



southern write

Newsletter of the SA Writers' Centre Inc

October 2008

SA writers find national success



Philip Jones, PM Kevin Rudd, Steve Conte and Peter Garrett

Many South Australian writers have enjoyed success recently in the nation's most prestigious Literary Awards and competitive writing residencies.

Philip Jones, author of *Ochre and Rust*,

SA writers have also been shortlisted for the *Australian/Vogel Award*, the prize for writers 35 years and under: **Rachel Hennessy**, author of *The Quakers* (Wakefield Press, 2008) and Communications Officer at the SA Writers' Centre, for her second novel *The Heaven I Swallowed* and **TR Magarey** with his

has received \$100,000 for the inaugural Prime Minister's Nonfiction Prize. Published by Adelaide's **Wakefield Press**, the book was selected from a shortlist of over 100.

Two emerging

manuscript *Credible Deterrent: A Folly in Parts*. Six manuscripts were shortlisted from a field of over 200 entries and Rachel's novel was named Runner-Up.

On the residency front, **Stephen Orr** is the Varuna Writers' Centre LongLines South Australian residency winner. He will be at Varuna for two weeks in January. **Kim Mann** was selected as one of the four LongLines poets in the LongLines Poetry Workshop, in partnership with the Australian Poetry Centre. All four of these poets will have a book published early in 2009. Finally, **Jeri Kroll** won a Varuna Fellowship to work on her verse novel for three weeks early next year.

Congratulations to all these local writers for their national success.

Barbara Wiesner
Director, SA Writers' Centre

Welcome to new writer-in-residence

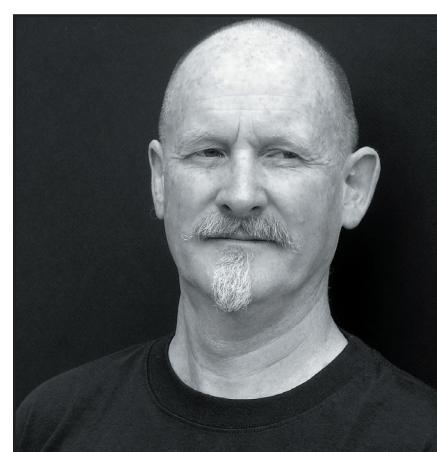
The SA Writers' Centre was recently awarded funding through the ArtsSA Richard Llewellyn Arts and Disability Trust for a writer-in-residence to work with people who have a disability. We are pleased to announce that this position has been taken up by **Malcolm Walker**, author of *The Stone Crown* (Walker Books, 2008).

Malcolm says: 'I am looking forward with great enthusiasm to taking up the one-day-a-week position. I've worked with people with disabilities both professionally and personally, and, with a visually impaired son and an intellectually handicapped nephew, I understand the enormous value that storytelling and

narrative can play in our lives. Having been mentored by Gary Crew during the writing of *The Stone Crown*, I'm a strong believer in the mentoring system, and I'm currently mentoring a writer with a disability and a Masters student with dyslexia.'

The writer-in-residence position aims to encourage members with a disability to come in to the Centre to discuss their work on a one-to-one basis with Malcolm, or, if they're unable to access the city, to telephone or email.

For full details of meeting and submission guidelines contact the SAWC via telephone or email: sawriters@sawc.org.au. More



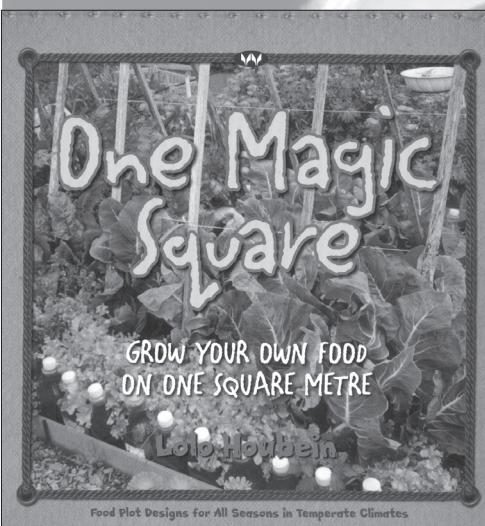
Writer-in-residence Malcolm Walker
information on Malcolm can be found at www.malcolm.walker.com.au



Centre Information

JOURNAL OF THE KENSINGTON & NORWOOD WRITERS GROUP
Vol 1 No 2 Winter/Spring 2008

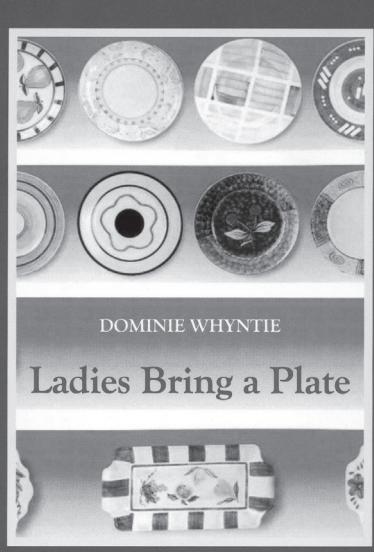
Writers on Parade



GROW YOUR OWN FOOD
ON ONE SQUARE METRE

Lolo Houbein

Food Plot Designs for All Seasons in Temperate Climates



DOMINIE WHYNTIE

Ladies Bring a Plate



Contributions

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

Garth Dutton, *The Apricot Tree*, 2008.

Bill Guy, *Belloc's Way*, Peacock Publications, 2008.

Lolo Houbein, *One Magic Square*, Wakefield Press, 2008.

Jewells, 'Liquid Poetry Collection I: 1992-2003', 2003.

Kensington and Norwood Writers Group, 'Writers on Parade', Vol. 1, No.2, Winter/Spring, 2008.

'**Magpies**' for Dan Jerris, *Dragon Blood Pirates: Death Diamond*, Lothian, 2008.

Meanjin Quarterly, Vol. 67, No. 3, 2008.

Overland, No. 192, Spring, 2008.

Ruth Starke and Greg Holfeld, *Captain Congo and the Crocodile King*, Working Title Press, 2008.

Mark Stevens, *Short Stuff*, Working Title Press, 2008.

Henry Smith, *Reconciliation Business Achievement: The Missing Link*, CD Rom, 2008.

