this is a fine system that forms the basis of two 'how to write a novel in 28 days' courses I've invested in over the years. My own attempts to test their theories led to mixed results at best, and I couldn't work out why until someone of similar pop-psychological inclinations in my writing group told me it works the other way around if you're left-handed.

This article is the result of my latest trip back to the drawing board. As someone whose level of job satisfaction and success depends on imagination, you could say I'd be better off going down rabbit holes and believing as many as six impossible things before breakfast. I'd try it in a heartbeat if only my hyper-rational left ... er, right brain would let me go on such a dream journey without a map or accept what I find there on trust and refrain from demanding evidence of every little miracle.

The twin curses of self-censorship and overthinking are obstacles to every creative pursuit, as is the primal struggle between technique and talent. With time, tuition and practice, musicians can become better at their chosen instrument but risk losing the spark that made them pick it up in the first place. I doubt Jimi Hendrix would have been able to rewrite the electric guitar's rule book the way he did if he'd taken lessons. It's far more likely that most

of what he achieved would never have occurred to him, reducing his contributions to 'sixties music and popular culture to mere footnotes instead of the paradigm shifting highlights they ultimately became. A little learning, however, is perhaps not as dangerous as Alexander Pope suggests. You can (and should) go to classes or workshops to hone your abilities or develop new ones, but whatever you learn will do you no good unless you use it and work out for yourself how, or if, it's relevant. The best way to do this is to be selective about the courses you attend. Experience has shown me the folly of trying to incorporate every rule I've learned into every sentence I write. That way lies madness, disappointment and a daily word count that rarely, if ever, reaches double figures.

It is understandable and commendable to expect the very best from ourselves and our writing, but the pressure this creates can lead to more problems than it solves. If, as I have many times, you find yourself in such a predicament, step back, relax, and try to let your work evolve in its own way and in its own time. The end result may, and most likely will, differ from the glistening, perfect masterpiece you imagined, but the simple act of writing will show you a lot more about how to improve it than sitting around fretting over things like sentence rhythm and word choice that have no place in a first draft.

In Clive Barker's novel *Everville* (a sequel to his earlier book *The Great and Secret Show*), the reporter Nathan Grillo attempts and then abandons an account of the – literally – fantastic events that took place in the California town of Palomo Grove five years before. He chastises himself for not writing it the way he expected himself to, then hits upon the reason:

'I wouldn't let the truth go. I wanted to describe things just the way they'd happened (no, that's not right, the way I remembered them happening), so I killed what I was doing trying to be precise, instead of letting it fly, letting it sing. Letting it be ragged and contradictory, like stories have to be.'

Here I admit to a certain bias, because a PhD on Barker's work and an academic career to follow it was one of the stillborn ambitions I referred to at the beginning of this piece, but I can think of no better way

to express the dilemma that all creative people face. In our constant struggle to achieve and excel, we all too often smother the essence of what we're doing and beat it into lifeless submission so it can meet our impossible and invisible standards. Under those crippling conditions, where I've languished far too often, it's little wonder my work suffers and the joy I'm supposed to take in it dwindles away. The only way to relieve such a miserable state, difficult as it sounds, is to loosen my grip, relinquish some control and allow my words (and the worlds I'm building from them) to breathe and grow. The result may take me to a place I didn't anticipate but, as the old saying goes, the journey is more important than the destination.

Writing, says Neil Gaiman in the introduction to his 2006 prose and poetry collection *Fragile Things*, is 'a lot like cooking. Sometimes the cake won't rise, no matter what you do, and every now and again the cake tastes better than you ever could have dreamed it would.'

Those now and again moments are worth all the dead ends and disappointments writers encounter on either side, and we can achieve more of them if we don't try so hard to manufacture them. That's much easier said than done but it becomes possible if we allow ourselves an occasional imperfection, inconsistency or infelicity. You can always repair or remove them in a second draft or, like Nathan Grillo discovered, you can leave them be and ensure that your story, poem, novel or newsletter contribution is as ragged and contradictory as the unique mind that conjured it from nothing.

Ideas sometimes appear glistening, perfect and fully formed, and yet the people that shape them into being are imperfect by their very nature. Combining these two equal and opposite forces is rarely straightforward, but it's always a worthwhile learning experience.

