

southern

write

Newsletter of the SA Writers' Centre Inc

November 2009

Changes afoot ...

The SA Writers' Centre will be celebrating 25 years in 2010 and, as mentioned earlier this year, in light of funding changes we've been undertaking a review of our activities to ensure that we remain as relevant to our writing community today as we were when we began.

Thank you to all who took part in the on-line survey recently. As a result of your feedback we will be offering a number of initiatives and changes to the way

we provide information and advice to members – but more of that next month.

The Board has also recommended that we become a foundation member of a proposed new Association of Writers' Centres. This organization will benefit local writers through the creation of a vibrant national program, extensive industry networks and expertise, and will reach a much broader Australian audience than we're able to on our own.

In the meantime we'd like to involve more members in our program. If you feel that you can offer a three-hour workshop or contribute an interesting article for the newsletter, please send an expression of interest to: director@sawc.org.au or post it to the SAWC. Send an outline of no more than 200 words along with a 50-word bio.

Stay tuned for an exciting New Year!

Barabara Wiesner

WriteByte's first birthday

Last November, after months of working with SAWC members Katherine Phelps and Andrew Pam to develop the site and after inviting all participants in the 2008 Young Writers' Nights to join our new on-line writing club, WriteByte went live. Within weeks almost 100 young writers had signed up and work was pouring in.

Since then, numbers have settled to an active core of around 30-40 members, with new intakes following each of the 2009 Young Writers' Nights. WriteByte has attracted a lot of readers, too: one member reported being on line at the same time as over 500 guests.

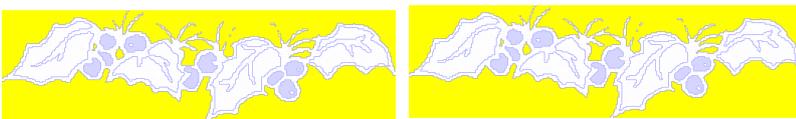
Initially the site offered a place to post 'Writing' and 'Comments', plus space for 'Tips', 'Thought-starters', 'News' and 'Useful Links'. Since then we've extended our offerings.

We introduced a 'Book Function' which currently boasts over 30 titles. A 'Chat Room' was less successful as there's rarely more than one member on line at a time. So we tried a 'Forum' function where members can initiate discussions on particular topics: for example, a lively discussion on new and favourite words. A highlight of the year was WriteByte Live when ten WriteByters met face-to-face for the first time in a session at the Centre led by Sally Heinrich.

Huge content but tiny SAWC staff means we've necessarily taken a largely hands-off approach to the site and we think that's the key to its success. Members clearly feel ownership and are wonderfully supportive of each other. The spelling and grammar sometimes dismay us and occasionally we urge greater care, but that's our only concern.

Youth Projects Officer, Doreen Spurdens, overviews the site with help from Malcolm Walker. Andrew Pam provides technical support – we'd be lost without him!

Do take a look at WriteByte and, if you know someone aged 9-12 who might be interested, encourage them to join.



Better pencil in ... no, on second thoughts perhaps something more permanent ... make that ink **Wednesday 16 December** into your diary because we'll be hosting our **Christmas Party**. More details to follow in the December issue of *Southern Write*.

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

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

Centre Information

Contributions

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

- **Flinders University Writers' Club** for *Enwriting: Enlightening Writings – Flinders University Writers' Journal 2008*, vol. 4, 2008.

- **Jennifer Liston** for 17 poems: *one for every year of innocence*, White Wave Press, 2008 and *Exposure*, Ginninderra Press, 2003.

- **Bill 'Swampy' Marsh**, *Great Australian Stories: Outback Towns and Pubs*, HarperCollins, 2009.

- **Valerie May** donated *With This Ring* by Barbara McGough (Key Publications, 1979), *This Australia: An Anthology of Australian Verse*, ed. S. D. Osterstock (1973) and *Time: On Kangaroo Island* by Alan Osterstock (1973).

- **Angus McLeod**, *Dear Mum and Dad: Collected Poems*, 2009.

- *Overland*, iss. 195, Winter, 2009.

- **Taipei Chinese Pen: A Quarterly Journal of Contemporary Chinese Literature from Taiwan**, issue no.148, Summer, 2009.

- **Barbara True** for *Bea Nude 1978*, Gumboot Press, 2009.

- **Voiceworks**, iss. 78, Spring, 2009.

- **Danny Wattin** for *Ursäkta, Men Din Själ Dog Nyss*, Piratförlaget, 2007 (Swedish).

- **Wet Ink**, iss. 16, September, 2009.

Our Thanks

Thanks to Laurie Anderson, Jade Carrick, Betty Collins, Jo Dey, Joanna Goldsworthy, Yvonne Griffiths, Catherine Jones, Kristina Lupp, Hakim Oerton, Gay Sanderson, Peggy Spry and Ken Vincent for their assistance in mailing the October newsletter to all our members.

Disclaimer

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

Wheelchair/Lift Access to SAWC

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



SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

Thanks to SAWC sponsor:

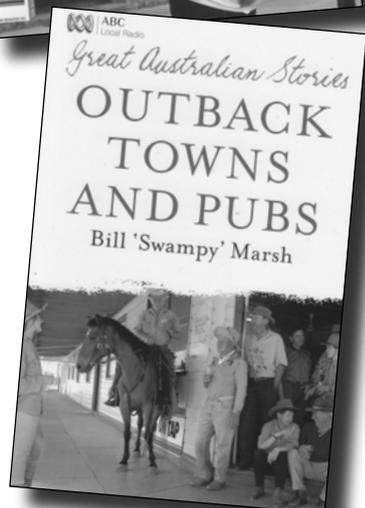
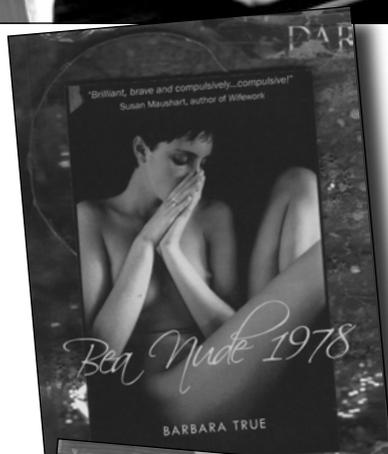


'Never discourage anyone...who continually makes progress, no matter how slow.'

