

Newsletter of the SA Writers' Centre Inc.

August 2011

## Roller-coaster Ride ...

A warm hello from the new Board at the SA Writers' Centre Inc. What a wild ride the last few months have been! We have much in the way of news to share with you.

You may have seen or heard the publicity about the Writers' Centre a few weeks back. We went from a position of grave concern about our financial status to one where the future looks much brighter in less than a week. Things turned around incredibly quickly, with assistance coming from all quarters.

The first wave of assistance came from the members themselves, who came forward to offer their time, ideas and personal support. Thank you.

We also send our most sincere thanks to all those who were able to send through a donation to the Centre at the end of the financial year. Our membership raised nearly \$7,000, which was totally unexpected. It was a keen demonstration of how much the Centre means to our members. (Don't forget to put your receipt in for a tax deduction, if applicable.)

At the same time, our Director personally approached Malcolm Reid Pty Ltd for assistance. The landlord, a long-time supporter of the Writers' Centre, has generously reduced our tenancy rental for a 12-month period. This will enable us to reshape our workspace and bring in other like-minded tenants to share the space with us (the AWG no longer shares our premises).

Next came a trifecta of wins for the Centre in the form of grant announcements. The first was our successful grant application for the Richard Lewellyn

trust to continue the Writer-in-Residence Program, a program assisting writers with disabilities to reach their writing goals. The second win was that our application to Perpetual Trustee was successful for a project titled 'Seniors tell their stories'. This will enable the SAWC to employ a writer for 9 months to work at a Salisbury aged care facility in partnership with Helping Hands Aged Care. And the third piece of excellent news was a one-off grant from the Premier Mike Rann to assist with the delivery of our program, recognising our 'work with artists', our 'role in making art in the community'



and our 'contribution to South Australia's cultural identity.' Well done Barbara and the team!

'May you live in interesting times', isn't that the Chinese proverb? Times of change are most certainly upon us – the biggest of which will be saying goodbye to our Director, Barbara Wiesner, later this year. Barbara has been with the SA Writers' Centre for over 23 years. In that time, I think it would be true to say, she has touched each and every one of the Writers' Centre's members with her passion and steadfast support of the South Australian Writing community.

There will, of course, be much more written about Barbara's time at the Centre a little later in the year as well as a huge celebration to say farewell, so please stay tuned to the newsletter, our e-news or the website for more details.

And, of course, in the coming months the new Writing Australia will kick off its activities. There will be the SA Writers' Festival and Salisbury Writers' Festival to attend, some great workshops to enrol in and competitions to enter.

As you can see, there was and still is much going on. I wish to personally thank the Board for their time and support over this period and say a huge thankyou Barbara, Jude, Lesley, Sharon and Malcolm – and our team of dedicated volunteers – for their fortitude, good humour and for simply carrying on regardless! The last few months have been a credit to you all.

Sandy Verschoor  
Chair

## Festival Diaries

The **Salisbury Writers' Festival** runs from **19-28 August**.

- **Fri 19:** opening address – Lia Weston
- **Sat 20:** speakers Colin Falconer, Allayne Webster, Steve Evans and Alan Tucker; launch *All I Ever Wanted* by Vikki Wakefield; '**Speed Pitch**' to publishers (**Text & Hachette**) and 'First Page Publishers' Panel'
- **Sun 21:** workshop program – see page 3; plus Friendly Street Poets
- **Mon 2:** launch – Richard Maurovic's *Sapphire & Stone*
- **Wed 24:** Young Writers' Night North – Keynote speaker Vikki Wakefield
- **Thur 25:** 'Back to the Future: Writing for New Technologies Youth Event' with our six dB ambassadors
- **Sun 28:** 'Meet the Writers', with guest reader Lauren Fugue and audience members reading prose. For more details, please go to [www.salisbury.sa.gov.au](http://www.salisbury.sa.gov.au)

The **SA Writers' Festival** will be launched early **September**. More details to come in next month's Festival Diary; meanwhile, keep a weather eye on their website, which will soon host the complete program details – [www.onkaparingacity.com](http://www.onkaparingacity.com)

# Centre Information

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

- **Barry Barratt**, *Hunting Tales*, 2011.
- **Ken Bolton**, *Sly Mongoose*, Puncher and Wattmann Poetry, 2011.
- **Kensington & Norwood Writers Group**, *Writers On Parade*, vol. 4, no. 1, Winter, 2011.
- **Mike Riddle**, *Three Cornered Hat* and *Harrison Hole 8 1/2*, Caught Jester Books, 2011.
- **Tamba**, iss. 48, Autumn/Winter, 2011.

**Ken Vincent**, *The Day I Didn't Die*, Ginninderra Press, 2011.

• **Ivan Rehorek**, *The New Fairy Tales Anthology*, Aurora Wolf Press, 2011.

• **Margaret Visciglio**, *The Blue Roses of Orroroo*, Ginninderra Press, 2011.

• **B.D. White**, *Five Little Maids: Circumstances that Surround Mr Quah*, 2011.

• **Sean Williams** for *Trouble Twisters: Book One*, Garth Nix and Sean Williams, Egmont, 2011.

## Have you got a hearing impairment?

The SA Writers' Centre is a deafness friendly location. We have a Hi FM Hearing System which works both as an amplifier and a loop system that people with a hearing aid can tune into.

September issue *Southern Write*  
**Copy deadline:**  
**5pm, 15 August 2011**

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

## Life Members

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

## Our Thanks

Thanks to Julia Archer, Connie M. Berg, Henry Ashley-Brown, Betty Collins, Jo Dey, Coie and John Dikkenberg, Joanna Goldsworthy, Cathy Jones, Judy Rainsford, Gay Sanderson, Ken Schaefer, Joel Shayer, Margaret Visciglio and Kathy Wise for their assistance in mailing the July newsletter to all our members.