Amelia Walker, 'The Crystal Balloon - a narrative poem'.

Dominie Whyntie, *Ladies Bring A Plate*, 2008.

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:



Copy Deadline for November issue: 15 October, 2008
Please email to comms@sawc.org.au by 5pm

Market For Sale

The Australian Writers' Marketplace 2009/2010 edition is now available to SAWC members at a discount rate of \$48. Order online at www.sawc.org.au, phone 8223 7662 or email sawwriters@sawc.org.au



SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

Our Thanks

Thanks to Barbara Brockhoff, Betty Collins, John and Coie Dikkenberg, Louise Friebe, Jeanie Klopper, David C O'Donnell, Hakim Oerton, Gay Sanderson, Peggy Spry, Ann Timoney Jenkin and Ken Vincent for their assistance in mailing the September newsletter to all our members.

Disclaimer

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



Upcoming Workshops



Rick Hosking Crafting a Short Story

Saturday October 25, 10am-1pm

In this workshop we will think creatively and collectively about the crafting of short stories. With workshop techniques used in creative writing programs at the university

level, we will work on drafts of your short stories, considering some of the following issues and encouraging discussion about: genre, narrative focalisation or 'point of view', plotting, setting, dialogue, 'showing' conventions and more. Please note that participants will be required to submit a 2000 word draft of a short story to Rick Hosking by **18 October**, a week before the workshop, in order that workshop copies can be formatted and printed. Please e-mail to Richard.Hosking@flinders.edu.au, with the draft as a Word attachment or mail a hard copy to Rick Hosking, Department of English, Creative Writing and Australian Studies, School of Humanities, Flinders University, Box 2100, GPO Adelaide 5001.

Associate Professor **Rick Hosking** has been teaching English and Creative Writing in the tertiary sector since the early 1970s, and for two decades has been teaching in the writing program at Flinders University where he has particular interests in historical fiction, travel writing, genre fiction and adventure writing. He is currently supervising a number of PhD students working on biographies, war novels, thrillers, memoirs and historical novels.



Lucy Clark

Writing A Love Scene

Saturday October 25, 10am-1pm

Love may make the world go around but writing a love scene can be quite difficult. It needs to be a blend of sensuality and poetry whilst staying true to the core of your characters. A love scene can lift your story to new heights, it can help ease the pain of a sagging middle and it can add depth to an un-climactic ending. It is one of the most difficult sections to be written of any manuscript, in any genre. Love transcends all bounds ... come along to learn the intimate secrets.

Lucy Clark began writing romance in her early teens and knew she had found her 'calling' in life. After working as a secretary in a busy teaching hospital, she turned her hand to writing Medical Romance. Lucy has written over 40 Medical Romances for publishing giant Harlequin Mills & Boon and has previously been shortlisted for the Romance Writers of Australia's R*BY Award. Her work has been published in over 15 languages and distributed in over 25 countries, her combined sales reaching over the million copy mark. Lucy largely credits her writing success to the support of her husband, family and friends.



Rosanne Hawke Structuring and Plotting Novels for Children

Saturday October 25, 2pm-5pm

This will be a writing workshop exploring structure and plotting in children's novels.

Questions will be posed such as: what do children like to read and does plot matter in children's writing? Problems in plotting will be looked at and the relationship between character and plot will be examined. Rosanne will share how she plots using mind mapping techniques and visual diaries, and how she does a structural self-edit. She will also share how storytelling helps her in writing stories. So bring queries about your stories and enjoy an interactive time together inspiring each other.

Rosanne Hawke has written 15 books for young people including *Soraya, the Storyteller* which was shortlisted in the 2006 SA Festival Awards and the 2005 CBCA Awards; *Mustara* which was shortlisted in the 2007 NSW Premier's Awards; *Wolfchild*, shortlisted in the 2004 Aurealis Awards and *Across the Creek* which won the Cornish 2005 Holyer an Gof Award. Others have been CBC Notable Books. Rosanne has been a teacher and aidworker in Pakistan and the UAE. She is a Ciclew, Asialink, Varuna and May Gibbs Fellow, and a Bard of Cornwall. She has a PhD from the University of Adelaide and teaches Creative Writing at Tabor Adelaide.



Ian Bone and Amanda Hassett

The On-line Revolution Forum

Thursday October 16, 7-9pm



The revolution is happening now, so how are you using the online environment? Is it just one big Google to you? Do you market yourself online? Do you connect to the world-community of writers? Do you use the online environment to make your life easier as a writer? Do you have a Second Life? Join Ian and Amanda for a fascinating insight into the way that people are using the internet and Second Life as a social, creative and business platform, and how Second life can help you to research, develop and connect with other creatives around the world.

Booking a Workshop

Cost: \$55 for SA Writers' Centre members or \$77 for non-members

- Forum \$5 • Bookings on 08 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au



Market Spotlight: Romance Writing

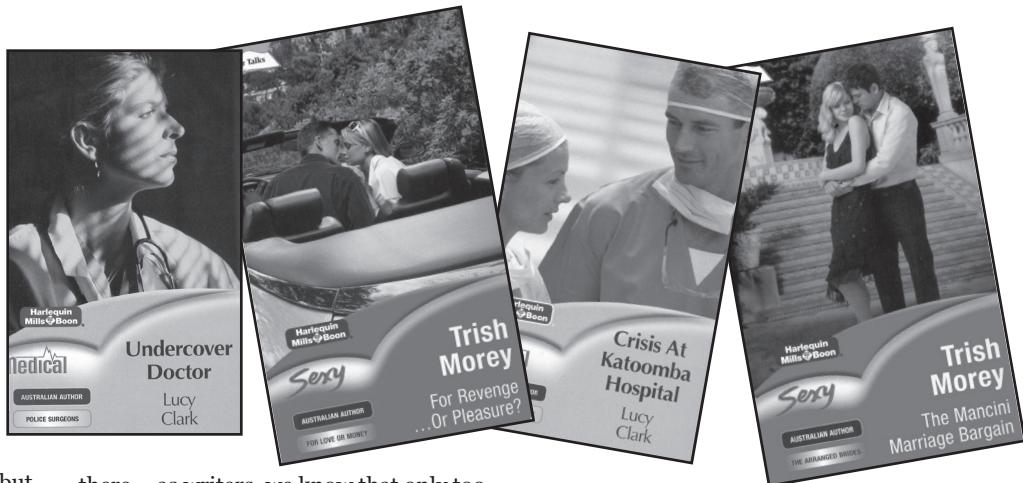
South Australia has a strong population of Romance writers, many internationally known and respected. Two of these big names, **Trish Morey** and **Lucy Clark**, talk about writing on love.

