

southern

write

Newsletter of the SA Writers' Centre Inc

September 2008

Poetry Unhinged 2008

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

7-10pm, Friday 5th September

Poets and Pizza at Coriole Winery

Features Peter Goldsworthy, Steve Evans, Patricia Irvine and Amy Bodossian. Phone Coriole Vineyards on 8323 8305 or email rachael@coriole.com

2-4pm, Sunday 7th September

Spoken Word Competition at the Singing Gallery, McLaren Vale

Come along and be entertained by performing poets and MC Rob de Kok. Email tonwal@onkapinga.sa.gov.au

7pm, Saturday 13th September

Bush Poets Bonanza at Amande B&B, Willunga

Three of SA's top bush poets will be



appearing: Anne Rogers, Tim Strauss and Maurie O'Brien. Also performing will be virtuoso guitarist and singer Chris Finnen. Bookings essential on 8326 5577.

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



Amanda Hassett in Second Life and real life

The Online Revolution

online environment to make your life easier as a writer?

On **Thursday 16th October** the SA Writers' Centre will hold a forum on Digital Communities and Cyber Culture. Ian Bone and Amanda Hassett will explore the internet and, in particular, Second Life, as a window into the future of communication, interaction and creativity.

Second Life is a space where a combination of culture, art and technology create a

mirror which reflects much more than would normally meet the eye. In a world constructed entirely from the imagination of its residents, avatars/'quasi-people', generate amazing reflections of our hopes, imaginations and desires.

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

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

Write Club: The First Rule

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

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

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



Centre Information

Contributions

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

Jude Aquilina and Mark Lawn, *Poetry Diary*, 2008.

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

Gwenda Cusack, *Take Five: Writing for Pleasure*, Salisbury U3A Magazine No. 5, July, 2008.

Carol Faulkner, *The Meteorite Kid*, Walker Books, 2008.

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

Joyce Fitzpatrick, *The Stories of Us: Men and Women Who Served in WWII Share Their Memories*, April, 2007.

Bruce Tanton, *My Pocket Guide to Doing Miracles*, October, 2003.

The Mozzie, Vol. 16, Issue 5, July, 2008.

Stephen Orr, for *Southerly*, Vol. 68, No. 1, 2008.

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

SA Writers' Centre Library

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

Wheelchair/Lift Access

Available at the 26 York Street rear entrance.

Alternatively, come in from Rundle Street via Caffe Brunelli to reach the lift.



Thanks to our sponsor:



SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

Submission Guidelines

When submitting your news please put the words 'SW Submission' in the subject header of your e-mail. Send it either as a WORD or RTF document, or in the body of your email. Do not format. Photos and book covers need to be of print resolution, i.e. 300 dpi. Web images are too small. Email to: comms@sawc.org.au, or post to The Editor, *Southern Write*, PO Box 43, Rundle Mall, SA 5000. While all efforts are made to include your submissions, we cannot guarantee inclusion. Only SA Writers' Centre members will be included in the Congratulations page.

Advertising

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

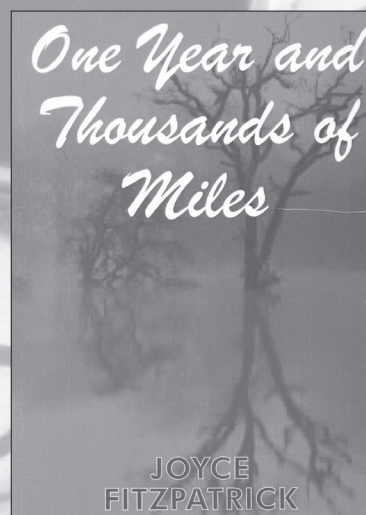
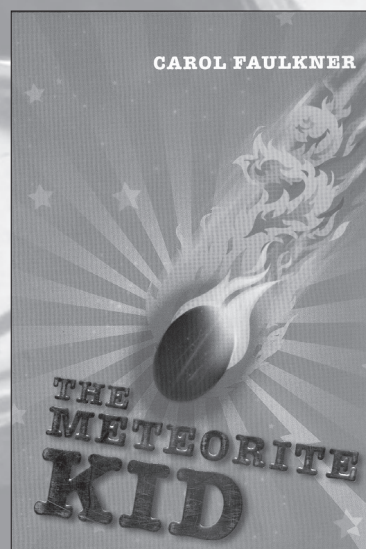
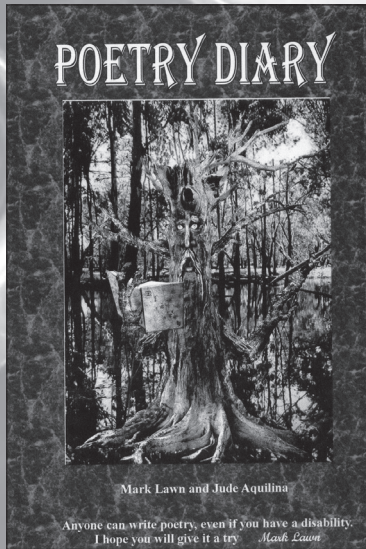
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Our Thanks