**Stephen Lord** is the founder of Crime Writers SA which meets on the first Sunday of each month, from 10.30am-12.30pm at the SA Writers Centre.

## Online Resources ...

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search <http://www.westegg.Com/cliche/>  
Right now I'll just quit while I'm ahead.

If you're searching not for clichés but for research material you know must be somewhere on the web, and you can't find it using regular search engines, you need to access the area known as the 'deep web' or 'invisible web'. The addresses below can help your search:

- <http://completeplanet.com> This provides an extensive listing of databases that may not appear when using conventional search engine technology. Amongst other things there is a 'literature' link which leads to 'writing' and to writers' forums, including one at <http://www.writers.net/>
- <http://www.doaj.org/> The aim of the Directory of Open Access Journals is to increase the visibility and ease of use of open access scientific and scholarly journals. It is a full-text searchable database.
- <http://findarticles.com/> This site indexes over 10 million articles from different publications including a link to the FBI Law Enforcement magazine should you need it.
- <http://www.findlaw.com/> Is your crime novel based in America? This site offers information on American legal issues organized by categories such as criminal law, family law, wills and estates.
- <http://highwire.stanford.edu/> The Stanford University HighWire site has a huge database of free, full-text, scholarly content but you have to pay for some of the articles they link to.
- <http://infomine.ucr.edu/> This is a research database created by librarians for use at the university level.

The above sites have been visited by our intrepid researcher but we cannot vouch for them in their entirety, so please remember it's a virtual jungle out there and not all sites are bona fide or to be trusted. Have fun on the web and look for the next instalment in our February edition of *Southern Write*.

Please note, all of the URLs in this article can be found as hyperlinks on our website. Go to [www.sawriters.org.au](http://www.sawriters.org.au) and open the drop-down menu 'Writing'. Part II of this article will appear in *Southern Write* early next year.

# What's On



## Poetica December Program

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

- 3 Dec Tomas Tranströmer – selected poems by the winner of the 2011 Nobel Prize for Literature.
- 10 Dec Jejuri – Arun Kolatkar's cycle of poems about a pilgrimage in Maharashtra.
- 17 Dec Akiko – a feature on Akiko Yosano, who pioneered new forms for Japanese poetry.
- 24 Dec Christmas Lights – Mike Ladd's selection of Christmas poems, old and new.
- 31 Dec Break on Through – a feature on the life and writing of Jim Morrison.

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

## Once a Month: Emerging Writers

Are you an emerging writer (20-30 and writing with a view to publication) looking to share feedback and develop work? Adelaide Emerging Writers' Group meets the 2nd Wednesday of each month at Carclew. For details contact convenor Ben Mylius at [ben.mylus@gmail.com](mailto:ben.mylus@gmail.com) or phone 0434 082 043.

## Sat 3 Dec: Haiku Bindii Launch

Bindii Japanese Genre Poetry Group invite you to the launch of *Haiku Bindii Vol. 1 Journeys 2011* by Mr Adam Wynn, Hon. Consul-General for Japan in SA. *Haiku Bindii* contains haiku, tanka, renku, haiga and haibun. A free event at the Box Factory, 59 Regent St South, Adelaide, from 4 pm with refreshments and readings by the Bindii poets. Enquiries: Lynette Arden Ph. 84316168 Email: [lynettea100@yahoo.com](mailto:lynettea100@yahoo.com)

## Sat 3 Dec: Haiku Group

Poets writing Japanese Poetry Genres in English meet the first Saturday of the month from 10.30am to 1pm at The Box Factory, 59 Regent St South, Adelaide. Contact: Lynette Arden, SA Representative for The Australian Haiku Society by email:

[lynettea100@yahoo.com](mailto:lynettea100@yahoo.com) and see: <http://haiku-bindii.blogspot.com/>

## Thurs 8 Dec: Ray Martin Talk

You are invited to hear Ray Martin talk at the Westminster School Performing Arts Centre, 1-27 Alison Avenue, Marion at 7.30pm. Cost: \$7. Book signing to follow and bookings essential at these book shops: Booked at North Adelaide 8361 9866 or Booked at Unley 8271 0988.

