

# southern

# write

Newsletter of the SA Writers' Centre Inc.

October 2011

## Seventy-two Years as a Writer

Christobel Mattingley, who has been writing since she was an eight-year-old, turns eighty this month. Seventy-two years of putting pen to paper is no mean feat and we'd like to take a moment to celebrate this South Australian author's achievements.

This year Christobel was nominated for the prestigious 2012 Hans Christian Andersen Award, which recognises a living author and illustrator who has made a lasting contribution to children's literature. Christobel is one of only fifty-seven nominees worldwide.

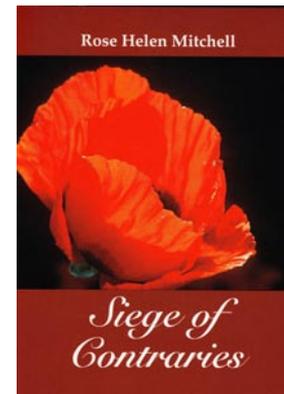


she started writing for a living and *The Picnic Dog*, her first book, was published. Since then she has gone from strength to strength. She has written articles, film scripts, short stories, poetry, forty-five children's books and published fifty books overall – from picture books to biography and history.

Christobel received the Advance Australia Award for Service to Literature in 1990, an Honorary Doctorate from the University of South Australia in 1995 for her service to literature, was made a Member of the Order of Australia in 1996 and

was the winner of the 1999 Pheme Tanner Award for her lifelong contribution to children's literature. Over the years, Christobel has been a great supporter and champion of the Writers' Centre.

## People's Choice Award Winner



Congratulations to Writers' Centre member **Rose Helen Mitchell** on winning the 2011 SA Writers' Festival People's Choice Award with her World War I historical novel *Siege of Contraries*. This year the other five authors were Tracy Crisp with *Black Dust Dancing*, Phillipa Fioretti's *The Book of Love*, Joel Magarey's *Exposure: A Journey*, Kristin Weidenbach with *Rock Star* and Malcolm Walker's *The Stone Crown*.

## Networking Dinner Update



A quick reminder that our networking dinner is fast approaching. **Arnold Zable** will be in attendance – so come along and meet one of Australia's best-known literary figures. We have an update on our confirmed guests: **Sue Fleming** and **Liz Packer** from the Professional Writing Course, Adelaide College of the Arts, and

author and broadcaster **Cath Kenneally** are now able to attend, along with **Dominique Wilson** from *Wet Ink* and the six **SA Writers' Centre Young Ambassadors: Prerna Ashok, Simon Collinson, Emily Heidrich, Vanessa Jones, Ben Mylius** and **Connor O'Brien**. So put **Friday, 14 October** in your diary. The evening kicks off at 6.30pm, when we will start serving wood-oven pizza and Langmeil wines, followed by cheesecake. **Cost \$25 – Bookings essential.**

**Arnold Zable** appears courtesy of the **Writing Australia Tours Program**, supported by the **Harold Mitchell Foundation**.



Langmeil

# Centre Information

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

- **Carolyn Cordon**, *Damaged Children: Precious Gems*, Rainbow Press, 2011.
- **Nigel Ford** for *Bruno's Song and other stories from the Northern Territory*, NT Writers' Centre, 2011.
- **Frank Gemignani**, *The Wandering Minstrel: Updated*, 2011.
- **Lisa L. Hannett**, *Bluegrass Symphony*, Ticonderoga Publications, 2011.
- **McAvaney Media Pty Ltd** for a large donation of dictionaries, thesauri and writing guides.
- **T. W. McLean**, *Connections: a Collection of Poems*, 2011.
- **Meanjin Quarterly**, vol. 70, no. 3, Spring, 2011.
- **Overland**, iss. 204, Spring, 2011.
- **Victoria Raine**, *Elephant in Our Zoo*, 2011.
- **Seaside Writers**, *Seaside Writers 2011*, iss. 3, 2011.
- **Sputnik**, *The Swashbuckler's Guide To Becoming an Astronaut*, Soul City, 2011.
- **Taipei Chinese Pen: A Quarterly Journal of Contemporary Chinese Literature from Taiwan**, iss. 156, Summer, 2011.
- **Zenda Vecchio**, *Light on Dark Water*, Ginninderra Press, 2011.
- **Islwyn Williams**, *Domain of Demons*, Greater Glider Productions, 2000, and *Feral Fungus*, Greater Glider Productions, 2001.

## Life Members

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

## Our Thanks

Thanks to Tony and Lyn Brooks, Coie and John Dikkenberg, Louise Friebe, Joanna Goldsworthy, Catherine Jones, Judy Rainsford, Gay Sanderson, Joel Shayer, Peggy Spry, Ann Timoney Jenkin, Margaret Visciglio and Kate Wise for their assistance in mailing the September newsletter to all our members.

## Disclaimer

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

## Wheelchair/Lift Access to SAWC

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

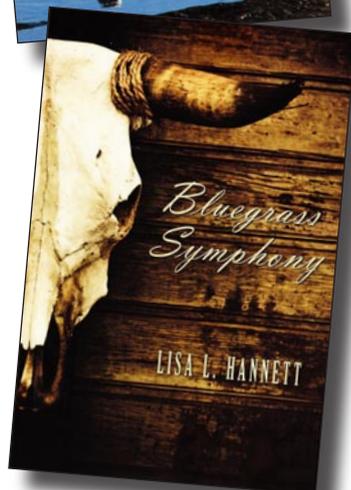
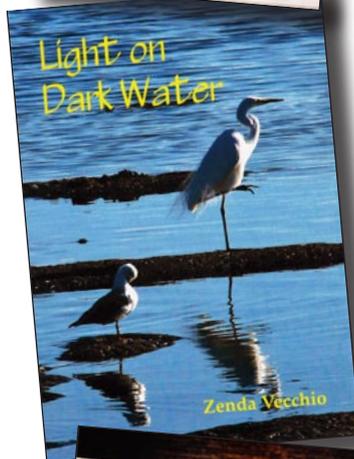
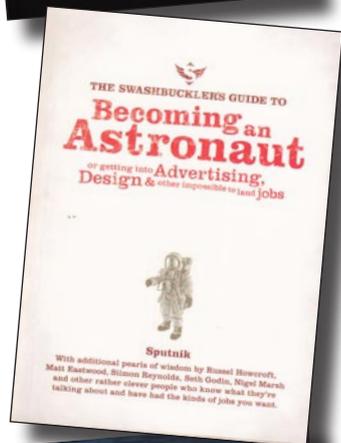
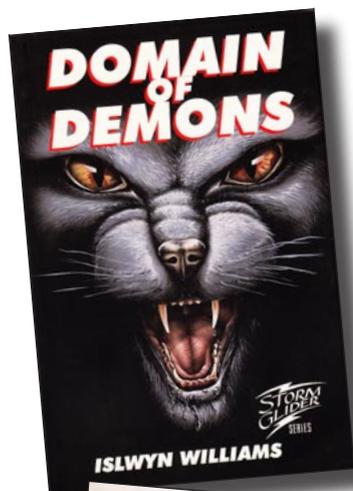