## Disclaimer

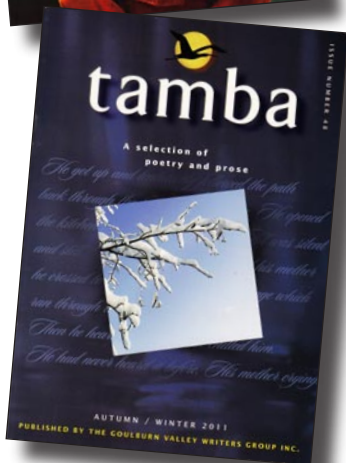
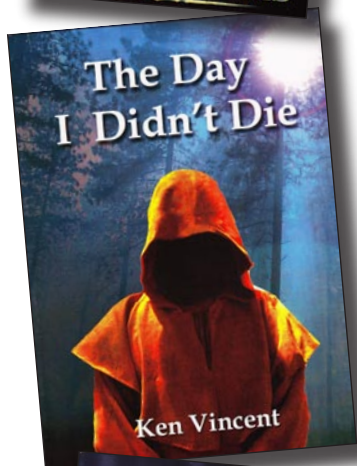
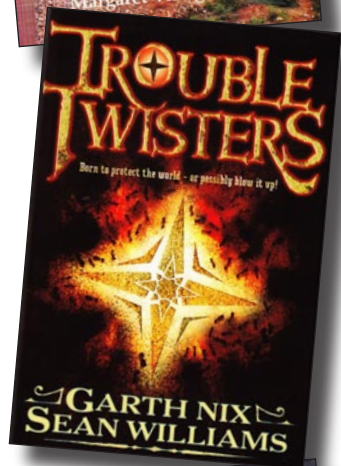
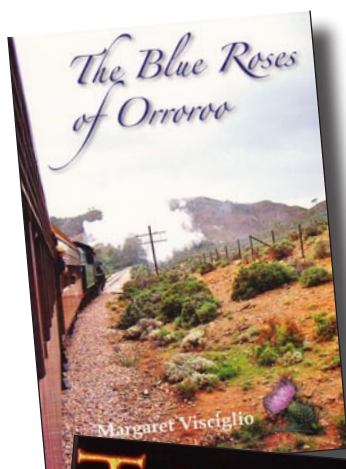
The information in this publication is presented in good faith as a service to SA Writers' Centre members. While the information is believed to be correct, the Centre takes no responsibility for its accuracy. No liability is accepted for any statements of opinion or any error or omission. Advertising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

## Wheelchair/Lift Access to SAWC

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



Thanks to SAWC sponsors:



# August Workshops

The following workshops are part of the **Salisbury Writers' Festival** and will be held in Salisbury.



## Writing for Beginners

with Amelia Walker

**Sunday 21 August, 10am-12.30pm**

Beginner writers face endless questions. Which form or forms to write in? Where and how to publish? Who to ask for feedback and

advice? Then there's the unavoidable blank page ... This workshop is for people who want to write but don't know where to begin. Part one includes exercises to stimulate creativity and banish writer's block, and part two explores opportunities for getting your writing 'out there'. It is suitable for writers interested in all forms and genres.

**Amelia Walker** has published five books: two collections of her poetry and three books on teaching poetry in primary schools (in Macmillan's 'All You Need To Teach' series). She recently presented her poetry at this year's Transeuropa Festival in London. She was also a guest at the 2008 World Poetry Festival in India and is a current PhD candidate at the University of South Australia.



## Writing on the Wild Side

with Astrid Cooper

**Sunday 21 August, 10am-12.30pm**

Sexy heroes and kick-butt heroines: an introduction to erotica. How to write and sell erotica. What's hot in the erotica

market? This workshop, for all writers over 18 years of age, will provoke and entertain while providing unique writing and publishing insights for this diverse and challenging genre.

**Astrid Cooper's** motto is 'Dare to be different'. Her first sales were for 'erotica', with heavy lashings of 'romance'. But forget Mr Darcy, her heroes are dark and dangerous and maybe not human, while her heroines aren't damsels in distress — they slay the vampires and save the world. Published in many genres, Astrid's work wins awards and hits best-seller lists in Australia and overseas.

Where: John Harvey Gallery and Council meeting rooms,  
12 James Street, Salisbury.

Registration essential

Cost: Full – \$40 Concession – \$30  
(morning/ afternoon tea included)



## Writing a Life: Memoir and (Auto)Biography

with Anne Bartlett

**Sunday 21 August, 1pm-3.30pm**

You want to celebrate a life — but how do you organise your material? Where do you start? What's important? And how do you turn it into riveting writing? Bring your ideas and make a start.

**Anne Bartlett** has worked across a broad writing spectrum and is internationally published. She is best known for her novel *Knitting set* in Adelaide and which was long-listed for the 2006 Miles Franklin Award. She holds a PhD in Creative Writing from the University of Adelaide, where she is currently an Honorary Research Fellow.



## Getting Started Writing Science Fiction and Fantasy

with David Conyers

**Sunday 21 August, 1pm-3.30pm**

Join David in an open discussion about how to get started as a science fiction or fantasy writer. He'll cover plotting a story, characters, world-building, getting the science (or the fantasy) right, researching topics and getting ideas. On the business side of things, he'll cover how to write a covering letter, proper manuscript formatting, where to find markets, the advantages of writing short stories, getting reviews and entering awards, networking and maintaining a website.

**David Conyers** is an Adelaide-based science fiction author. With John Sunseri he is the co-author of the Lovecraftian spy thriller collection *The Spiraling Worm* and the author of the sequel novella *The Eye of Infinity*. He is the editor of the anthology *Cthulhu's Dark Cults*, with Brian M. Sammons the editor of *Cthulhu Unbound 3*, and a contributing editor for *Albedo One*, Ireland's longest running magazine of speculative fiction. David's short fiction has appeared in various magazines including *Jupiter*, *Book of Dark Wisdom*, *Midnight Echo* and *Andromeda Spaceways Inflight Magazine*, and has also appeared in over a dozen anthologies..

***If your first move is brilliant, you're in trouble. You don't really know how to follow it; you're frightened of ruining it. So, to make a mess is a good beginning.***

**— Brian Eno**

## Centre Wins \$30,000 Grant

Last month, Mr John Hender, the State Manager of Perpetual, handed Barbara Wiesner two cheques totalling \$30,000.

The money will be used to fund the 'Seniors Tell their Stories' project, where a writer will be employed part-time for nine months to work on writing projects with senior citizens in the Salisbury area.

The grants came from the following trusts:

**Estate Late James Simpson Love**  
**\$26,739**

**Enid Irwin Charitable Trust**  
**\$3,261**

The Centre would like to thank Perpetual Trustee and the two aforementioned trusts for their generous donation towards this program.

If you're a published writer and interested in applying for the 'Seniors Tell their Stories' position, you'll find our advertisement opposite.



## Employment Opportunity

### Seniors Writer-in-Residence

The SA Writers' Centre aims to foster South Australian writing by raising the profile of local authors and opportunities for writers through a program of professional development, support and community association.

Thanks to **Perpetual Trustee**, the Centre will be able to employ a writer two days a week to work with seniors in the Salisbury Council area.