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

Copy Deadline for October issue: 15th September, 2008



Upcoming Workshops



Katherine Lockett A Successful Self-help Book

Saturday September 27, 10am-1pm

Where do you start when you think you're an expert at something and believe it's knowledge that others may wish to read

about? How do you explain your knowledge and techniques in an authoritative style that also engages a reader new to the topic? How do you interest a publisher? How do you interview for case studies, sift through endless reports and keep the reader engaged? Can you include advice from other experts? Can you write even if you're NOT an expert? This workshop will discuss how to plan a self-help book; the importance of writing in a conversational style; developing an easily-mapped table of contents; and how to present a book proposal. It will also touch on surviving media interviews whilst keeping dignity intact and how to expand promotion beyond the book lurking under a pile of others on an editor's desk.

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



Derek Pedley True Crime: Writing Killer Copy

Saturday September 27, 10am-1pm

Want to write killer copy, or just eager to know more about Australia's underbelly?

Learn about the genre's criminal record; how to identify potential stories and their best angles; use efficient research methods; establish effective working relationships with police, criminals and victims; and write concise and colourful copy that will grab a publisher's attention.

Derek Pedley has nearly 20 years' experience as a journalist and writer with *The West Australian* and *The Advertiser* newspapers and as a published true crime author. Fascinated by writing from an early age, he worked at his local paper in Manjimup, in WA's south-west and in 1990 was hired as a cadet journalist with *The West*. Pedley, 36, specialised as a police reporter early in his career,

moving to *The Advertiser* in 1995 and winning the SA Young Journalist of the Year award in 1996. His work as a reporter and as a sub-editor has also been recognised by several other SA and WA media awards. He has written two books on 'Postcard Bandit' Brenden Abbott: *No Fixed Address* (1999), which was adapted for the telemovie *Postcard Bandit* (2003) and the best-selling *Australian Outlaw* (2006), which was shortlisted for the Ned Kelly awards and also republished worldwide. Pedley is Night News Editor at *The Advertiser*, and is part of the team that manages the newspaper's new integrated newsdesk, which generates stories for the newspaper and its online presence, *AdelaideNow*. He recently received an ArtsSA grant to fund the writing of his next book about a notorious Adelaide murder case.



Angela Tolley Developing a Successful Media Campaign

Saturday September 27, 2pm-5pm

A workshop for writers who want to publicise their book in a highly competitive marketplace. Covers: identifying what

you're publicising (key selling points); to whom and why you're publicising it (your target market); and how to publicise it (devising an effective media strategy). Participants will be given hands-on guidance on how to create a media release and publicity campaign for their own book.

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

Booking a Workshop

Cost: \$55 for SA Writers' Centre members or \$77 for non-members
Bookings on 08 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au

Market Spotlight: Dark Fiction

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

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

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

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

The AHWA offers many resources for emerging and established dark fiction authors. Their website conducts regular

online chats with international guest writers, sponsors a mentor program that allows new writers to work with experienced professionals, holds annual competitions, online forums and promotes members and their publications.

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

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

This year the AHWA launches its bi-annual e-magazine, *Midnight Echo*. The first issue will be released in October and will include the winning entry of their Short Story competition (the Flash Fiction is published online). Future issues will seek

horror and dark fiction story submissions from Australian and international authors, but with a focus on Australian content. 'Each issue will be edited by different editors, which will continue to ensure the magazine stays fresh.'

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

In 2004 Angela and Shane founded Brimstone Press, publishing numerous dark fiction print and multimedia collections including *Book of Shadows*, *Shadow Box*, *Black Box*, the annual *Australian Dark Fantasy & Horror* 'best of' series, and the forthcoming dark culture and entertainment magazine *Black*. Today

Shane and Angela produce more dark fiction titles than any other small press publisher in Australia.