Everyone has fallen in love. Most people have had their heart broken. So writing romance should be easy, right? Wrong. Like every kind of writing it needs discipline, inspiration and determination.

For Lucy Clark, author of over 40 Medical Romances for publishing giant, Harlequin Mills & Boon, writing about love taps into a universal desire. 'People may be embarrassed by emotions, deep down, but everyone is striving for happiness – and that's what the romance genre can provide'. The books she writes are quite short, with a minimum of 50,000 words, not too expensive and take a few hours to read. 'When you pick them up, you know exactly what you're going to get – a happy ending. It's a way for many people from all walks of life to have an escape from reality without having to leave their own homes.'

And it seems that many, many people want to escape from reality. As Trish Morey points out 'romance fiction is the biggest fiction category in the world, with annual sales in the billions of dollars worldwide'. Romance Writers of Australia has over 600 members and, while Harlequin Mills & Boon are synonymous with romance fiction, the world of romance is much larger than Harlequin, with major publishers like Avon Harper-Collins Publishers, Berkley, Simon and Schuster, Transworld, Robert Hale and NAL all taking a slice of a very big cake.

Trish, an avid reader of Mills & Boons as a teenager, originally believed that 'anyone' could write a romance. Yet she found the way to publication not as easy as she expected. 'I had years of that seemingly endless cycle of submission and rejection, sprinkled with contest wins and places that get your hopes up along the way and then turn to nothing. Daunting and depressing at times, for sure, but the positive is that all the time you're learning and honing your craft. I also learnt that hope came from having something out there, in actively submitting, and in not just wishing it might happen. The risk of rejection is always



there – as writers, we know that only too well – but I've always maintained you can't sell if you don't have something out there.'

This determination paid off when, in 2003, eleven years after her first submission, Trish sold her first manuscript to Harlequin Mills & Boon. Since that time she has sold 15 more.

For Lucy, her journey required just as much perseverance. 'I was attending a writing group at the Writers' Centre and one of the members had just returned from the Romance Writers of Australia's annual conference. There, she'd learnt that Harlequin Mills & Boon were actively seeking manuscripts for their *Medical Romance* line. At that time, I was working as a secretary at the RAH and thought I'd give the medical line a go. I wrote three chapters, sent it off and received a request for the full manuscript. I wrote it, sent it off and received a "nice" rejection which stated that the editor had some concerns with the manuscript, offered her suggestions and said that "if I could revise it, she'd be happy to review it again". It was a lot of hard work – in fact, it was like an apprenticeship – but I had my foot in that door, I had the attention of an editor and I wasn't going to lose it. If she wanted to see how high I could jump, I was determined to show her!'

This experience also reflects the seeming necessity, if you are interested in writing romance, to join a writing group or organisation to connect with other romance writers. SARA, a group formed under the umbrella of Romance Writers of Australia

(www.romanceaustralia.com), meets once a month at the SA Writers' Centre and is very receptive to new members.

Such groups also help novice writers to navigate their way through the many sub-genres in romantic fiction. As Lucy points out, 'there's mystery, historical, intrigue, suspense, medical, sweet, erotica, sexy, futuristic, fantasy, paranormal ... the list goes on.' For a new author, her advice would be to write the type of romance you like to read. 'By reading extensively from the sub-genre you will find out exactly what the publisher is currently publishing. As for all genre writing, check publishers guidelines (they're all on the web) and make sure you do your homework with regards to word count, which international office to send your manuscript to – Harlequin has three editorial offices in three different countries – and which editor is in charge of that particular line. Above all, though, believe in your story.'

While romance writing might seem like a formula, there is definite scope for a writer's own voice and it is necessary to have a real connection with the material.

'Writers sell on the ability to tell a cracking good story in their own particular voice, so never underestimate the power of your own voice', Trish says. 'Your voice tells you where you fit, while at the same time setting you apart from other writers in the same line.'

What both Lucy and Trish share is a long-held love of romance reading and it is this which has sparked, and maintained, them in a competitive market.



An Awkward Fit



Helen Maczkowiack

I had never really been interested in books. Except during my school years when we were given books to read for assignments, I had read about six or seven my whole adult life and, even then, I didn't always finish reading them. Not in my wildest imagination would I have said that one day I would write and self-publish a book. Until the tragic death of our son Stephen by suicide.

Unlike me, Stephen had always enjoyed writing and was very gifted in this area. I discovered after his death that he had kept a journal that detailed his life from an early age right through to just before he died. As I read his journals I hadn't realised how confused and troubled he had become.

Once I finished reading them, I felt driven to tell his story to others. I felt a strong determination such as I had never encountered before. Even though I had no previous experience, I knew with deep certainty that the day would come when I would complete the story of our son's desperate struggle to survive in a world in which he did not feel he fitted.

I started searching for information on how to write a book. For months I read anything I could lay my hands on. I put my thoughts on tape and on scraps of paper and juggled so many ideas that, at times, I thought my head would explode. About 15 times I made a start, but I felt I wasn't getting anywhere. I needed some help. I contacted the SA Writers' Centre and they gave me the name of someone who could help me start this project.

Heather Britton was sympathetic to my cause, genuinely interested and agreed to

Writing for survival

After the suicide of her son Stephen, **Helen Maczkowiack** discovered his journals. Reading them, she decided others needed to know his story. Here she details the journey towards the creation of the book *An Awkward Fit*.

meet and discuss my ideas. With Heather's encouragement, I again started to write but, again, I became so frustrated and emotionally distraught that I had to stop.

A year went by. I continually read Stephen's writings and could not give up my need to put them in a book. I began memorising his words. I was getting to know my son all over again but in a different way.