The person we need must:

- be an experienced writer with a publishing track record
- have experience working with community groups
- enjoy working collaboratively in a small team
- be able to communicate with a wide range of people
- employ community development principles

For more information and position description contact Barbara Wiesner on 8223 7662 or via email at [barbara@sawriters.org.au](mailto:barbara@sawriters.org.au)

Applications close **Thursday 18 August, 5pm.**  
Successful applicant to start September-October, 2011.



## The Centre was overwhelmed and humbled by our members' recent generosity when we invited donations - thank you to the following:

*Malcolm Reid Pty. Ltd. cut the Centre's annual rent by half until July 2012, an in-kind donation of over \$18,000.*

*Donations of \$1,000 or more: Alison Manthorpe.*

*Donations between \$250 and \$500: Janeen Brian, Linda K. Hansford and Peter McFarlane.*

*Donations between \$150 and \$250: Patrick Allington, Arthur Giannopoulos, David Mortimer, John Lyden Scott and Amelia Walker.*

*Donations between \$100 and \$150: Elizabeth M. Bryson, Diana Chessell, Dorothy Cormack, Shirley Dunn, Judy Fander, Joanna Goldsworthy, Patricia Irvine, Dorothy O'Neill, Sandy Verschoor and Margaret Visciglio.*

*Donations between \$50 and \$100: Elaine Barker, Sue Cook, J. Dallwitz, Jo Dey, Beth Dowling, Steve Evans, Sue Fleming, Deb Kandalaars, Chris Janssen-Dehl, Erica Jolly, Society of Women Writers, Nancy Sortini and Valerie Williams.*

*Donations of up to \$50: Christina Bell, Randi Cernaz, Ben Cluse, Betty Collins, John Endersby, Judy Ferguson, Len Glastonbury, Amanda Glaze, Chris Horsman, Ann Timoney Jenkin, Rob Johnson, Richard Lintvelt, Michelle Peak, Mr L. Roberts, Adrian Rogers, Alice Shore and Dr Valerie Volk.*

*Provision for the Centre can also be made in a will and the Centre would like to thank Bill Marsh for doing just that.*

*In total members raised nearly \$7,000 and donations are still coming in. So thank you to all our members who dug deep and also to our volunteers, whose time donations help keep us operating..*

# Young Writers & the Importance of Ideas

National Young Writers' Month ambassador **Ben Adams** talks about energy, passion and above all – ideas.

Over the last few months, young writers from around the country have been setting and achieving goals, sharing their work and communicating thoughts and ideas with each other as part of Express Media's National Young Writers' Month (NYWM). A program of on- and off-line activities, NYWM was held during June but has spawned ongoing interaction between young writers, established authors, teachers, librarians, youth workers and anybody else with an interest in writing.

I was selected as the South Australian ambassador for NYWM, joined by counterparts in every state and territory. Our role as ambassadors was to spread the word and encourage young people to get involved. We did this by visiting schools, libraries, young writers' groups and the like, hosting workshops, Q&As and information sessions, along with making a lot of phone calls and sending a great deal of emails.

One thing my experience as South Australian ambassador showed me was the number and variety of passionate, talented young writers who exist around our state. And judging by the amount of questions, conversations, thoughts, ideas and achievements shared during NYWM, the same is true around the country. There were hundreds involved online at the program's homepage. When that hub was frustratingly brought down in the middle of June by a hacking incident that affected 4800 Australian websites, we simply continued on Facebook, Twitter and various personal blogs, gaining even more participants. It was a ringing endorsement of how vibrant communities can endure in an age when forms of expression and communication have become almost limitless.

But it wasn't all a disembodied, online experience. There were events around the country both large and small, including a mini-writing festival in Sydney, Q & As with established writers and journalists like John Birmingham, Benjamin Law,

Christina Ongley and Janette Young in Queensland, along with ongoing local-based workshops everywhere from capital cities to regional areas. In South Australia, I visited two schools in Mount Gambier along with a number of groups in Adelaide, discussing the program and hearing about what drives young writers from all different age groups, backgrounds and styles.

When you go looking, passionate, creative types and the communities needed to support them start popping up everywhere, even in a smaller state like ours. Mount Gambier High School's annual Writers' Camp gives students the opportunity to spend several days focused on consuming and producing words, helped along by enthusiastic teachers and visiting writers. Similarly, the English staff at St Martins Lutheran College in the Mount were passionate about supporting young writers



at their school. In both cases, students were eager, talented and filled with ideas. The quality of work produced during some of the short workshop exercises we did was almost jealousy-inducing. Back in the city, Unley Library's Young Writers' Group provides a place to meet, share and

display work of all genres, while the Onkaparinga Youth Committee is a group of creative young people who combine writing and art with discussions about local issues relevant to them and their peers. Combined with city-wide youth-oriented creative groups like the Format Collective and their annual Adelaide Zine & DIY Arts Fair, it's clear that writing and general creativity are alive and well among Adelaide's youth.

What I encountered across the board was a great variety, from aspiring fantasy novelists, horror writers and poets to bloggers, journalists and playwrights. Connecting them all was energy, passion and, most importantly, ideas. Writing is perhaps one of the broadest forms of art and expression, something we tried to reflect during NYWM. The forum categories on our website were deliberately set up to welcome the biggest possible range of

**Ben** is a writer and honours graduate in English and History. He has been involved in several programs with young writers' organisation Express Media, including as a Buzzcuts arts reviewer at the 2011 Adelaide Fringe and, most recently, as South Australian ambassador for National Young Writers' Month. Several of his poems have seen publication online and he can also be found at [backpagesblog.wordpress.com](http://backpagesblog.wordpress.com)

young writing talent. Discussions included everything from the more traditional novels, short fiction and haikus to song lyrics, essays and activist writing.

Everybody with an interest in the art of written expression would agree that young writers should, necessarily, be encouraged and supported. They are the future of the form, after all. Part of this support comes from providing venues, events and programs that get young writers involved with their craft and interacting with both established authors and each other. The aim of NYWM was to provide an Australia-wide community doing just that – a place where young writers could absorb the practical tips, advice and perspectives of experienced writers along with the inspiration and support of like-minded peers. The SA Writers' Centre has provided another great local opportunity through their partnership with *dB Magazine* and recent appointment of six young ambassadors for writing.

The other important aspect of supporting young writers (and writing generally) lies in recognising the breadth of what good writing can and should be. If the key to all good writing is ideas, then we should be open to those ideas in whatever form they take. The brevity of expression and communication encouraged by social media and blogs is not of itself a bad thing for creativity: it is often said that one of the best short stories ever written was only six words long. Ascribed perhaps apocryphally to Ernest Hemingway, the father of sparse prose, it would have fitted easily into Twitter's 140 character 'tweet' limit and read simply: 'For sale: baby shoes, never worn.'