– Plato

'Exercise the writing muscle every day, even if it is only a letter, notes, a title list, a character sketch, a journal entry. Writers are like dancers, like athletes. Without that exercise, the muscles seize up.'

– Jane Yolen



Board's Eye View

SAWC Board Member and Deputy Chair **Ken Vincent** talks about the psychological aspects of building fictional characters.

In late 2008 I promoted the idea writers should take great care not to perpetuate commonly held myths about human behaviour. In this article I wish to put forward the argument that we should take great care in describing human behaviour. Indeed, we should try to understand the human psychology behind that behaviour and attempt to portray it as accurately as we can and, more importantly, with completeness.

As I said in my previous article, writers are by nature observers and chroniclers of the human condition, but do we necessarily understand what we see and do we always grasp the full picture?

Recently I attended a workshop presented by the writers of popular romance. I was told in their case it was important where they were writing for a readership of mainly middle-aged women not to portray their male characters as they are, but as women believe they should be. Of course my deeply entrenched chauvinism immediately rose to the surface with the words 'Ain't that the truth.' I suppose when writing for the needs of a specific audience this is sort of OK but it is not for me. Here are a few examples where an understanding of psychology could help us develop characters that have some depth and which resonate with our readers.

As a manager I found Belbin's Team Roles (see Google for explanation) a handy guide to understand where some of my staff were coming from and in turn a guide for understanding of my fictional characters. Dr R Meredith Belbin identifies the various behaviours exhibited within teams and how mixing these characteristics can ensure success, while mismatching can increase the chance of failure. Developing these characteristics in our characters may make them more rounded, more believable, more readable.

The way people react to change is also worth considering. It is said the only person who likes change is a wet baby. To that I would add politicians and senior

management who use change as a way of showing who is in control: 'I'll change things because I can'. Yet there are people who embrace change with enthusiasm, while others will resist the slightest adjustment to their daily routine with equal determination. In between, there are people who need convincing to a greater or lesser degree. How to manage people in the change process is a study in itself. The leader has to be prepared to convince those who need convincing, control those who are enthusiastic to ensure their enthusiasm is not destructive and negate the behaviour of the anti-change set or be prepared to move them on. Again, getting it right will make our description of human behaviour ring true to our readers.

Another area we can explore as writers is that of personality disorders. Many people exhibit the symptoms of this type of illness. These ailments include Borderline Personality Disorder, which affects between 10-14% of the population of which three out of every four sufferers are women. Called borderline because this affliction sits on the border of a neurosis and a psychosis, the symptoms can include depression, suicide ideation, self-mutilation and failed and difficult relationships, which are often short and stormy. And yet, while sufferers can often experience marked shifts in feelings and difficulties in maintaining intimate and close connections, they often display an engaging and outgoing personality and a high degree of intelligence. The person may manipulate others and often has difficulties trusting people. There is emotional instability with marked and frequent shifts to an empty lonely depression or to irritability and anxiety. There may be unpredictable and impulsive behaviour, which may include excessive spending, overeating or physically damaging actions. The person may show inappropriate and intense anger or rage, with temper tantrums, constant brooding or resentment, feelings of deprivation and a loss of control or a fear of a loss of control over angry feelings. There are also identity disturbances that spill over into confusion and uncertainty about self-identity,



sexuality, life goals and values, career choices and friendships. There is a deep-seated feeling that one is flawed, defective, damaged or bad in some way, with a tendency to go to extremes in thinking, feeling or behaviour. Under extreme stress or in severe cases there can be brief psychotic episodes with loss of contact with reality or bizarre behaviour or symptoms. Even in less severe instances, there is often significant disruption of relationships and work performance. The depression which often accompanies this disorder can cause much suffering and can lead to serious suicide attempts.

These are just a few suggestions in terms of the psychological rounding out of characters. As a writer I've found that understanding people's motivations and behaviour, even as little I do, helps me create personalities that I, at least, find both exciting and convincing.

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Young Writer's Nights!

SA Writers' Centre celebrates 20 years of Young Writers' Nights.

The first Young Writers' Night was held in 1989 at Salisbury East. Since then, the SA Writers' Centre has been running them annually at various schools and locations in the city and in the southern and northern suburbs. The program has proved immensely successful with teachers, parents and in particular the

children who have been involved.

This year we changed the name from Young Authors' Night to Young Writers' Night, to be a little more inclusive of the different kinds of writing and to distinguish the student writers from the published children's authors who play such a crucial

role in the success of the program.

How do Young Writers' Nights work? Well, the program invites schools to select up to eight of their most enthusiastic and committed writers and we then reserve a place for that group. The chosen participants are expected to produce a piece of writing – a story, poem or 'slice of life' writing – that takes no more than 5 minutes to read and bring it along. On the night we organize a guest speaker, who welcomes the young writers along with their parents, friends and teachers then, with their families in tow, the students break into small groups where they read their work, with each group being led by a published South

Australian author who gives comments and encouragement. Once these sessions are over, everyone gathers in the hall or gymnasium for supper and socializing, where the students have the

chance to meet the authors, have a bit of a chat and get their certificates, posters or books signed.

