Poetry Unhinged 2008

Poetry Unhinged is well and truly here in the month of September. Some of the events to get yourself along to include:

7-10pm, Friday 5th September
Poets and Pizza at Coriole Winery
Features Peter Goldsworthy, Steve Evans, Patricia Irvine and Amy Bodossian. Phone Coriole Vineyards on 8323 8305 or email rachael@coriole.com

7pm, Saturday 13th September
Bush Poets Bonanza at Amande B&B, Willunga
Three of SA’s top bush poets will be appearing: Anne Rogers, Tim Strauss and Maurie O’Brien. Also performing will be virtuoso guitarist and singer Chris Finnen. Bookings essential on 8326 5577.

Six City of Onkaparinga libraries will also conduct discussions, seminars and workshops. For information on dates, times and bookings please call 8384 0666 or email Tammy Barry at tambar@onkaparinga.sa.gov.au

The Online Revolution

The revolution is happening now, so how are you using the online environment? Is it just one big mirror which reflects much more than would normally meet the eye. In a world constructed entirely from the imagination of its residents, avatars/’quasi-people’, generate amazing reflections of our hopes, imaginations and desires.

This will be a fascinating insight into the way that people are using the online environment as a social, creative and business platform.

The forum begins at 7pm and entry is $5.

Write Club: The First Rule

Are you a young writer who wants to create and share ideas with other young writers? Do you have a young person in your life who loves to write? The SA Writers’ Centre has set up Write Club (think Fight Club, but without the violence), a free event for all young writers aged 13 to 25 on Sunday 5th October, from 2-4pm at the Centre.

Write Club aims to help young writers discover new ways of expressing themselves. As well, there will be a guest Zine maker who will reveal tips and tricks for creating Zines, a Word Slam where writers share their work for the chance to win prizes and free sushi and snacks.

Interested or know someone who might be? Email to writeclubSA@gmail.com
Contributions

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

Jude Aquilina and Mark Lawn, Poetry Diary, 2008.

Carolyn Cordon, Dig It! Gardening Tips for Dogs, 2007.


Joyce Fitzpatrick, One Year and Thousands of Miles, November, 2005.


Adrian Rogers, The Hidden Kingdom, Double Dragon, 2008.

SA Writers’ Centre Library

All the above books will soon be available to borrow from the SA Writers’ Centre library. Open from 10am to 5pm Monday to Friday. Members can borrow two books for up to a fortnight. The library holds fiction, nonfiction, poetry, children’s books, scripts and how-to-write books.

Wheelchair/Lift Access

Available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffe Brunelli to reach the lift.

Thanks to our sponsor:

SA Writers’ Centre Life Members

•Max Fatchen
•Gillian Rubinstein/Lian Hearn

Submission Guidelines

When submitting your news please put the words ‘SW Submission’ in the subject header of your e-mail. Send it either as a WORD or RTF document, or in the body of your email. Do not format. Photos and book covers need to be of print resolution, i.e. 300 dpi. Web images are too small.

Email to: comms@sawc.org.au, or post to The Editor, Southern Write, PO Box 43, Rundle Mall, SA 5000. While all efforts are made to include your submissions, we cannot guarantee inclusion. Only SA Writers’ Centre members will be included in the Congratulations page.

Advertising

Advertise businesses, seminars, books and writing festivals, conferences and any other useful services. Southern Write goes out to around 1600 people every month. Rates available from comms@sawc.org.au

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. Although advertising material is accepted for this newsletter, such acceptance does not imply endorsement by the Centre.

Our Thanks

Thanks to Laurie Anderson, Barbara Brockhoff, Jade Carrick, Jo Dey, John and Coie Dikkenberg, Joanna Goldsworthy, Jeanie Klopper, John Malone, Hakim Oerton, Janos Pogany, Peggy Spry, Peter Swindon, Ann Timoney Jenkin and Ken Vincent for their assistance in mailing the September newsletter to all our members.

Copy Deadline for October issue: 15th September, 2008
Upcoming Workshops

Katherine Lockett
A Successful Self-help Book
Saturday September 27, 10am-1pm
Where do you start when you think you’re an expert at something and believe it’s knowledge that others may wish to read about? How do you explain your knowledge and techniques in an authoritative style that also engages a reader new to the topic? How do you interest a publisher? How do you interview for case studies, sift through endless reports and keep the reader engaged? Can you include advice from other experts? Can you write even if you’re NOT an expert? This workshop will discuss how to plan a self-help book; the importance of writing in a conversational style; developing an easily-mapped table of contents; and how to present a book proposal. It will also touch on surviving media interviews whilst keeping dignity intact and how to expand promotion beyond the book lurking under a pile of others on an editor’s desk.

