

Newsletter of the SA Writers' Centre Inc.

February 2012

Centre Welcomes New Director

The Centre would like to welcome **Sarah Tooth**, our new Director. Sarah has worked in the arts for 20 years, as administrator, manager and creative producer. In addition to many years spent writing and producing for the ABC, Sarah has experience in a myriad of arts organisations – her most recent position as co-director of the UbudWriters & Readers Festival.



Sarah's appointment followed Director Barbara Wiesner announcing her retirement after 23 years at the helm. The Board was unanimous in their choice of Sarah to succeed Barbara as an energetic, passionate and creative Director to head up the SA Writers' Centre.

'I am excited to be a part of the next chapter in the SAWC story,' said Ms Tooth. 'Barbara will be sorely missed, but I hope to build on the passion, creativity and dedication she brought to the Centre. Current movements in the publishing industry, in models of distribution and in the ways people read, demand a shifting role for writers and the way organisations like the SAWC support and promote them. I look forward to working with writers across the state as they embrace both the challenges and enormous opportunities these changes bring.'

'Barbara leaves the Centre on a high note with the establishment of the new national body Writing Australia underway and the recent confirmation of ongoing funding from Arts SA,' said SAWC Chair Sandy Verschoor. 'We are delighted that someone with Sarah's experience has stepped into the role.'

New York Times best-selling author **Sean Williams** became our third Life Member in 2011. Sean has been involved with the Centre for many years, both as a Board member and a supporter, and has encouraged countless South Australian writers to get out there and make a go of it.

The news was sprung on Sean at the St Lucy's Party in December. Somewhat surprised and, of course, delighted with the award his response was inclusive as always, saying he was 'completely honoured and gobsmacked' and that he 'couldn't have done it without Barbara ... and the Writers' Centre.'

New Life Member



Reflecting on his 22-year career he said the 'key points' that had got him to where he is now 'all happened here at the Writers' Centre, all most likely happened because Barbara rang me up and said, "I don't know if you've got any time but we've got this program and we're looking for writers and we'd like you to be in it".' Sean then proposed three cheers for the outgoing Director. The video can be viewed on our website: www.sawriters.org.au

Unpublished Manuscript Winner



Flinders University graduate and first-time novelist **Hannah Kent** has been named the winner of the 2011 Writing Australia

Unpublished Manuscript Award for her novel 'Burial Rites'. She will receive a total prize package worth \$12,000.

Hannah has the honour of being the Award's inaugural recipient and, while she is thrilled about the prize money, the highlight for her will be working with a mentor: 'I'm incredibly excited about the prospect of working with a published Australian author who can look at my work

with fresh eyes and give me feedback and advice based on their own experiences.'

Currently completing her PhD in Creative Writing at Flinders University, 26-year-old Hannah received the award for a fictional work based on the true story of Agnes Magnúsdóttir, who in 1830 was publicly beheaded in Iceland for the murder of her employer. Described by one judge as 'a complex, evocative and powerful tale that contains startling observations on the human condition', Hannah's winning manuscript was selected from a pool of over 400 entries.



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

Centre Information

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

• **Michael Booth**, *Ride in the Boat? ... Or Walk on Water*, 2011.

• **Ray Clift**, *Shaken & Stirred*, Ginninderra Press, 2010.

• **Goulburn Valley Writers Group Inc.**, *Tamba: A Selection of Poetry and Prose*, iss. no. 49, Spring/Summer, 2011.

• **Dorothy M. Heinrich**, *The Man Who Hunted Whales: A Tale of Kangaroo Island and a Doomed Ship*, 2011.

• **Lolo Houbein**, *Island Girl*, Hybrid, 2009.

• **Joanne Johnson**, *So Nobody Will Know: A Story of Courage, Hope and Faith*, Ginninderra Press, 2010.

• **Deb Kandelaars**, *Memoirs of a Suburban Girl*, Wakefield Press, 2011.

• **Grant Lock**, *Shoot Me First*, Broad Continent Publishing, 2011.

• **Bill 'Swampy' Marsh**, *Great Australian CWA Stories*, ABC Books, 2011.

• **Meanjin Quarterly**, vol. 70, no. 4, Summer, 2011.

• **Overland**, iss. 205, Summer, 2011.

• **Ashley Sanders**, *Facing Demons*, Trafford Publishing, 2011.

• **Kate Simpson** for five copies of *The Wand and the Word: Conversations with Writers of Fantasy*, Candlewick Press, 2006.

• **Wet Ink**, iss. 25.

Life Members

- **Max Fatchen**
- **Gillian Rubinstein**
- **Sean Williams**

Our Thanks

Thanks to Laurie Anderson, Connie M. Berg, Lyn Brooks, Jo Dey, Coie and John Dikkenberg, Barbara Fraser, Louise Friebe, Joanna Goldsworthy, Catherine Jones, Gay Sanderson, Joel Shayer, Margaret Visciglio and Kate Wise for their assistance in mailing the December newsletter to all our members.