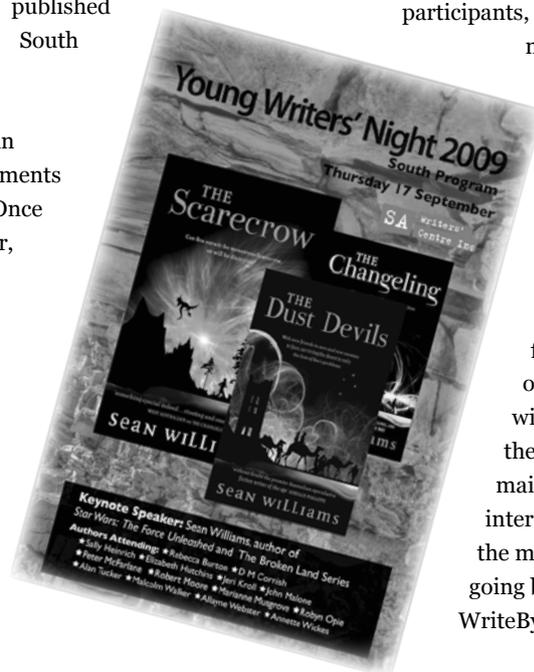
Numbers have been growing strongly. In 2008 over 400 students took part and in 2009 the numbers were up yet again.



These events show that there are plenty of students in our primary schools who want to write, whether it's poetry, short stories or, as is the case with some of the participants, full-blown novels. The

range of talent and ability is generally high and all show considerable enthusiasm for the task of writing, with many of the participants maintaining their interest and keeping the momentum going by joining our WriteByte Club.

The Centre looks forward to continuing the program in 2010 and hopes that more schools will become involved. Who knows, we may be encouraging the next Janet Turner Hospital or Tim Winton?



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\$25 or \$20 for members of SAWC

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O p p o r t u n i t i e s

Adelaide Academic Press

Brascoe Press's new imprint is now open to submissions from academics and educational writers. For more information please visit the 'Imprints' page at www.brascoebooks.com.au

Kill Your Darlings

This new quarterly publication is now accepting submissions of fiction, feature articles, essays and reviews. Email info@killyourdarlingsjournal.com or go to www.killyourdarlingsjournal.com

Ghost Writer Required

Ghost Writer required to write the amazing life story of an indigenous man, James, from the 'stolen generation'. Born near the Gulf of Carpentaria, he was taken to NSW to avoid the Darwin bombings and then later settled in Semaphore SA, where

he became a fitter and turner. A keen sportsman, he then toured England and played rugby for many years for Wigan. He married an English girl and later returned to Australia. Small payment negotiable. If you can help, please phone James on 8254 76044.

Synaptic Graffiti Collective

Video Poetry sought for a DVD anthology, 'Memory'. For submission guidelines visit: <http://www.myspace.com/synapticgraffiti> or email: synapticgraffiti@scart69.net

Mostly Books

Expressions of interest are being sought from local self-published authors for an opportunity to promote their work. Tables and publicity will be provided from 24-26 November. Mostly Books are also looking for local authors for their 2010 Books and

Coffee programme. For details phone 8373 5190 or e-mail to mostlybooks.internode.on.net

Ghost Writer Sought

Ghost writer sought to assist in writing a novel based on a fictional TV dance competition. Payment offered. Email Julian at julianhall7@bigpond.com

Wanted: Editor/Proofreader

An editor/proofreader experienced in the fantasy genre is required to work on a young writer's finished manuscript. Payment offered. Phone Kylie on 8370 7042.

Opportunities continues on page 9

write your own **SUCCESS**

TAFE SA Adelaide Centre for the Arts has a dedicated team of professional writer-lecturers ready to support you on your journey towards a successful professional writing career.

Our latest course **Page to Stage** will discipline your ambition to write for the stage.

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What's in a name ...

Malcolm Walker looks at the naming of fictional characters.

Shakespeare asks, 'What's in a name?' and answers by telling us roses smell sweet whatever they are called. But Tim Winton's character Rose Pickles out of *Cloudstreet* is anything but sweet: her character come fully armed with thorns for most of the story – even though she softens towards the end of the story. The name Rose comes with the complete do-it-yourself kit of connotations, both personal and public: Tokyo Rose has an entirely different ring to Laurie Lee's *Cider With Rosie*, and then there was that girl called Rose I sat next to in high school, who picked her nose and used the underside of the desk as ... well, let's not go there.

And what of the Winton's Lambs, the godfearing family next door in *Cloudstreet*, with their two sons Fish and Quick? What magical names. But then Winton's novel is often given the genre tag 'magic realism'. Probably one of the best known magic realist texts is *One Hundred Years of Solitude* with the infamous Colonel Aureliano Buendia, whom Garcia Marquez has begun his fictional journey with the words, 'Many years later, as he faced the firing squad...' An interesting first line given Colonel Beundia's unsavoury predicament and that the literal translation of Beundia from Spanish to English is 'good day'. Winton uses 'g'day' a lot in *Cloudstreet* but I've yet to come across a character in an Australian novel named Gidday, although somewhere out there there's surely room for one. I guess some things simply don't translate. So how exactly do we as writers go about choosing names and how difficult can it be?