Then I read a book called *Trackers* by Peter Haran, a local author. I could identify with the style of this book. I started feeling less fearful about the project and, in my typical forthright manner, rang the author to ask if he had any advice for someone who was totally naïve and had no idea where to start. We spoke for 20 minutes on the phone and Peter was kind enough to meet with me for an hour on another day. 'You don't have to follow rules,' he said. 'If you have a story you simply tell it.' He told me to buy Stephen King's book *On Writing*, which was sound advice. Suddenly, what I had been struggling with for the past two years became attainable.

I started putting Stephen's writings in order of the events he described. I then added birthdays and other occasions and I made a time-line, recording all the big moments in our lives from the day Stephen was born. Then I made a folder for Stephen's writings, a folder for all receipts and other documents that might be important and a folder which I called 'index', where I sorted out what order I thought events should appear in the manuscript. I began my first draft.

By this time, without knowing it, I had formed a support group: Heather Britton, Peter Haran, my close friend and confidant Joy, and another friend Darrell, who volunteered to do research and put my reams of paperwork in order.

The first draft really only consisted of the plain facts as they happened and Stephen's writings. It didn't really have any style or character. I needed some training on how to describe what was in my head, how to illustrate in words, use creative writing. I contacted Peter who was between books and had just retired from work. It was

perfect timing as he agreed to tutor me in the art of writing. I spent hours on the internet researching. I interviewed teachers, friends and people who had anything significant to do with Stephen's life. I rang hospitals and universities and spoke to professionals to support the authenticity of the information I had gathered. I even sent emails to Ann Deveson and Di Morrissey who emailed back, encouraging me to keep going. Many times the emotional trauma and grief that I was dealing with would overpower me and I would have to take a break.

Five drafts and seven years later, I had a manuscript ready to be edited. It could be said that this book became my motivation for living when I was grieving for my lost son. Stephen's writings, together with mine as his mother, tell of not just his struggles but also the trauma we as his family went through, not fully understanding what had happened to him.

The book *An Awkward Fit* was launched in January 2007 at the SA Writers' Centre. It has already helped many people understand depression, what people suffering from mental health issues go through, and the horrific grief the families of those who suicide suffer. I have sold over 700 copies so far.

The front cover of the book is very significant to me. The last time I was with Stephen we were sitting out the front of his unit in Barmera. We watched the sun set over Lake Bonney. He said to me, 'Mum, who else is lucky enough to experience this beautiful sunset every night when they come home from work?' So the sunset over the lake taken from the front of the unit is there, in the background.

Helen's aim is to increase community understanding and awareness by making herself available to talk to interested community groups about her experiences. She will be at Dymocks, Rundle Mall on Saturday 4 October from 12.30pm-2pm signing books. This is Mental Health Week.



What's on in Adelaide



ABC
Radio National

PoeticA October Program

Presented by Mike Ladd, Saturday at 3.05pm, repeated 3.05pm on Thursdays.

- 4 Oct Robert Lowell
- 11 Oct Poems of motherhood by Kathryn Lomer and Esther Ottaway
- 18 Oct The poetry of D.H. Lawrence
- 25 Oct The 'poetry slam' in Australia

Tuesday 7 October: Friendly Street Poets

The next Friendly St Poetry reading will be held at the SA Writers' Centre. Open Mic with the only limit being 4 mins of time (which includes introductions). Readings start at 7pm and run until late. **Kate Llewellyn** is making a welcome return to Friendly St as the guest reader. Cost is \$5/\$4 concession entry with free wine, juices and water.

Wednesday 8 October: Mental Health Words Evening

A celebration of Mental Health through the written word, the night will include distribution of the Mental Health Words prizes by the Mental Health Week Ambassador Mark Aiston. Phone Phil at 8224 0799 or email philn@artsaccess-sa.org.au for further information. Free wine and nibbles. All welcome.

Time: 7pm-10pm
Venue: SA Writers' Centre

Monday 13 October: Wordfire

Back by popular demand, Wordfire is on again. A cornucopia of seasonal prose and poetry will be on offer, with readings by Roxxy Bent, Jill Jones, Kami, Pablo Muslera, Heather Sladdin Stuart and Amelia Walker. Further details at www.wordfire.onestop.net

Time: 7pm for 7.30pm start
Venue: Crown & Sceptre, 308 King William Street, Adelaide
Cost: \$2

Tuesday 14 October: Lauren On Loan

Burnside Library presents two events with crime-writer **Lauren Crow**, author of *Bye*

Bye Baby: A light lunch with Lauren at the Rising Sun Inn, 60 Bridge Street, Norwood. Meet Lauren and enjoy fabulous finger food. Cost is \$25 per person.

Time: 11am-1.30pm

and

Afternoon tea with Lauren at Pepper Street Arts Centre, 558 Magill Road, Magill. Cost is \$5 per person.

Time: 2pm-3pm

Bookings for both events are essential.
Phone 8366 4280.

Wednesday 15 October: SA Writers' Theatre Meeting

The meeting will commence with ten-minute readings of first-draft scripts by playwrights followed by the reading of a new play, *Don't Tell Glad*, by Leo Damant. All welcome.

Time: 7pm

Venue: SA Writers' Centre

Saturday 18 October: So You Want to Get Published?

A workshop, suitable for all writers, regardless of genre or experience. Market tips, industry insights and ways to make your manuscript 'stand out'. Using a variety of tools, award-winning, best-selling author and editor **Astrid Cooper** will present a unique and informative workshop with non-threatening, fun writing exercises aimed to bring immediacy and marketability to your work. Cost is \$70 per person, payable at time of booking, handouts and refreshments included.

Time: 10am-1pm

Venue: SA Writers' Centre.

Bookings: asti16@bigpond.com

Wednesday 22 October: 'Reading As A Writer' Workshop

Run by **Jeanne Squires**, this workshop is for both experienced and novice writers. As many would already know, the practice of reading goes hand in hand with the practice of writing, but this workshop demonstrates how you can read in a way that reveals and teaches the valuable and essential 'mysteries' of writing.