Kath Lockett is an Adelaide writer who has written Work/Life Balance for Dummies (John Wiley, Australia, 2008, to be released in the UK in 2009) after working for nearly 20 years in various federal and state government departments, education and private industry sectors. Her many job titles range from fruit picker, secondary school English teacher, graduate trainee, Ministerial liaison officer, project researcher and manager, but she now writes reviews and articles for a variety of local and international publications and websites. She is working on a second ‘semi-self help’ book and, for a change of pace, a humorous memoir. Kath appears semi-regularly on the Matt and David’s morning show on ABC 891 and the 5AA Afternoon Show with Amanda Blair.

Derek Pedley
True Crime: Writing Killer Copy
Saturday September 27, 10am-1pm
Want to write killer copy, or just eager to know more about Australia’s underbelly? Learn about the genre’s criminal record; how to identify potential stories and their best angles; use efficient research methods; establish effective working relationships with police, criminals and victims; and write concise and colourful copy that will grab a publisher’s attention.

Derek Pedley has nearly 20 years’ experience as a journalist and writer with The West Australian and The Advertiser newspapers and as a published true crime author. Fascinated by writing from an early age, he worked at his local paper in Manjimup, in WA’s south-west and in 1990 was hired as a cadet journalist with The West. Pedley, 36, specialised as a police reporter early in his career, moving to The Advertiser in 1995 and winning the SA Young Journalist of the Year award in 1996. His work as a reporter and as a sub-editor has also been recognised by several other SA and WA media awards. He has written two books on ‘Postcard Bandit’ Brenden Abbott: No Fixed Address (1999), which was adapted for the telemovie Postcard Bandit (2003) and the best-selling Australian Outlaw (2006), which was shortlisted for the Ned Kelly awards and also republished worldwide. Pedley is Night News Editor at The Advertiser, and is part of the team that manages the newspaper’s new integrated newsdesk, which generates stories for the newspaper and its online presence, AdelaideNow. He recently received an ArtsSA grant to fund the writing of his next book about a notorious Adelaide murder case.

Angela Tolley
Developing a Successful Media Campaign
Saturday September 27, 2pm-5pm
A workshop for writers who want to publicise their book in a highly competitive marketplace. Covers: identifying what you’re publicising (key selling points); to whom and why you’re publicising it (your target market); and how to publicise it (devising an effective media strategy). Participants will be given hands-on guidance on how to create a media release and publicity campaign for their own book.

Angela Tolley has been Publicity Director at Wakefield Press since 2002. She is also Co-Director of arts publicity company Neil Ward Publicity for whom she worked on a full-time basis for seven years. Her clients included PolyGram Filmed Entertainment, the Adelaide Festival, State Opera, Arts Projects Australia, Adelaide Festival Centre, Carrick Hill, SA Film Corporation, and major theatrical producers, including David Atkins (Hot Shoe Shuffle, Singin’ in the Rain) and John Frost (Grease, Sound of Music). Angela has a BA in Communication Studies, with majors in film and drama, from the University of South Australia (UniSA). In her current role at Wakefield Press, Angela handles publicity for some 50 books a year. She pitches Wakefield authors to writers’ festival directors and literary editors, sources markets for promotions and direct sales of Wakefield titles, applies for literary awards on their behalf, explores online sales opportunities, and coordinates joint events with other organisations. Angela’s approach to publicity has always been a collaborative one, founded on building good relationships with artists, authors and the media - always mindful of being able to face them the day after!

Booking a Workshop
Cost: $55 for SA Writers’ Centre members or $77 for non-members
Bookings on 08 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au
Market Spotlight: Dark Fiction

Dark fiction is a growing market with more publishing opportunities than ever before for Australian short story writers. David Conyers gets the lowdown on dark fiction from prominent publishers in the genre.

Once upon a time it was called horror fiction, but in the last decade the genre has expanded across science fiction, fantasy, crime and literature, and re-labelled itself as ‘dark fiction’. Now, with the growing demand from readers for dark fiction, there are more publishing opportunities than ever before for Australian writers.

One of the driving forces behind Australia’s new wave of dark fiction is Marty Young. In 2002 he founded the Australian Horror Writers Association (AHWA) to provide a sense of community and support for Australian dark fiction writers, to help promote the genre locally and to remove the stigma associated with horror. He has been so successful that today the AHWA has grown into the largest speculative writer member organisation in Australia.

‘Writing is a lonely business,’ says Marty. ‘It’s also a tough business. You think getting rejection after rejection doesn’t wear you down? You’d be wrong. Plus if you write horror you also have to deal with all those people who don’t know any better and think horror is worthless. It’s a matter of changing perceptions by proving the quality of the product, and the best way to do that is by getting in on the ground level.’