As a writer, if you're anything like me, finding fictional names can be a little like Oscar Wilde's attitude to blood-sports – well, my definition of it anyway – the unpronounceable in pursuit of the untenable, because as another author, whose name I forget, once said of the writing process, 'Just slap your belly up against the desk ... and wait for beads of blood to form on your forehead.' Finding names that are suitable can be a little like

that. I tend to dive in and regret my choices later.

But names matter, even in high-end literary fiction: how appropriate to their respective narrative journeys are the names of Stephen Dedalus from Joyce's *Portrait of the Artist as a Young Man* or Scout Finch in *To Kill A Mockingbird*? And while Humbert Humbert hasn't passed into the lexicon, Lolita certainly has. A good name may outlast its original context: Orwell's *1984* and the omniscient character Big Brother is my favourite to date, while the name of Winston Smith, the hero of the novel, may well be forgotten in time.

If you're writing literary fiction or realism then perhaps names aren't quite so important. Maybe you can get by with something common-or-garden, something prosaic. But while the reader may be more

... and then there was that girl called Rose you sat next to in high school, who picked her nose and who ...

accepting, the author still has the problem of finding a name that gels with wherever they are taking that character. The average novel requires a couple of days to read; to write one may take years and the author has to live with that character and their name for the entire journey. It should have the ring of truth about it.

The area where naming a character comes into its own is probably genre fiction. If you're writing parody or satire or humour then pushing the boundaries for the readership with some out-there quirky names is reasonable. There's the wonderful Captain Major Major in Joseph Heller's *Catch 22*, who's doing okay until he's promoted. A fictional character with the handle Major Major Major is really making a statement in itself. Snowball and Napoleon in *Animal Farm* are a little less obvious, but only marginally. Then there's

Cold Comfort Farm – sorry, but I appear to be on a bit of an agricultural bender here – a comic novel by Stella Gibbons which parodies D H Lawrence and which has the unforgettable characters of Ada Doom, the matriarch who saw 'something nasty in the woodshed', and the handsome Seth Starkadder, who despite his bucolic roots is destined for Hollywood. Add to that location – the village of Howling – and the reader knows exactly what to expect. With humorous and satirical writing the reader allows a certain amount of latitude. Other genres may require a lighter touch and a more subtle approach.

I've found the White Pages quite useful for surnames, especially when I'm looking for something unusual that might match a particular character or personality trait. Truth is stranger than fiction and a quick troll through the telephone directory can show just how many unusual names are out there. Having just performed this exercise, I came up with the following without too much difficulty – Dohnt, Hext, Wix, Crizzle, Leach and Renard – all of which are suggestive, either through onomatopoeia, spelling or association, of various human foibles or characteristics. I find this – dare I say it – reference work useful for checking to see if an unusual surname I've come up with actually exists. I'm often taken aback as to how close a match I find.

But the danger here might be in making the name too unusual and drawing the reader's attention to it. It depends on whether you want to foreground the name. Unlike surnames, given names drop in and out of favour and carry historical or generational overtones, so if you're writing historical fiction or faction it's important to do a little research. A postwar character by the name of Duane or Dakota lacks authenticity. With children's and young adult works, fantasy, science-fiction and crime or romance writing names can matter, but it then becomes a trade-off between the startlingly obvious and drawing too much attention away from the narrative flow, unless that is your purpose. A sure-fire way to put

a reader off your prose is to use names inappropriately.

The psychological motivation of characters can also have a bearing when thinking up names. If a particular character is serious or frivolous, sensitive or uncaring, happy or sad, does the name you settle upon reflect or enhance these traits or does it work against the grain? Of course, if done wisely or with flair, such counterpoint can prove interesting. Then there are the 'good' characters. In the naming department these are the ones I often struggle with longest. I find the unscrupulous and the downright villainous a lot more entertaining when it comes to Christening rites. From *A Christmas Carol*, Dickens has given us that wonderful word 'Scrooge'; purloined in turn by Walt Disney for one of his ducks.

The film critic Roger Ebert said a 'film is only as good as its villain', a statement that surely fits as well with novels. Do the bad and the ugly necessarily need names that fit? Tolkien knew his European history when he named Gollum after the Golem of Prague, a creature created and shaped from clay in much the way that the ring moulds Tolkien's embittered misshapen creature. And Rowling isn't far behind with her wonderful creation Draco Malfoy, with its connection to the Athenian law-giver, who gave us the word draconian, plus there's the suggestion of the serpent, while with a slight reshaping his surname can mean *mal foi*, literally 'bad faith' in French.

We live in politically correct times. Enid Blyton's golliwogs seemed harmless enough in the 40s and 50s but wouldn't scrape past even the most dubious editor these days. One doubts that Ian Fleming's character Pussy Galore, even with all of the Bond books' flagrantly sexist connotations, would make it into print today. Class, ethnicity and indigenous cultures are three tricky areas where the generation of characters' name should be embarked upon with caution. It's all too easy to stereotype, and names can add to this.

Then there's the use of real people's names, both the dead and the living, although the latter may be fraught with the possibility of a court action. Sometimes, if this is not carefully done or if the context is not immediately apparent, this can look like name-dropping. But with the rise of

fiction it seems clear that this trend will continue. It's hard to imagine *Mr Darwin's Shooter* without a passing mention of the man himself or Atwood's eponymous protagonist Grace Marks in *Alias Grace*? Of course in the case of these two novels the likelihood of the author being sued were nonexistent.

So where else can we find names? Well, there's always the obituary column which, if your novel is set locally, can provide some excellent possibilities. If you have a dog to walk or a baby in a pusher the local cemetery can be quite useful, in particular it gives dates and shows how names come in and out of fashion. There are plenty of baby name generators on the web, most of which give meanings (although there can be some interesting discrepancies between sites). Some authors like the meaning of the name to reflect either the character or the situation.