... continued on page 7

# Industry Profile: Mark Niehus

Ben Adams interviews poet and cartoonist, **Mark Niehus**.

Last month I met up with South Australian writer Mark Niehus at a cafe in the Adelaide Central Market to chat about creative influences and the meaning of art, making poetry more accessible, and the motivation needed to get your writing out there.

Mark sits across from me, a self-made poet whose work mixes stream of consciousness, beat generation style with strong imagery and an important sense of place. His first book of poems appeared in 2008, titled *How Do You Want the Fire to Leave You?* Since then, he has been involved in several exhibitions and was a featured author on *Australian Reader* in October of 2010.

Mark has continued to write steadily, producing several zines worth of material since his book, along with visual art in the form of cartoon illustrations and poetry postcards. This element of his work reflects a background in photography and web design, an area in which he was 'quite career oriented at the time.'

'I was climbing that ladder. Went to London and got my dream job and was earning good money, but I think it was probably a good place to burn out. It was a strange environment, working in an advertising agency within the design section,' Mark says. 'It's a strange world. People just want to make a lot of money. I understand that. But it wasn't really for me.' After about three years, Mark came back home and freelanced. 'But I had a mortgage so it was a lot of pressure, it was totally up to me to get the work, to pay the bills.' Living in the city, Mark would come to the Central Market to write as he still does. 'There'd be phone calls from clients, perfect interjections, just painful. Every time the phone rang I'd get this sickly feeling inside myself and I just couldn't do it any longer.'

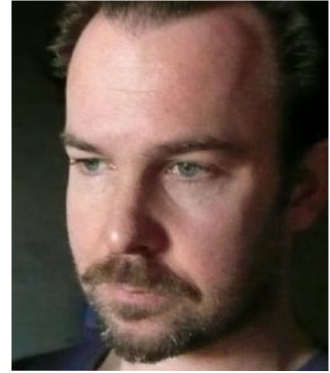
So he did what any good poet would: sold his house, published a book and then went travelling for a year. 'The launch party for *How Do You Want the Fire to Leave You?* was basically my farewell party,' he says. 'Just had to get that out into the world before I left.'

Since his return from that trip, Mark has worked shifts in a post office, set hours which allow him to focus much more extensively on writing and the creative process generally. Good poetry, he says, should be written for oneself first and foremost. 'If you succeed in writing something for yourself that impresses you – when I say impress, it makes you feel good, like you've accomplished something, it gives you a high and you feel if someone else had written it you'd really like it – that makes a good poem from a writer's perspective. Everything that happens after that, any ideas people have about it, that's their choice.'

More broadly, he says poems that endure are all about relating the human experience, giving readers a sense of identification that makes them feel less alone in the world. 'All good art should do that to a degree, I think.' But first people must be willing to engage with the work, something Mark is very aware of. 'I've started thinking about different ways to present writing because people don't want to pick up a book and read it, really, especially with poetry. I mean, poetry is the hardest thing to try and get someone to be open to as an experience that might be enjoyable. There's so many stigmas attached to it: over intellectualised, romantic, sentimental, all those words.'

Notoriously low sales figures for poetry across the board would seem to prove that point. But Mark thinks it's more a matter of people being primarily visual communicators, who may just need an extra lure to get them connected with poetry both on and off the page. 'That's the language people operate on mainly I think, so I'm working on visual ways, at the moment. But I'm all over the place. Sometimes I'm working on spoken word music, sometimes an exhibition idea and then just writing here at the Market.'

One of those exhibitions was *Intent*, which saw Mark's entire long poem '20-1-07' displayed within the old Queen's Theatre on a single page stretching from an old typewriter sitting on a desk to a space in the ceiling, alongside works by ten other artists



including photography, painting, sculpture and sound. The same poem and set-up was later featured in *Big*, a Format Collective exhibition at the same venue.

Given the importance of varied mediums in Mark's work, I ask if there's a difference between more visual, immediate poetry and other more academic, or intellectualised work. 'I think the academic world is still a big part of poetry and writing in general. There's definitely the two camps. You can look back in history and there's the academic world and the art, rock, punk world, and the two are very separate, and the channels that people take in those two perspectives are very different.'

But underlying whatever subjective or stylistic differences your writing contains, he says, there have to be ideas. 'If the ideas aren't there, or if there is no real point, or purpose, or feeling, it doesn't matter how it's written, it's just going to be an empty experience.'

As for getting words on paper, Mark usually writes at the Market before work, and says it's not something he has to motivate himself to do. 'Generally I feel a bit of an urgency to leave home at a certain time, it's like a body clock goes off. Not everyday, but most days.' He also thinks social interaction is a key influence for stimulating ideas. 'If you're around certain types of people they can really aid that process.'

For Mark, the most important of those people is friend and fellow writer Lachlan Pierce. Creative-poetic emails between the two have just begun featuring on Mark's website. 'We have this excellent relationship of exchange that's been going for years. I think it's really good to have —

for a writer particularly, because it's a bit of a solitary experience — if they can develop relationships with people they can share their writing with, without concern of judgement, and are gonna get applauded for taking a risk rather than knocked down; that kind of relationship can influence you more than anything else.'

When it comes to process, he's not the kind of poet who spends long hours composing a single piece of work. 'They usually come out in a solid block,' Mark says. 'Like dog food.' He accompanies this image with the wobbling, sucking noise of jellied meat escaping from an upside down can. Mark laughs when I suggest the work should be considered gourmet dog food, at least. 'Yeah definitely. There might be a slight bit of editing but I think the form already exists, inside you. This sounds a bit mystical and shit, but if you're true to the flow and the rhythm that you're feeling when you're writing it, and you don't hesitate or block that, the form's there, and as soon as you try and change it, it loses whatever was there.'

This on-the-run approach to poetry often leads to a large output, but also to suggestions that such writing is too easy, that a perceived lack of craft equates to a lack of value or depth. Poets like Charles Bukowski and the Beats have faced similar criticism for more than fifty years. But Mark has a response: 'The craft, I think — if you do it for long enough — in so-called non-crafted poetry, is actually in the moment of output. If you practice that enough, the craft is in there, it's happening at the same time, it's not retrospectively. There's a lot of considerations as you're doing it, but it's all happening very fast.'

It's this process of internal editing that can sometimes be overlooked, I suggest. Mark agrees, highlighting another visual arts parallel. 'It's like the abstract expressionists in the fifties. People look at a Pollock and they go, I could do that. But there's a lot going on there, a lot had to happen for that to occur, a lot of thought. So yeah, maybe it's just a misunderstanding about what's involved.'