The AHWA offers many resources for emerging and established dark fiction authors. Their website conducts regular online chats with international guest writers, sponsors a mentor program that allows new writers to work with experienced professionals, holds annual competitions, online forums and promotes members and their publications.

The AHWA also recognises achievement in the horror and dark fiction genre by sponsoring the Flash Fiction and Short Story competition which runs from the beginning of each year until the end of May. It is open to members and the public. Marty says the competition looks for well written stories that ‘make us think about the world, make us uncomfortable, perhaps even scare us’.

If you write horror you have to deal with all those people who don’t know any better and think horror is worthless

This year the AHWA launches its bi-annual e-magazine, Midnight Echo. The first issue will be released in October and will include the winning entry of their Short Story competition (the Flash Fiction is published online). Future issues will seek horror and dark fiction story submissions from Australian and international authors, but with a focus on Australian content. ‘Each issue will be edited by different editors, which will continue to ensure the magazine stays fresh.’

The guest editors of Midnight Echo’s second issue are two of Australia’s most prolific supporters of dark fiction in Australia: Angela Challis and Shane Jiraiya Cummings. Both have extensive dark fiction credits.

In 2004 Angela and Shane founded Brimstone Press, publishing numerous dark fiction print and multimedia collections including Book of Shadows, Shadow Box, Black Box, the annual Australian Dark Fantasy & Horror ‘best of’ series, and the forthcoming dark culture and entertainment magazine Black. Today Shane and Angela produce more dark fiction titles than any other small press publisher in Australia.

Book publishing is only one part of the Brimstone Press suite of releases. One of their most successful ventures is the HorrorScope online news site designed to promote Australian dark fiction. Shane, the site’s Managing Editor, explains that ‘HorrorScope has a dozen dedicated reviewers and regularly posts reviews, news and author interviews. It’s also the official news service of the Australian Horror Writers Association, so it’s probably the first stop for enthusiastic new readers and writers of dark fiction.’

In the three years since it was founded, the site has reached 120,000 readers and posted almost 1,000 news items and reviews. It has become the first point of call for Australian writers interested in dark fiction publishing and networking opportunities, including science fiction and fantasy writers.

HorrorScope has been so successful, it will soon make the transition into print as the Reviews section of Black magazine. Black magazine is now available from newsagents and selected bookstores, and in the future will offer publishing opportunities for dark fiction writers.

However, the newest opportunity for Australian dark fiction writers comes from an unlikely source, Morrigan Books, a Swedish publishing company founded by Englishman Mark Deniz who, from the onset, has demonstrated an interest in publishing Australian writers.

‘Morrigan Books is a publishing company, specialising in dark fiction,’ says Mark. ‘I had originally thought dark speculative but as I started to discuss projects with other editors I realised that there were a couple of areas that were definitely dark but maybe not so speculative, such as crime fiction.’ Prolific from the onset, Mark has announced the release of four titles this year, and has many more anthologies in development, some of which are open for submissions. The latest is The Phantom Queen Awakes (see page 9 for details).
When I went to the Writers’ and Literary Translators’ International Congress (WALTIC) I had no idea what to expect. This huge international congress was promoted as the first of its kind: a meeting place for writers and literary translators from around the globe. It turned out to be just that – and so much more. Thanks to the generous support of ArtsSA, I was able to attend the four-day congress in Stockholm, Sweden, in June-July 2008. The congress consisted of writers reading their own work, talking about the situations writers face in their homelands and discussing publishing opportunities. It was a rare privilege to hear such prominent writers as Egyptian Nawal El Saadawi, who has been a fierce promoter and protector of women’s rights for decades. She looked like the archetypal grandmother with wild white hair around her wrinkled, beaming face but her words were serious, strong and political. She told us she gets angry when people call her ‘the Simone de Beauvoir of the Middle East’. Her retorts are always brilliant and quick: ‘The Middle East, where is that? Nowadays when I go to London I say that I’m going to the Middle West – but no-one ever understands what I’m talking about.’

El Saadawi was one of two keynote speakers. The other was Mia Couto from Mozambique, who spoke with equal conviction and fervour in his native Portuguese. He told us a poignant little story about a monkey and a fish. A monkey comes along and sees a fish in the water. He thinks, ‘I must save that poor animal.’ And he does. The fish writhes in his hand and the monkey thinks, ‘How happy he is.’ A little while later the fish dies. Then the monkey thinks, ‘If only I had arrived earlier.’ This willingness to help while being blind to the plight of the ones being ‘helped’ has often been a part of the expansion of religions. As El Saadawi pointed out, both religions and the concept of identity are good at dividing people. No-one is a hundred percent anything.