To my utmost surprise I found out while researching this article that there are random online name generators. Most are attuned to gamers' or fantasy writers' needs but there are one or two that may be useful,

One doubts that Ian Fleming's character Pussy Galore ... would make it into print today.

although what they produce did appear to be very random. It seems a fairly lazy way of going about things and I couldn't find an online generator that allowed you to type in a theme or a characteristic. No doubt there's one out there but by that time my patience had worn thin. Patience – now there's a name.

While changing a name later isn't necessarily problematic, it is all too easy to get stuck with an earlier version when you're writing that next draft. You can think, 'Oh, it's just a draft' but then time passes and your name's still sitting there. Sometimes one seems all too familiar and it becomes difficult to think past it to something new.

A character's name, no matter how appropriate or carefully chosen, isn't going to make up for flimsy writing, bad

grammar or poor characterisation. Nor will it rescue you from poor storytelling or clumsy plotting. While naming a fictional character is perhaps not as demanding as naming a child, it still requires some preliminary thought and research; after all it may, if you're talented or lucky, outlast you the author. And, if you're like me, you'll probably still agonise over getting it right. I'm told cold, salted water is quite good for getting blood out of clothing.

What's on ...continued from page 8

Mon 23 Nov: Di Morrissey

Marion Library Service will host Di Morrissey, who will talk about *The Silent Country* from 7.30pm - 8.30pm at the Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. For bookings phone 8375 6855.

Mon 23 Nov: Book Launch

María Lorenzin's collection of very short stories *Microsueños* will be launched at 6:30 pm at the SA Writers' Centre. Some microstories will be read in Spanish and some in English. RSVP: 8201 2579

Wed 25 Nov: Book Launch

Ken Vincent's debut novel *Chains of Fear* will be launched from 6.30 – 7.30pm at the Tea Tree Gully Library. Cheese and wine provided.

28 Dec: Wilderness Writers Walk

Wilderness Writers, Tasmanian Tarkine for New Year 28 Dec - 3 Jan. A superb writing and walking trip. Four days in the pin-drop silence of the Forest of Giants and two days at Cradle Mountain. Supported easy grade walks with qualified guides and writing tutor. A profound writing experience. Book early for discount price. Details at www.intotheblue.com.au or ring 0414 929 768.

Sun 29 Nov: Storytelling for Children with Janeen Brian

Multi-award winning children's author and poet Janeen Brian will be storytelling for children and their families from 1.30pm - 2.15pm. Free event. Ring Marion Cultural Centre on 8375 6855 for bookings.

W h a t ' s O n



Poetica October Program

Mike Ladd presents *Poetica* on Saturday at 3.05pm (repeated 3.05pm on Thursdays).

- 7 Nov The Tale of Sunlight: Gary Soto's poems about life in a small Mexican village.
- 14 Nov Play up, Play up and Play the Game: the poetry of cricket.
- 21 Nov The Little, Large World of Issa: feature on the 18th century Japanese poet.
- 28 Nov An Ear on My Heart: poems of motherhood by Kathryn Lomer and Esther Ottaway.

For further details visit the website at www.abc.net.au/rn/arts/poetica/

Wed 4 Nov: Books In My Life Lunchtime Lectures

Gillian Rubinstein will be speaking at 1pm about books which have influenced her in the Hetzel Lecture Theatre, State Library of South Australia, Institute Building.

Wed 4 Nov: Book Launch

Ray Cliff's autobiography *It's a Fine Line* is being launched 6.30pm at the Tea Tree Gully Library. Wine and nibbles provided.

Thurs 5 Nov: 'Where Words Take Us': Poetry/Story Encounter

Melbourne poet Peter Bakowski joins local storyteller/poet Dennis Wild 7.30-9.30pm at St. Ignatius Parish Hall, Norwood. Admission: \$5.00 - For further details: 0414 837956 or djwbsy@ozemail.com.au

Fri 6 - Sat 7 & Fri 13 - Sat 14 Nov: AWG - Story Sharpeners

Story Sharpener is a story development initiative open to new and experienced scriptwriters, producers and directors. The first component of the initiative will be delivered in two parts including: two film deconstructions and two intensive half-day workshops. Writers who follow through the entire Story Sharpener process will be in the running for a one-on-one script consultation with Stephen Cleary and a \$2,000 cash prize. Bookings essential. Contact Miriam Katsambis on 8232 6852 or email sa@awg.com.au

Sat 7 Nov: Poetry Reading

From 2-4pm East Avenue Books & Ginninderra Press will host Canberra poet Suzanne Edgar & Adelaide poets Joan Fenney & Ann Nadge, all of whom will read from their work. Bill Tully will also launch *It's All Good* by Brenda Eldridge. Venue: East Avenue Books, 1/53 East Avenue, Clarence Park. Refreshments will be served.

7-8 Nov: Giant Garage Sale

To raise funds the SA Writers' Theatre is having a giant garage sale at 10 Haydown Rd, Elizabeth Grove. Plenty of bargains! For donations ring Graham on 8431 4319.

Sun 8 Nov Hills Poets

The next meeting is at 3.30pm at the Bridgewater Inn. Guest reader will be Peter Bakowski from Melbourne. Please ring Jill Gower on 8339 5119.

Sun 8 Nov: Friendly Street Poets & John Brack at the Art Gallery

Friendly Street Poets presents the 2nd of three readings responding to Brack's work at 2- 2.30pm at the Art Gallery of SA, North Terrace in the City.

Thurs 12 Nov: Beat Route Spoken Word and Live Jazz

Next event 7-10.30pm at Dragonfly 193 Victoria Square. Poetry at 7.30 and 9pm. Features DJ and Jazzcateers. No open mike. Free. Food available.