Disclaimer

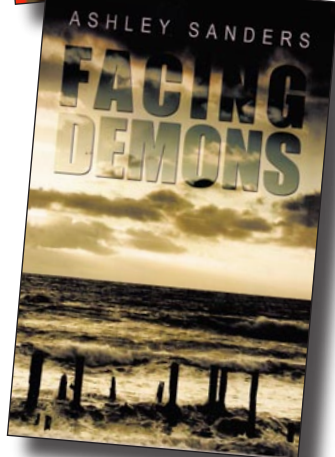
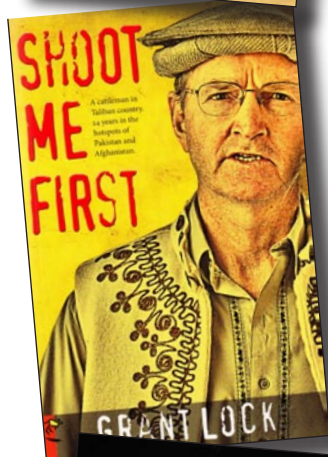
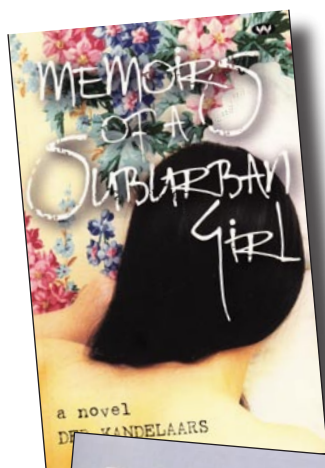
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Wheelchair/Lift Access to SAWC

Wheelchair access to the SA Writers' Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffe Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift. SAWC events/workshops free for a carer or companion.



Thanks to SAWC sponsors:



Upcoming Events

Preview to Writers' Week

with Peter Goldsworthy, Jason Lake, Nick Prescott, Sean Williams and Writers' Week Director Laura Kroetsch

6.30 for a 7pm start, Thursday 9 February in the Atrium, SA Writers' Centre, 2nd Floor, 187 Rundle Street – evening finishes at 9pm



Ever wondered how and why authors, both international and interstate, are chosen for Writers' Week? This year the SA Writers' Centre is hosting a Preview to the event. Come and listen to Writers' Week committee members Peter Goldsworthy, Jason Lake, Nick Prescott, Sean Williams and Director Laura Kroetsch talk about the 2012 lineup. Programs will be available. Writers' Week runs from 3-8 March, 2012.

Cost: \$10 for members and \$15 for non-members. Wine and nibbles will be provided, so come along and get the low-down on Writers' Week.

“SPOKE”

Multicultural Writers Day

Saturday 17 March, 11am at Shimmering West, Adelaide College of the Arts, Light Square

Join some of SA's finest writers from multicultural backgrounds as they discuss their inspiration, challenges and writing lives. Everyone is invited to this day of panels, music, poetry performance, publishing information and free lunch. Speakers include: Chilean poet/activist Juan Garrido Salgado; Dylan Coleman, winner of the 2011 David Unaipon Award; Diana Chessell of the Writing Migrant Stories Group; Michael Bollen from Wakefield Press; and Ranjit Ratnake. Please join us for a day of entertainment and information about the opportunities available for multicultural writers. Bookings to jude@sawriters.org.au or **8223 7662**. For more events go to www.facebook.com/spokefestival

FREE EVENT

Freedom to Write ...

Right to Freedom

6pm Thursday 23 February in the Atrium, SA Writers' Centre, 2nd Floor, 187 Rundle Street

Presented by Amnesty SA and Adelaide PEN, and in celebration of Amnesty International's 50th anniversary, this event will highlight human rights and freedom of speech issues around the world. More details in the next e-bulletin. All welcome.

FREE EVENT

February

Workshops

The Children's Publishing Maze

with **Phil Cummings**

Saturday 18 February, 10am-1pm

The children's publishing market can be a maze of confusion. There are picture books for the young, picture books for older readers, 'chapter' books for emerging readers and novels for older readers. How does a writer find their way through? What are publishers looking for?

The Romance Writing Maze: Finding Your Niche

with **Trish Morey**

Saturday 18 February, 10am-1pm

So you'd like to write a romance? Good choice. But where to start? What kind of romance? And where might your individual voice fit? In this interactive workshop, Trish Morey explores the sub-genres of romance, the publishers, the lines and the options available to you.

Writing a Graphic Novel

with **Ruth Starke**

Saturday 18 February, 2pm-5pm

If your story runs through your mind like film through a projector, if you conceptualise visually and like writing dialogue then writing a graphic novel might be for you? You may already have a narrative story, a page of ideas, a page of sketches or a script. This workshop is for illustrators who want to write, writers who can't draw and people who are still making up their minds. You'll need pencils, paper and an eraser.

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

CSI Adelaide – Forensic Science on Your Doorstep

Sgt. Steve Hammond

and Dr. James Nolan

Saturday 18 February, 2pm-5pm

Would you like to wander down an alley into the dangerous world of crime – fiction, that is? Then you'll need a working knowledge of what goes on at a crime scene and what happens to the evidence after it's collected. Join SAPOL's **Sgt. Steve Hammond** and medical pathologist **Dr. James Nolan** for a three-hour introduction to forensic science. Learn what they won't show you on *CSI* and indulge your dark side.

An Occasional Column

Charles Fernyhough, from *OnFiction*, looks at 'Slippery Memories and the Tasks of Fiction'.

The scientific study of autobiographical memory never much appealed to me. As a psychology undergraduate in the late 1980s, I was interested in those details of mind and behaviour that would submit themselves to formal analysis. Memory was too unquantifiable, too unreliable, too subjective, too fuzzed up with messy human detail. I wanted to get scientific about hard numbers (which I thought, at the time, was the only way of being scientific) and all memory seemed to offer me was personal stories.

Now, as someone who divides his time between scientific psychology and fiction writing, these are precisely the qualities of autobiographical memory that appeal to me most. I am interested in it for some of the same reasons that a novelist might be: because it gives the richest illustration of the precariously complex acts of meaning-making through which human beings make sense of their own existence.