Couto’s speech was spellbinding. Thanks to his wise words and the warmth in his voice he was given a standing ovation and I suspect most of us walked away thinking we must read (or re-read) his books. This was by no means the only inspiring moment. I walked away with a long list of ‘must-reads’.

The congress program was divided into two categories: traditional lectures and the simultaneous Best Practice and Stories programme in the afternoons where up to seven speakers spoke in a more intimate setting for 15 minutes. Here one Indian woman talked of a project where she helped local women publish a newspaper in their own language; an African man shared his story of self-publishing children’s stories, reaching children who had never before read a book; while my contribution was to read my short story about an Arab woman who feels lost and confused in her new homeland Sweden when her sixth child is born intersex. These short talks offered an unexpected insight into an array of problems attached to literacy and language around the world.

WALTIC took pride in its diversity and with Sami, Mongolian, Ugandan and Pakistani delegates, it certainly had the right to do so. One of the congress themes was ‘Intercultural dialogue’ and many of its speakers were fluent in several languages. The organisers of this unique congress also led by example, paying for delegates from poor countries to attend. The WALTIC resolution that we were all asked to sign read: ‘We demand of ourselves and everyone, including organisations, institutions, enterprises, authorities and governments to take an active stand to increase literacy, safeguard freedom of expression and strengthen authors’ rights.’

WALTIC was an exhilarating opportunity for writers and translators from around the globe. Go to www.waltic.com
The Writing Life: Residencies

Have you ever thought of applying for a writing residency? Rachel Hennessy looks at why you might want to turn thought into action ...

Most writers know the frustration of trying to find time to actually write. If you are a professional, or if you are just starting out, the challenge to balance life commitments – from work to family to friends – with writing commitments, is generally felt by all. Not only this, but at some point in their careers, most writers feel the need to be some place ‘other’.

Going somewhere new, like any holiday, takes us out of ourselves. However, if you think that just being somewhere else – booking yourself into a seaside bungalow or taking your friend’s holiday cottage for the weekend – will bring you to your full creative potential, you might find that there are still distractions (the waves are calling, calling ...) and your so-called ‘writing time’ gets swallowed up quickly.

A residency, unlike a holiday, can provide a much deeper connection with your creativity. Residencies – generally available through writers’ houses and other institutions – are for new, emerging and established writers and can be selection based (requiring applications) or full-fee paying (open to everyone). The wonder of a residency is it will put you into an environment where writing is valued, where you can be surrounded by other creatives if you so desire, or supremely alone if you don’t; and where pure guilt at being given this opportunity will get you to the keyboard everyday. (If it doesn’t, you might need to reconsider whether you really want to write.)

As an emerging writer, I used to think that residencies were only available to those with a long publishing record. That is, that you couldn’t really be ‘resident’ until you knew absolutely why you wanted to be there, in a different place. However, after a little investigation, I discovered that there are quite a few writers’ retreats which you can simply pay for, without having to justify your need to escape. This was the way that I first spent time at the Varuna Writers’ House: taking myself off there for an Easter weekend. I was lucky enough, a year later, to receive a Varuna fellowship but it was that first paid-for weekend that enabled me to understand better the application process and to appreciate the benefits of a residency within a writing community.

Another thing to understand is that residencies are different from writers-in-residence. Being a writer-in-residence generally requires established writers to interact within an institution on a short or long-term basis. Most writers-in-residence do need a strong publishing history as well as the ability to run workshops and present their project to the body involved with the residency, such as a university.

Competitive international residencies, like those administered by the Australia Council and AsiaLink, are another ballgame altogether and require writers to have a well-thought-out project to research overseas.

As with most of the writing life, residencies require forward planning. Many of the deadlines are months in advance of when the residency will commence. There are a few places where you can ‘book in’ without much warning, such as Varuna, but the majority of established residencies are more competitive. The time it takes to apply for these is, however, definitely worth the effort.

For one, the ability to say you are doing a residency already legitimises your time as ‘writing time’ to your sometimes-sceptical loved ones (‘Isn’t she really just going to Byron for a holiday?’)

For another, if you are lucky enough to be given that most precious gift to a writer – uninterrupted time – it is more than likely you will be so grateful that you will use it very, very wisely.