Not surprisingly, Mark lists some of his biggest well-known influences as Beat writers like Jack Kerouac. 'For his poetry more than his prose, although at times they could be the same. He said each paragraph

should be a poem.' Citing 'October in the Railroad Earth' as one of his favourite poems, Mark's admiration for Kerouac's stream of consciousness style is already clear. 'He's definitely a romantic. Sometimes too romantic. But you can't judge him too harshly for that. The long flowing sentences, pushing the idea right through, further than you would normally, so you can end up relating or drawing parallels more than you thought you could with an idea or a sentence, and I like that.'

The hardest part of writing, for Mark, is setting aside time to submit, submit, submit. It's something most emerging writers can probably identify with. 'You have to be diligent. Because if you want to do it and make an educated submission, you have to read the publication, see what their stuff is like, see if you can liken it to something you've written, try and pick their taste, choose the right pieces. It's a minefield.'

But up-and-coming writers take heart, because you're not alone. 'So much energy goes into creating the stuff, and I don't have any motivation problems there. I really enjoy it, it's never laboursome to write, or come up with a creative idea, it's addictive if anything. But all those other things, the business end of things,' Mark pauses, 'I'm sure most artists struggle with it, some more than me I'm sure. It just depends on what's important to you, if you really want to get it out there, and that's probably more and more important to me as I go along.'

Mark has plenty of ideas for getting his work out there. Recently he's been writing poems on antique pianola scrolls, using the punched holes as starting points for each sentence, typing them up on a manual typewriter and offering the framed copies for sale through online artists marketplace Etsy, along with his book and postcards featuring the semi-autobiographical character, Guff.

He's also proposing a local version of the American initiative Poem Store, in which writers set up manual typewriters in public

locations based on the idea of your subject, your price. Much like the river-poet scene in Richard Linklater's cult film *Before Sunrise*, which involves writing made-to-order poems for passers-by, for whatever people feel they're worth. 'It's all on nice paper on a manual typewriter, it's a nice object to take away. And I'm writing a proposal to try and get venues to do that. I'm hoping here on the Market's stage where the buskers play.'

Versatile Australian artist **Mark Niehus** explores poetry through the use of cartoon art, installations and more extensively the written word. The publication of his first book of poems *How do You Want the Fire to Leave You?* is a major achievement and the culmination of his self-motivation and determination. His works bring his unique artistic vision to people looking for a fresh approach into the world of poetry as well as a journey of self-discovery.

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At the same time, new forms of technology and communication should not determine the styles of writing we favour. There should be a long and justified future ahead of more traditional forms like the novel, the play or the discursive essay. All that matters, in the end, is that we recognise, encourage and support the writing down of good ideas that usually begin, as Hemingway (definitely) said, with one true sentence. Whether that sentence is in a song, a novel, an essay or a tweet, isn't really that important.

Happy to  
be on the  
same page



for the SA Writers Centre Inc  
Young Writers Nights 2011

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CMV kindly sponsoring Young Writers' Night North 2011



# What's On



## Poetica August Program

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

- 6 Aug Both Worlds: selected works by popular American nature poet, Mary Oliver.
- 13 Aug Chiaroscuro: a meeting with Filipino poet, Joel M. Toledo.
- 20 Aug Mahmoud Darwish: a feature of the late, great Palestinian poet.
- 27 Aug Lynette Roberts: the letters and poems of this celebrated Welsh poet.

Website: [www.abc.net.au/rn/arts/poetica/](http://www.abc.net.au/rn/arts/poetica/)

## Tues 9 Aug: Script reading

SAWriters Theatre will be first-reading the scripts of two new one-act comedies at their General Meeting at 7.00pm at the SAWC: 'If the Walls Could Talk' by Rita Papillo and 'Pluto Park' by John Sabine. Visitors welcome.

## Sat 13 Aug: Quiz Night

Starship Mawson presents their 4th Annual Ultimate Quiz Night at 7.30pm, Police Club, 27 Carrington St. Table bookings on 0404 115 769.

## Sun 14 Aug: Hills Poets

The next meeting will be at 3.30 pm at Crafers Inn. Brenda Eldridge will be the guest reader. Gold coin donation. Ring Jill Gower on 8339 5119 for any other information you may require.

## Tues 16 Aug: Book Launch

Chris Leckonby's *Out Of The Frypan* (Ginninderra Press) will be launched, 11am at Tea Tree Gully Library. Light refreshment will be available. Please RSVP to [leckonby@bigpond.net.au](mailto:leckonby@bigpond.net.au) by 9 August.

## Tues 16 Aug: Book Signing

Meet and hear author Nick Earls discuss his comic fiction books. Talk begins at 7.30pm, Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. Free event – bookings essential. Marion Cultural Centre Box Office or call 8375 6855.

## Thurs 18 Aug: Book Signing

Meet and hear author Tony Park discuss his latest book *African Dawn*. Talk begins at 7.30pm, Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. Free event – bookings essential. Marion Cultural Centre Box Office 8375 6855.

## Thurs 18 Aug: North Eastern Writers

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

## Fri 19 Aug: Book Launch

Lisa Hannet's collection of short stories, *Bluegrass Symphony*, will be launched by Sean Williams at 7pm at the SAWC. To assist catering RSVP [lisa.hannett@gmail.com](mailto:lisa.hannett@gmail.com)

## Sun 21 Aug: Book Launch

Zenda Vecchio's new book *Light on Dark Water* (Ginninderra Press) will be launched by Brenda Eldridge at 3pm at the Grand Cru Winery, Mt. Pleasant. All welcome.

## Wed 24 Aug: Book Launch

Professor Freda Briggs's latest book *Smart Parenting for Safer Kids* will be launched by Relationships Australia and Leon Byner (FIVE AA) at 1.30pm at Relationships Australia Training Rooms, 49a Osmond Street, Hindmarsh. Light refreshments provided. RSVP to [r.braddock@rasa.org.au](mailto:r.braddock@rasa.org.au)

## Sun 28 Aug: Book Launch

Anne Bartlett will launch Margaret Visciglio's *The Blue Roses of Orroroo* (Ginninderra Press), 2pm in the Writers' Centre atrium. Refreshments provided. RVSP to Margaret Visciglio on 82650544 or [mvis@adam.com.au](mailto:mvis@adam.com.au)

## Wed 7 Sept: Conference in Sydney 9.30am - 4pm

Publish on Demand Australia is convening a conference: 'The Business of Selling Books for Authors and Publishers: The Globalisation of Publishing'. Go to <http://guest.event.com/d/7dqbtc> or email: [Nina@PublishonDemandAustralia.com](mailto:Nina@PublishonDemandAustralia.com)