Thanks to SAWC sponsors:



November issue *Southern Write*  
**Copy deadline:**  
**5pm, 15 October 2011**

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



# Vale Fabienne Bayet-Charlton

**Fabienne Bayet-Charlton**

**Born: Adelaide, 1970**

**Died: Adelaide, May 11, 2011**

Fabienne Bayet-Charlton ('Fabulous Fab') spent her life searching. As an academic, writer, gardener, mother and volunteer firefighter, she explored the world of belonging, identity and family. She journeyed into a heart of darkness from which, ultimately, she couldn't escape. She created all-too-real fictional characters, struggled with depression and the fracturing of her family, past and present. But through all this, her keen eye, her need to observe, document and describe, allowed her to develop into one of Australia's most important Indigenous voices.

Bayet-Charlton was the daughter of Belgian father, Etienne, and Bundjalung mother, Nola. She spent her formative years in Coober Pedy, finishing her education in Adelaide. 'Fub', as her family knew her, was a storyteller from a young age, often entertaining her sister, Sandra, with improvised tales. She completed a degree in Aboriginal and Islander Affairs Administration at the University of SA. While studying here she met Simon Charlton. The pair later married and had two children, Ashlyn May and Cedar David. After graduation, Bayet-Charlton worked locally in the fields of native title and Aboriginal legal rights, before moving to Canberra to complete a stint at the Parliamentary Research Service.

Her first book, a ficto-memoir entitled *Finding Ullagundahi Island* (Allen & Unwin, 2002) was written as a letter to her young daughter. The book was an entirely new take on biography, identity and fiction. One reviewer described it as 'by turns a moving, droll, acerbic account of Bayet-Charlton's journey towards the double centre of gravity in her family history: her grandmother, Mabel, and Ullagundahi Island' (where Mabel was raised).

Despite her range of achievements, Bayet-Charlton often felt inadequate. After the breakup of her marriage she found succour from her garden, her life in the Adelaide Hills and her involvement as a lieutenant with the Aldgate CFS. She filled her days with reading, writing and running a small massage therapy business. She was also working towards a PhD in creative writing at Flinders University.

Her second major work, *Watershed* (IAD Press, 2005), was a more personal exploration of relationships, struggle and grief. In a portrait of a country town where one can almost taste the dust, two parents cope with the death of their child. With a creeping sense of her own mortality, Bayet-Charlton explored how people sustain and encourage each other through their darkest hours.

Bayet-Charlton received many national awards for her work, as well as the admiration of distinguished writers, including Kate Grenville. In the tragedy of her untimely loss, her children, relatives and colleagues have lost an honest, funny, cynical, sharply-observant mother, friend, and nurturer. The Australian reading and writing community has lost an artist who was just hitting her straps. The hope is that the work of Bayet-Charlton

can be kept in print and that her final, unfinished novel about firefighting, 'Point of Ignition', will find a publisher and audience.

Fabienne Bayet-Charlton was torn between two worlds – black and white, academic and creative, the past and present, death and resilience. Despite this, she was sustained by family, especially her children. Bayet-Charlton will be remembered by all those who knew her as a complex, but generous, human being. Whether in word or memory, she will continue her search for Ullagundahi Island and beyond.

Stephen Orr

## Many thanks to the following members for their generous donations:

Eleanor Ahern, Jan Clarke, CMV Foundation, James Conrick, Dorothy Cormack, R. De Luca, Joan Fenney, Christine Harris, Steven Hocking, Elizabeth Hutchins, Taila Kramer, Lorraine McLoughlin, Phil McNamara, Robert Moore, Roger Rees, R. K. Schulz, D. Shorne, Society of Editors, Malcolm Walker, L. Weston.

**\$12,178 and still going strong. So thanks to our members and also to our volunteers, whose time donations help keep us operating.**

## Anthology Alert!

Lizard Skin Press is seeking previously unpublished fiction stories for publication in an anthology. Stories received by the **20 October**, 2011 will be considered. Authors to be published will be notified by 20 November, 2011. Stories should be between 500 and 6,000 words. Authors of selected stories will be paid five cents per word and receive one copy of the anthology. Publication rights will remain with the author and Lizard Skin Press will have the right to produce up to two thousand anthology copies. LSP are seeking to publish a broad cross-section of the community, including mainstream and non-mainstream. Stories can be of any genre and of conservative or radical style. A maximum of two stories can be submitted per person. In your extremely brief biography, please include your age, gender and if you belong to any disadvantaged, under-represented, marginalised or minority groups. This information will be used for statistical purposes and to ensure a broad representation; your personal information will remain confidential and unrecorded. Stories should be typed, preferably in 12 point or close to it. Send a word attachment to [lizardskinpress@gmail.com](mailto:lizardskinpress@gmail.com) or post to:

**Stuart Reedy (Lizard Skin Press)  
PO Box 382, Ingle Farm, SA, 5098**

Please include an email address if possible when submitting via snail mail, plus your postal address and a contact number.

# Upcoming Workshops

## Finding the Right Agent

with Colin Falconer

Saturday 12 November, 10am-1pm



To get a publisher, especially overseas, you need an agent. But getting an agent can be harder than actually getting published. It means following a process as arcane as writing itself – writing a good query letter. What's the right way to do it – and what will immediately turn an agent off? In this workshop you'll learn how to do it right and give yourself the best possible chance. And as a bonus: sometimes doing this right will help you

immeasurably in your writing process. This workshop will teach you all the do's and don'ts and save you time and heartache.