I have written elsewhere about the modern view of memory as a reconstructive process, which sees memories as mental constructions created in the present, according to the demands of the present, rather than as immutable snapshots stored in some library of the mind. What surprises me is that novelists can be resistant to this way of looking at things. In her 2003 memoir, *Giving up the Ghost*, Hilary Mantel is sniffy about the research in experimental psychology, which has convincingly demonstrated that the vividness of memories bears no relation to their accuracy. In a subsequent article, she responds to the criticism that she has underestimated memory's power to loosen our grasp on the facts. For me, the most telling note in this compelling piece is her complaint against the reconstructive view: 'I don't know why people want to believe this.' The answer, surely, is that scientists don't simply believe what they want to believe; they believe what their method, and the evidence of their data, show them to be true.

And, in any case, why should a novelist be so concerned about what is objectively true? There are good reasons for clinging

to the authenticity of early memories, not least because they can be so foundational for our sense of self. But embracing the constructed nature of memories can be liberating, and I think this is particularly true for fiction writers. When I tell my own creative writing students about the reconstructive view of memory, I encourage them to abandon themselves to its slippery charms. We are all natural born storytellers; we engage in acts of fiction-making every time we recount an event from our pasts.

That is not to say that our memories are fabrications. Far from it: our memories are often very accurate, and only prone to serious distortion under certain conditions. To emphasize the narrative structure of memory is not to deny its potential veracity. Rather, I like to think that it's a way of better understanding what we are trying to understand. The fact is that the processes of recounting a memory narrative bear important similarities to the processes of telling a fictional story. Psychologists often ask participants to imagine memories for events that could plausibly have happened to them, but didn't actually. Although research into the phenomenological similarities and differences between these constructions is still ongoing, genuine and made-up memories can look very similar in many ways, and similar patterns of, for example, neurophysiological activation are shown in participants generating real and imagined memories.¹

Mantel's own writing is full of brilliant demonstrations of the power of imagined memories. One of the most striking things about her justly lauded novel *Wolf Hall* is the way she bestows a richly imagined past upon her protagonist, Thomas Cromwell. A favourite scene for me is one in which Cromwell recalls an erotic encounter in a Cyprus gambling den, which merges, along a link of emotion, into another sexual memory, this time in Europe, with his lover Anselma.

Excuse me just a moment, she had said to him; she prayed in her own language, now coaxing, now almost threatening,

and she must have teased from her silver saints some flicker of grace, or perceived some deflection in their glinting rectitude, because she stood up and turned to him, saying, 'I'm ready now,' tugging apart the silk ties of her gown so that he could take her breasts in his hands.

Student writers are told to imagine what their characters think, feel and perceive, but they are not reminded often enough to give voice to their characters' memories. Paying attention to protagonists' thoughts about their past (and future) is, to my mind, one of the ways in which great writers truly distinguish themselves. Mantel presumably bases her scene on some real biographical details about Cromwell's life. For the rest, she fills in the gaps with her own magic. If we revert to being psychologists for a moment, fictional memory-making can be understood as the integration of multiple sources of information, orchestrated according to the constraints of the present act of narrativizing. Paying attention to how an expert novelist constructs a memory provides us with a pretty good model of how our own memories work. Accepting the narrative nature of remembering does not destroy its magic. Stories are precious, and that applies equally to our own stories of the past.

Conway, M. A., Pleydell-Pearce, C. W., Whitecross, S. E., & Sharpe, H. (2003). Neurophysiological correlates of memory for experienced and imagined events. *Neuropsychologia*, 41, 334-340.
Mantel, H. (2009). *Wolf Hall*. London: Fourth Estate.

Charles Fernyhough

First published by *OnFiction* in December 2010, this article is reproduced with their kind permission.

OnFiction is a magazine with the aim of developing the psychology of fiction. Using theoretical and empirical perspectives, its contributors endeavour to understand how fiction is created and how readers and audience members engage in it. Readers can find it at <http://www.onfiction.ca/>

Spirited Tales

Jude Aquilina looks into things that go bump in the night. Perhaps persons of a nervous disposition should read no further.

Compiling a collection of ghost stories is like writing nonfiction, with a wild card thrown in. It involves research, interviews, editing and fact checking, but with an exciting element of the unknown. I am currently compiling a collection of stories set in South Australia. The only other criteria being that the stories must be 'firsthand', i.e. the experience must have happened to the storytellers themselves.

Ghost stories are part of our history, with many references to ghosts in literature and historical works. Shakespeare used them to full advantage; the Tower of London is overcrowded with them. Writings about ghosts span the world, from Biblical times and ancient Egypt, right through Europe, Asia and most places on earth. Before stories were written down they were transmitted orally. It seems these human rendezvous with the supernatural are here to stay.

Why collect and write ghost stories? I was always intrigued when my Grandmother told us about the apparition of an old Greek man whom she saw on the verandah of her house in Pt Kenny and in the outside toilet, with his checked pants down around his ankles. Once, she dropped the chamber pot in shock. Neighbours confirmed the description as the previous owner of Grandmother's house. I wish I'd recorded this story, with all the rich details and asides, before she died. I wrote down what I could remember then put it aside for over a decade.

When the next story came along – with a photograph to go with it – I did record every detail. The narrator recalls that all the birds and insects went quiet as she took a photo of a big ghost gum tree by the creek at Kensington Gardens. On developing the snapshots, she found there was clearly a huge figure in one, standing partly behind the bushes (see above photo). Research revealed that Kensington Gardens public park is the site of an Aboriginal burial



ground. It is exciting how research can reveal more than anticipated. Other stories are set at Mt Lofty, Elliston, Old Golden Grove, Watervale, Tea Tree Gully, Stirling and Kapunda. Some apparitions were seen in houses, others in the sea, in the sky and in gardens; some stories involve ghost animals. It is important to record as much detail as possible about the setting, such as time of day, weather, what else the person could see/hear/smell/sense – and to ask what their own state of mind was, whether anyone else was present, and finally, what their theories on the experience are. Many of the stories end with questions, both from the narrator and myself.