## Thurs 8 Dec: Book Launch

*The Heart of Port Adelaide* edited by Brenda Eldridge will be launched at 6pm by Gary Johansen, the Mayor of Port Adelaide Enfield Council, at Church St, Port Adelaide.

## Fri 9 Dec: SPOKE Networking

A networking evening to raise funds for the SPOKE Festival and launch of artist's book *Shifting*, 7-8pm Atrium, Level 2, AC Arts, 39 Light Square. RSVP to [susan.fleming@tafesa.edu.au](mailto:susan.fleming@tafesa.edu.au) by 6 December.

## Sun 11 Dec: Book Launch

Lily Rose's e-book *Christmas Wings* will be launched at 2pm in the SA Writer's Centre Atrium by Robyn Opie Parnell. RSVP for catering to [rosedreaming@gmail.com](mailto:rosedreaming@gmail.com)

## Sun 11 Dec: Hills Poets

The next meeting of Hills Poets will be at the Crafers Inn. À la carte lunch at 1 pm followed by poetry readings. Please book with Jill if you would like lunch. Guest reader Julia Wakefield. Gold coin donation. Please ring Jill Gower on 8339 5119 for any other information you may require.

## Sun 11 Dec: Book Launch

You are invited to the launch of *The Girl Who Had Too Many Names* by Dominic Whyntie, illustrated by Anne Rix, at 2pm at the Goolwa Regatta Yacht Club, Barrage Road. RSVP for catering (08) 8555 5795 or (08) 8555 0170.

## Thurs 15 Dec: North Eastern Writers Christmas Party

7pm at the Community Hall, Memorial Drive, Tea Tree Gully. Entertainment by the Story Tellers' Guild. Poetry Slam, Raffle.

Supper provided with bubbly otherwise BYO bottle. Cost \$10 per head. RSVP Ken Vincent, 8380 5348. All welcome.

## Thurs 19 Jan: Tin Cat Cafe

Sit back with a glass of wine and hear Adelaide's finest poets in conversation with Steph Hester about everything poetry and so much more. Jill Jones and Teri Louise Kelly discuss identifying (or not) with the Queer Voice in poetry in 'Engendering Words' – with special guest Jenny Toune. 7pm for a 7:30 start. Tickets can be purchased from the Tin Cat Café. \$10 pre-booked and \$15 on the night.

## Fri 10 Feb: New Publisher

Come along to celebrate the launch of the new exciting Adelaide-based company, MidnightSun Publishing, 7pm at the SA Writers' Centre. There will be food, there will be drink, there will be writers, but most of all there will be a buzz in the air. Bring your friends and make a night of it. Please RSVP by 8 Feb to [editor@midnightsunpublishing.com](mailto:editor@midnightsunpublishing.com) to make sure there's enough wine ready for your arrival. As yet MidnightSun are **not** taking unsolicited manuscripts but keep an eye on their website for future opportunities: [www.midnightsunpublishing.com](http://www.midnightsunpublishing.com)

## Thur 23 Feb: Society of Women Writers South Australia

Read your own work for feedback at this meeting. Ongoing meetings 4th Thursday, February-November, 10.15am at the SA Writers' Centre, with a different program each month. Camaraderie, inspiration, workshops, speakers, postal workshops, monthly news, competitions, promotion of writing for publication. Guests welcome (\$2 entry) and membership available. For further information contact Ethel Shippen 8260 1240 or email [pamelamckee@bigpond.com](mailto:pamelamckee@bigpond.com)

## [friendlystreetpoets.org.au](http://friendlystreetpoets.org.au)

The city meeting of FSP will be at the SAWC Atrium on **Tuesday 6 December**. Book in at 6.00pm for 6.30pm start. Entry fee: \$5/\$6. Guest Poets are 6 mentored poets.