**Colin Falconer** has been a professional writer since 1984. He started life as a freelance journalist and worked in TV and radio before becoming a full-time novelist in 1989. His twenty novels have been published in the US, UK and Australia and translated into seventeen languages. His latest novel, *Silk Road*, will be published by Corvus Atlantic (UK) in October.

## Slash and Burn: Self-editing for Fiction?

with Patrick Allington

Saturday 12 November, 10am-1pm



You've got a brilliant idea ... you've written a draft ... but how do you turn your story into the best possible version of itself? Self-editing – the art of being ruthlessly honest with yourself – requires a different set of skills and knowledge to writing, and a wholly different mindset.

This workshop introduces a range of practical strategies to help fiction writers turn drafts into

assured and rich stories. Participants are encouraged to pre-submit an extract of work-in-progress (10 pages maximum) but participants should be aware that not all submissions will be discussed in the workshop. Submissions must be sent direct to Patrick at [patrickallington@gmail.com](mailto:patrickallington@gmail.com) no later than **Monday, 7 November**.

**Patrick Allington's** novel, *Figurehead* (Black Inc.), was longlisted for the 2010 Miles Franklin Literary Award. His short fiction, essays, profiles and critical writings appear regularly in Australian newspapers and magazines. Patrick is an experienced editor of both fiction and nonfiction.

### Bookings

Art of Story: \$88 for SAWC members or \$110 for non-members

Finding the Poem: \$55 for SAWC members or \$77 for non-members

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

Bookings: 8223 7662, email: [admin@sawriters.org.au](mailto:admin@sawriters.org.au)

or [www.sawriters.org.au](http://www.sawriters.org.au)

## Masterclasses

### Finding the Poem

with Sandra Thibodeaux

Wednesday 12 October, 6.30m-9.30pm



This masterclass will pick up the threads of **Sandra's** previous workshop, **Disturbing the Poem**.

Dr **Sandra Thibodeaux** is Australian Poetry's Poet-in-Residence for 2011.

Once you've been allocated a place in the class please send 3 poems of no more than 60 lines that are currently in development. One of these poems will be workshopped in class. Please **do not** send rough drafts **until you've booked a place** in the masterclass. Poems can be sent to [sandra@optusnet.com.au](mailto:sandra@optusnet.com.au)

## The Art of Story

with Arnold Zable

Saturday 15 October, 10am-4pm



An exploration of the craft of writing. The workshop will include discussion and exercises on the art of narrative, writing from different points of view, developing plot and structure, and the link between writing and the senses.

**Dr Arnold Zable** is an award-winning writer, storyteller, educator and human rights advocate. His books include *The Fig Tree* (Text, 2002), *Scraps of Heaven* (Text, 2004), *Sea of Many Returns* (Text, 2008) and his most recent book, a collection of stories, *Violin Lessons*. He conducts numerous writing workshops and lectures widely. Zable is president of Melbourne International PEN.

# Ten Steps Towards That Manuscript

SA Writers' Centre Young Ambassador **Perna Ashok** takes us through 10 important steps.

**B**eing a writer – especially a young writer – is difficult. We are an easily distracted breed, constantly changing our minds and finding it difficult to differentiate between fantasy and reality. Having been through the writing process myself and finally finishing my first manuscript last year, here is the approach I think is most useful and successful at getting a manuscript out.

**1. Read.** Anything and everything you can get your hands on. Do your research; explore new genres before deciding on what you want to write. Pay attention to published authors' writing styles, narrative techniques, story structure, plot, characters, etc. When you do this, you will have a clearer idea of what you want your story to be and how you want to write it.

**2. Practise Writing.** Practise, practise, practise! It is challenging to write a full-length novel straight away, and starting out with short stories and prose will give you an idea of your own writing style and technique. Show your short stories to friends, family and peers and ask them for honest feedback. Enter these short stories into competitions (like *Dubnium!*) and get your name out into the writing community.

**3. Research Your Novel.** Research the settings, characters, technology and culture. You want to be confident with what you write, and the more you research the small details the more engaging your story will be and easier it will be to write.

**4. Plan.** Make lists of characters, plots and subplots. Make notes on each chapter and the overall story. Then experiment with the scenes – try changing the sequence of subplots and major events to see if you can create a more interesting story with unexpected plot-twists.

**5. Take a Break.** Working relentlessly on a full-length novel can be tiring; such intensity can result in a loss of interest and writer's block.

**6. Write.** This is the hardest part of the process for many writers. If you want to be a writer, you need to treat it like a full-time job. This means having a schedule where writing is the only thing you do for that amount of time (unless you work on your manuscript from 9am-5pm, in which case you will need two or three breaks).

**7. Rewrite.** Chances are you will want to change many things in your first draft. But don't throw it away or save over the document! Chances are you'll change your mind again and revert to an original idea.

**8. Market Research.** Once you are happy with your manuscript, give it to a friend or someone you trust to read and give feedback. Also give it to someone who you know enjoys reading the genre – think of him or her as market research. Ask if they would buy your novel from a bookstore. Better yet, ask, having read this one, if they would buy other novels written by you?

Balhannah. Free entry. Book your 15-minute poetry, singing or comedy timeslot with Bob on 0423 578 063.

**Wed 9 Nov: Book Launch**  
Margaret Visciglio's book, *The Blue Roses of Ororoo*, will be launched by Ken Vincent at the Tea Tree Gully Library at 6.30pm. Books will be on sale and refreshments served. To book phone Margaret on 82650544 or Symon at the Library on 8397 7333 by Tuesday 1 November.

**Sun 13 Nov: Book Launch**  
Murray Alfredson's poetry collection, *Trees on the slope* (Ginninderra Press, 2011) will



**9. Edit.** Go through each line, checking for spelling and grammar; check for inconsistencies. Get a friend to edit and make notes on what to change and why. These can be major or minor changes. The most important thing is to listen to their feedback.

**10. Polish.** Once you have agreed on the changes to be made, go through your manuscript until it has reached perfection. Pat self on back!

The process I used was to go through this list backwards, which is why I can say with some confidence that doing the research first is much easier than going back to make major changes within 100 pages. The more you plan, the more you will learn and the more you will want to get your story onto paper. So, banish the writer's block and get writing!

be launched by John Malone, 2pm at the SA Writers' Centre.