One has to have an open mind when compiling such stories. I know of one editor of a collection of ghost stories who was a sceptic. The book was not well received, as the reader wants to make up their own mind, not have their imagination dampened by an editor's comments of disbelief.

How do I go about collecting and writing ghost stories? It is not a speedy process, as I am usually busy working and teaching, so the project goes on the back burner. Yet, every so often, at a party or gathering, someone will mention a ghost sighting. If the story is suitable, I arrange an interview

and record it on a small digital USB compatible recorder – and also in handwritten notes, making sure to state the date and time of the interview, and name and contact details of the interviewee.

For some people, especially those who were sceptics before their encounter, it is embarrassing to talk about what happened, akin to talking about their sex life, so it is

important to put them at ease. Using a very small recorder is a plus – and I make sure I don't fiddle with the recorder, or even look at it. A cup of tea and a general chat are good icebreakers. Some people wish to remain anonymous and use a pseudonym. In these cases I am careful to conceal their identity and to ensure that information in the story does not identify them.



I type up the interview, often adding my own information about the setting. A Google search on the date and place can yield interesting background information. Then I send the draft story to the person to check and to add more if they wish. I write the stories in third person perspective,

but like to weave direct quotes into the story, to capture the voice of each person. Preceding each story, I write a short opening preface, which appears in italics under the title. When I have around 100 pages of work, I will arrange the stories in an order that flows, write a foreword, cross my fingers and submit it to a publisher.

Who is my readership? It generally won't be sceptics as they wouldn't waste their money on such 'rubbish', it will probably be people who've had paranormal experiences themselves, or anyone with a curious or open mind. So it is important to respect the topic and the storyteller. Every person I've interviewed, I totally believe had the experiences they've related. These are genuine, normal people who often don't know how to explain what they saw/heard/felt, but they know it happened – and I honour that.

If you have a ghost story to share, please contact me at jude@sawriters.org.au Or why not start a collection of your own?

After all, the characters in these stories can't ask for a cut of the royalties or sue you!

Literary Magazines: 10 of the Best

Mag Merrilees looks at what's out there in the world of literary magazines..

I have to come clean at the start. My main interest in literary magazines lies not so much in reading them as in trying to persuade them to publish my work.

I know this is not honourable. Reading and subscribing is a way of supporting every other writer's work. And I have spent hours trying to persuade students that it's worth reading other people's writing before you start on your own. Nevertheless, time and economics conspire. The only thing I read from cover to cover every month is *Australian Book Review (ABR)*, and that's so that I can keep up with what's going on. Even then I skimp on Art.

But because I read *ABR* I happen to know that a year or so ago a group of magazines clubbed together with Australia Council support and published a website (<http://www.litmags.com.au>) and a bookmark naming themselves, modestly enough, as 'ten of our most respected literary magazines, showcasing interesting and provocative work'. Not 'the ten most ...' So there are others.

I have no idea how well the campaign worked. I got my bookmark from *ABR*, which I already read, but it did make me think about the others, which I mostly don't.

The magazines were *ABR*, *GriffithREVIEW*, *Heat*, *Island*, *Meanjin*, *Overland*, *Quadrant*, *Southerly*, *Voiceworks* and *Wet Ink*. They are all print journals with varied but expanding on-line presences as well.

I could digress here to ask the difference between a journal and a magazine. I would have thought that these were literary journals, rather than literary magazines, meaning, in the old-fashioned sense, that they are at the reputable end of the spectrum, the opposite end from *New Idea* and *Readers Digest*. But they have chosen to hang on to 'literary' (which I suppose already suggests reputability) and bypass 'journal' in favour of 'magazine'. Does 'journal' now mean academic? A number of them are or have been associated with Universities, but certainly their aims are not academic publishing. Presumably they

want an image that is up-to-the-minute, not too highbrow, not too intellectual, but not dumbed-down either. It's a tricky balance.

Anyhow, just forget I said all that, and don't let it put you off reading these magazines. They are all chock-full, as they claim, of interesting and provocative writing, and you would have to be very grumpy indeed not to find something you enjoy.

But even more than that, think of them as possible publishers of your short work. If it's well edited, well polished, and you've read it out loud to someone besides your dog (and taken note of any criticisms or barking) then you may well get a hearing. But do have a look at an old copy first to see if what you're sending is likely to be their cup of tea. You can find copies in the State Library. Each magazine has a different flavour, depending on the current editor, and sometimes they have themed issues.

You will simply get a yes or a no (or nothing) and it may take months. (*Voiceworks* is the only one committed to offering editorial advice.) My strategy is that when it's a no I send it straightaway to the next one on the list. I don't let it lie on my desk. Never say die.

Here's a short bio of each magazine:

The *ABR* started in 1961 and comes out ten times a year. The editor is Peter Rose. It publishes mainly reviews and does not invite contributions. However it *does* run annual competitions for essays, short stories, poems and reviews. It is based in Melbourne. To quote the website: 'with its national title, scope and readership, this monthly magazine is committed to highlighting the full range of critical and creative writing from around Australia'. Go to www.australianbookreview.com.au

GriffithREVIEW is based in Brisbane and edited by Julianne Schultz. It comes out four times a year including one fiction edition. It says of itself that it: 'celebrates good writing and promotes public debate. Essays reflect on the underlying significance of events and trends, explain the details that get lost



in the news and examine the unintended consequences of public policy. *GriffithREVIEW* is iconoclastic and non-partisan, with a sceptical eye and a pragmatically reforming heart and a commitment to public discussion. Personal, political and unpredictable, it is Australia's best conversation.' Go to <http://griffithreview.com>

GriffithREVIEW is only eight years old, but is already described as compulsory reading by *The Age*. Phillip Adams says you're mad if you don't subscribe.

