

A Feast of Events for Lovers of Writing

Adelaide's Feast Festival will be held from the 10th to 25th of November 2007. This year's WRITING LIVE programme not only provides professional development opportunities for writers – but very much puts queer writing and writers in the public domain. Artistic Director of Feast, Daniel Clarke says 'I wanted Feast to be *out there* this year – for people from all walks of life to be able to engage with the programme – for the general public to be able to stumble across a visual arts exhibition, a performance – or a writer creating work. So I have created an installation piece in empty shop fronts – where writers will write work nightly and, as they are typing, their work will be projected onto screens simultaneously for all to see. I wanted to celebrate and explore love of place and thought what better way to do this than place writers in residence throughout South Australia – and then take the public on a bus tour to visit these locations – whilst hearing the writer's work and allowing them to enter into a dialogue about how place has influenced their creativity. I wanted the Festival to provide more participatory opportunities for people – so have programmed writing workshops – and a lunch at which Adelaide queer identities will read their favourite poetry.'

Most of the WRITING LIVE programme will take place at Carclew on the 24th of November when Feast will also be announcing the winners of the Queer Short Writing Competition – many entries for this have been received from throughout Australia. Also as part of this Literary Day, Feast will be launching a series of Artists' cards – a combination of art and writing from Adelaide's Queer Indigenous Community. Bookings for the workshops and Poetry Lovers' Lunch to be made through Feast on 8231 4322 – bookings for The WritePLACE (bus tour) top be made through Venuetix on 8225 8888 or venuetix.com.au / feast.org.au.

The full programme is available at www.feast.org.au



Crime Writing with Kirsty Brooks

Explore your murderous dark side with a workshop aimed at helping you to develop a story idea and work on style, voice and character. Look at the current publishing climate and what makes a good crime novel, analyse the factors of a fantastic first paragraph to writing the sort of ending that will make your reader wanted to grab your next book. Any participants who want direct feedback on their work can send a first chapter to the SAWC two weeks prior to the workshop.

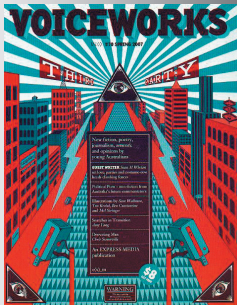
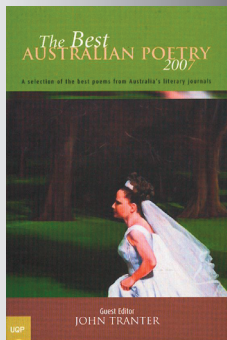
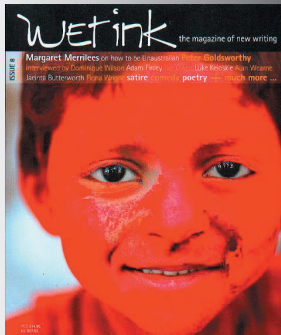
Saturday December 1, 1–4pm

**Cost: \$44 for SAWC Members
\$66 for non-members**

**Bookings on 8223 7662
or sawriters@sawc.org.au**

Kirsty Brooks is the author of seven books including *The Vodka Dialogue*, *The Happiness Punch* and *The Lady Splash*. She has a Journalism Degree, an Advanced Diploma in Professional Writing, was awarded the Barbara Hanrahan Fellowship and is currently writing two novels. She is also the Director of Driftwood Manuscripts and a peer assessor for ArtsSA.

Centre Information...



So Very Resourceful

Many thanks to writers, groups and publishers who donated books to our Resource Library this month:

Michael Crane, *Poems from the 29th Floor*, Picaro Press, 2007.

HarperCollins, *Please Explain*, Dr Karl Kruszelnicki, 2007.

The Middleton Writers' Group, *Spectrum: A Collection of Short Stories and Poetry*, 2007.

Patricia Ferguson, *The Muskawoller Shoes*, books 1, 2 and 3.

University of Queensland Press, *The Best Australian Poetry, 2007*, and *Parts of Speech*, Poetry by Angela Gardner (winner of the Tom Shapcott Poetry Prize, 2007).

The Writing for Pleasure Group of Salisbury, *Take Five*, Magazine no. 4, September 2007.

The Centre also received new copies of literary journals *Wet Ink*, *Voiceworks*, *Overland* and *Meanjin*. Thanks to **Christine Briscomb** who donated ten books about writing to our library and **Wakefield Press** who donated the following titles: *Adopting: Parent's Stories* edited by Jane Turner-Goldsmith, 2007; *Eden: A Sandra Mahoney Mystery* by Dorothy Johnston; and *Hot-Spotting: An Australian Delivering Foreign Aid* by Rod Reeve. *One of the First and One of the Finest*, a biography of Book Editor Beatrice Davis, by Anthony Barker; and *Editors In Conversation*, edited by Kerry Biram, Diane Brown and Jenny Craig, are also new to the SAWC.

Newsletter Folders

Thanks to the following people who helped fold the October newsletter:

Claire Bell, Tina Bettels, Betty Collins, Jo Dey, John and Coie Dikkenberg, Barbara Fraser, Sharon Kernot, Hakim Oerton, Graeme Rickard, Matthew Staker and Ken Vincent.



PORT WILLUNGA RETREAT

For more information about staying at the Catherine Cleave Writers Studio down at Port Willunga contact us on 8223 7662. Kaye Cleave is making this studio available free of charge, though a small key fee will be required by the SAWC.