**Tues 15 to Thurs 17 Nov: The Little Big Book Club needs help**  
Volunteers are needed to pack 23,000 bags for distribution to libraries. For information and to assist, email sue.hill@tbbcinc.com.au

**Sat 19 and Sun 20 November: Comics Masterclass, Sydney**  
The Australian Society of Authors (ASA) has invited world-renowned comics creator Colleen Doran to run a Comics Masterclass. Writers' Centre members get a discount of \$30 off the full admission price. Details at: <http://comicsmasterclass.com/>

## What's on ... continued from page 8

**Wed 2 Nov: Spineless Wonders**  
A short evening of tall stories penned by award winning authors and read by award winning performers. Free. 7.30-9pm at The Jolly Miller Tavern.

**Sat 5 Nov: Book Launch**  
Colleen Atkinson's book, *Little Book of Care*, will be launched at 2pm at SAWC.

**Sun 6 Nov: Open Mike and Music**  
First Sunday of every month from 5-8.30pm at the Olive Branch Cafe,

# A Head of Steam

**Ewart Shaw on Steampunk:** reflections in a large piece of polished brass with turbines.

Steampunk and I. How did this come about? I had sketched the broad outline of a major work of fiction and was talking through the plot with a friend. 'Then there's a gunfight in the hold of the airship,' I remarked to Roman Orzsanski. 'It's Steampunk,' he commented, and as the Lohengrin, the flagship of the Kaiserlich und Königlich Lighter than Air Force tugged at its mooring ropes out at Dry Creek, I thought, 'Heavens! I'm writing Steampunk.'

In fact I'd only been looking for the word that would encapsulate the story. It had all been there from the start: alternate history, of a type I had known of since *The Wolves of Willoughby Chase* by Joan Aiken (1963), took on a technological dimension firmly rooted in the scientific and engineering developments of the 19th century.

A. P. Hartley remarked, 'The past is a foreign country; they do things differently there.' And, of course, just as we can, like an archaeologist, create our own vision of the past out of crumbling remains, we can impose on the past and develop on its foundations our own imaginative creations. Philip Adams recently also made the point that the past is where most of us choose to live and that ruins can be more attractive than the building entire.

A recent posting in *The Australian* linked the two defining images of steam punk: the airship and the bustle. The airship, a travel technology that has struggled over the last decades to retain a place in the social itinerary, may return to our skies in fact as well as fiction. A recent announcement from NASA, the National Space and Aeronautical Administration, said that research has begun into the development of freight-carrying dirigibles. The bustle is a remarkable piece of engineering that enabled a transformation in the shape of women's public bodies. In contemporary times there has been a rise in fetishistic behaviour around body modification, both for men and women, though the bustle has not made a return to the fashionable catwalk. Enough women appear to be concerned about the size of their bottoms for them not to wish to over-emphasise that

part of their anatomy. Some soul singers may hymn fat-bottomed girls, but most women are still in the 'does my bum look big in this' frame of mind. However, it must be said that the new posture demanded and the adaptation of walking speed, gives the bustled body a new rhythm, a new pace. Like the airship it takes the speed of modern life and slows it down. Add elbow-length gloves and a parasol and woman regains elegance and also mystery, as we go back to a time when a glimpse of stocking was looked on as something shocking. The male equivalent is either the military uniform, as worn at all the best royal weddings, or the frock coat with starched collar and cuffs, waistcoat and gold albert stretched across the portly tummy. Add the top hat or the pith helmet – I have both – and the image is practically complete. While the Society of Creative Anachronism introduced women to the wimple, it sadly led to the sight of too many men in tights, and I speak as one whose pearl studded codpiece attracted much attention during Ars Nova concerts in Melbourne in the 1970s.

Of course, the airship can become a cliché. Richard Harland during a recent visit to Adelaide declared that they were as

**'A recent posting in The Australian linked the two defining images of steam punk: the airship and the bustle ...**

**A recent announcement from NASA, the National Space and Aeronautical Administration, said that research has begun into the development of freight-carrying dirigibles.'**

common as dinosaurs. His *Worldshaker*, soon to be followed by *Liberator* (Blakes 7 anyone?), certainly goes beyond the hot air balloon. Furthermore, the presence of an airship doesn't make *Aurora*, a very technically and visually short film produced by Urtex films, Steampunk. It's a pirate romance with a touch of *Serenity* maybe and available online. It's remarkable what you can do nowadays, even if the big fight



scene was shot in the foyer of the Masonic Centre on North Terrace.

The 'steam' in Steampunk isn't the steam of a kettle waiting to infuse tea leaves into an elegant and restorative brew: it is the steam of the mighty steam engine. Sadly, most young Australians will never have had the chance to travel on a train drawn by one of the great locomotives, big beasts of black-painted metal, many great wheels, with steam wheezing from their joints.

Whether they carry you from Kings Cross to Hogwarts or to a seaside destination there is an energy and a technology behind them that encapsulates the great age of empire building and the development of the industrial world – but just that bit of the industrial world that is elegant and comfortable. There is no room, it seems, in Steampunk as lived today for any real concern for the subject races whose work underpinned the lives of Victorians. The 'filthies' in *Worldshaker* are at least a reminder.

The silicon technology, which can store a library on a disc the size of postage stamp (for those of you under thirty, postage stamps were small squares of adhesive paper that were used, and still are in some places, to ensure the carriage of letters via a network of people) has rendered most operations invisible. Once, any competent mechanic could replace the important parts of a motor car engine and now, with much dependent on pre-programmed computers, repairs can only be effected by professional replacement of the damaged unit. The bush mechanic now needs a degree in computer science. As a result, fascination has grown with the machinery, the polished metal, the pistons, the grease guns and the sheer scale of the engineering that powered ships like

Brunel's SS *Great Eastern* and *Great Britain*.

And this idea has permeated other branches of fiction:

*The entrance was like a bank vault door, circular and several feet thick. It opened with a lot of brass gears turning and hydraulic pistons blowing smoke. Leo whistled: 'They got a steampunk theme going on, huh?' (Heroes of Olympus: The Lost Hero, Rick Riordan page 69)*

When I walked into my local newsagent the young woman behind the counter saw that I was carrying *The Clockwork Angel* by Cassandra Clare. 'I love Steampunk stuff,' she said. Well, it is set in Victorian London, grimy and magick-riddled, with an insurgent army of clockwork zombies powered by demons. There are also vampires.