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

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

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

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

'Morrigan Books is a publishing company, specialising in dark fiction,' says Mark. 'I had originally thought dark speculative but as I started to discuss projects with other editors I realised that there were a couple of areas that were definitely dark but maybe not so speculative, such as crime fiction.' Prolific from the onset, Mark has announced the release of four titles this year, and has many more anthologies in development, some of which are open for submissions. The latest is *The Phantom Queen Awakes* (see page 9 for details).



Marty Young, founder and President of the Australian Horror Writers Association



Shane Jiraiya Cummings, Brimstone Press and HorrorScope



Board's Eye View

Online Dark Fiction Resources

Australian Horror Writers Association
www.australianhorror.com
HorrorScope
www.ozhorrorscope.blogspot.com

Dark Fiction Publishers

Brimstone Press (Australia)
www.brimstonepress.com.au
Elder Signs Press (USA)
www.eldersignspress.com
Morrigan Books (Sweden)
www.morriganbooks.com
Permuted Press (USA)
www.permutedpress.com
Tasmaniac Publications (Australia)
www.tasmaniacpublications.com

Australian Magazines which Publish Dark Fiction

Andromeda Spaceways
www.andromedaspaceways.com
Aurealis Magazine
www.aurealis.com.au
Borderlands
www.borderlands.com.au
Dark Animus
www.darkanimus.com
Midnight Echo
www.australianhorror.com
Ticonderoga Online
www.ticonderogaonline.org

International Magazines which Publish Dark Fiction

Black Static (UK)
www.ttapress.com
Cemetery Dance (USA)
www.cemeterydance.com
Horror Literature Quarterly (USA)
<http://horrorlit.horrorfictionnews.com>
The Magazine of Fantasy & Science Fiction (USA)
<http://www.sfsite.com/fsf/>
Strange Horizons (USA)
www.strangehorizons.com
Weird Tales (USA)
www.weirdtales.net

Anna Solding recently attended the Writers' and Literary Translators' International Congress in Sweden. She tells of how it inspired her.

When I went to the Writers' and Literary Translators' International Congress (WALTIC) I had no idea what to expect. This huge international congress was promoted as the first of its kind: a meeting place for writers and literary translators from around the globe. It turned out to be just that – and so much more. Thanks to the generous support of ArtsSA, I was able to attend the four-day congress in Stockholm, Sweden, in June-July 2008. The congress consisted of writers reading their own work, talking about the situations writers face in their homelands and discussing publishing opportunities. It was a rare privilege to hear such prominent writers as Egyptian Nawal El Saadawi, who has been a fierce promoter and protector of women's rights for decades. She looked like the archetypal grandmother with wild white hair around her wrinkled, beaming face but her words were serious, strong and political. She told us she gets angry when people call her 'the Simone de Beauvoir of the Middle East'. Her retorts are always brilliant and quick: 'The Middle East, where is that? Nowadays when I go to London I say that I'm going to the Middle West – but no-one ever understands what I'm talking about.'

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

Couto's speech was spellbinding. Thanks to his wise words and the warmth in his

voice he was given a standing ovation and I suspect most of us walked away thinking we must read (or re-read) his books. This was by no means the only inspiring moment. I walked away with a long list of 'must-reads'.



Egyptian writer Nawal El Saadawi



Mozambique writer Mia Couto

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

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

WALTIC was an exhilarating opportunity for writers and translators from around the globe. Go to www.waltic.com



The Writing Life: Residencies

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

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

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

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

As an emerging writer, I used to think that residencies were only available to those with a long publishing record. That is, that you couldn’t really be ‘resident’ until you knew absolutely why you wanted to be there, in a different place. However, after a little investigation, I discovered that there are quite a few writers’ retreats which you

can simply pay for, without having to justify your need to escape. This was the way that I first spent time at the Varuna Writers’ House: taking myself off there for an Easter weekend. I was lucky enough, a year later, to receive a Varuna fellowship but it was that first paid-for weekend that enabled me to understand better the application process and to appreciate the benefits of a residency within a writing community.