Sun 15 Nov: Pier Poetry

Poetry Under the Pier recommences from 3-5pm under the Henley Beach jetty. Free. Open reading. For more information phone Kim on 0412 824 773 or 8355 2016.

Mon 16 Nov: Writing Workshop

CAN is presenting a workshop focussing on practice building for early-career practitioners from 2pm-4pm at Community Arts Network. Phone 8231 0900 for details.

Mon 16 Nov: Henley Scribblers

Meets from 9.30 - 11.30am at the Henley Community Centre, Military Road. Enquiries: Angie 8353 1517 or Lettie 8356 7812

Wed 18 Nov: SA Writers' Theatre General Meeting

The meeting will commence with 10-minute readings of first-draft scripts followed by the reading of a new play from 7pm at SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide. All welcome

Thurs 19 Nov: North Eastern Writers' Group

The next meeting will be held from 7.30-9.30pm at the TTG RSL Memorial Hall. All welcome. A Christmas Poetry Slam will be held at the Memorial Hall on the 17th. Enquiries to Ken 8380 5348 or Sharon 0403 831170.

Sat 21 Nov: Book Launch

Teri Louise Kelly's poetry anthology *Girls Like Us* will be launched as part of Feast, 1.45pm at Saldechin on King William Street.

Sat 21 & Sun 22 Nov: Feast Literary Weekend

The Feast Literary Committee presents a weekend of back-to-back literary events at Saldechin Tearooms on King William Street: poetry and fiction readings, book launches and music. Two events on the program - 'Erotic Feast' and 'A Rose is a Rose' - require prior booking. Weekend: \$20/\$15; 1 Day Only \$15/\$10. To book, phone Feast on 8463 0684 or visit www.feast.org.au for more details.

Sun 22 Nov: Gardens, Authors and Poets

Join Miles Trench (*Holistic Gardening*) and Lolo Houbein (*One Magic Square*), along with poets Jude Aquilina and Sarah Clay for an afternoon of gardening advice, humour and poetry from 2pm -4.00pm at the Tea Tree Gully Library.

Sun 22 Nov: Book Launch: Awake During Anaesthetic

Kimberley Mann's new collection of poetry is being launched during the FEAST Festival, 1.30pm at Saldechin, 21 King William Street. RSVP 0412 824 773 or kimberley.man@ucwesleyadelaide.org.au

What's On continues on page 7

Opportunities

Asia-Pacific Writing Partnership
'Writing Across Cultures': A Symposium for Students and Teachers of English Language Creative Writing: 9-10 March 2010 at the City University of Hong Kong.

Patrick White Playwrights' Award
Entry forms can be downloaded at <http://www.sydneytheatre.com.au/about>

The Finch Memoir Prize
This award is for an unpublished nonfiction manuscript in the form of a memoir. The winner will receive \$10,000 and publication of their book on the Finch list. Entry forms can be downloaded from www.finch.com.au. Winner announced in April 2010.

Dot Dot Dash
Issue 2 of this quarterly journal for emerging writers is now accepting short stories, creative nonfiction and poetry. For more information go to www.dotdotdash.org

Tips from Top Playwrights
Top Australian playwrights – Hannie Rayson, Louis Nowra, Matt Cameron and Debra Oswald – share on how to write a great play. Catch them at <http://www.snodger.com.au/shop/tips.php>

The Scottish Book Trust
The SBT have just put online a series of 6 free 3 min podcasts about building a career as a professional screenwriter. The intro to the series is now available at <http://www.scottishbooktrust.com/podcasts>

Barbara Jefferis Award 2010
Entries are now open for the Barbara Jefferis Award. The Award, worth \$35,000 this year, is offered annually for 'the best novel written by an Australian author that depicts women and girls in a positive way'. Details and entry form can be downloaded from <http://tinyurl.com/5a4mw5>

Judith Wright Poetry Prize for New and Emerging Poets
Worth \$3000, with two minor prizes of \$500 each, this prize is sponsored by *Overland* and the Malcolm Robertson Foundation. Poets are eligible if they have not yet had a collection of their work

commercially published. Entry form and guidelines are available at: http://web.overland.org.au/?page_id=1549

Sea Poems Wanted
The Red Room Company wants poems about the sea. Go to http://www.pool.org.au/content/sea_things

Josephine Ulrick Poetry & Literature Prizes 2010
Griffith University's School of Humanities administers these two prizes for a poem or suite of poems up to 200 lines or a 1000 - 3000 word short story. In both categories prizes are as follows: 1st prize \$10,000, 2nd \$5,000 and two \$2,500 commended entries. Closes 30 January 2010. Enquiries to Clare Keys (07) 5552 8093 or c.keys@griffith.edu.au. Entry forms available from www.griffith.edu.au/ulrick

East Gippsland TAFE Travel Writing Awards
East Gippsland TAFE is offering prizes of \$1500, \$500 and \$250 in their General Travel Writing Award (Open theme) and for their Gippsland regional theme a 1st prize of \$350, with a 2nd of \$150. For details and entry forms visit <http://www.egtafe.vic.edu.au/docs/writingcompetition/index.htm>

Global Sci-fi Event Heads to Melbourne
Worldcon, the World Science Fiction Convention which was held this August in Montreal, is coming to Melbourne. Aussiecon 4, to be held 2-6 September 2010 at the new Melbourne Convention and Exhibition Centre, will be the 68th Worldcon since 1939. For details and registration go to <http://www.aussiecon4.org.au/>

[untitled]
Australia's newest fiction periodical is seeking submissions for its second issue. Please attach submissions as Word documents and email to email@untitledonline.com.au or check their website for guidelines at www.untitledonline.com.au

Charlotte Duncan Award for Children's Writing 2009
Celapene Press invites entries for the Charlotte Duncan Award for a short story for young readers aged 9-12 years. Entry fee: \$9 per story. 1st prize - \$75, 2nd prize - \$50, 3rd prize - \$25. Winning and commended entries will be published on the Celapene Press website. Entry form and guidelines at <http://www.celapenepress.com.au/competitions.html>.