One of the earliest books of popular speculative fiction to create a steam powered, if not Steampunk world, is *Pavane* by Keith Roberts, first published in 1968. Set in then contemporary Britain, it is a society in which, due to the assassination of Queen Elizabeth I and the collapse of protestant Europe, the Roman Catholic Church is all powerful and opposed to scientific research. Electricity is banned and the steam engine is the major form of traction and speed.

There are authors of the pre-First World War period whose work is vital for an understanding of

Steampunk. The principals are Jules Verne and his creation of Captain Nemo and the Nautilus, but crucially H. G. Wells for *The Time Machine* and *The War of the Worlds*. The lesser known works, which I feel have a lot to offer Steampunk and which have certainly influenced my work, are *The Prisoner of Zenda* by Anthony Hope (Sir Anthony Hope Hawkins) published 1894 and its sequel *Rupert of Hentzau*, published 1896, which I recommend heartily.

Of course it is to Herbert George Wells that we owe one of the most impressive themes of the genre, that of the revenge taken on

the Martians, whose retro-engineered technology allowed the fight to be taken to the Red Planet. The scarlet uniforms, the white helmets and those elaborate arm-mounted munitions are a striking visual testament to this. *Conjecture 2009* gave me and many others a taste of romance. As librettist W. S. Gilbert so sagely says, in the person of Colonel Calverly in *Patience*, a 'lover's professions when uttered in hessians are eloquent everywhere.'

My own first full-length work of fiction, 'Jubilee!', now moving glacially towards publication, began as a typographical error, which led to the formation of the Australo-Hungarian empire, and, as Queen Victoria is a crucial figure in Steampunk, it was necessary first to have Australia handed to the Hapsburgs and then for Victoria herself to become mother of two empires, commuting, by steam train, from London to Vienna. It's easily done. You can dispose of dynastic complexity in a line or two.

*Adelaide Augusta was well acquainted with the combination of circumstances, epidemics, assassinations and riding accidents that had placed the young widowed Queen of England on the throne of Austria Hungary. To write an essay on the impact on scientific enquiry and technological development in Europe made possible by this event was for her a pleasure and not a chore.* ('Jubilee!' Chapter 5)

I work in two locations and the bus from my morning job passes the statue of Queen Victoria in the square named for her as a young princess,

depositing me on North Terrace directly facing the cultural monuments of the city which were established socially and architecturally in the 19th century. The distance between the elegance of Government house and the squalor and pathos of the workhouse, which was at one time on Kintore Avenue, became a metaphor for the importance of a woman of that time maintaining her reputation.

Finding locations became easy. So many buildings of the period maintain integrity of façade, and even if the surrounding landscape or streetscape has changed an act of the imagination can restore it.

Adelaide can claim to being the perfect Australian city for Steampunk because of its built environment, its scale, which is human, and its reputation for individuality and the free thinking that characterised its first settlers. Furthermore, named for one British queen, with a satellite city named for another, and its central icon Victoria RI herself, this is the city with the best claim to imperial patronage.

Furthermore, might I foreshadow a gathering on May 24th of this coming year – Victoria's birthday – for a loyal toast, complete with suitable entertainment, crustless cucumber sandwiches and tea from India and Ceylon.

## Calling Younger Writers!

Well-crafted submissions of poetry and prose, as well as illustrations, will be considered for publication in *dB Magazine*. Contributors receive \$50 per prose piece (1,000 words max), \$30 per poem (20 lines max) and \$30 per illustration.



'Dubnium' is not only an opportunity for young writers in South Australia to expose their work to a large audience, but will also provide a platform for young writers to explore a future in writing. The page provides a rare window for young writers to see their creative endeavours in print in a high circulation and high-profile magazine.

This round **closes October 31**. Please email submissions or any queries to [dubnium@sawriters.org.au](mailto:dubnium@sawriters.org.au)



## Poetica October Program

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

The Senses: A Series of Hybrid Poetical Works For Radio

- 1 Oct Touch: created by Anne McInerney.  
8 Oct Smell: created by Justine Sloane-Lees.  
15 Oct Taste: created by Libby Douglas.  
22 Oct Sight: created by Krystyna Kubiak.  
29 Oct Hearing: created by Jane Ulman.  
Website: [www.abc.net.au/rn/arts/poetica/](http://www.abc.net.au/rn/arts/poetica/)

**Tues 4 Oct: Friendly Street Poets**  
Meeting at the SA Writers' Centre. 6.00pm for 6.30pm start. Entry fee: \$5/\$6. Guest Poet: Santo Cazatti.

**Thurs 6 Oct: Book Launch**  
Grace Portolesi is launching *Imagining Home: Migrants and the search for a new belonging* at 5.30-7.00 pm in the Chapel, Migration Museum, 82 Kintore Ave. RSVP by email to [vena.bierbaum@flinder.edu.au](mailto:vena.bierbaum@flinder.edu.au)

**Fri 7 Oct: Word Writers Fair**  
Workshops, networking, lunch and freebies. Details and registration at: [www.thewordwriters.com/adelaide/index.html](http://www.thewordwriters.com/adelaide/index.html)

**Fri 7-Sun 9 Oct: SheKilda 2011 Convention**  
20th anniversary of the Australian Women Crime Writers. Book at: [www.shekilda.com.au/](http://www.shekilda.com.au/) and see: [www.sistersincrime.org.au/](http://www.sistersincrime.org.au/)

**Sun 9 Oct: Hills Poets**  
The next meeting will be at 3.30pm at Crafers Inn. Gold coin donation. Ring Jill Gower on 8339 5119 for any other information you may require.

**Tues 11 Oct: SA Writers' Theatre**  
General meeting will undertake the first reading of a WW1 centenary remembrance play 'Ettie's Boys' by Ian McGrath, 7pm at SAWC. All welcome. Details at: [www.sawt.org.au](http://www.sawt.org.au)

**Thurs 13 Oct: Book Launch**  
Satish Gupta's book, *Daughter With a Mission*, will be launched by the Lord Mayor at Dymocks, Rundle Mall, at 3.30pm.