## Fri 9 Sept: Conference in Melbourne 9.30am - 4pm

Publish on Demand Australia is convening a conference: 'The Business of Selling Books for Authors and Publishers: The Globalisation of Publishing'. Go to <http://guest.cvent.com/d/hdq6zh> or email: [Nina@PublishonDemandAustralia.com](mailto:Nina@PublishonDemandAustralia.com)

## Thurs 29 – Fri 30 Sept: Narratives of War Symposium

Join writers and historians at South Australia's biennial forum for research, writing and memoir on war and peace. Leading speakers from Melbourne and Canberra as well as SA. Free event at UniSA's Magill campus. Registration essential. For more information contact: [sharon.mascall-dare@unisa.edu.au](mailto:sharon.mascall-dare@unisa.edu.au)

## Wed 5 – Sun 9 Oct: Ubud Writers-Readers Festival

Theme: Cultivate the Land Within. Guests: Jill Dawson (UK); D. B. C. Pierre (Ireland); Albert Wendt (Samoa).

## [friendlystreetpoets.org.au](http://friendlystreetpoets.org.au)

**Tuesday 9 August** meeting at RiAus. Book in at 6pm for 6.30pm start. Any science subject but **Chemistry** is the focus for National Science Week.

**Tuesday 9 August: REBELSLAM!** Tuxedo Cat at Electra House 131 King William St. 7pm for 7.30pm start.

Words @ the Wall on **Wednesday 17 August** 5.30pm – 6.15pm. FSP poets perform at the Treasures Wall State Library of SA, North Terrace.

FSP & RiAus **Saturday 20th August** 'Science Made Wonderful' event. Sci-Ku winners announced.

FSP Northern Meeting @ Salisbury Festival **Sunday 21st August** 2 - 5pm. MC: Ivan Rehorek - *Avalanche*.

FSP Southern Meeting **Tuesday 2nd September** @ Port Noarlunga Community Centre. MC Kate Alder. Book in 6.30pm for 7pm start.



# Opportunities

## Peter Porter Poetry Prize

1st prize \$4000 and publication in ABR. Closes **21 November**. Guidelines and entry form at: <http://www.australianbookreview.com.au/prizes/peter-porter-poetry-prize> or email enquiries: [editor@australianbookreview.com.au](mailto:editor@australianbookreview.com.au)

## Positive Words

Seeking poetry and prose. Theme for September is Father/Fathers' Day but any theme is always welcome. Information: email [positivewordsmagazine@live.com](mailto:positivewordsmagazine@live.com). au For sample copies send \$2.40 in unused stamps to the Editor.

## Write a Book in a Day

The Katharine Susannah Prichard Writers Centre invites school students to write a book. Register by **31 August** at [www.writeabookinaday](http://www.writeabookinaday) and join a team or register your own team and seek other members.

## New Mental Health blog site

'Mind Share' wants bloggers for a new Mental Health Community On Line to be launched on **9 September** during Mental Health Week. Details from Tracey at [mindshare@mhcsa.org.au](mailto:mindshare@mhcsa.org.au) or ph 8212 8873.

## AustralianReader.com

The AustralianReader.com will no longer be updated but the Blog will continue.

## Ghost Writer Required

Ghost writer required to assist in writing a life story involving various types of abuse. For more information, call Jude 8223 7662.

## FAW Marjorie Barnard Award

Short story competition, up to 3000 words, 1st prize \$500, entry fee \$10. Closing date **20 September**. Find entry forms at: <http://www.fawns.org.au/News/competitions.htm>

## Women's Work Poetry Anthology

Poems up to 30 lines wanted by **1 October** for an anthology about women's work. Previously published and prize-winning works not accepted. Send one or two poems in the body of an email to Libby Hathorn at [womenspoetry@gmail.com](mailto:womenspoetry@gmail.com) with the subject 'Women's Work'. No attachments.

## 5th World Summit: Arts & Culture

The summit runs from **3-6 October, 2012**, with registration now open at [www.artsummit.org](http://www.artsummit.org)

## The Finch Memoir Prize

This award is for an unpublished nonfiction manuscript in the form of a memoir. Closes **14 October**. The winner will receive \$10,000 and publication on the Finch list. Go to <http://www.finch.com.au/node/9>.

## Mentor Required

Mentor wanted for inexperienced writer (short stories, some poetry; genre subjective realism). Assistance with editing, discussion of new projects for 2 hrs per fortnight with occasional emailing for review. Competition experience ideal. Payment negotiable, limited budget. Contact Julietta at [julietta@adam.com.au](mailto:julietta@adam.com.au)

## Women Writers in South Australia

Come and build your State's Writing Society. Your expertise would be valued and you may also appreciate some feedback on your latest work. Daytime meetings 4th Thursday monthly, February-November, 10.15am at the SA Writers' Centre. Guests welcome and membership available. Contact Ethel Shippen 8260 1240 or email [pamelamckee@bigpond.com](mailto:pamelamckee@bigpond.com)

## SA theatre opportunity

Acorn Productions seeks monologues from SA writers over 16 years. Details at [acornproductions.biz](http://acornproductions.biz) or email [alison@acornproductions.biz](mailto:alison@acornproductions.biz)

## The E-Book Revolution

SA Writers' Centre member Emily Craven has an informative and useful blog on ebooks. Check out her tips and comments at <http://ebookrevolution.blogspot.com/>

## Drama Podcasts

The Drama Pod is dedicated to converting stories and scripts into audio. They provide free audio books and radio theatre for people to listen to from the website or download for their ipods. Go to [www.thedramapod.com](http://www.thedramapod.com)

## 2012 CBCA Multi-Storied Conference

Children's and Young Adult authors and publishers can register their interest in the Children's Book Council of Australia Conference by going to [www.cbca.org.au](http://www.cbca.org.au).

## Burnside Library One

Burnside is starting sessions for local authors to promote their publications. Ring Sharon on 8366 7280 or email [SDowning@burnside.sa.gov.au](mailto:SDowning@burnside.sa.gov.au)

## Burnside Library Two

The library is looking for writers to run short day-workshops on their literary cruise with Captain Proud Paddle Wheel Cruises on Saturday **8 October**. Details from Sharon at [SDowning@burnside.sa.gov.au](mailto:SDowning@burnside.sa.gov.au)

## Copyright Law & Practice Symposium

Copyright Law & Practice Symposium in Sydney on **October 13-14**. Information at: <http://www.copyright.org.au/seminars/>

## Women's Work Poetry Anthology

Poems up to 30 lines wanted by **1 October** for an anthology about women's work. Previously published and prize-winning works not accepted. No more than two poems in the body of an email to [womenspoetry@gmail.com](mailto:womenspoetry@gmail.com) with the subject 'Women's Work'. No attachments.