Time: 7.30pm

Venue: SA Writers' Centre

Cost: Gold coin donation

Thursday 23 October: Independent Scholars (ISAA)

Virginia Kenny will speak on 'The future of our institutions' and the significance of changes in their symbolic structure brought about by corporatisation and globalisation. ISAA is an Australia-wide association for people with research interests outside institutional or organisational links. Enquiries: virginia@virginiakenny.com

Sunday 26 October: SA Writers' Theatre Workshop

Workshop of *Stage Whisper* by Kay A'Caster. Admission is free and all are welcome. For more information please go to www.sawt.org.au

Time: 2pm-5pm

Venue: SA Writers' Centre

Writers On The Rise

This new writers' group meets weekly at the Mt Barker Community Health Centre, Wellington Road, Mt Barker, each Monday night from 7.30pm, finishing about 10pm. Any questions or for a map with directions contact Hakim Oerton on 8398 5108, 0414 707 645 or hakim@oerton.net.au

TEN YEARS OF THINGS THAT DIDN'T KILL US

10th anniversary anthology book launch

Friday 10th October from 8p.m.

Lizard Lounge Entertainment
LIVE On Light Square
63 Light Square
Adelaide
(18+ only)

\$5 entry

Paroxysm Press

Artwork: Chad Divel



What's on in Adelaide

Friday 31 October: The Tuxedo Cat Halloween Readings

From 7pm **Open Mic** readings for Halloween at The Tuxedo Cat, 17-19 Synagogue Place, Adelaide. For more information phone Jules on 8297 7504.

Lee Marvin Readings in October

At Gallery de la Catessen, 9 Anster St, Adelaide at 7.30pm for a prompt 8pm start. Price \$5 with proceeds going to the readers.

Tuesday 7 October

Shannon Burns
Rachel Hennessy
Kahl Jureidini
Peter Pugsley
Heather Taylor Johnson

Tuesday 14 October

Brian Castro
Cathoel Jorss
Cath Kenneally
Patrick Niehus
Linda Marie Walker

Tuesday 21 October

Ken Bolton
Aidan Coleman
Jill Jones
Kyriaki Maragozidis
Simon Robb

October Play

SA Writers' Theatre [SAWT] and Pub Grub Productions present *Time Gentlemen, Please!* a play in two acts by Brian Fox, directed by Anita Baltutis. At the Queens

Arms Hotel, 88 Wright Street, Adelaide.

Preview: Wed Oct 8, 7.30 pm

Shows: Oct 9, 10, 12, 16, 17, 19 (Thurs and Fri 7.30 pm, Sun 3pm). Bookings: www.venuetix.com.au or direct bookings on 8358 4186 or bookings@sawt.org.au

Australian Poetry Slam 2008

The second year for the national poetry slam has arrived. Heats will be run across the country followed by state finals and then the national final in Sydney. Must be original work written within the last twelve months. One piece only, two-minute time limit, no props, costumes or music. Entrants must be over 16 years of age. SA heats will be held at:

29 Oct Tea Tree Gully Library, Modbury
6.30pm-8pm

5 Nov Blackwood Library, Blackwood
6.30pm-8pm

8 Nov Burnside Library, Tusmore
4pm-5.30pm

9 Nov The Parks Library, Angle Park
2.30pm-4pm

13 Nov West Torrens Library, Hilton
6.30pm-8pm

14 Nov STATE FINAL: State Library of SA, North Terrace, Adelaide
7.30pm-9pm

Monday 10 November: ASA Meeting and Talk

An informal discussion beginning at 6pm on current issues in the writing industry will be followed by pizza, drinks and a presentation about the burgeoning and innovative graphic novel genre. Guest speaker will be Jozef Szekeres. All writers, illustrators and surreptitious comic readers welcome. Cost is \$12 (pay on the night) and RSVP is essential: kris@asauthors.org

Monday 17 November: RAW

This is a queer spoken word salon at Feast's Hub. An evening featuring new, emerging and established writers reading new works. Call the Feast office on 82314322 to register your interest or just turn up on the night with 5 minutes of poetry or prose to read. Come along to hear new South Australian writing in a supportive queer space. Free. Time: 8pm-10pm

Venue: Higher Ground - Art Base,
9-15 Light Square, Adelaide

Book Launches

Friday 10 October

Paroxysm Press's *Ten Years of Things that Didn't Kill Us* anniversary anthology launch. The anthology celebrates ten years of Paroxysm Press and features established Paroxysm authors and a whole slew of new faces. The launch is from 8pm and will include Paroxysm spoken word plus acoustic from Palky and Spindickle. 18+ only. \$5 entry at L!VE On Light Square, 63 Light Square, Adelaide.

Friday 17 October

The Language of Rain, the poetry of Jules Leigh Koch, will be launched at the SA Writers' Centre from 6pm. Special guest will be Graham Rowlands, plus live music, light refreshments and wine. Phone 8297 7504.

Friday 17 October

The Wish Giver, a picture book by Rosanne Hawke and Lenore Penner, will be launched by Phil Cummings at Tabor Adelaide (181 Goodwood Rd) at 4.30pm. Artwork on display by Yr 2 Richmond Primary School. Children welcome.

Monday 27 October

Culture is ... Australian Experiences Across Cultures, an anthology edited by Anne-Marie Smith and published by Wakefield Press will be launched at Cafe Vagabondo, 41 O'Connell Street, North Adelaide from 6.30pm.

Monday 27 October

The Wish Giver by Rosanne Hawke and Lenore Penner will be launched by Tricia Stringer at the Kadina Library at 4.30pm. Artwork on display by Kadina kindy.

Friday 7 November

Dissent by Lyall Chittleborough, set in South Australia, will be launched at the SA Writers' Centre from 6pm onwards. All welcome. RSVP to Lyall at lyawen@bigpond.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

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



Brian Castro: risk and routine

Having just come on board as the Chair of Creative Writing at the University of Adelaide, distinguished author **Brian Castro** has much to offer the local writing community. He answered questions posed by Rachel Hennessy.

Since winning the Vogel back in 1983 you have had a long and award-winning writing career, and been published with a number of different publishing houses. What would you say have been your highlights, so far, in terms of publishing experiences?

Well, nothing beats that first published book. I was very thrilled to see it reviewed and to glimpse it in bookshops. However, I guess the most exciting experience was to see it translated into French and to come across it displayed in the window of the Librairie Compagnie bookshop on the rue des Écoles in Paris. I had to cross the road and have a drink after seeing that.

Two of your books – *Double-Wolf* and *After China* – have been re-released by Lythrum Press, based here in Adelaide. How did this come about and does this hint at a previous connection to South Australia?

