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.

But the story starts back in the late 30s when Christobel’s first pieces were published in the children’s pages of newspapers and magazines. In 1970 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.

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.
Centre Information

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


• Nigel Ford for *Bruno’s Song and other stories from the Northern Territory*, NT Writers’ Centre, 2011.


• McAveney Media Pty Ltd for a large donation of dictionaries, thesauri and writing guides.


• Meanjin Quarterly, vol. 70, no. 3, Spring, 2011.

• Overland, iss. 204, Spring, 2011.


• Taipei Chinese Pen: A Quarterly Journal of Contemporary Chinese Literature from Taiwan, iss. 156, Summer, 2011.


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

Post to: ‘Attention Editor’, PO Box 43, Rundle Mall, Adelaide 5000.
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 Connick, Dorothy Carmack, 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. Shone, 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 15 point or close to it. Send a word attachment to 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.
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 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.

Masterclasses

Finding the Poem

with Sandra Thibodeaux

Wednesday 12 October, 6.30pm-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 sandratx@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.

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
or www.sawriters.org.au
Ten Steps Towards That Manuscript

SA Writers’ Centre Young Ambassador Prerna Ashok takes us through 10 important steps.

Being 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?

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 yourself on the 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!
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 Orzanski. ‘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 steampunk: 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 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.

_Adaire 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 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!**

W ell-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.

‘Dubinium’ 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 dubinium@sawriters.org.au
What's On • What's On • What's On

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.
22 Oct Sight: created by Krystyna Kubiak.
29 Oct Hearing: created by Jane Ulman.
Website: 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 nena.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

Fri 7-Sun 9 Oct: SheKilda 2011 Convention

Sun 9 Oct: Hills Poets
The next meeting will be at 3.30pm at Crafers Inn. Gold coin donation. Ring Jill Gover 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 ‘Etty’s Boys’ by Ian McGrath, 7pm at SAWT. All welcome. Details at: 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: www.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, 7.308.30pm. 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 nibblies 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 - Thrus 3 Nov: An Illustration Exhibition
Adelaide Illustrators present Emerge 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 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

... continued on page 5
**ABR Calibre Prize**
Th 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/caliibre-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

**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/

[untitled]

**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

**Book2 Grants Program**

**Indigenous Arts Funding**
Red Ochre Award. Closing date 18 November. Email livingculturestrong@australiacouncil.gov.au or see Aboriginal and Torres Strait Islander grants at 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

**Indigenous Fiction**
McSweeneys Quarterly is seeking Indigenous fiction. Deadline 31 December. Details at 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

**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 and two fellowships for South Australian writers. Details at 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 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

**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

**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 or contact the convenors@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 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

**Mindshare – Bloggers Wanted**
Mindshare are now seeking mental health blogs for their new site. For blog guidelines please contact Tracey at tracy@davis@mhcsa.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**
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.


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

Adrian Flavel’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 Pess, 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 short-listed 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.

Snergie Williams’ picture book Super Sarah to the Rescue was published.

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).
Competition

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 move pass; 2nd prize, a Writers’ Centre workshop valued at $55, book vouchers valued at $100 and movie passes. Conditions and entry forms at www.burnside.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.

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.

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, $8 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/.

Oct 31: Scribes Writers Short Story Award

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.

Nov 3: Positive Words Annual Writing 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.

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, Geelong Q 4034. See ‘What’s On’ at www.republic.org.au.

Nov 13: Short Play Writing 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.eethamlittletheatre.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 at oapcomp@noosaartstheatre.org.au or you can get entry forms at www.noosaarts.theatre.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.bottlereetinc.com/scrip_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, email shortandtwisted@celapene.com.au or send SSAE to Ruth Claridge, 99 Victoria St, Eaglehawk 3556 or phone 03 5446 8240 or go to http://dahlia.bendigo.net.au.

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.

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 50 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.

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.
Membership Application Form

SA Writers’ Centre Inc. PO Box 43 Rundle Mall 5000 ABN 40 783 458 265 Ph (08) 8223 7662 Fax (08) 8232 3994 Email: admin@sawriters.org.au

Name/Organisation .................................................................

Address ..............................................................................

Suburb/Town ......................................................... Postcode .................

Telephone.................................................. Fax .................................. Email ....................................

☐ $127 organisation with use of facilities (inc GST)
☐ $90 organisation (inc GST) ☐ Renew
☐ $66 waged (inc GST) ☐ New
☐ $39 student/healthcare cardholder (inc GST) Concession number ..............................................
☐ $15 youth (under 18) (inc GST) Date of birth .................

Method of payment: ☐ Cheque/money order attached ☐ Bankcard ☐ Mastercard ☐ Visa

Credit card number ____________________________ Expiry date ____________________________

Cardholder’s name ........................................ Cardholder’s signature ................................ Date of application

(please enclose a SSAE [A4 envelope only] for return of receipt and membership card. If a tax invoice is required, please tick ☐)

FOR OFFICE USE ONLY: Rec No: .......................................................... Rec Date: ........................................... On database: .....................

If unredelivered please return to:
SA Writers’ Centre Inc
PO Box 43
Rundle Mall SA 5000

Southern Write
October 2011
Print Post Approved
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