General residencies:

Varuna Writers’ House (NSW)
Varuna accommodates five writers every week of the year, except for three weeks over Christmas and New Year when it is closed. The Varuna Professional Development Writing Residency is a fee-paying, non-selective program enabling writers to work intensively for one week under the experienced supervision of Creative Director, Peter Bishop.

www.varuna.com.au

Katharine Susannah Prichard Writers’ Centre (WA)
Each year KSP hosts a number of writers in their residency program. The residency program includes positions for established and emerging writers as well as for young writers. Residencies allow each writer the time and space to work on their own writing projects, as well as participate in the events of the Centre and run workshops. The Writer-in-Residence Accommodation and Writer’s Retreat are also available for rent, when not being used by KSP Writers-in-Residence.

http://kspf.iinet.net.au/index.html

For established writers:

May Gibbs Children’s Literature Trust
The aim of the Creative Time Residential Fellowships (CTR Fellowships) is to enable interstate and regional children’s authors and illustrators to take up one-month residencies to concentrate intensively on their work and to advance their creative skills. Available in Adelaide, Melbourne, Canberra and Brisbane.

www.maygibbs.org.au
Small Ripples

Kristen Lang, author of self-published poetry and photograph collection Let Me Show You A Ripple tells of how her Varuna residency expanded her sense of what a writing community can be.

If you’ve never heard of Varuna, it’s time you did. If you have, you’ll know it’s worth celebrating. The house is yellow. It sits near the end of Cascade Street, a goat’s trail from the cliff-edge that has made the town of Katoomba so famous. The train trip from Sydney steadily drains you of the world you have left behind. You arrive at a house, and in a mood, dedicated to writing. You are not the first writer here – there are decades of them and the air is dense with creations of the pen. The inclusion and belief that greets you is offered because you, too, are ‘one of them’. The house identifies you. For the entire time you are there, the words ‘I am a writer’ sound disconcertingly natural. It is a beautiful and enabling thing.

There are also, of course, the staff. All of whom are part of the tremendous space Varuna provides for the care and progress of all kinds of writing. If you are lucky enough to spend time with Varuna’s Creative Director, Peter Bishop, you will quickly understand why he is possibly the most deeply celebrated individual in the world of Australian writers. His is a beautiful and contagious enthusiasm, brimming with genuine and inspiring engagement. Peter will (with dedication) solve nothing directly, but your work nonetheless rises into a broad and present range of believable possibilities. Things become clearer and resolve. Peter expresses great excitement in relation to the networking he assists. His is not a one-way arrangement. We can influence travels on. And best of all, it is not just a space in which to write, though this alone is a substantial gift. Nor does Peter’s unquestionably tremendous input wholly define the Centre’s success.

The house also establishes and continues to nourish a network of writers. When the publisher I had secured for Let Me Show You A Ripple began asking for more financial assistance than I could dream of providing, it was a writer I met at Varuna who suggested an affordable way of getting the book printed myself. Her contacts led me to other contacts and to the printing company I have since employed. The decision to self-publish, by the way, has been the best decision I have made. No, it’s not easy. But nor, thanks to Varuna, is it lonely. A visitor to Varuna during one of my stays turned out to be a graphic designer, one who was willing and able to share just the knowledge I needed.

Another of my Varuna companions has freely offered her marketing expertise. And several Varuna writers are assisting with distribution. On top of this, there are the requests for copies and the continuation of the support that, through all my vacillations, has helped to sustain my resolve. Peter expresses great excitement in relation to the networking he assists. His pleasure is understandable.

Getting people together, giving them a context for meaningful exchange – these are powerful aids with unpredictable and potentially uplifting ends. Or not ends, in fact, for the ripple of exchange and influence travels on. And best of all, it is not a one-way arrangement. We can reciprocate. We become part of a real and significant community. That’s worth yelling out about. So here’s to Varuna. And here’s to her writers, past, present, and future.

More information on Kristen Lang is available at www.eatmorepoetry.com.au
What’s On

PoeticA September Program
Presented by Mike Ladd, Saturday at 3.05pm, repeated 3.05pm on Thursdays.
Sep 6th National Poetry Week
Sep 13th Thirteen Jesuses – a multi-voiced suite of poems by Garth Madsen
Sep 20th High Country – the high country poems of Douglas Stewart and David Campbell
Sep 27th Gen XY, New Voices – a sample of the work of four new Australian poets

Wednesdays Sept 3 /10 /17 /24: ‘Playlunch’
Get your creative juices flowing and meet new friends at Annie Fox’s creativity play/workshops. No experience necessary.
Time: 12.30-1.30pm
Venue: SA Writers’ Centre
Cost: $25 or $20 conc/SAWC Members
Call Annie on 0448 994 004.

Mondays Sept 8 /15 /22 /29: ‘Writers on the Rise’
‘Writers on the Rise’ is now meeting weekly. They welcome writers of all genres.
Time: 7.30pm, to finish about 10pm
Venue: Angus & Robertson bookstore, Norwood,
Time: 6.30pm
Venue: Angus & Robertson bookstore, Norwood, RSVP essential 8331 0946.