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

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

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

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

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

A residency, unlike a holiday, can provide a much deeper connection with your creativity... the wonder of a residency is it will put you into an environment where writing is valued

General residencies:

Varuna Writers’ House (NSW)

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

www.varuna.com.au

Katharine Susannah Prichard Writers’ Centre (WA)

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

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

For established writers:

May Gibbs Children’s Literature Trust

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

www.maygibbs.org.au



Small Ripples

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

Tasmanian Writers' Centre (TAS)

The Tasmanian Writers' Centre offers a program called Island of Residencies, available between March and November 2009 for writers who have published work on any subject, in any form including fiction, nonfiction, poetry, writing for children and/or young adults, and writing for the stage. Applications open 1st September for published writers living in each and every Australian state and territory. Writers living on islands are particularly encouraged to apply.

www.tasmanianwriters.org

International residencies:

The Australia Council Literature Board

The Australia Council offers residences at four international studios: 1. The Keesing Studio in Paris, France; 2. The BR Whiting Library in Rome, Italy (with preference given to Australian poets); 3. The Tyrone Guthrie Centre in County Monaghan, Ireland and 4. Ledig House, Art Omi International Arts Centre in Columbia County, New York, USA. You can also apply for funding for a self-organised residency or studio but you must meet all the criteria for an Australia Council grant.

www.australiacouncil.gov.au

Asialink Residency Program

Arts NSW, in conjunction with the Asialink Centre, funds residencies in Asia for writers. Grants of up to \$12,000 are offered to enable Australians to undertake three to four-month residencies in Asia with a host organisation. They are offered in literature to those who have at least three years' professional experience.

www.asialink.unimelb.edu.au/our_work/arts

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

There are also, of course, the staff. All of whom are part of the tremendous space Varuna provides for the care and progress of all kinds of writing. If you are lucky enough to spend time with Varuna's Creative Director, Peter Bishop, you will quickly understand why he is possibly the most deeply celebrated individual in the world of Australian writers. His is a beautiful and contagious enthusiasm, he is unendingly optimistic, brimming with genuine and inspiring engagement. Peter will (with dedication) solve nothing directly, but your work nonetheless rises into a broad and present range of believable possibilities. Things become clearer and remain so long enough for the will to be stirred into greater action. Ambition, here, is not a dirty word. Nor is it the red-cordial glass of fictitious hope – the care and insistence of the house means the red dye cannot hold.

When I first arrived at Varuna, I carried a collection of poems with me. It was never going to be the book it has now become. *Let Me Show You A Ripple*, a collection of poems and colour photographs, acquired its current shape on the desks and floors of Varuna's rooms. It came together, too, from my exchanges with Peter, with Varuna's other staff and with, importantly, the writers who were sharing my Varuna experiences. The book is now available – it looks and feels like the real thing – and the shock still (pleasantly) lingers. Varuna is



not just a space in which to write, though this alone is a substantial gift. Nor does Peter's unquestionably tremendous input wholly define the Centre's success.

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

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

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

More information on Kristen Lang is available at www.eatmorepoetry.com.au



What's On



PoeticA September Program

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

Wednesdays Sept 3 /10 /17 /24: 'Playlunch'

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

Mondays Sept 8 /15 /22 /29: 'Writers on the Rise'

'Writers on the Rise' is now meeting weekly. They welcome writers of all genres.
Time: 7.30pm, to finish about 10pm
Venue: Mt Barker Community Health Centre, Wellington Road, Mt Barker.
Cost: Gold coin donation to cover group membership of the SAWC.
Any questions or for a map with directions contact Hakim Oerton on 8398 5108, 0414 707 645 or hakim@oerton.net.au

Thursday September 4: Book Launch

Carol Lefevre's new novel *If You Were Mine* (Random House) will be launched by Brian Castro, Chair of Creative Writing, University of Adelaide.
Time: 6 for 6.30pm
Venue: Barr Smith Library Reading Room, University of Adelaide.
Bookings patricia.hawke@adelaide.edu.au
Phone 8303 4064

Tuesday September 9: Author Talk

Kristen Weidenbach, author of *Rock Star: the story of Reg Sprigg*. Free wine and nibbles.
Time: 6.30pm
Venue: Angus & Robertson bookstore, Norwood, RSVP essential 8331 0946.