If you're thinking of sending them something, have a look first at 'For Writers' under the 'Contact Us' tab.

Sadly *Heat* has folded, or at least gone into extended hibernation as a print journal. It started in 1996 and was highly regarded and cuttingedge. But issue 24 was the last. It may still be possible to get copies via Giramondo at <http://giramondopublishing.com/heat/>

Island is based in Hobart, as you might have guessed from the name. It started in 1979 and comes out quarterly. Sarah Kanowski is the most recent editor. Its slogan is 'grown in Tasmania – written for the world' but this doesn't mean that it publishes only Tasmanian writers. Far from it. Go to www.islandmag.com and check the 'Writers' tab for submission guidelines.

Meanjin was founded in 1940 and has been based in Melbourne since 1945. The list of contributors is a Who's Who of Australian literature in the last seventy years. The editor is Sally Heath and it appears quarterly.

From the website: 'known primarily as a literary magazine, Christesen [the founder] ensured that *Meanjin* reflected the breadth of contemporary thinking, be it on literature, other art forms, or the broader issues of the times. This breadth has characterised *Meanjin* for more than 70 years.'

Go to <http://meanjin.com.au> for submission guidelines (and some limitations, e.g. no more poetry till February 2012) go to the 'About *Meanjin*' tab, then click 'Contribute to *Meanjin*'.

Overland: This is another venerable magazine on the Australian scene, founded in 1954 as a lefty journal at a particularly low point in Australian history. Its motto is 'temper democratic, bias Australian', though I note that this seems to have been superseded by 'the revolution won't be televised – it will be read in *Overland*'. I have a soft spot for *Overland* because my parents subscribed when I was a child and in those days it seemed to link larrikin anti-authoritarianism with something more modern. The editor is Jeff Sparrow, it's based in Melbourne and it's quarterly. Click on 'Submissions' for guidelines.

Quadrant seems to me a very odd cuckoo to find nesting with the other nine magazines. It was founded in 1956 and has a long tradition of right-wing values. It says of itself: 'while fashionable thought in much of the Australian media, universities and the arts remains influenced by left-wing moral authoritarianism, *Quadrant* has persistently questioned this orthodoxy. For the past decade, it has been at the forefront of the so-called Culture Wars.' Personally I wouldn't go near it, but make up your own mind. The editor is none other than hero-villain Keith Windschuttle; it comes out ten times a year and is based in Sydney. Details at <http://www.quadrant.org.au>

Southerly is the oldest of them all, started in 1939. It is the journal of The English Association, based at Sydney University, and appears three times a year. The editors are David Brooks and Elizabeth McMahon, and rather than any statements about what the magazine believes in the website launches straight into a blog and invites comments. The on-line component, called 'the Long Paddock', is a work in progress. Check the 'Contributions' tab before submitting. Visit their website at <http://southerlyjournal.com.au>

Voiceworks is a quarterly, publishing fiction, nonfiction, poetry, illustrations and graphic art by under 25-year-olds. It's been going since 1988 and 'seeks to empower young writers and readers as equal creators and participants within the larger arts community.' Their goal being 'to allow young Australians to represent themselves through quality literary and artistic production.' The website was badly damaged by hackers but seems to be back in action. Google <http://expressmedia.org.au/voiceworks> for submissions info and click on 'How to Submit'.

Wet Ink, based in Adelaide, is a relative newbie, having started in 2005. From the start it has been committed to design as well as content. '*Wet Ink* is designed to look and feel as good as it reads. Our dedication to encouraging new talent extends to all areas of the magazine – where possible we also use emerging photographers and illustrators.' The editors are Phillip Edmonds and Dominique Wilson. Click on 'Submissions' for guidelines at www.wetink.com.au

Well that's the ten magazines on the bookmark. There are others, many others. I'm not sure for instance why *Westerly*, founded in 1956, didn't get a guernsey. Have a look around for yourself, browse in Imprints or Dymocks or the State Library. Get a feel for the magazines, check the submission guidelines, send your piece off and keep your fingers crossed. Good luck!

Editorial note: to the best of both the editor's and the author's knowledge the information outlined in this article was correct as of December 2011.

Margaret Merrilees, aka Mag, grew up near Perth and is still passionate about the Western Australian landscape, especially the South West forests where she spends part of her time. The rest of the time she lives with her partner in Adelaide. She has taught English literature and writing and has financed her own writing with almost every other type of job possible. She has a PhD from Flinders University and has been treasurer of the South Australian Writers' Centre since 2007. You can view Mag's publications at <http://margaretmerrilees.com/publications/>

Contributions Wanted

As outlined in the past we like to involve members in our program. So once again we're looking for people who can run a three-hour workshop on any aspect of writing, publishing or the industry in general for 2011. If you have expertise in any of these areas that you would like to share, please send an expression of interest – an outline of no more than 200 words, along with a 50-word bio – to jude@sawriters.org.au or post it to the SAWC.

The editor of *Southern Write* is also seeking expressions of interest for newsletter articles and interviews for 2012. Please, no creative writing, no poetry and no self-promotional pieces. Once again, if you feel you have an interesting article that looks at an aspect of writing or publishing that we haven't covered within the last 12 months, please either email or post your 200 word outline and 50 word bio to malcolm@sawriters.org.au or post it to 'The Editor' at the SAWC.