# Opportunities

## AFCA Awards: Writing About Film

For Australian film critics and film commentators. Four Award categories: 1. For writing on Australian film; 2. For writing on non-Australian film; 3. For an individual film review for an Australian film; 4. For an individual film review for any non-Australian film. Entries close **31 December**. Details at [www.afca.org.au](http://www.afca.org.au)

## Arts Law Centre

A national not-for-profit community legal centre, established with the support of the Australia Council. Read how to protect and promote yourself as a writer at [www.artslaw.com.au/artforms/archive/cat/literature/](http://www.artslaw.com.au/artforms/archive/cat/literature/)

## Commonwealth Writers – New Fiction Prizes

The Commonwealth Book Prize for first novels published between 1 January and 31 December 2011, with £2,500 for regional winners and £10,000 for the overall winner. Details at [www.commonwealthwriters.org](http://www.commonwealthwriters.org)

## Creative Nonfiction Essay Contest

*Creative Nonfiction* seeks essays up to 4,000 words for a special 'Australia' issue. Two cash prizes: \$6,500 (AUD) for Best Essay and \$2,500 (AUD) for Best Essay by an Australian writer. All submissions considered for inclusion in *Creative Nonfiction #46: Australi*, to be launched at the 2012 Melbourne Writers' Festival. Multiple entries welcome; \$20/essay. Deadline: **31 January 2012**. Details at: [www.creativenonfiction.org](http://www.creativenonfiction.org)

## Filmmaking Summer School

At Melbourne University, 23 to 27 January 2012. Four days of Writing for Film and Television. Cost per day: \$125 full, \$115 concession or discount for booking all 4 days: \$475 Full / \$425 Concession. Details at [www.summerfilmschool.com](http://www.summerfilmschool.com)

## Harper Collins Free Website

Post a minimum of 10,000 words of your unpublished novel or nonfiction for people to read and comment on and see how to publish an ebook at [www.Authonomy.com](http://www.Authonomy.com)

## Indigenous Writer and Illustrator Project: Big Book Club Inc

For Indigenous writers and illustrators aged

18 and older to work with a mentor on a picture book for children up to age 5. Details at [thelittlebigbookclub.com.au/programs](http://thelittlebigbookclub.com.au/programs)

## Indigenous Fiction

McSweeney's Quarterly is seeking Indigenous fiction. Deadline **31 December**. Details at [www.asauthors.org](http://www.asauthors.org)

## 2012 CBCA Multi-Storied Conference

Children's and Young Adult authors and publishers can register their interest in the Children's Book Council of Australia Conference by going to [www.cbca.org.au](http://www.cbca.org.au).

## Creative Industries Career Fund

Are you an author, artist, publisher or involved in publishing? Do you want to do something to develop your professional skills? **20 January 2012** is the next deadline for Copyright Agency's Creative Industries Career Fund. You can apply for up to \$5,000 to do something that will develop your skills. For more information go to [www.copyright.com.au](http://www.copyright.com.au)

## Unpublished Young Adult Writers

Hardie Grant Egmont are launching a new collection of debut Young Adult novels in 2013. Writers must not have published a novel before and the story must be set in real life. Submissions close **27 February**. Details at <http://bit.ly/Ampers>

## PAN Magazine #3

Seeking submissions of essays, literature poetry and more. Closes **31 December**. See details at [www.panmagazine.com](http://www.panmagazine.com)

## Residential Editorial Program at Varuna

Intensive five-day program for mid-career editors, 7-12 May 2012. Supported by the APA and the Literature Board of the Australia Council for the Arts. Closing date for applications is **9 January 2012**. Information and application forms: [www.publishers.asn.au](http://www.publishers.asn.au)

## Speculative Fiction: New Ebook Publisher

Hague Publishing is seeking submissions from Australian and New Zealand authors. Find guidelines and access to the online

submission system at [www.haguepublishing.com](http://www.haguepublishing.com).

## Twelfth Planet Press: Novel Manuscript Submissions in January

Submit your science fiction, fantasy, horror and crime writing from **January 1 to January 31, 2012**. Link to 'Submissions' at [www.twelfthplanetpress.com](http://www.twelfthplanetpress.com)

## Writer's Cottage for Rent

Cottage and writing studio, Normanville, quiet location, 50 m from beach, 70 km from Adelaide, available early Feb - late Nov 2012. Please phone 8558 3371.