Thursday September 11: Author Talk and Afternoon Tea
Kristen Weidenbach, author of Rock Star: the story of Reg Sprigg.
Time: 2pm
Venue: Ingle Farm Library, Sunset Room
RSVP 8406 8297

Thursday September 11: Friends of Mawson Author Talk
Kristen Weidenbach, author of Rock Star: the story of Reg Sprigg will talk on the relationship between Reg Sprigg and Sir Douglas Mawson.
Time: 6pm
Venue: Armoury Building, SA Museum
RSVP 8207 7574

Tuesday September 16: Meet the Publisher
Stephen Matthews, owner of the award-winning independent publisher Ginninderra Press, which recently relocated to Adelaide after 12 years in Canberra, will meet writers who wish to discuss publication possibilities for their completed manuscripts.
Time: 10am-2pm
Venue: SA Writers’ Centre
Appointments essential. Email: stephen@ginninderrapress.com.au

Friday September 12: Book Launch
Launch of Atlantis – An alternative history, Book 1 of the trilogy The Hidden Kingdom (Double-Dragon) by Adrian Rogers, to be launched by Enzo Fardone.
Time: 6pm
Venue: SA Writers’ Centre

Sunday September 14: Hills Poets Meeting
The Hills Poets meet at 3.30pm at the Bridgewater Inn, Mt Barker Road, Bridgewater. The meeting will be in the dining room in the cellar of the hotel.
For information please ring Jill Gower on 8339 5119.

Wednesday September 17: SA Writers’ Theatre General Meeting
The meeting will commence with ten-minute readings of first-draft scripts by playwrights followed by the reading of a new play, Roam Free, by Don Chapman.
Time: 7pm
Venue: SA Writers’ Centre

Thursday September 18: North Eastern Writers
The North Eastern Writers’ guest speaker this month will be Stephen Matthews from Ginninderra Press.
Time: 7.30-9.30pm
Venue: Tea Tree Gully Memorial Hall.
Enquiries to Ken 8380 5348 or Sharon 0403 831 170 or www.northeasternwriters.com

Thursday September 18: Friends of the University of Adelaide Library Author Talk
Kristen Weidenbach, author of Rock Star: the story of Reg Sprigg, talks on the relationship between Reg Sprigg and Sir Mark Oliphant.
Time: 1.05pm
Venue: Barr Smith Library, University of Adelaide
RSVP 8303 4064 or robina.weir@adelaide.edu.au

Sunday September 21: Book Launch of Tiger! Tiger!
Time: 2pm
Venue: Grand Cru Winery, Dewells Road, Springfield
More information phone 8223 7662.

Thursday September 25: OzAsia Festival Writing and Poetry Workshop
Travel with Sitok Srengenge into the world of his work and its traditional influences.
Facilitated by Jan Cornwall.
Time: 11am-1pm
Venue: Dunstan Playhouse, Adelaide
Festival Centre
Cost: $20

Saturday October 4: ‘Meet the author’
As part of Mental Health Week, meet Helen Maczkowiack, author of An Awkward Fit. The book is the biography of Helen Maczkowiack’s son, Stephen, who suffered from schizophrenia and took his own life.
Time: 12.30pm - 2pm
Venue: Dymocks Book Shop, Rundle Mall
More information on 8287 0141.
Opportunities

Short and Twisted Anthology

Passionate Hookers
Passionate Hookers is calling for submissions for a small mook (a magazine/book) for all the crochet freaks out there. The mook will be aimed at those who are into crochet aged 18 to 35 years. Deadline is 1st October 2008 and guidelines can be accessed at [www.brascoebooks.com.au/hookers.html](http://www.brascoebooks.com.au/hookers.html).

Susan Penberthy Memorial Prizes
The Humanities Faculty at Tabor Adelaide has recently introduced five special prizes that recognise and reward excellence in the work of South Australian high school students. Teachers are asked to invite students in Years 11 and 12 to submit essays or short stories/poems. Each finalist will receive an award and the sum of $50. Further information at [www.taboradelaide.com](http://www.taboradelaide.com).

Submissions open for *Muse 4: Better Sorry Than Safe*
University of Melbourne Postgraduate Association is seeking creative contributions in all literary genres from all writers, Australian and international, graduate student or not. They especially want work that teeters on the brink of going too far. Think daring, rather than experimental. When choosing what to submit, keep in mind the golden rule: better sorry than safe. All submissions published will enter the Muse/UMPA Creative Writing Prize. For further details go to [www.umpa.unimelb.edu.au/muse/muse4_2008.html](http://www.umpa.unimelb.edu.au/muse/muse4_2008.html).

On Dit Magazine
On Dit, the University of Adelaide student paper, is calling for submissions of poetry, short fiction, essays and reviews. Email ondit.literatureo8@gmail.com

Calibre Prize Deadline extended
Australian Book Review and the Copyright Agency Limited are seeking entries for the third Calibre Prize for an Outstanding Essay. The Calibre Prize, with a first prize of $10,000, is one of the world’s major essay competitions. Essayists now have until September 30th, 2008 to submit their work. Go to [www.australianbookreview.com.au](http://www.australianbookreview.com.au).