Quotable Quotes!

'There are two kinds of writer: those that make you think, and those that make you wonder.'

– Brian Aldiss.

'I went for years not finishing anything. Because, of course, when you finish something you can be judged ... I had poems which were re-written so many times I suspect it was just a way of avoiding sending them out.'

– Erica Jong.

'Close the door. Write with no one looking over your shoulder. Don't try to figure out what other people want to hear from you; figure out what you have to say. It's the one and only thing you have to offer.'

– Barbara Kingsolver.

What's On



Poetica February Program

Poetica is presented by Sarah Kanowski and Daniel Browning on Saturday at 3.05pm and repeated 3.05pm on Thursdays

- 4 Feb Jo Shapcott: selected poems by this U.K poet and Commonwealth Poetry Prize winner.
- 11 Feb Issa: delightful haiku by this 18th Century Japanese poet.
- 18 Feb The Love Poetry Project: 21 well-known Australians choose their favourite love poem.
- 25 Feb Homero Aridjis: selected works by Mexican poet and environmental activist, Homero Aridjis.

Website: www.abc.net.au/rn/arts/poetica/

Once a Month: Emerging Writers

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

Tues 7 Feb: Spineless Wonders

New Australian tall stories will be read at The Wheatsheaf Hotel. Special guest: Indigo Eli. 7pm for a 7.30pm start. Free. Donation welcome. Details at www.spinelesswonderspresents.blogspot.com

Fri 10 Feb: New Publisher

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

Sat 11 Feb: Book Launch

Tickle Me Zoo by Ben Long and Tom Hermann will be launched, 10am at the South West Community Centre, 171 Sturt Street, Adelaide SA 5000. All welcome.

Sun 12 Feb: Hills Poets

The next meeting of Hills Poets will be at 3.30 pm at Crafers Inn. Gold coin donation. Please ring Jill Gower on 8339 5119 for any other information you may require.

Tues 21 Feb: Society of Children's Book Writers & Illustrators

Open networking meeting. Aspiring and published welcome. 7pm at SA Writers' Centre. Non-members \$5; Members gold coin donation. First visit: no strings. If you come more than once (and we'd love you to), you need to join SCBWI. Contact Mandi at amanda.graham@scbwiaustralia.org

Wed 22 Feb: Book Launch

Meet and hear Dr. Cate Howell and Dr. Michele Murphy present their book *Release Your worries*. At 7.30pm, Domain Theatre, Oaklands Park. Free. Bookings essential at Marion Cultural Centre Box Office or call 8375 6855.

Thur 23 Feb: Society of Women Writers South Australia

Read your own work for feedback at this meeting. Ongoing meetings 4th Thursday, February-November, 10.15am at the SA Writers' Centre, with a different program each month. Guests welcome (\$2 entry) and membership available. For further information contact Ethel Shippen 8260 1240 or email pamelamckee@bigpond.com

Thurs 23 Feb: Tin Cat Cafe

Amelia Walker and Heather Taylor Johnson join Steph Hester on the couch for a double book launch. 7pm for a 7:30 start. Free event.

Sat 25 Feb: Book Launch

Mike Lucas will be launching his fourth collection of children's humorous poetry, *Things and Other Stuff*, at Shakespeare's Bookshop, Port Noarlunga. The event will take place throughout the day from 10 am. Details at www.mikelucas.com.au

Mon 27 Feb: Max Mo Spoken Word Poetry

Max Mo, with spoken word by Amelia Walker, Mike Ladd and Jude Aquilina, is performing 7pm at the Wheatsheaf Hotel, Thebarton.

Sun 4 Mar: Book Launch

Karrawirra Parri: Walking the Torrens from Source to Sea by Mike Ladd, with photographs by Cathy Brooks and published by Wakefield Press, will be launched 5pm at Writer's Week. All welcome.

Opportunities ...cont. from page 9

ABC Fiction Podcast

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

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

Unpublished Young Adult Writers

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

CLEANER REQUIRED

The SA Writers' Centre is seeking a cleaner. Two hours per week. Applicant must have an ABN. Contact Jude: jude@sawriters.org.au

Opportunities

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/

Call for Scripts

The Film & TV Department of Adelaide College of the ARTS is seeking Short Film Scripts for production by students in late 2012. Script submission by email due Friday **2 March**. Details at <http://bit.ly/sD9z3Z>

Cancer Council Victoria's Arts Awards Program 2012

Share your cancer experience. Theme: strength. Short story, poetry, youth and children's writing and other categories. Details at www.artsawards.com.au

The Novella Project

A collaboration between *GriffithREVIEW* and Copyright Agency Limited, the Novella Project will publish up to three novellas, the authors of which will share in a prize pool of \$30,000. The novellas selected will be published in *The GriffithREVIEW*, as well as individually in electronic format. Closes **26 April**. Full details at the website.

The BBC International Short Story Award

International short story award with a first prize of £15,000. No entry fee; maximum 8,000 words. Entrants must have some previous publication record in the UK. Entries close **27 February**. Full details at <http://www.booktrust.org.uk/prizes-and-awards/1>

Ashton Wylie Unpublished Manuscript Award

This \$10 000 award rewards excellence in the mind, body, spirit genre. Entries close **31 March**. Full details at <http://www.authors.org.nz/>

Expressions of Interest for Queensland Poetry Festival

The deadline for individuals and groups interested in performing, or with projects to pitch in association with the festival, is Wednesday **22 February**. The festival will be in Brisbane, 24-26 August 2012. Details at www.queenslandpoetryfestival.com

Literature Board – Grants

Staff from the Literature Board of the Australia Council will be available on Wednesday **7 March** to discuss possible grant applications. Check your eligibility at www.australiacouncil.gov.au/artforms/literature and phone 8223 7662 to book.