## Aurealis Entries 2011

The Aurealis Awards 2011 are for works of speculative fiction first published in English between 1 January 2011 and 31 December 2011. Entries close **31 December, 2011**. Details at [www.aurealisawards.com](http://www.aurealisawards.com)

## ABC Fiction Podcast

ABC's new Fiction Podcast is where authors and audio producers get together to produce new audio stories. Go to [www.abc.net.au/pool](http://www.abc.net.au/pool) for more details.

## Feedback Required

Young writer requires feedback on a completed novel manuscript: a well-written philosophical mystery. If you are able to assist, please contact Jude at the SA Writers' Centre on 8223 7662.

## Australian Film Festival 2012

A competition for film scripts up to 15 minutes. 1st prize \$1,000. Details and entry at [www.australianfilmfestival.com.au/](http://www.australianfilmfestival.com.au/)

## Australia Council Arts Visit

Staff from the Literature Board of the Australia Council will be available on **Wednesday, 7 March** to discuss possible grant applications. Appointments will be held from 10am-4pm. Writers must have had a full length book or play published before they can apply as an Emerging Writer. Visit the Australia Council website prior to making an appointment to find out if you are eligible: [www.australiacouncil.gov.au/artforms/literature](http://www.australiacouncil.gov.au/artforms/literature) Please contact the SA Writers' Centre to make a booking.

**Adeeb Kamal Ad-Dean's** poetry collection, *Quaranta poesie sulla lettera*, has recently been translated into Italian and published by Nuova Ipsa Editore.

**David Adès'** poem 'Puzzle' was published in *Squirrel Hill Magazine*, October, 2011. His poem 'The Switch' appeared in *Social Alternatives*, vol. 30, iss. 3, 2011.

**Elaine Barker's** poem 'Performance' was published in *Page Seventeen* and 'Survival' appeared in *Eureka Street*. 'Certainty' was published in Melbourne Book's *Award Winning Australian Writing 2011*.

**Astrid Cooper's** *Crystal Dreams*, a futuristic romance, has been released through Devine Destinies Publishing.

**Shirley Dunn's** poem 'Browsing' was in *Positive Words*; 'Fancy Free' and 'Need You' appeared in *The Write Angle*.

A number of **Ekidnas** authors – Janeen Brian, Katrina Germein, Sally Heinrich, Elizabeth Hutchins, Jeri Kroll, Ruth Starke, Allayne Webster and Sean Williams – were featured in 'Captivating Kids' in November *SA Life*.

**Stephen Gepp's** short story 'Power of the Gods' was published in the *Scribing Ibis*.

**Rosanne Hawke's** paper 'Crossing Borders in Faith and Culture: Writing Marrying Ameera' has been published in vol. 111, iss. 1 of *Write4Children*, The International Journal for the Practice and Theories of Writing for Children and Children's Literature.

**A. R. Holloway's** short story 'When Billy Went Beetroot' has been published in the Award Winning *Australian Writers Anthology 2011*. Two short stories, 'Quiet Dignity' and 'Grave Surprise' were published in *Seaside Magazine*, iss. 3. 'It's a'commin, Gwennie', was commended by the FAWQ Lovers of Good Writing and 'Kiss the Blarney' was commended by the Eastwood Hills FAW.

**Stephen Lawrence's** two haiku 'Your Lips Slide Open', and 'Canvas Taut Membrane' were published in the Australia Haiku Society's book *A Hundred Gourds*. His poem 'Spasms, Warps, Twitches' was shortlisted for, and his haiku 'Every Feeling' was winner of, the Inaugural Royal Institute of Australian Science 'Sash' Competition.

**John Malone** had the following poems published: 'Broom' in the *Adelaide Independent*, 'The Ant and the Laptop' in *Orbit* (School magazine), 'Lucky' in *Blast Off* (School magazine) and 'The Snail' in *NZ School Journal*.

**David McGuigan's** poem 'Grandfather' was published in *Best Australian Poems 2011*, Black Inc.

**Theresa Meads** has been awarded a Katharine Susannah Prichard Emerging Writer Residency. She will run a workshop, mentor writers and work on completing her memoir, 'Singing up the Bones', at the KSP Writer's Centre during February.