PEN ‘Caging the Pen’ Essay Competition Deadline extended
Adelaide PEN has extended the deadline for their creative nonfiction competition on the theme of ‘Caging the Pen: censorship in Australia’. Entries of 3,000 words maximum will be accepted until September 30th, 2008. The winner will receive a cash prize of $100 and publication in *Wet Ink*. For more information go to [www.adelaidepen.org](http://www.adelaidepen.org).

Burnside Library Book Launches
Burnside Library is available as a venue to launch your next book so please ring Sharon Downing on 8366 4280 if you are interested.

Cordite Poetry Magazine

Bilingual Literary Journal
*Red Leaves / koyo* is a forthcoming annual English-language/Japanese bilingual literary journal coming out of Melbourne. The editor is now calling for fiction, creative nonfiction and poetry to be submitted for their first issue in 2009, which will be available to purchase throughout both Australia and Japan. Contact the editor for further guidelines or submit to kirk.marshall@wilderness.org.au. Closing date is December 1st, 2008.

A Dark Celtic Anthology
Morrigan Books are calling for stories set in the ancient world of the Celts, for the anthology *The Phantom Queen Awakes*. Deadline is December 1st, 2008. Details are available at [www.morriganbooks.com](http://www.morriganbooks.com).

**INSITE 2009**
**UNPRODUCED SCREENPLAY COMPETITION**

Presented by the Australian Writers’ Guild and the 2009 Adelaide Film Festival

The winner of INSITE 2009 will travel to Adelaide where their script will receive a rehearsed public reading during the 2009 National Screenwriters’ Conference and Adelaide Film Festival, and a cash prize of $2,500.

**Deadline extended to 5.00pm Friday 31 October**

For more information go to [www.awg.com.au](http://www.awg.com.au)

The acclaimed biennial Adelaide Film Festival celebrates and explores contemporary screen culture. The program includes special events, the performance and the premieres of films commissioned by the Festival.
Congratulations

Jody-Ann Brockelbank was one of ten selected for the first Orbit/Queensland Writers’ Centre Manuscript Development Program for Speculative Fiction Writers.

Elaine Barker’s poem ‘Stevie’ was published in blue giraffe no.7 and her poem ‘Hedged-in’ was published in The Mozzle in July. ‘Bird in Hand’ appeared in Poet’s Corner, The Independent Weekly.


Astrid Cooper’s second book in her space opera series, Starlight Rapture, was voted no. 1 - ’Highest Rated in Erotica’ - by readers at Fictionwise.

Robert Copley’s book, How to Create A Novel, was published by Aether Books.

Phil Cummings’ reading of his book Boom Bah! has been included on the Little Big Book Club website.

Aravind Kesavon’s article ‘Code Red for Recreation’ was published in The Stock Journal in July.

John Malone’s book Yield: a practical guide to teaching poetry writing [AATE] was launched at the National English Teachers’ Convention at the Adelaide Convention Centre recently.

Silvia Manuela’s poem ‘Collecting Honey’ was published in August at www.parentingexpress

Jacqui Merckenschlager’s poem ‘Torrential Driving Rain’ has been awarded a Very Highly Commended place in the 2008 Gumblossoms competition for the internet ‘Scribbli Gum’ site.

Max Merckenschlager’s poem ‘Country Women’ was placed first in this year’s Country & Horse Festival awards. Two of his poems ‘Along The Murranji’ and ‘Snowy Mountain Magic’ have been included in the first edition of Award Winning Australian Writing to be launched at the Melbourne Writers’ Festival.

David Mortimer’s poem ‘Salisbury Strangeness 7.55 AM’ was awarded first prize in the Salisbury Writing Competition 2008 for ages 17 and over.

Barbara Anne Munday’s book Jug Full of Caring was launched at Burnside library.


John Sabine’s entry ‘Aboriginal and Torres Strait Islander Remote Communities and Their Future: What is the Fundamental Question?’, won second prize in the essay section of the recent Ellen Gudrun Kastan Literary Awards in Melbourne.

Ros Schulz had three poems published in Studio Journal No. 109: ‘Magic’, ‘The Quiet’ and ‘Stones of Wrath’. She also received a Highly Commended for her poem ‘Configuration of Giraffes’ in Free Expression.

Alice Shore’s short story ‘Her Mother Always Travels’ was published in the August 2008 issue of Positive Words.

Ruth Starke’s book Stella By The Sea is being published by Stylus Arts, Serbia in Serbia and Montenegro. Captain Congo and the Crocodile King, illustrated by Greg Holfeld, was published by Working Title Press in August.