PLR and ELR Payments

Public Lending Right and Education Lending Right programs make payments to Australian creators and publishers in recognition that income is lost through free multiple use of their books in lending libraries. The closing date for the 2012/13 PLR and ELR programs is **31 March**. It includes titles published from 2007 to 2011 not claimed previously. See: <http://www.arts.gov.au/funding-support/lending-rights> Email: plr.mail@pmc.gov.au

Ecopoetry Submissions Wanted

In November Two Ravens Press will publish an ecopoetry anthology, addressing the relationship between people and the natural world. Deadline **31 March**. See www.tworavenspress.com for more information.

Ute Legend Short Story Prize

The subject of your story will own or drive a Ute. 1st prize \$1000. No entry fee. Closes **15 February**. Details at www.utelegend.com

Voiceless Writing Prize

Focus on the relationship between humans and animals. Fiction and nonfiction pieces of 5-10,000 words. 1st prize \$15,000 and a People's Choice prize of \$5,000. If published in the collected works you will receive \$500. Entries close on **16 March 2012**. Details at voiceless.org.au

VoiceWorks Seeks New Editor

Applications close Monday **6 February**. Applicants aged under 25 are strongly encouraged to apply. Details at http://expressmedia.org.au/express_media/

Speculative Fiction: a New Ebook Publisher

Hague Publishing is seeking submissions from Australian and New Zealand authors. Find guidelines and access to the online submission system at www.haguepublishing.com.

New Publishing Opportunity

Disposable Fiction is a new creative micro publishing company based in the Adelaide Hills. For submission details and their competition, please go to www.disposablefiction.com.au

Carclew Grants

Applications are now open in the 2012 Project and Development Grants for artists aged 26 and under. The first round of Project and Development Grants closes at 5pm on **March 15, 2012** for activity from 1 July-31 December 2012. Details at www.carclew.org.au

Carclew Information Sessions

General Information Sessions are open for the above grants. Session 2 is on Thursday 9 February 2012, 5.30-6.30pm in the Carclew Boardroom, 11 Jeffcott Street, North Adelaide. Contact Belinda Powles (for Dale Durie), Monday-Wednesday on (08) 8267 5111.

Grant for Children's Illustrators

The ASA has a new one-off grant initiative for emerging, developing and established Children's Picture Book illustrators. Projects may not be fully formed but applications are encouraged. Close **29 February 2012**. Contact Lucie Stevens on (02) 9211 1004 or via email at lucie@asauthors.org For guidelines and application forms, please go to www.asauthors.org and look under the 'Services' drop down menu.

British Australian Community Literary Prize

Open to all citizens and permanent residents of Australia, this prize will be awarded to an original, unpublished essay on the theme of the positive heritage of British culture in Australia. Word limit 8000. Entries close **30 April**. For more details visit <http://www.britishaustraliancommunity.com/wp/british-australian-community-literary-award>

New Small Publisher

Rough Draft is now accepting manuscripts for consideration for publication in 2012. For details go to www.roughdraft.com.au

Opportunities ...

continues on page 8

David Adès' poems 'A Girl, Her Mother and Me', 'Gesher Haziv, 1974', 'Snapshot at Maedan Beach', 'Step After Step' and 'Yesterday's Feast' were all published in *Transnational Literature*, vol. 4, iss. 1, November 2011. Other recent publications are 'Reflections' and 'Reckoning' in *Tamba* iss. 49 Spring/Summer 2011 and 'Avocado' in *The Mozzie*, vol. 19, iss. 8, September 2011.

Margo Albrecht's story 'Dearest Mother' was included in the anthology of family memoirs, *Generations: Telling Our Stories* as part of an Elizabeth Hutchins workshop anthology.

Connie Berg's short story 'The Hat' was read on Radio 4RPH's program 'Queensland Storyteller' on November 3, 2011.

Susan Cook's poem 'A Riesling Affair' was published in the October 2011 issue of *The Mozzie*, and her poem 'Hard Rubbish' appeared in the November 2011 *Positive Words*. Her Soapbox column, 'Palaces on the highway come in odd guises', was published in *The Australian* on October 25, 2011.

David Cookson had 'Eyes' published in the Friendly Street anthology, a centrespread of 8 poems in *The Write Angle*, 'From the Salad Bar', 'Winter', 'Open Mic Night', and a haiku in *Positive Words*, and he won first prize for 'Left' in the *Positive Words* poetry competition. His short story, 'Out There', was shortlisted and published in the Wirra Wirra anthology, *Where's Pluto*.

Jennie Cumming's short story 'Moving On' appeared in *Positive Words*, December 2011.

Shirley Dunn's poem 'Kookaburra' was published in *The Mozzie*, October 2011.

Four **Ekidnas** authors – **Mike Dumbleton**, **Katrina Germein**, **Elizabeth Hutchins** and **Louise Pike** – have had rhymes published in *It's Play Time*, part of the Little Big Book Club's 2012 reading pack for South Australian babies.

Joan Fenney's poem 'Learning to Breathe' was published in *Award Winning Australian Writing 2011* and her poem 'Ancient Sands' was published in the October edition of *The Mozzie*.

Margaret Fensom had six haikus and a tanka, 'Port Elliot', in *Haiku Bindii*, vol. 1, Journeys, December 2011. Her poems 'Bee' and 'Bee Boudoir' were published in *Tamba* iss. 49, Spring/Summer 2011.

Steven Gepp had stories in the following anthologies: 'Xmas Secrets' in *Ho Ho Horror* and 'Hunting Vengeance' in *The Trigger Reflex*.