**Mag Merrilees'** prose-poem 'Sighting Rottnest' appears in the *Griffith REVIEW*, iss. 34, and can be read online.

**Margaret Milne's** poem 'La Nina' was published in *The Mozzie* in October and her poem 'Bubbles' was published in *FreeXpressions*, also in October.

**Maureen Mitson's** poem 'On Anstey and Beyond' won 1st prize in the Restricted category & 2nd prize in the Open category of the Tea Tree Gully Poetry Competition and 'Web Attack' won 2nd Prize in the Restricted category. Her poem 'Anxiety Attack' was published in *Mindfields* and her short stories, 'Bicycle', 'Brandy on the Rocks' and 'April Fool' were broadcast on radio 1296AM.

**David Mortimer's** poem 'Leopold' has been shortlisted for the Montreal Poetry Prize.

**Tracey O'Callaghan's** poem 'Auto Pilot' has been published in *Mindfields*.

**Shelda Rathmann's** poem 'Pick-pocket' was published in *The Mozzie* and 'Paige Turner' was published in the *South Australian English Teachers' Association Spring Poetry Festival Anthology*.

**Lily Rose's** *Christmas Wings* has been published by Rose Dreaming.

**Ashley Sanders'** debut novel *Facing Demons* has been published.

**Dorothy Shorne's** poem 'Working in the City' was published in the *Independent Daily* on 14 October 2011.

**Annette Siketa's** short story 'Retribution' won the *Port Stevens Examiner* Literary Competition.

**Jenny Touné** had her poems 'i went to a wake once' and 'bloodlines' published in *Offset*, no. 11, and her poem 'i went to a wake once' was selected from this anthology for the Australian Poetry/*Offset* Emerging Writers' Award, and has since been published in the November edition of Australian Poetry's *Sotto*. Her poem 'new&improved' was published in *Award Winning Australian Writing*, 2011.

**Paula Vince's** novel *Best Forgotten* won both the Fiction Section and the Grand Prize in the CALEB Award for faith inspired writing.

**Valerie Volk's** poem 'Daffodils' shared first place in the *Positive Words* September competition. Her poem 'A Villanelle of Mourning' won first prize in the open section of the Tea Tree Gully poetry competition and 'Disclosure' was published in *The Write Angle* for November.

**Rob Walker's** sci-ku 'carbon' was highly commended in the Friendly Street/RiAus Sciku Competition and 'clearing the caravan park' was shortlisted for the Julie Lewis Poetry Prize, while 'two faces have i' won the Open section of Open Your Mind poetry competition and 'crying at the poetry reading' was in *Red River Review*.

Our **Young Ambassadors** – Prerna Ashok, Simon Collinson, Emily Heidrich, Vanessa Jones, Ben Mylius and Connor O'Brien – were featured in 'Literally Evolving' in November *SA Life*.

**Athena Zaknic** had some of her haiku published in *the paper wasp*, a Journal of haiku, spring edition 2011.

## Congratulations!

To the winners of the  
One Book One Burnside  
short story Competition:

- 1st: Stephen Lawrence for his story  
'Heart of Gold'  
2nd: Grant Lock for his story  
'The Short Cut'

**Apology to Jelena Dinich** for the spelling error in her name in the November issue of *Southern Write*.

**Dec 16: small wonder prose poem/micro fiction competition ☺●**

800 wds. 1st prize \$300, commended entries \$100. Winning and shortlisted entries published in the *small wonder* anthology. Details at [www.shortaustralianstories.com.au](http://www.shortaustralianstories.com.au)

**Dec 18: Stringybark Short Story Award 2011 ☺●**

Open-theme with some link to Australia. 1400 words. 1st prize \$300, 2nd \$125, 3rd \$50, plus publication for place-getters and highly commended stories. Entry fee \$9.50, discounts for multiple entries. Details: [www.stringybarkstories.net](http://www.stringybarkstories.net)

**Dec 30: Inaugural Margaret River Short Story Competition ●**

Margaret River Press and Arts Margaret River. The Open Category welcomes all writers within Australia on any topic. Margaret River Press is also seeking submissions from writers for publication. Details at [www.margaretriverpress.com](http://www.margaretriverpress.com)

**Dec 31: Positive Words Mini-Competition ☺●**

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

**Dec 31: WB Yeats Poetry Prize ●**

Open theme, max 50 lines. 1st prize \$500; runner up \$75. Commendation certificates. Entry fee \$7.50 for first poem, \$5 each per extra poems. Entries may be submitted online. Details at: <http://www.wbyeatspoetryprize.com/>

**Jan 18: Short Story Competition ●**

*Parenting Express* and *My Child* are offering over \$2,000 in prizes, plus publication.