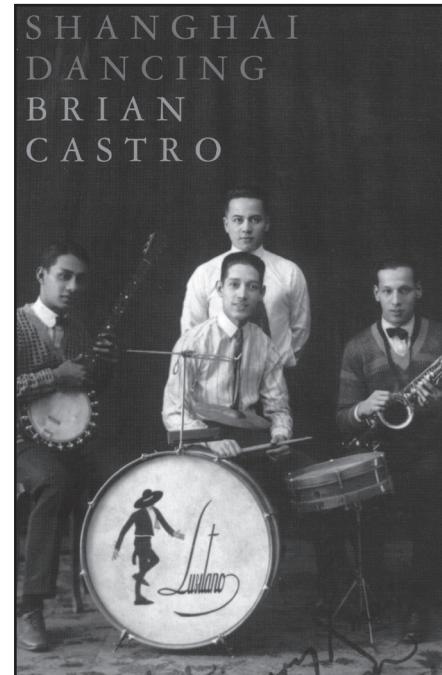
Michael Deves, who owns Lythrum Press, wrote his PhD thesis on my work and we became friends. While publishing is about survival, reviving literary works without a profit motive can maintain a cultural continuity. My connection with South Australia has been through this.

Taking up the position of Chair of Creative Writing must put a certain amount of pressure on your writing time. How do you plan to cope with that pressure?

My plan is to stick to certain routines. Writing is not about inspiration, though certainly that is a factor. Routine may sound deadening, but sooner or later the work appears and then, if one gets past fifty pages, excitement occurs. After that, it's like sailing in mid-ocean without a compass: full of risk and intuition. One of the important factors in the Vice-Chancellor's Strategic Initiative is that writers in this position should not kill off their creativity. Creativity is a research activity and should be considered on the same scale as any other scholarly research. This ensures a high level of achievement amongst students and faculty alike.

You have published extensively academically. How do you balance the more 'academic' (for want of a better word) side of your writing with the 'creative' or more 'instinctive' process?

Well, I have been writing 'fiction' for a long time, but that 'fiction' had always contained elements of autobiography and critique. I suppose I find a lot of fiction contrived ... in the sense that the machinery of plot, character, setting and



...the testtube of time sifts out the best writing

action has not evolved since the 18th Century. So I am becoming more and more enamoured of the essay, which is an even older form, possessing an elegance of its own, particularly in the shape of thought. For this reason I read writers like W.G. Sebald and J.M. Coetzee, who go to the limits of thought. I like reading diaries, memoirs, letters, because they reveal a documentary that has not yet been given prominence. There's a sense of 'being a reader' rather than trying to concoct oneself as a writer out of a vacuum.

Your work uses different points-of-view and is often quite structurally unconventional. What kind of advice would you give emerging writers about experimenting with perspective and form? Do you think Australian publishing is, fundamentally, conservative?

Experimentation must come together with experience. A writer with a vast experience of life (and I don't mean you have to be old to have this), can be as innovative as he/she wishes because the hard-earned insights will always come through. The primary element, however, is form. Form is the 'voice' of the work. It is the backbone of any novel and will dictate its structure. A love of language ... an appreciation of its play ... a skilful employment of it ... is essential to master form. Much large-scale Australian publishing will pay little attention to this. It isn't conservative so much as commercial. It seeks out the largest markets and this guarantees the lowest common denominator. We must not forget that Australian publishing is at the end of the English-speaking world. US and UK books take precedence in terms of sales and notice. Smaller, non-English speaking countries do better in terms of the protection of their language and culture. Some regularly produce masterpieces unknown to the English-speaking world because of the woeful state of translation into English. I wonder which Australian publishers have a translation wing, or the expertise to discern value in foreign literature?

Finally, who is the writer who you think every aspiring writer should have read?

Now that is a really difficult question. Reading widely is what I would counsel. I don't like imposing my taste upon others. I would say: read the writer who provokes you into thinking hard. Read writing that is so pleasurable in its difference that you cannot turn the page. A page-turner guarantees superficiality. One should languish in a book. This doesn't mean the book is a current one. Quite often, the test-tube of time sifts out the best writing.



Opportunities

Josephine Ulrick Literature and Poetry Prizes 2009

Griffith University's School of Arts on the Gold Coast administers The Josephine Ulrick Literature Prize and The Josephine Ulrick Poetry Prize. First Prize is \$10,000, \$5,000 Second Prize, 2 x \$2,500

Commended for a 1000 to 3000 word short story and the same for an up to 200 line poem or suite of poems. Closing date is 30 January 2009. Entry forms available from: www.griffith.edu.au/josephine-ulrick and enquiries to Clare Keys on (07) 5552 8093 or email: c.keys@griffith.edu.au

HarperCollins Varuna Awards for Manuscript Development

Five senior HarperCollins editors select five fiction projects and work with five writers in the supportive residential environment of Varuna –The Writers' House in the Blue Mountains of NSW. This is an opportunity for engagement and industry experience, and often for profound and unexpected development for both writer and editor. There's no guarantee of publication, but manuscripts are selected on potential for publication. Applications for the 2008/2009 program are now open (deadline 30 October 2008). Full information available at www.varuna.com.au

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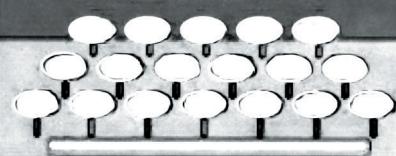
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Barbara Jefferis Award 2009

Entries for the Barbara Jefferis Award 2009 are now open. Valued at \$35,000, the Award is offered annually for 'the best novel written by an Australian author that depicts women and girls in a positive way or otherwise empowers the status of women and girls in society'. Entries close on Friday, 28 November 2008 - except for novels published in December 2008 which have a closing date of 9 January 2009. For more information, full terms and conditions, and official entry form go to: www.asauthors.org

ABR Poetry Prize

Australian Book Review (ABR) is now seeking entries for the fifth ABR Poetry Prize. The winning poem will receive \$4000. Shortlisted poets will receive \$250. The closing date is 10 December 2008. Guidelines and application form are now available on the ABR website: www.australianbookreview.com.au

Midnight Echo Submissions

Issue 2 of *Midnight Echo*, the Magazine of the Australian Horror Writers Association, is open to new submissions until 31 January 2009. Full submission guidelines can be found at the Australian Horror Writers Association website: www.australianhorror.com