Mike Hopkins' poem 'Dementia Ward' was Poem of the Week in *InDaily's* Poet's Corner, Friday 3 December 2011 and his poem 'Australia' won 2nd place in the Friendly Street Poets National Political Poetry Competition in December.

Claire Lashley has had two books published recently by Ginninderra Press. One is *Writing the Wrongs of My Life* and the second is *The Diary of Delores D'Lump (My Date with Breast Cancer)*.

Chris Leckonby's story 'Strictly for the Birds' won 2nd prize in the Gawler short story competition.

Marilyn Linn had two tanka published in *The Eucalypt* – Challenge for the Year of the Dragon 2012.

Grant Lock had success with the following stories: 'The Rifle' was runner-up in the Laura Literary Awards; 'The Squatters' was runner-up, Master Writers category, in the Campbelltown Literary Award; and 'The

Short Cut' was also a runner-up in the One Book One Burnside Competition.

Keith MacNider's creative nonfiction piece 'Blue Veined Hand' was published in the *Mascara Literary Review*, October 2011, iss. 10.

Valerie May's poem 'Summertime' was published in *Positive Words*, December 2011.

Fiona McCallum's second novel, *Nowhere Else*, has been published as a paperback and ebook.

Deb Nurton's personal story, 'The Long Wait', was printed in *The Sound Of Silence: Journeys Through Miscarriage*, Wombat Books.

Caroline Reid's story 'Ollie's Blood Roses' won 2nd prize in the Boroondara Literary Award and her story, 'Silver and the Red Box Waltz' was published in the *Escape Anthology*, Spineless Wonders.

John Sabine's three poems, '1853 – I'm getting quite accustomed to the sight of everything', 'Treasures old and new' and 'Life, and Death, in the River' are included in the anthology *The Heart of Port Adelaide*, published by Ginninderra Press.

Margaret Visciglio's short stories 'Early Boat People' and 'Escaghost' were in the anthology *The Heart of Port Adelaide*, published by Ginninderra Press.

Annette Wickes has a story, 'Lachie's Better Way', in *Hopscotch*, Jelli-Beanz Publishing's anthology for children.

APOLOGIES

Dear members,
Unfortunately the Centre's main email system crashed over the Christmas break. I have lost around 600 emails – and after a week of I.T. support, trying everything to fix it, we have given up. If you sent an email from 16th December to 17th January, please resend it. Fortunately, online membership registrations and workshop bookings were not affected.

Best wishes for the coming year ... may the computer gremlins stay away.
Regards,

Jude Aquilina

Feb 15: [untitled] Short Story Competition ☺●
 1st Prize \$300; 2nd Prize \$150; 3rd Prize \$75. One entry \$10.00, two entries \$15.00. Any genre, 5,000 word limit. Download forms from http://www.untitledonline.com.au/?page_id=71

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.

Feb 29: Writers of the Coral Coast Short Story Competition ☺★●
 1st prize \$500 plus certificate and a year's membership; 2nd prize \$100 plus certificate; 3rd prize \$50 plus certificate.

Winners will be published in a book. Entry fee \$10 plus \$5 each additional entry; young writers 8-15 years, \$5 per entry. For an entry form and to send stories, email coralcoastwriters@hotmail.com with subject line 'competition'.

Mar 17: Bundaberg Writers' Club Short Story Competition ☺●
 Open theme. Entry Fee \$5 (5 entries for \$20). Stories must not exceed 2,500 words. 1st prize \$300; 2nd \$100. For conditions of entry and entry form visit bundywriters.com

Mar 31: Charlotte Duncan Award ☺●
 For a short story for readers aged 9-12 years. 1st prize \$75, 2nd prize \$50, 3rd prize \$25. Entry fee \$9.90 per story. Winning and commended entries will be published on the Celapene Press website. For entry form and guidelines see www.celapenepress.com.au

Apr 6: Disposable Fiction Prize for Contributory Literature ☺●
 Short story competition, max 5,000 words. Opens 21 February. Cash prize of \$500. Details at www.disposablefiction.com.au/submissions

June 30: Elyne Mitchell Rural Women's Writing Award ☺●
 The 2012 Elyne Mitchell Rural Women's Writing Award is now open. Prize money of \$1500 available across 2 categories of short stories, either fiction or nonfiction (Max 2,500 words). Entries must have a specific reference to a rural experience and the theme for this year is 'Leaping into the futures'. Details at www.elynemitchell.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.

Signs of Life: a Poetry Project

Poetica producer **Mike Ladd** is looking for submissions for a new public art work.

Mike Ladd and **Cathy Brooks** have won a Public Art Grant from Adelaide City Council to put poetry on street signs and they are calling for submissions from Adelaide poets. *Signs of Life* is a project to make use of surplus street signs belonging to council to create a new public art work in Bowen Street, which runs between Franklin Street and Grote Street in the city.



Mike is looking for epigrams –short, sharp poems, no longer than twenty words. Visual and concrete poems are also welcome. The poems should relate in some way (though it could be abstract) to the immediate environment of Bowen Street, which includes the new and old Adelaide bus stations, community housing, backpacker hotels and the adjacent Adelaide Central Market. Themes could include home, market, exchange, meeting place, travel, movement, leisure, connections and street-life.

Twenty signs will be graphically designed by Cathy Brooks and printed with poems, then installed in Bowen Street with public seating and landscaping.

Poets will receive \$50 for each poem chosen.



Send a maximum of 3 poems, no longer than 20 words each, and include a self-addressed stamped envelope to:

Mike Ladd
 GPO Box 9994
 Adelaide, 5001

Deadline: 31 March, 2012.