**Sat 15 Oct: Digital Writers Conference in Brisbane**  
At the Emerging Writers Festival from 12.30-6.30pm. For details to: [emergingwritersfestival.org.au/](http://emergingwritersfestival.org.au/)

**Sat 15 Oct: Living Book**  
Dr Freda Briggs AO will be at the Marion Cultural Centre 11am-3pm to sign her new book *Smart Parenting for Safer Kids*.

**Sat 15 Oct: Open Mike & Music**  
On the 3rd Saturday of every month from 5-8.30pm at the Olive Branch Cafe, Balhannah. Free entry. Book your 15 minute poetry, singing or comedy timeslot with Bob: phone 0423 578 063.

**Sun 16-Mon 17 Oct: Steve Parish at Marion Cultural Centre**  
Steve Parish will be speaking on three different topics. 16 October, 10.30am-12noon and 1.30pm-4pm, 17 October, 7.30-8.30pm. Free. Bookings ph 8375 6855

**Thurs 20 Oct: North Eastern Writers**  
North Eastern Writers Inc meet on the third Thursday of the month in the Tea Tree Gully Community Hall, Memorial Drive, at 7:30 pm. Prospective members welcome. Ken Vincent 8380 5348

**Fri 21 Oct: Meet the Author**  
Elly Stone will speak at the Burnside Library from 11am-4pm about *A Miracle Journey*.

**Sun 23 Oct: Sunday at the SAWT**  
2pm at the Holden Street Theatres, Hindmarsh, three shortlisted entries in our One-act play competition will be given a staged reading and both the Judge's Winner and People's Choice awards will be announced.

## Sun 23-Sat 29 Oct: Tea Tree Gully Poetry Festival

Coffee, cake and open mic poetry at the Tea Tree Gully Village Deli 1344 North East Road 2-4pm, **23 October**. Poetry competition presentations at the Tea Tree Gully Library 6.30pm, **26 October**. Poetry picnic at the Modbury Civic Park 5-7 pm, **29 October**. Poets Mike Ladd, Jill Wherry, Jude Aquilina, Kate Deller Evans, Sharon Kernot and featuring Christopher John, Elliot Howard and Andy Salvanos (musician). All welcome.

**Tues 25 Oct: Book Launch**  
Terrence Mohr's *Pristine Poetry For Perfect People* will be launched, 6.30 at the SA Writers Centre, 2nd Floor, 187 Rundle St. Adelaide. Drinks and nibbles provided. Enquiries: 0422 901 977.

**Fri 28 Oct: Book Launch**  
Satish Gupta's book, *Daughter With a Mission*, will be launched at the City of Marion Chambers, Sturt Road, at 6.30pm.

**Fri 28 Oct - Thurs 3 Nov: An Illustration Exhibition**  
Adelaide Illustrators present E:merge at Level 1, 187 Rundle Street Adelaide, (Black Sheep Foyer). Opening: 5.30pm Friday 28th October. Open normal business hours.

**Sun 30 Oct: Kapunda Conference**  
Meet industry professionals at the Light Regional Council Chambers Complex, Main Street, from 9.30am-4.15pm. \$70 including lunch. Email [asti17@bigpond.com](mailto:asti17@bigpond.com) with the subject line *Kapunda conference*.

**Mon 31 Oct: Writing For Pleasure and Profit Conference**  
Industry professionals give tips of the trade. For details email [asti17@bigpond.com](mailto:asti17@bigpond.com)

... continued on page 5

## National Poetry Slam

**Tues 18 Oct**, Heat 3: Mitcham Library, book in at 6.30pm. **Thurs 27 Oct**, Heat 4: Woodcroft Library, book in at 7pm. **Thurs 3 Nov**, Heat 5: West Torrens Library, book in at 7pm.

## ABR Calibre Prize

The *Australian Book Review* competition is for an outstanding nonfiction essay. 1st prize \$7,000, 2nd prize \$2,000, 3rd prize \$1,000. Closing date **1 December**. Details at [www.australianbookreview.com.au/prizes/calibre-prize](http://www.australianbookreview.com.au/prizes/calibre-prize)

## ABR Sidney Myer Fund Fellowship

This \$5,000 Fellowship is for a substantial nonfiction article with an Indigenous focus. Any Australian writer with a significant publication record is eligible to apply. Closes **15 October**. Go to the 'Programs' link at [www.australianbookreview.com.au/](http://www.australianbookreview.com.au/)

## 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/)

## [untitled]

[untitled] periodical is seeking short story submissions up to 5,000 words for issue 05. See guidelines at <http://www.untitledonline.com.au/submissions.html>

## Creative Australia New Art Initiative

A grant of \$30,000 for a project involving literature, theatre or art. Closing date **10 October**. Details and application at [www.australiacouncil.gov.au/grants/grants/creative\\_australia\\_-\\_new\\_art](http://www.australiacouncil.gov.au/grants/grants/creative_australia_-_new_art)

## Book2 Grants Program

\$50,000 for 10 writers whose second book or play-script is under contract. Closing date: **17 October** Details at [www.australiacouncil.gov.au/grants/grants/creative\\_australia\\_book2](http://www.australiacouncil.gov.au/grants/grants/creative_australia_book2)

## Indigenous Arts Funding

Red Ochre Award. Closing date **18 November**. Email [livingculturestrong@australiacouncil.gov.au](mailto:livingculturestrong@australiacouncil.gov.au) or see Aboriginal and Torres Strait Islander grants at [www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

## 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)

## The Finch Memoir Prize

This award is for an unpublished nonfiction manuscript in the form of a memoir. Go to <http://www.finch.com.au/node/9>.

## Rodney Seaborn Playwrights Award \$20,000

The Award is for the development of a play or other approved performing arts project. Go to [www.sbwfoundation.com](http://www.sbwfoundation.com)

## Flagging the 2012 Adelaide Festival Awards for Literature

Nominations close at 5pm on **28 October**. There are seven national awards and two more for South Australian writers plus two fellowships for South Australian writers. Details at [arts.sa.gov.au/site/page.cfm](http://arts.sa.gov.au/site/page.cfm)

## Asialink Leaders Program 2012

Participants are generally between 28 and 55 years old, and hold a leadership position within their organisation. Details at [asialink.unimelb.edu.au/our\\_work/leaders/\\_nocache](http://asialink.unimelb.edu.au/our_work/leaders/_nocache) Applications close on **17 October 2011**.