The winner's prize includes an online Feature Writing for Magazines and Newspapers course from the Sydney Writers' Centre. Unpublished, creative nonfiction (no poetry) with a theme relating to pregnancy, birth or the first five years of raising a child. Must be 900 words. Details at [parentingexpress.com](http://parentingexpress.com).

**Jan 21: The CWA Debut Dagger 2012 ●**

The 2012 Debut Dagger Competition closes at midnight. Send us the first 3,000 words of your crime-themed novel with a 500-1,000 word synopsis, and you could become a published crime writer. For details and entry forms go to [www.thecwa.co.uk](http://www.thecwa.co.uk)

**Jan 27: Adelaide Plains Poets Inc Poetry Prize ★●**

The theme is 'Crossroads', max 60 lines. 1st, 2nd and 3rd cash prizes and commendation certificates. Open Class for poets 18 years and older, Junior Classes for Primary and Secondary School students. Entry fee \$5 per poem for Open Class, free for Juniors. Details: email [jeebers@bigpond.com](mailto:jeebers@bigpond.com) or go to [carolyn-poeticpause.blogspot.com/](http://carolyn-poeticpause.blogspot.com/)

**Feb 14: Eaglehawk Dahlia and Arts Literary Competition ●**

Three categories: 1. Short story, max. 3,000 words, 1st prize \$200, 2nd \$50. 2. Poetry, limit 30 lines, 1st prize \$200, 2nd \$50. 3. Bush Verse, limit 52 lines, 1st prize \$100. For entry forms send SSAE to Ruth Claridge, 99 Victoria St, Eaglehawk 3556 or phone 03 5446 8240 or go to <http://dahlia.bendigo.net.au>

**Feb 15: [untitled] Short Story Competition ☺●**

Stories of any genre with a 5,000 word limit. Winner \$300, 2nd \$150, 3rd \$75, with two highly commendeds and everybody to be published in [untitled] issue 05 early in 2012. Entry form can be downloaded from [www.untitledonline.com.au/competition.html](http://www.untitledonline.com.au/competition.html)

**Feb 28: FreeXpression Literary Competition ☺●**

Five sections: short story, traditional rhyming poetry, free verse, article/essay and haiku. \$5 per entry (\$25 for 6 entries), accompanied by entry form. First prizes range from \$100 to \$250. More information from PO Box 4, West Hoxton, NSW, 2171.

**Mar 30: Ethel Webb Bundell 2012 National Literary Awards ●**

Open theme: short story 4,000 words, poetry 100 lines. 1st prize \$500, 2nd prize \$300, 3rd prize \$150. Entry fee \$8

Please note: competitions are listed in order of closing date

for one entry, \$15 for two, \$21 for three. Details at: [www.swwofwa.com](http://www.swwofwa.com)

**Nov 11 2013: ANZAC Centenary Poetry Prize ●**

New poems written between 11 November 2011 and 11 November 2013, may be entered. Entry fee \$20. Topic: What does ANZAC Day mean to you, to today's families, communities or nations? Winners are published and share a prize pool of \$5,000. Competition entry is not compulsory for a new poem to be considered for the project's publication. Details at: [www.ozywriters.com](http://www.ozywriters.com)

**Key**

- ☺ competition listed for the first time
- ★ competition with sections for young writers
- ☞ SA Writers' Centre holds the entry forms
- the entry form is available on the Internet

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

**Looking for a Christmas Gift for a Young Writer? Easy! Give a writer under 18 their own SA Writers' Centre annual membership for only**

**\$15**

**To arrange a Youth Membership, please contact the Centre**

**Attention Members**

As we are part of Writing Australia your membership rights apply equally to the four other participating Centres. Therefore, if you'd like to attend an event or workshop interstate you'll be able to participate at their member rate.