## The New Writer Prose and Poetry Prizes

Closing date **30 November**. Short stories, microfiction, single poems, poetry collections, essays and articles; cash prizes and publication in *The New Writer* magazine. Details at: <http://www.thenewwriter.com> or Facebook: <http://tinyurl.com/6eh8q8p> and Twitter: [www.twitter.com/thenewwritermag](http://www.twitter.com/thenewwritermag)

## 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](http://www.abc.net.au/pool) for more details.

**Murray Alfredson** had three poems, 'Rhinorhapsody', 'Green mannikin' and 'West Bank', published in *Touch Poetry*; the following poems – 'Grape', 'Developing metta', 'Wentworth gaol' and 'Stir-fry melancholia' – were published in *Studio*.

**Connie Berg's** poem 'A Very Strange Person' was published in the August issue of *Positive Words*. Her flash fiction 'My Best Friend is Dying' appeared in *Paragraph Planet*.

**David Conyers** and David Kernot won the 2011 Australian Horror Writers Association's Short Story Competition with their tale 'Winds of Nzamb', which will be published later this year in *Midnight Echo*.

The Primary Schools Festival of Music have commissioned John Schumann to write four songs based on **Phil Cummings'** novel *Danny Allen Was Here* for choirs to perform as part of the 2012 Festival.

**Mike Hopkins'** poem 'Cooking with my 14 Year Old' appeared in Poet's Corner in the *Independent Daily* on June 10, 2011.

**Chris Leckonby's** *Out Of The Frypan* was published by Ginninderra Press.

**Kristin Martin's** short story 'Dizzy Lizard' was published in *Blast Off: The School Magazine*, no. 5, June, 2011.

**Valerie May's** poem 'Garden Delight' was published in the June edition of *Positive Words*.

**Darren McGeachie's** short story 'Getting the Knots Out' was published in *Tamba*, no. 48, Autumn/Winter.

**David Mortimer's** poem 'Slant (Another Theory)' was published in *Famous Reporter*, no. 43, July 2011.

**Judy Rainsford's** short story 'Warts and All' was published in *Short and Twisted*, Celepane Press, 2011.

**Alice Shore's** poem 'Winds of Change' was published in the July edition of *Positive Words*.

The June edition of *Skive Magazine* includes a story by **Brennan O'Shea**.

**Margaret Visciglio's** short story 'Foundation Stone' won the Gold Award for the Master Writer category in the 2011 Campbelltown Literary Awards. Her novel *The Blue Rose of Orroroo* was published by Ginninderra Press.

**Valerie Volk's** poems 'Out of Due Season' and 'Red' were published in the May edition of *Poetrix*. The following poems were also published: 'More Music of the Night' in *Sorcerers and Soothsayers, Friendly Street Poets 35*; 'Red' and 'Out of Due Season' in *Poetrix 36*, May 2011; 'Microcosm' in *Studio*, 121; and 'Escape of the Writer' in *The Mozzie*, May, 2011.

**Roger Wagstaff** has an article in the latest issue of *Outback* magazine.

**Kate Wise's** story 'I Am So Sorry' has been selected for the Arts Awards Exhibition 2011 – Cancer Council of Victoria, short story section, touring Melbourne and country Victoria from July to November.

**Linda Wyrill's** story 'Late' won joint second place in the Stringybark Flash Fiction Award 2011 and was published in the anthology *Between Heaven and Hell* (Stringybark Publishing).

## The Richard Llewellyn Arts & Disability Trust

**Congratulations to our members who were successful literature grant recipients:**

**Donald Darcy** for preparing a collection of poems, 'The Gleaming Clouds', for submission to a publisher.

**Nigel Ford** for a mentorship to develop poetry writing and performance skills.

**Ineke Hill** for a mentorship to develop 'Hello and Goodbye from Me'.

**Bradley McCann** towards revision of the novel 'Areon's Shrine' for publication.

**Cheryl O'Brien** for a mentorship to develop a biographical work on the life of Libby Kosmala.

**Marianne Vreugdenhil** for a mentorship to write a verse novel for children entitled 'The Nine Lives of Saskia Katz'.

**Jean Winter** to work with an editor on the final stages of her novel 'The Halfway House'.

Congratulations also to the **SA Writers' Centre**, which received \$20,000 ongoing funding for the Writer-in-Residence program to assist writers with a disability.

## Calling ... Young Writers

**T**he 'Dubnium' editors are calling for submissions once again. Well-crafted submissions of

poetry and prose, as well as illustrations, will be considered for publication in *dB Magazine*.

Contributors receive \$50 per prose piece (1,000 words max), \$30 per poem (20 lines max) and \$30 per illustration.

'Dubnium' is not only an opportunity

for young writers in South Australia to expose their work to a large audience, but will also provide a platform for

young writers to explore a future in writing.

The page provides a rare window for young writers to see their creative endeavours in print in a high circulation and high-profile magazine.



This round **closes**

**August 31**. Please

email submissions or any queries to [dubnium@sawriters.org.au](mailto:dubnium@sawriters.org.au)

## Aug 5: love2read Short Story Competition ●

Up to 3000 words about 'It's never too late to learn ... to read'. Enter online at [info@writingaustralia.org.au](mailto:info@writingaustralia.org.au) or post to Writing Australia, National Library of Australia, Canberra, ACT 2600 See: [www.love2read.org.au/](http://www.love2read.org.au/)

## Aug 5: Mardi Gras Colour Blind Project ●

Seeking plays for 45-60 minutes on one or more of these themes: 'I'm getting married in the morning', 'Where do gay babies come from?', 'Once you're over 30 and gay, you're as good as dead', 'What's down Mary's Lane?' and 'Bisexuality?.... Now that's just being greedy.' The aim is to challenge the stereotypes of what represents 'Gay Australia'. For submission forms and details email [info@thecolourblindproject.org](mailto:info@thecolourblindproject.org).