## Sir Edward 'Weary' Dunlop Asialink Fellowships

The Fellowships support young Australians who want to make a lasting contribution to Australia-Asia relations. A grant of up to \$15,000 is available for an individually devised program in an Asian country. See <http://www.asialink.unimelb.edu.au/>

## IP Picks Unpublished Manuscript Awards

Publication of the best book-length manuscript in five categories: Best Fiction, Best Creative Nonfiction, Best Poetry, Best Young Adult/Junior Prose, Best First Book. Reading fee, \$66 per entry. Closes **1 December**. See [ipoz.biz/IP/IP\\_picks.htm](http://ipoz.biz/IP/IP_picks.htm)

## Stories and poetry with a twist

*Short and Twisted* seeks submissions of stories, super short stories and poetry for the 2012 anthology. See [www.celapenepress.com.au](http://www.celapenepress.com.au)

## Aurealis Speculative Fiction Awards

Award for writing by an Australian citizen, or permanent resident, published for the first time between 1 January 2011 and 31 December 2011. Entries close on **23 December 2011**. For more information go to [www.aurealisawards.com](http://www.aurealisawards.com) or contact the convenors at [aurealisawards.com](mailto:aurealisawards.com)

## East Gippsland Art Gallery Short Story Award

1st prize \$1,000 for a short story up to 2,500 words. Open theme. Entry fee \$6. Entry forms and guidelines at SA Writers Centre. Closes **16 December**. Post entries to Hal Porter Short Story Competition, East Gippsland Art Gallery, 2 Nicholson Street, Bairnsdale, Victoria, 3875. For more, email [pedrom53@bigpond.net.au](mailto:pedrom53@bigpond.net.au) or phone Peter Millard after business hours (03) 5152 6731.

## The Southern Cross Literary Competition

Short stories to 5,000 words, open theme. 1st prize: \$1,000. Entry fee \$10 per story; no limit to the number of entries. Closing date **14 October 2011**. Post entries to Southern Cross Literary Competition, P.O. Box 2738, Bakery Hill, Victoria 3354. Download entry forms from: [www.ballaratwriters.com](http://www.ballaratwriters.com)

## Mindshare – Bloggers Wanted

Mindshare are now seeking mental health blogs for their new site. For blog guidelines please contact Tracey at [tracey@davis@mhcasa.org.au](mailto:tracey@davis@mhcasa.org.au) Mindshare will launch on the 12 October.

## The 2011 Overland Judith Wright Poetry Prize for New and Emerging Poets

A major prize of \$5,000 and two runner-up prizes of \$1000. Closes **15 November 2011**. For more information, including entry forms, go to <http://web.overland.org.au/poetry-prize/>

## Peter Porter Poetry Prize

1st prize \$4,000 and publication in *ABR*. Closes **21 November**. Guidelines and entry form at: <http://www.australianbookreview.com.au/prizes/peter-porter-poetry-prize> or email enquiries: [editor@australianbookreview.com.au](mailto:editor@australianbookreview.com.au)

**Murray Alfredson's** poems 'Perhaps they are most happy' and 'Kestrel' were published in *Faith, Hope and Fiction*, in September.

**Elaine Barker** has had two poems published: 'The Voices' appeared in *Famous Reporter*, no. 42 and 'Kadaicha Man' in *Verandah*, no. 26.

**Dave Bell's** book *The Gardener's Guide to Growing Money Trees* won a major prize in the Gift section of the Living Now Book Awards, an international book competition. He spoke about the book on the TV program 'Postcards' on 4 September.

**Belinda Broughton's** haiga 'Sunday' won 1st prize in the Salisbury Writers' Festival haiga competition.

**Adrian Flavell's** poem 'An Accident: the Dog's Story' was published in *Social Alternatives*, vol. 30, no. 2. 'A Fishing Trip' was published in *Orbit*, The School Magazine, no. 7 and two other poems appeared in *Beyond The Rainbow*, no. 54.

**Steven Gepp** had one story published in *I Told You So*, Pillhill Press, and another in *The Scribing Ibis*, Create Space.

**Mister Harry** (Harald Shulten) published a poem 'Do We Really Know What We Are Doing?' in *Ripples Magazine*, iss. 21.

**Mike Hopkins'** poem 'The Wind off the Thames' was published in *There's Only One F in Fulham (TOOFIF)*, iss. 122, Aug 2011, the fanzine of English Premier League football club, Fulham F.C. His poem 'Incident at Brownhill Creek' was published in *The Mozzie*, July 2011.

**Heather Taylor Johnson** has had poetry published in *Hands Like Mirrors* and *Parenting Express* and an essay published in *Australia Poetry's Sotto*.

**Marilyn Linn's** poem 'The Three of Them' was published in *The Senior* in September.

**Valerie May's** poem 'Garden Delight' was published in the August edition of *FreeXpresSion*.

**Ashley Mallett's** book *Nugget: Man of the Century* has been turned into an e-book by Harper Collins.

**Margaret Rawlinson's** haiga 'Breeze' won 2nd prize in the Salisbury Writers' Festival haiga competition.

**Ros Schulz** recently had two poems published: 'Bags of Fear' in *Studio*, no. 122 and 'Not In Vain' in *The Mozzie* in August.

**Robin Sinclair's** poetry collection *The Clouds Go Down To Heaven* is now in its second print run.

**Ruth Starke's** *Stella by the Sea* has been published (under the title *Little House of Dreams*) in China by Foreign Language Teaching and Research Press.

**Zenda Vecchio's** article 'Look Upon a Little Child' was published in *Footprints*.

**Valerie Volk's** story 'The Morning After' won 2nd prize in the Hawkesbury River Writers short story competition, while her 'Court Story' was shortlisted in the SA Writers/Wirra Wirra Contest and published in the anthology *Where's Pluto*. Her poem 'Giraffes' has been short-listed in the Pageseventeen poetry competition.