Thursday September 11:

Author Talk and Afternoon Tea

Kristen Weidenbach, author of *Rock Star: the story of Reg Sprigg*.
Time: 2pm
Venue: Ingle Farm Library, Sunset Room
RSVP 8406 8237

Thursday September 11:

Friends of Mawson Author Talk

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

Tuesday September 16: Meet the Publisher

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

Friday September 12: Book Launch

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

Sunday September 14: Hills Poets Meeting

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

Wednesday September 17: SA Writers' Theatre General Meeting

The meeting will commence with ten-minute readings of first-draft scripts by playwrights followed by the reading of a new play, *Roam Free*, by Don Chapman.
Time: 7pm
Venue: SA Writers' Centre

Thursday September 18: North Eastern Writers

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

Thursday September 18: Friends of the University of Adelaide Library Author Talk

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

Sunday September 21: Book Launch of *Tiger! Tiger!*

Zenda Vecchio's book of short stories *Tiger! Tiger!*, published by Ginninderra Press, will be launched by Jude Aquilina. All welcome.
Time: 2pm
Venue: Grand Cru Winery, Dewells Road, Springton
More information phone 8223 7662.

Thursday September 25: OzAsia Festival Writing and Poetry Workshop

Travel with Sitok Srengenge into the world of his work and its traditional influences. Facilitated by Jan Cornell.
Time: 11am-1pm
Venue: Dunstan Playhouse, Adelaide Festival Centre
Cost: \$20
Bookings: www.adelaidefestivalcentre.com.au/ozasia

Saturday October 4: 'Meet the author'

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

Opportunities

Short and Twisted Anthology

Short and Twisted, an anthology of short stories and poetry with a twist at the end, is seeking submissions of short, super short and mini short stories and poetry for its 3rd issue. Submissions accepted between October 1st and November 30th, 2008. For submission guidelines see www.celapenepress.com.au, email shortandtwisted@celapenepress.com.au or send SSAE to 2 Bonview Court, Knoxfield, VIC, 3180.

Passionate Hookers

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

Susan Penberthy Memorial Prizes

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

Submissions open for *Muse 4: Better Sorry Than Safe*

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

On Dit Magazine

On Dit, the University of Adelaide student paper, is calling for submissions of poetry, short fiction, essays and reviews. Email ondit.literature08@gmail.com

Calibre Prize Deadline extended

Australian Book Review and the Copyright Agency Limited are seeking entries for the third Calibre Prize for an Outstanding Essay. The Calibre Prize, with a first prize of \$10,000, is one of the world's major essay competitions. Essayists now have until September 30th, 2008 to submit their works. Go to www.australianbookreview.com.au

PEN 'Caging the Pen' Essay Competition Deadline extended

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

Burnside Library Book Launches

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

Cordite Poetry Magazine

Cordite 28: Secret Cities is now online, featuring over forty new poems by a wide range of poets. Submissions for *Cordite 29: Pastoral* are now open. Guest poetry editor for this issue is Stuart Cooke. Submissions close September 30th, 2008. Details at www.cordite.org.au

Bilingual Literary Journal

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

A Dark Celtic Anthology

Morrigan Books are calling for stories set in the ancient world of the Celts, for the anthology *The Phantom Queen Awakes*. Deadline is December 1st, 2008. Details are available at www.morriganbooks.com



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.

Congratulations

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

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

Marianne Broug's book *Seventeen Voices: Life and wisdom from Inside 'Mental Illness'* was published by Wakefield Press in June 2008.

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

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

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

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

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

Silvia Manuela's poem 'Collecting Honey' was published in August at *www.parentingexpress*

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

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

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

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

Patricia O'Grady's book *The Sophists: An Introduction* was published by Duckworth & Co Ltd, London, 2008.

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

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

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

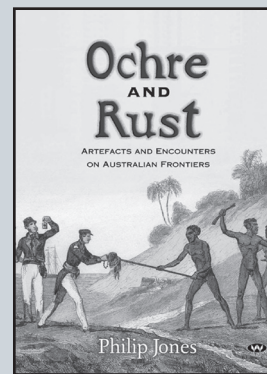
Ruth Starke's book *Stella By The Sea* is being published by Stylos Arts, Serbia in Serbia and Montenegro. *Captain Congo and the Crocodile King*, illustrated by Greg Holfeld, was published by Working Title Press in August.

Amy Taylor-Kabbaz's blog *The Mummy Monologues* has become a weekly feature on the ABC Adelaide website.

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

History book short-listed for PM's Literary Award

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



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

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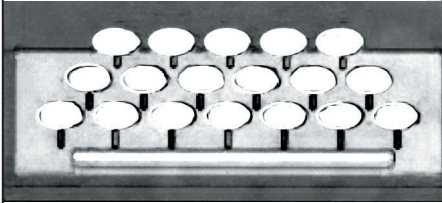
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Competitions

Competitions are listed in order of closing dates.