Wombat Books
Wombat Books are looking for stories on mums and work – how to balance it, overcoming miscarriage and children's stories – modern tales to tell your kids. Apart from the children's stories link, which will be up shortly, the others can be found at www.wombatbooks.com.au

Marion Council Community Grants
Marion Council is offering grants of up to \$2000 or \$5000. Applications close on Monday 19 October at 5pm. Details and applications at <http://www.marion.sa.gov.au/site/page.cfm?u=342>

The Calibre Prize
The Calibre Prize and the inaugural Young Calibre Prize close December 1. Guidelines at www.australianbookreview.com.au

Bipolar Writers
Writers with bipolar disorder are sought for new website www.StayingSane.com. Please email the editor, Daniel G. Taylor, at daniel@danielgtaylor.com

The Reader
The Emerging Writers' Festival has produced a book, *The Reader*, containing advice and information about the craft of writing. *The Reader* will be available in bookshops soon or can be purchased directly from <http://www.emergingwritersfestival.org.au/>

Murray Alfredson's poems 'Rain and Iron' and 'The Round' were published in *Poets' Ink Review*, September 2009; and 'Arthur's Cat' in *Faith, Hope and Fiction*, October 2009.

Judith Bruton's story 'The Edge of Kandahar' was commended in the Avant Press-Box Hill Institute Short Story Competition and will be published in the Avant 2009 Anthology.

Jenny Benkhauser's Letter to Editor 'Save The Planet' was published in October's *Free Xpression*.

Janeen Brian's latest picture book *I Spy Dad!* was launched at the Ipswich Children's Literature Festival, while her poem 'Yawn' was published in the latest edition of *School Magazine*.

Ross Duffy's short story 'It's A Cruel World' won 1st prize and 'Next Time Around' was placed 3rd in the Minlaton Show Literary Awards.

Adrian Flavell had the poems 'over it' published in *The Canberra Times* and 'designer stubble', 'moon poem 1' and 'moon poem 2' in three issues of *The Independent Weekly*.

Elizabeth Hutchins' short story 'Turtle Tears' was published in *Island*.

Chris Leckonby's ballad won 1st prize in the Yorke Peninsula Writers' poetry competition and her short story 'Dilemma' claimed 1st prize in Scribblers.

Max Merckenschlager's poem 'The Swagman' won the Bundaberg Arts Festival Bert Tadjell Memorial Award for traditional rhyming verse.

Maureen Mitson won 1st prize at Friendly Street Poets for 'Phred's Holiday' and 2nd prize for 'It's Christmas ... Again'. Her poem 'Red Sea Bathing' also won the open section of the CJ Dennis Poetry Competition.

Shelda Rathmann's poems 'Escalator Blues' and 'Odd Socks' were published in the *The Mozzie*, while 'I Love Crosswords' is in the *Spring Poetry* anthology.

John Sabine's article 'Who says what is a drug?' was published in the Spring Edition of *SA50s Lifestyle News*.

Dorothy Shorne's poem 'Sunday Morning on Radio National' appeared in *The Independent Weekly*.

Annette Siketa's short story 'Mistaken Identity' was commended in the C J Dennis Literary Awards.

Lidija Šimkute had poems in the following publications: *Spring Poetry Almanac; Metai; Wet Ink 15; Facetten; Ravine*, iss. 169 & 170. Her book *Thought and Rock* was reviewed in *The Vilnius Review, Wet ink 15, Gosciniac Sztuki, Metai* and on www.slic.org.au.

Anne-Marie Smith had 2 reviews of *Culture is ... Australian Stories Across Cultures* in *Mmegi – Art & Culture*, July, 2009 and *Reviews in Australian Studies* vol. 3, no. 7 (2008). She also presented 'The Editor as Curator' at the 4th National Editors' Conference.

Ruth Starke's *Noodle Pie* won Speech Pathology Australia's Book of the Year Award 2009 in the Upper Primary category.

Amelia Walker had her poems 'Pwned' & 'Acoustica' in *Blue Dog*, plus the poems 'A Supermarket in Kolkata' and 'Daisy Chain' in *Dot Dot Dash*.

Malcolm Walker's young adult novel *The Stone Crown* will be released in the UK early this month.

GOING DOWN SWINGING

GDS No.29 in stores 17 November

The 29th issue of the acclaimed literary and spoken word journal presents a fresh new collection of short stories, poetry, comic art and spoken word from writers and artists in Australia, New Zealand, Asia, the USA and Europe. With a new commissioned graphic novella by Oslo Davis, cover art by Mila Faranov, and audio CD featuring highlights from the 2009 Melbourne Overload Poetry Festival.



Special offer for SA Writers' Centre members: One year subscription to GDS at the special rate of \$30 — nearly 40% off the cover price! Visit our website for details.

goingdownswinging.org.au

Nov 6: Copper Triangle Writers' Group ☞★

The theme of this year's Short Story and Poetry Competition is 'flight'. Open short story to 2000 words; open poetry to 60 lines; under 16 years short story to 2000 words and poetry to 60 lines. Entry fee is \$5 for one or \$10 for three. Open 1st prize \$100; under 16 years 1st prize is \$50. Send entries with cheque or money order payable to Copper Triangle Writers' Group Inc., PO Box 205 Moonta SA 5558. Entry forms from 750monster@gmail.com.