Publishing Articles on New Australian travel website

planbooktravel.com.au is an Australian website dedicated to promoting Australian content. The objective of the site is to produce interesting, insightful, stimulating and positive content on all locations in Australia. Further guidelines to the planbooktravel.com.au editorial policy can be found at: www.planbooktravel.com.au/conditions/editorial-policy

Axiom Business Book Awards

Jenkins Group has announced the call for entries for The 2009 Axiom Business Book Awards. These annual awards bring recognition to exemplary business books and their creators. Gold, silver and bronze medals are awarded in each category. Download guidelines and register online: www.AxiomAwards.com/entry.php

Cutwater Anthology

Cutwater is an upcoming literary anthology that will collect the best in Australian writing from new and emerging authors, to be published in book form in 2009. The theme of the inaugural volume is Ratbags. Open until 30 November, 2008. Writers are invited to send up to three submissions of 5000 words or less, via post only, to: Cutwater Literary Journal, PO Box 52, Toukley NSW 2263. Further details can be found at www.cutwaterjournal.blogspot.com, or email cutwaterjournal@gmail.com

ASA Picture Book Weekend

The Australian Society of Authors is holding a creative weekend for picture book writers and illustrators in Adelaide, from the afternoon of Friday 7 November to Monday 10 November. The venue is Nunyara Conference Centre at Belair (see www.nunyara.com.au). The weekend covers industry news and opportunities, and addresses the particular themes of graphic novels and creating stories with Indigenous content. Places are limited to 30 and priority will be given to ASA members. More information will be posted on the ASA website in late September. For more information, phone Kris Clarke at the ASA on 02 9318 0877 or email jill@asauthors.org

Aged Care Book

Rosemary Hollick is seeking short stories for a series of books for those in Aged Care. The stories need to please aged people, particularly in regards to being read aloud, and making aged people feel good. Further information by ringing Rosemary on 8384 8093.

Award Winning Australian Writing Submissions Open

All short story competitions are encouraged to submit Award winning stories for consideration for the next edition of *Award Winning Australian Writing*. The competition must be independently judged, awarded between June 2008 and June 2009 and the story up to 3000 words. Please email info@melbournebooks.com.au to register your interest or for further information go to www.melbournebooks.com.au/mbooks/awaw.html



Member Achievements

Mary Bradley's poem 'Red Sand Dreaming' was awarded 2nd prize in the Poetry Unhinged Open Poetry Competition.

Irene Butte had two poems 'Handmade Friends' and 'Seniors' Dance' published in *Fleurieu Life*.

Owen Carmichael's features 'Dare to Show Your Emotions' and 'Slowing Down - What a Relief' were published in *Living Now* (September) and *Dare to Dream* (Spring) respectively. His travel feature 'A Warrior's Reward' was also published in the online *European Journal* for August.

David Conyers's short story 'Homo Canis' appeared in *2008 Award Winning Australia Writing* published by Melbourne Books and launched at the Melbourne Writers' Festival.

Rob de Kok's short film *Museum* was highly commended and shown as part of the Queensland Poetry Festival in August.

Imogen Deller-Evans's poem 'The View' was awarded 1st prize in the Poetry Unhinged Young Persons' Poetry competition in the 7-12 year old category.

Joan Fenney's poem 'My Grandmother's Hand' was awarded 2nd place in the 2008 Gumblossoms competition for the internet 'Scribbli Gum' site. Her poem 'Sawdust and seduction' was published in *The Independent Weekly* in August and her article 'More than Words' was published in the July/August edition of *The Write Angle*. Joan's poetry collection 'Marilyn Monroe by the Brooklyn Bridge and other Portraits' was joint Runner-Up in the Poetry Unhinged Single Poetry Collection competition.

Lolo Houbein's *One Magic Square* was published by Wakefield Press.

Liz Harfull's first book, *The Blue Ribbon Cookbook*, was published in September by Wakefield Press. The collection was launched at the new Goyder Pavilion at Wayville to coincide with the Royal Adelaide Show.

Jane M Jones' first column article 'Baby Boomers and Technology - what it means to be born between 1946 and 1964' was published by Walsh Media in the *SA50s+* new publication (Winter/Spring 2008 Vol.1

Issue 2). Jane is to be a regular columnist for the publication.

Kami's 'beer swill romanticism' was joint Runner-Up in the Poetry Unhinged Single Poetry Collection competition.

John Malone's poems 'Children Lost In A Fairy Tale', 'Banana Moon' and five riddle rhymes appeared in the *Grow: Under The Southern Cross* anthology launched recently in Brisbane.

Dianne Maguire's story 'What Matters Most' was joint winner of the Eastwood/Hills Fellowship of Australian Writers Pauline Walsh Award for a Short Story. Another story 'Disclosure' was Highly Commended.

Kain Massin's (Kon Marussinszky) *A God for the Killing*, ABC Fiction Award Winner for 2008, was launched at Imprints bookshop on October 1st.

Rachel Mead was Highly Commended for 'Minus: Antarctic and other poems' in the Poetry Unhinged Single Poetry Collection competition.

Louise Nicholas's poem 'Picture' received 1st prize in the Poetry Unhinged Open Poetry Competition.

Graham Rowlands's poems 'The Plane Tree' and 'Colleague' were published in *LiNQ* and *The Mozzie* respectively.

Janeen Samuel's short story, 'Too Hot', was published in Issue 36 of *Andromeda Spaceways* inflight magazine.

Jo Vabolis's poem 'Vietnamese Bakery' was awarded 2nd prize in the Poetry Unhinged Open Multicultural Poetry competition.

Nancy Weisbrodt's poem 'Willunga Dreaming' was awarded 3rd prize in the Poetry Unhinged Open Multicultural Poetry competition.

Lynette Zander's poem 'The Loo' was published in *Positive Words* in July. The poems 'Every Tear' and 'Bushy Eyebrows' were published in *Positive Words* in July.

Julian Zytnik's 'Captain Fury' was Winner of the Poetry Unhinged Single Poetry Collection competition and will be published by SALMAT and Seaview Press.