September 12: EJ Brady Short Story Competition ☞●

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

September 12: David Harold Tribe Poetry Award ●

Prize: \$11,000 for the best original poem of up to 100 lines. The winning poem will be published in *Southerly*.
www.arts.usyd.edu.au/departs/english/prizes/prizes.shtml

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

Prizes: \$100, certificates for Second and Third Prizes.
Theme: mining, memories, mariners and mystery.
Entry fees: \$5 for a single entry or \$10 for 3 entries.
Cheques/money orders made out to: Copper Triangle Writers Group Inc.
Post to: Copper Triangle Writers Club Inc., PO Box 205, Moonta SA 5558.

September 19: One Thousand Words Short Story Competition

Short story competition to celebrate the life and legacy of Steve J. Spears.
Prize: \$1000 plus publication in *The Adelaide Review*.
Entry: free.
Theme: reference 'An Adelaide Experience'.
Entries should be exactly 1,000 words (although 10 words tolerance acceptable).
www.citysouth.org.au
Email entries to: citysouthassoc@adelaide.on.net

September 19: Mental Health Week Call to Poets ☞

In 4 – 8 lines 'Mental Health: What do you Know?'
Prizes: Twelve finalists will have their work reproduced and displayed at the SA Writers' Centre. Plus prize of \$250 and SA Writers' Centre Membership.
Information: Phil at Arts Access SA on 8224 0799 or philn@artsaccess-sa.org.au

September 19: Taronga Foundation Poetry Prize ★☞●

Entry fee: \$5.
Writers up to 16 years of age.
Prizes: over \$31,000 and poetry published by Random House Australia.
www.btgstudios.com/tfpp.html

September 19: Rolf Boldrewood Literary Awards ☺●

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

September 26: North Eastern Writers Poetry and Short Story Competition ☺☞

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

September 26: The Examiner Port Stephen Literature Awards ☺

Prizes: 1st \$400, 2nd \$200 and 3rd \$100, \$100 Tanilba House Award and four \$50 most highly commended prizes.
Entry fee: \$5 per story.
Word length: Short stories up to 2500 words on any theme.
No entry form required. Separate cover sheet with story title and author's contact details.
Postal orders or cheques made out to: TACE.
Post entries to: Literature Competition, 6 The Parkway North, Mallabulla, NSW 2319.
Enquiries to Geoff Walker on 02 4982 4095.

September 30: Mersey Community Hospital Support Group National Poetry Competition ☺

Entry fee: \$10.
Cheques made out to: The Mersey Community Hospital Support Group.
Theme: Medical.

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

September 30: Positive Words Mini- Competition

Entry fee: \$1 in unused postage stamps, no entry form.
Prize: six months subscription to *Positive Words*.
Challenge: write a short story in 100 words or less, or a poem in 10 lines or less using the word 'ghost' at least once.
Post entries to: The Editor, Sandra Lynn James, 466 Old Melbourne Road, Traralgon 3844.

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

Prizes: 1st: \$150 and 2nd: \$50.
Entry fee: \$5.
Word count: 1000 to 2000 words.
Post to: Convenor, PO Box 6488, Toowoomba Queensland, 4350.
Email for entry form: svskow@gmail.com

September 30: Kaixin Writing Competition ☺●

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

September 30: The Best of Times Short Story Competition ☺

For: humorous short stories
Word count: up to 2500 words
Cash prizes for first, second and third place.
Entry fee: \$5 per story
Entries: No entry form required. Include a cover sheet with your name and address, story title and word count.
Post entries to: Chris Broadribb,

PO Box 116, Burwood NSW 1805
or email to cabbook-6@yahoo.com.au.

October 4: Eudunda Storytelling Festival Poetry and Short Story Competition ☺●

For details and entry form see www.storytelling-festival.org

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

Word length: 3,000 – 5,000
Prizes: 1st: 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.
2nd: A workshop with the SA Writers' Centre, Angus and Robertson vouchers and a double movie pass to a Wallis Cinema.
www.burnside.sa.gov.au/goto/library

October 31: Feast Writing Competition ☺

Prizes: 1st: books to the value of \$500; 2nd: books to the value of \$250 and 3rd: \$30 book voucher from Imprints bookshop and one year's membership to SA Writers' Centre. Fiction, nonfiction, poetry or essay accepted but must have significant queer content.
Theme: DiverseCity.
Entry forms: available from the Feast office 8231 2155 or email literature@feast.org

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.