Nov 7: The Fleurieu Playwriting Competition ★

A competition for playwrights living on the Fleurieu Peninsula. Senior winner's prize \$750, junior winner's prize \$300. Entry forms ring Harry Dewar on 0421 366 101 or by post to 10 Johnson Crescent, Port Noarlunga, SA 5167.

Nov 15: One-Act Playwriting Competition ☺●

As part of their annual One-Act Play Festival, Noosa Arts Theatre is looking for one-act plays. The finalists' work will be performed. 1st prize \$2,500 and the opportunity to workshop your play. Entries must not have been previously published or performed. Contact Synda Turnbull on 07 544 999 72, email synda@bigpond.net.au or download an entry form at www.noosaartstheatre.org.au

Nov 24: Eyre Writers Awards ☞●

Four sections: Rhyming Poetry, Non-rhyming Poetry, Short Story and Pep Manthorpe Prize. Please note changes have been made since last year's competition. Various prizes. Entry forms and conditions from Eyre Writers Inc PO Box 1771 Port Lincoln SA 5606 or Dennis Lightfoot at lincoln5606@hotmail.com

Nov 30: Blackened Billy Verse Competition ●

Open for entries in September. 1st prize \$500 plus the famous Blackened Billy Trophy, 2nd

prize \$250 and 3rd \$150. Entry forms will be available on September 1. Enquiries to Jan Morris PO Box 3001, West Tamworth or email janmorris@northnet.com.au

Nov 30: Horse SA Writing Competition ☞●

Open Short Story: any subject relating to Australia – 1200-1500 words. Essay: any aspect of South Australian horse history – 1200-1500 words. Fee of \$7.70 per entry. 1st prize \$100, 2nd \$50 Myer Voucher, 3rd \$20 Myer Gift Card. For conditions of entry email horsesa@horsesa.asn.au

Nov 30: The Australian Fabians Race Mathews Award ★●

Open to all Australian political thinkers and activists aged 18-28. Entries 600-1,000 words, no footnotes, on policy issues relevant to Australia in 2009. 1st prize: a return airfare to London and internship at one of the UK's leading think tanks; 2nd prize: one-month internship at Per Capita. To enter go to the Submit Entry page at www.fabian.org.au/youngwriters

Nov 30: Shades of Sentience Short Story Competition ●

Horror, sci-fi, fantasy, magic realism. Max words 3000, min. 1000. 1st prize \$150, 2nd \$50, 3rd \$25. Winners announced 30 December and work published on website: http://sentientonline.net/?page_id=73.

Nov 30: Fish Short Story Prize ●

1st prize 3,000 Euro, of which 1,000 is for travel expenses to the launch in July. Entry is 25 Euro or equivalent. Name and address must not appear on the story, but on a separate sheet. Max word length: 5,000. Postal entries to: Fish Publishing, Durrus, Bantry, Co. Cork, Ireland. Details on the web site: www.fishpublishing.com

Nov 30: Positive Words Mini-Competition ☺●

Write a poem in ten lines or less, or a short story in 100 words or less including the word 'birthday' at least once. Prize: 6-month subscription. Entry fee: \$1.10 in unused postage stamps. All entries must be postmarked by 30 November 2009. Send entries to The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria. For details: positivewordsmagazine@live.com.au

Nov 30: New Writer Magazine ☺●

An annual international competition for short stories, novellas, single poems, poetry collections, essays and articles. Cash prizes and publication for the prize-winning writers. Further information including guidelines and entry fees at <http://www.thenewwriter.com/prizes.htm>

Dec 13: Ten Minute Play Competition ☞●

Eltham Little Theatre's 10 Minute Quickie Play Competition is open to 16 years+. \$1,500 prizes available. Plays will be performed in May 2010 at Eltham Little Theatre. Visit: www.elthamlittletheatre.org.au/thequickie.html

Dec 18: Hill of Content Bookshop 2009 Hal Porter Short Story Competition ●

Manuscripts must be a maximum 2500 words, typed, double-spaced on A4 paper; only title of story to appear on manuscript, with author's details on a separate sheet. \$5.50 entry fee. No entry form

necessary. 1st prize \$1000. For details email pedrom@bigpond.net.au

Jan 7: Gilgamesh Connections Fable Competition ☺★●

Claypots and Gilgamesh Connections are running a literary competition of fables in conjunction with St Kilda Festival's Live n' Local program. 1st prize is \$1001 and offer of publication in a book of contemporary fables to be published by Gilgamesh Connections. 2nd and 3rd place-getters will also be offered publication. Judges will favour work which reflects a timeless quality and relates to a universal human condition. Fables must be in English, previously unpublished and no more than 1000 words. Entry is free. Email harriet@gilgameshconnections.net for details and entry forms.

Jan 8: Adelaide Plains Poetry Competition ☺★●

Adelaide Plains Poets' annual poetry competition offers a \$500+ prize pool, with no entry fee for Primary School or Secondary School students. \$5.00 entry fee for the Open Section. Contact Carolyn Cordon on (08) 8527 2412, jeebers@bigpond.com or 30 Germantown Road, Redbanks. SA 5502. The theme is Life, the Universe and Everything. Winners announced March 2010. Form and guidelines at <http://carolyn-poeticpause.blogspot.com/>

Please note: competitions are listed in order of closing date

Key

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

Entry Forms: ☞ Entry forms 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions.