**Jan Weldon-Veitch's** play 'Sunset Lodge' has been selected for the Armidale Shorts Festival.

**Serenna Williams'** picture book *Super Sarah to the Rescue* was published.

## Congratulations!

To the winners in the Salisbury Writers' Festival Competition:

### Short Story: Category 1 (16 and under)

1st: 'Unthinking', Rose Harvey  
2nd: 'The Beast', Jessica Dickson

### Short Story: Category 2 (17 and over)

1st: 'The Real You', Susan J. Morgan  
2nd: 'Play for Me', Raelke Grimmer

### Poetry: Youth

1st: 'Live the Way I'm Living', Faith Blake  
2nd: 'Lonely Girl', Yen-Nhi Nguyen

### Poetry: Adult

1st: 'When the Black Dog Sleeps', Shirley Ireland  
2nd: 'A place no-one knows about', Kerry Harte

## Congratulations!

To the winners in the Writing Australia / Adult Learners Week national short story competition:

### Unpublished writers

'The War Gift', Vanessa Jones.  
'A Reason For Reading', Kirralee Baldock.

### Published writers

'Roadhouse', Jennifer Mills.  
'A Time For Many Words', Ruth Starke.

### Highly commended (published section)

'A Bridge Between Two Worlds', Astrid Cooper.

## Word of the Month dexter<sup>1</sup>

*Heraldry* on or of the right-hand side (the observer's left) of a shield, etc.

## CONGRATULATIONS TO THE WINNERS OF THE WIRRA WIRRA SHORT STORY COMPETITION

The winner in the Youth Section was **Annika Beaty** for 'Emotional Complications', while **John Scholz** won the Open Section with his story 'Where's Pluto?' Interestingly, John won the inaugural Wirra Wirra Competition back in 2001.

The competition was judged by **Michael Bollen** (Wakefield Press), **Judi Cameron** (City of Onkaparinga) and **Steve Evans** (Flinders University).

## Oct 7: I Book I Burnside Competition ●

Fiction Based on Fact Writing Competition. Stories must be fictional and 3,000-5,000 words in length. 1st prize a year's membership with the SA Writers' Centre, \$150 of book vouchers and a double movie pass; 2nd prize, a Writers' Centre workshop valued at \$55, book vouchers valued at \$100 and movie passes. Conditions and entry forms at [www.burside.sa.gov.au/goto/library](http://www.burside.sa.gov.au/goto/library)

## Oct 14: Stringybark Short Story Award ☺●

Explore any aspect of Australian history up to 1800 words, fiction or nonfiction. 1st prize \$300, 2nd \$125, 3rd \$50, plus publication. Entry fee \$9.50. See: [www.stringybarkstories.net](http://www.stringybarkstories.net)

## Oct 14: Southern Cross Literary Competition ●

Short stories up to 5000 words, open theme. 1st prize \$1,000. Entry fee \$10. See details at: [www.ballaratwriters.com](http://www.ballaratwriters.com)

## Oct 30: Short Short Story Competition ●

1st prize: \$50 and a \$100 'Writing To Inspire' gift voucher; 2nd, a \$50 gift voucher; 3rd, a \$30 gift voucher. Entry fees: \$5 for one story, \$9 for two, \$12 for three. Stories up to 500 words, starting with a choice of three first lines shown on the website. Details: [www.writingtoinspire.com/](http://www.writingtoinspire.com/)

## Oct 31: Scribes Writers Short Story Award ●

Fictional short story, open theme (max 1,000 words). Prizes: 1st, \$100; 2nd, \$50. Highly Commended and Commended certificates. Entry fee \$5. Details at <http://geelongscribeswriters.blogspot.com/>

## Oct 31: Positive Words Mini-Competition ☺●

Poems of 10 lines or less, short stories in 100 words or less including the word 'door' at least once. Entry fee: \$1.20 in unused postage stamps. Prize: 6-month subscription. Send to:

The Editor, Sandra James, PO Box 798, Heathcote, Victoria 3523. For details email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Oct 31: Positive Words End of Year Competition ●

Short stories up to 500 words; poetry up to 32 lines. Entry fee \$3.60 or 4 entries for \$12.00. 1st prize (in each section) \$100; 2nd, a 12 month subscription to *Positive Words*. Entries must be postmarked by above date. For entry form please send SSAE to: The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria or email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Nov 6: Third National Republican Short Story Competition ☺●

Stories 2000-4000 words on the theme 'Citizen or Subject'. Speculate on Australia's republican future. 1st prize: \$500. Send entries to: Australian Republican Movement, PO Box 87, Geebung Q 4034. See 'What's On' at [www.republic.org.au](http://www.republic.org.au)

## Nov 13: Short Play Competition ☺●

The Ten-minute Quickie. Best script \$1,000, people's choice award \$500, youth playwright award \$300. Entry fee \$15. See details at: [www.elthamlittletheatre.org.au](http://www.elthamlittletheatre.org.au)

## Nov 14: 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 \$3,000; 2nd \$2,000 and 3rd \$1,000, plus the opportunity to workshop your play. Entries must not have been previously published or performed. Contact Synda Turnbull on (07) 5449 9972, email [Synda@oapcomp@noosaartstheatre.org.au](mailto:Synda@oapcomp@noosaartstheatre.org.au) or you can get entry forms at [www.noosaartstheatre.org.au](http://www.noosaartstheatre.org.au)

## Nov 30: One-Act Playwriting Competition ●

Bottle Tree Productions (Canada) is looking for one-act plays of up to 70 minutes. 1st prize CAD\$1,000, 2nd prize CAD\$250, 3rd prize CAD\$100. Entry fee CAD\$25. Submit online via: [www.bottletreeinc.com/script\\_contest.html](http://www.bottletreeinc.com/script_contest.html)

## Nov 30: Short and Twisted Anthology 2012 ☺●

Seeking short stories and poetry with a twist at the end. See [www.celapenepress.com.au](http://www.celapenepress.com.au), email [shortandtwisted@celapenepress.com.au](mailto:shortandtwisted@celapenepress.com.au) or send SSAE to 2 Bonview Court, Knoxfield, Victoria, 3180.

## 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 'laughter' at least once. Prize: 6-month subscription. Entry fee: \$1.10 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/>

## 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 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.

## 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.ozzywriters.com](http://www.ozzywriters.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 60c stamp for every TWO competitions.