Amy Taylor-Kabaz’s blog The Mummy Monologues has become a weekly feature on the ABC Adelaide website.

Debra Vinecombe’s book Menopause: Women tell their stories was recently published by Wakefield Press.

History book short-listed for PM’s Literary Award

Ochre and Rust, the recent work by SA Museum curator Philip Jones and published by Wakefield Press has been short-listed for one of the nation’s most prestigious literary awards: the 2008 Prime Minister’s Literary Awards. A tax-free prize of $100,000 will be awarded to the work judged to be of the highest literary merit in each of two categories: fiction and nonfiction. Ochre and Rust was short-listed from 103 entries in the nonfiction category.

Congratulations to Wakefield Press and Philip Jones for this remarkable achievement.

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Competitions

Competitions are listed in order of closing dates.

September 12:
EJ Brady Short Story Competition

Entry fees: $10 for Major Short Story, $7 for Very Short Story. Prize: $1,000 (story fewer than 2500 words), $500 (for story fewer than 700 words).

September 12:
David Harold Tribe Poetry Award

Prize: $1,000 for the best original poem of up to 100 lines. The winning poem will be published in Southerly. Prizes: $1000, certificates for Second and Third Prizes. Theme: 'What do you Know?'

September 16:
Copper Triangle Writers Group Short Story and Poetry Competition

Prizes: $1000, certificates for Second and Third Prizes. Word length: 3,000 – 5,000 words.

September 19:
One Thousand Words Short Story Competition

September 19:
Taronga Foundation Poetry Prize

Entry fee: $5. Writers up to 16 years of age. Prize: over $31,000 and poetry published by Random House Australia. 

September 19:
Rolf Boldrewood Literary Awards

For prose and poetry with an Australian theme. Prize: $600 plus bust of Rolf. Entry forms available from: The Convener, Rolf Boldrewood Literary Awards, PO Box 1042, Dubbo NSW 2830 or at www.mrl.nsw.gov.au

September 26:
North Eastern Writers Poetry and Short Story Competition

Three categories: Adult, Youth (13-17) and Junior (12 & under). Entry fee: $5 per entry. Prizes: Cash up to $200, highly commended certificates. Word lengths: varying dependent on category. Enquiries: 8380 5348 or 8289 3461.

September 26:
The Examiner Port Stephen Literature Awards

Prizes: 1st: $400, 2nd: $200 and 3rd: $100, $100 Tanilla House Award and four $50 most highly commended prizes. Entry fee: $5 per story. Word length: Short stories up to 2500 words on any theme. No entry form required. Separate cover sheet with story title and author's contact details. Postal orders or cheques made out to: TACE. Post entries to: Literature Competition, 6 The Parkway North, Mallabula, NSW 2310. Enquiries to Geoff Walker on 02 4982 4095.

September 30:
Mersey Community Hospital Support Group National Poetry Competition


September 30:
The Examiner Port Stephen Literature Awards

Prizes: 1st: $750, 2nd: $350, and 3rd: $150. Conditions: no handwritten submissions, no more than 100 single space lines on A4 paper, no entry form needed. Post entries to: Poetry Competition, Mersey Community Hospital Support Group, PO Box 24, Devonport, Tasmania 7310.

September 30:
Positive Words Mini-Competition

Entry fee: $1 in unused postage stamps, no entry form. Prize: six months subscription to Positive Words.

September 30:
Fellowship of Australian Writers (QLD) Soapbox Article Writing Competition


September 30:
Kaixin Writing Competition

Topic: China. Prize: $250 for the winning entry which will be published in Kaixin. Word Limit: 1,500 words. Style: Fiction or nonfiction. Entry fee: $10. Submission: Either by the site email or direct to xiaosu@xiaosuwhiteblue.com as embedded text http://kaixin.com.au/kaixin-writing-competition/

September 30:
The Best of Times Short Story Competition

For: humorous short stories Word count: up to 2500 words Cash prizes for first, second and third place. Entry fee:$5 per story

Entry Forms
The SAWC holds some entry forms and guidelines for members. Call in and collect copies for 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions requested.
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: sawriters@sawc.org.au

Name/Organisation ...................................................................................................................................................................................................
Address ........................................................................................................................................................................................................................
Suburb/Town ............................................................................................................................................................Postcode .................................
Telephone ............................................. Fax ............................................................... Email  ...........................................................................................

☐ $125/$88 organisation (inc GST) ☐ Renew
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Credit card number |___  ___  ___  ___ |___  ___  ___  ___ |___  ___  ___  ___ | ___  ___  ___ ___ |  Expiry date ....
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(please enclose a SSAE for return of receipt and membership card. If a tax invoice is required, please tick ☑)

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September 2008

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