## Aug 7: Stringybark Erotic Fiction Award ☺●

2000 words. A\$500 in prize money available, plus publication for place-getters and highly commended stories. Entry fee of \$9.50 (discounts for multiple entries). Details at [www.stringybarkstories.net](http://www.stringybarkstories.net)

## Aug 12:Avant Press Short Story ☺●

Theme: 'Future Worlds'. Unpublished short stories (max. 1800 words). 1st prize \$250, 2nd prize \$150, 3rd prize \$75. Winners and up to three commended stories published in the 2011 Avant Anthology. Entry fee: \$6 for one story, \$10 for two stories (max.) For details: [www.bhtafe.edu.au/shortstory](http://www.bhtafe.edu.au/shortstory)

## Aug 12: Minlaton Show Literary Awards ★●

**Yorke Peninsula Short Story Awards:** Section A Open, prize \$150, entry fee \$5; Section B Young Writers, prize \$50, entry fee \$2; Section C Junior (Yorke Peninsula residents only), prize \$20, free entry. **Jeff Cook Poetry Awards:** Section D, Open, prize \$150, entry fee \$5; Section E Young Writers, prize \$50, entry fee \$2; Section F Junior

(Yorke Peninsula residents only), prize \$20, entry free. <http://ypwritersgroup.webs.com/competitions.htm>

## Aug 19: 21D Short Story Competition ☺●

21D is accepting entries for its short story competition, to be judged by award-winning author Arnold Zable. Open genre: 500-2000 words. Details at [www.twentyoned.com.au](http://www.twentyoned.com.au)

## Aug 30: 7th Kathleen Julia Bates Writing Competition ☺●

Entries accepted for an unpublished picture book text (older or younger readers) written by an Australian. Entry fee \$5.00 per manuscript. 1st prize \$100; 2nd \$75; 3rd \$50. Go to [www.enterprisingwords.com.au](http://www.enterprisingwords.com.au)

## Aug 31:TTG Poetry Competition ★●

The Tea Tree Gully Library and North Eastern Writers Inc. are offering 1st, 2nd and 3rd prizes in each of these categories – Open Adult, Open Youth, Open Junior, Restricted Adult, Restricted Youth and Restricted Junior. Theme 'The environment we live in'. Details at <http://www.teatreegully.sa.gov.au/site/page.cfm>

## Aug 31: John Marsden Prize 2011 ●

For young writers under 25: short story and poetry prizes. 1st place prizes (18-24) short story \$3000 and poetry \$1500; under 18 both short story and poetry, 1st place \$500. Opportunity to be featured in *Voiceworks* Magazine, Express Media's literary quarterly. Entry form and details at: [www.expressmedia.org.au](http://www.expressmedia.org.au) or call 9094 7890. Hardcopy entry forms, call Stephanie Powell on 0432 920 416 or email [communications@expressmedia.org.au](mailto:communications@expressmedia.org.au)

## Aug 31: Wet Ink Short Story Competition ●

First prize is \$3000, one year's subscription and publication in *Wet Ink*. Two highly commended entries each receive \$1000, a year's subscription and publication. Shortlisted entries receive

\$250, 1 year's subscription and publication in *Wet Ink*. Details at <http://www.wetink.com.au/sspentry.htm>

## Aug 31:The Bridge Foundation ☺●

Sentences Annual Literary Competition. Section 1: Open short story (2500 words); Section 2: Open poetry (30 lines). Unpublished work only. Name, address and entry details on a separate cover sheet. Prizes: 1st \$300; 2nd \$200; 3rd \$100. Entry fees \$5 for one entry, \$12 for 3 entries. No entry form. Entries to The Bridge Foundation, P O Box 9279, Sale, Victoria 3850. Go to [www.bridgefoundation.com.au](http://www.bridgefoundation.com.au)

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

Poems of 10 lines or less, short stories in 100 words or less including the word 'newspaper(s)' at least once. Entry fee: \$1.20 in unused postage stamps. Prize: 6-month subscription. Send to: The Editor, Sandra James, PO Box 798, Heathcote, Victoria 3523. For details email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Aug 31: Julie Lewis Literary Awards ☺●

The Peter Cowan Writers' Centre Julie Lewis Biennial Literary Awards Competition for Prose is now open. Open theme: short stories (2,000 words max.) 1st prize, \$400; 2nd, \$200; 3rd, \$100; 4 Highly Commended and 4 Commended certificates. Entry forms available from (08) 93012282 or on the website [www.pcwc.org.au](http://www.pcwc.org.au)

## Aug 31: FAW Short Story Competition ☺★●

Hillarie Lindsay short story competition for school children, four age categories. Section 1 up to 2500 words, 1st prize \$200; Section 2 up to 2500 words, 1st prize \$200; Section 3 up to 1500 words, 1st prize \$160; Section 4 up to 1500 words, 1st prize \$60; free entry. Find entry forms at: <http://www.fawns.org.au/News/competitions.htm>

## Sept 16: E. J. Brady Short Story Competition ☺●

All entries must be previously unpublished. **Major short story section:** Maximum 2500 words, 1st prize \$1500, runner-up \$200, entry fee \$12. **Very short story section:** Maximum 700 words, 1st prize \$500, runner-up \$100, entry fee \$8. Details and entry forms available at <http://www.artsmallacoota.org/>

## Sept 30: Vera Newsom Poetry Prize ☺●

Max. 32 lines. Prizes: 1st \$500, 2nd \$200. Entry fee \$10. Search at [www.australianpoetry.org/competitions](http://www.australianpoetry.org/competitions)

## Oct 7: I Book I Burnside Competition ☺●

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

Please note: competitions are listed in order of closing date

### Key

- ☺ competition listed for the first time
- ★ competition with sections for young writers
- ☞ SA Writers' Centre holds the entry forms
- the entry form is available on the Internet

**Entry Forms:** ☞ Entry forms 20c each or send one business-sized stamped self-addressed envelope, plus one loose 60c stamp for every TWO competitions.

# Membership Application Form

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

Name/Organisation .....

Address .....

Suburb/Town .....

Postcode .....

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

\$127 organisation with use of facilities (inc GST)

\$90 organisation (inc GST)

\$66 waged (inc GST)

\$39 student/healthcare cardholder (inc GST)

\$15 youth (under 18) (inc GST)

Renew

New

Concession number .....

Date of birth ...../...../.....

Method of payment:  Cheque/money order attached

Bankcard

Mastercard  Visa

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

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

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

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

If undelivered please return to:  
SA Writers' Centre Inc  
PO Box 43  
Rundle Mall SA 5000



**Southern Write**  
**August 2011**  
Print Post Approved  
PP535341/00014



## SA Writers' Centre Inc

**Fostering, developing and promoting South Australian writers and writing.**

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Oerton  
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### Opening Hours

10am-5pm Tuesday to Thursday  
2nd Floor, 187 Rundle Street, Adelaide  
Wheelchair/lift access available at  
26 York Street (rear entrance) or  
through Caffe Brunelli



Government of South Australia  
Arts SA



The SA Writers' Centre is assisted by the Australian  
Government through the Australia Council, its arts  
funding and advisory body.