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HOW TO CREATE A NOVEL

by Robert Copley

Graham Walker, researcher and writer for Bryce Courtenay, had this to say about HOW TO CREATE A NOVEL:

"HOW TO CREATE A NOVEL will be an exceptionally useful aid for writers, helping them end procrastination and writer's block effectively and immediately. The book covers the ingredients of the novel: scenes, the plot, dialogue, point of view, the climax, character development and your contract with the reader. I loved the Summary Chart at the end. Very useful. I commend Bob Copley's HOW TO CREATE A NOVEL to all aspiring novelists, fiction writers, editors and book reviewers."

HOW TO CREATE A NOVEL costs \$11.00 and takes only a few seconds to download from www.aetherbooks.com



Competitions

October 10: Burnside Library Short Crime Story Writing Competition ☺●

For crime short stories with a word length between 3000 to 5000. First prize is a iPod nano 4 gig, a year's full membership with the SA Writers' Centre, Angus & Robertson vouchers and a double movie pass to a Wallis Cinema. Second prize is a workshop with the SA Writers' Centre, Angus and Robertson vouchers and a double movie pass to a Wallis Cinema. No entry fees. Entry forms are available at www.burnside.sa.gov.au/goto/library

October 10: Joy Harjo Poetry Prize and Rick Demarinis Short Fiction Prize ☺●

Send up to 3 poems, with 100 line limit each or one short story up to 5000 words. First prize is \$US1250 and second prize is \$US250, as well as publication in *Cutthroat Journal*, *Poets & Writers* and the *AWP Chronicle* (all American journals). Entry fee is \$US15 per submission and cheques should be made out to Raven's Word Writers' Centre. For further submission guidelines go to www.cutthroatmag.com

October 31: Positive Words End-of- Year Short Story and Poetry Competition ☺

For short stories up to 500 words and for poetry up to 32 lines. First prize is \$50, second prize is 6 months subscription to *Positive Words*. Entry fee is \$3 per entry or 4 entries for \$10 (and \$2.50 thereafter). Cheques, money orders or the equivalent in unused stamps (50c or \$1.00 preferred) will be accepted as payment. Please make cheques payable to either S. L. James or Rainbow Press. Entries should be marked 'Competition' and sent to *Positive Words*, 466 Old Melbourne Road, Traralgon VIC 3844.

Please note: competitions are listed in order of closing date
For more youth competitions go to www.wordbox.bravehost.com

October 31: Feast Writing Competition

Fiction, nonfiction, poetry or essay are accepted but writing must have significant queer content, incorporating the theme 'DiverseCity'. First prize is books to the value of \$500; second prize is books to the value of \$250 and third prize is a \$30 book voucher from Imprints bookshop and one year's membership to SA Writers' Centre. No entry fees. Entry forms are available from the Feast office 8231 2155 or email literature@feast.org

October 31: Creme de la Crime Criminal Tendencies Short Story Competition ☺●

For crime short stories up to 3000 words in length. Prize is publication in *Criminal Tendencies* anthology (UK publication). Entry fee is £5 per story. Post entries to: Crème de la Crime, PO Box 523, Chesterfield, S40 9AT or via web. Entrants should be previously unpublished in the crime genre. Entry forms available at www.cremedelacrime.com

October 31: Fellowship of Australian Writers (VIC) Mornington Peninsula Prize ☺

For short stories up to 3000 words and poems up to 30 lines. For short stories first prize is \$300, second prize is \$150 and third prize is \$50. Entry fee is \$7.50 per story. For poems, first prize is \$150. Entry fee is \$5 per poem. For entry forms send a SSAE to PO Box 574 Mornington VIC 3931 or email peninsulafaw@bigpond.com

October 31: Queen of Crime Short Story Competition ☺●

For a crime or mystery story up to 3000 words. First prize is \$250, second prize is \$150 and third prize is \$100. Entry fee is \$10. Entry forms at www.geocities.com/Athens/styx/7255

November 5: East Gippsland TAFE Travel Writing Awards ☺

For travel writing up to 1500 words. Open category and Gippsland region theme. First prize is \$2500, second prize is \$500 and third prize is \$250. Both categories with same prizes. Entry fee is \$10. Entry forms available at www.egtafe.vic.edu.au/writingcompetition2008

November 21: Whyalla Writers' Group Short Story and Poetry Competition ☺★

Short stories and poetry in two categories: Adult and Young Adults. Short story word length: 1,500 for Adults, 1,000 for YA. Poem: max 40 lines for Adults or 25 lines for YA. Theme is 'Nanna's Biscuit Tin'. First prize for Adult is \$250, second prize is \$100 and third prize is \$50. First prize for YA is \$100 plus book voucher, second prize is \$50 plus book voucher and third prize is \$25 plus book voucher. Entry fees are \$7 for Adult and \$5 for YA. Entry forms available at SA Libraries or www.whyalla.yourguide.com.au

November 24: Eyre Writers Awards ☺

Tom Black Memorial Prize for non-rhyming poetry (any theme) up to 50 lines; Australia Wide Short Story Award for stories up to 1500 words (open theme); 'Pep' Manthorpe Memorial Prize for prose writing, essay or memoir (marine theme) up to 1500 words and Rhyming Poetry EWA Award for rhyming poetry up to 50 lines (open theme). First prize for each section is \$150 and trophy. Entry fee is \$5 per entry. Entry forms available from eyre_writers@iprimus.com.au

November 30: Tamworth Poetry Reading Group Blackened Billy Verse Competition ☺

For bush poetry. With prizes up to \$700. For entry forms write to Jan Morris PO Box 3001, West Tamworth or email janmorris@northnet.com.au

December 19: The Hill of Content Bookshop 2008 Hal Porter Short Story Competition ☺

For short stories, any style, up to 2,500 words. Prize is \$1000. Entry fee is \$5.50. Cheques made out to East Gippsland Art Gallery. No entry form required. Mail entries to: Hal Porter Short Story Competition, East Gippsland Art Gallery, 2 Nicholson St, Bairnsdale, VIC, 3875. Further enquiries to pedrom53@bigpond.net.au

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

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

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Suburb/Town Postcode

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- \$125/\$88 organisation (inc GST)
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 New
 Concession number

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

Credit card number |_____|_____|_____|_____|_____|_____|_____|_____| Expiry date

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

(Please enclose a SSAE for return of receipt and membership card. If a tax invoice is required, please tick

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Fostering the development of writing culture in South Australia

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The SA Writers' Centre is assisted by the Australian Government through the
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