From the Front Desk

Prepare to jingle your bells at the 2007 St Lucy's/SAWC Christmas Party on Thursday 13th December . . . more information in the next newsletter.

If you're searching for Christmas gifts for writers, look no further. We have gift packs available which include combinations of the following: SAWC Commemorative Port, *The Australian Writers' Marketplace*, *The Handbook for SA Writers*, and the latest Wirra Wirra Short Story Anthology *Alone, together*

Did you know that we keep scrap books containing newspaper cuttings about SAWC members? You are welcome to browse through them on your next visit to the Centre.

Keep those old book donations rolling in. Money raised go to Adelaide PEN.

Wheelchair/
lift access
is available at
the 26 York
Street rear
entrance.

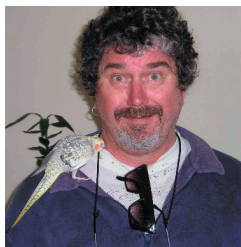


Alternatively, come in from Rundle Street via Buongiorno's Caffe to reach the lift.

Disclaimer

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

Vale Steve J. Spears



Steve J. Spears was a one-off, a true original. A gifted actor, musician, playwright, journalist and novelist, his large

body of work defies categorization into any one convenient box while his creativity and innovation delighted in flaunting convention and breaking new ground.

His colourful career was nurtured in Adelaide University revues of the late 60's/early 70's. After four years of law school he dropped out to pursue a writing career, which resulted in his first rock musical *Stud* – the title alone had the Festival of Light picketing the venue, ensuring it became a huge success.

Steve was a precocious talent. By the time he was 25 he had written two musicals, *Stud* and *Africa*, the biographical play *Young Mo* about Adelaide-born comedian Roy Rene and *The Elocution of Benjamin Franklin* – a one-man play about an ageing cross-dressing elocution teacher and his relationship with a young student. *Benjamin* was to become one of the most successful plays ever produced in Australia. First staged by Nimrod in 1976 the play toured nationally before major seasons in London, San Francisco and New York. The play was nominated for a SWET (Society of West End Theatres) Award, a *London Evening Standard* Award and went on to win three OBIE (Off Broadway) Awards and a GOLD AWGIE from the Australian Writer's Guild. *Benjamin* had a recent Australian revival with John Wood in the role made famous by Gordon Chater.

Steve's other plays include *There Were Giants in Those Days*, *People Keep Giving Me Things*, *The Death of George Reeves* and *Those Dear Departed* – which was made into a feature film starring Pamela Stephenson and Gary MacDonald.

Steve gravitated into the world of TV scriptwriting where he quickly established himself as a major figure, writing for over ten years on many of the long running series including, *E-Street*, *A Country Practice*, *Hey Dad*, *Neighbours* and more. But it was in children's film and television that his creativity and originality was given full reign. His long association with the Australian Children's Television

Foundation resulted in a swag of awards for series and tele-features, including *The Genie from Down Under*, *The Big Wish*, *Mr Edmund* and *The Greatest Tune on Earth*. In between his writing, Steve also managed to keep an active acting career going with major film roles in *Mad Max 2*, *The Empty Beach* and *Warm Nights on a Slow Moving Train*. Various stage roles include several productions of *The Rocky Horror Show*, *Hamlet* for the MTC and *On Our Selection* for The Stage Company in Adelaide.

Steve moved back to Adelaide several years ago during which time he had three novels published by Wakefield Press. He also wrote articles for 'The Good Weekend' (in *The Age* and *Sydney Morning Herald*), was a cultural commentator on ABC radio, and a columnist for the *Adelaide Review* as well as developing several new works.

After battling lung cancer for 12 months (during which time he comically referred to himself as 'Bravelung') the disease spread early this year. Despite being terminally ill, he maintained an extraordinarily positive attitude over his last few months and continued to write articles for *The Adelaide Review* and to work on his latest book, *God's Diary* from his hospital bed. Steve's passing will leave a gaping hole in the lives of his many friends and in the creative richness of Australia.

Vale Steve.

Rob George and Maureen Sherlock

Animate Quarterly replaces a printed literary journal with a live-action one. Each 'issue' includes a feature interview, poetry, short stories, nonfiction, open letters, an advice column, horoscopes and reviews. So, instead of sitting down to read the latest issue, you'll be able to see, hear and smell the journal. *Animate Quarterly* is held at La Boheme, 36 Grote Street, Adelaide. The quarterly is now inviting submissions of short stories, sets of poems, letters, questions for our Agony Aunt, and reviews for the next issue which will be held early next year. Please limit prose to 2000 words and no more than six poems. Previously published pieces are acceptable as are excerpts from novels or long prose pieces. The writer of each piece will be encouraged to (but does not have to) read his or her own piece on the night. When a writer is unable to read, a volunteer reader will be sought. Please state if you are under 30 in your cover letter. All contributors will be paid: Poems and letters \$50, prose \$100, reviews and columns \$60. Send submissions to: *Animate Quarterly* c/o The SA Writers' Centre, PO Box 43 Adelaide SA, 5000 or to: animatequarterly@yahoo.com.au

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Opportunities

ANU College Of Arts and Social Sciences - Research School of Humanities - Visitors Program 2009

The Research School of Humanities has been established by the Australian National University in 2007 by amalgamating four key Centres of the University – the renowned Humanities Research Centre, the Centre for Cross-Cultural Research, the National Europe Centre and the Australian National Dictionary Centre.

The RSH offers the following:

* Visiting Fellowships (with grant). The standard period of tenure for an RSH Visiting Fellowships is twelve weeks. The grant covers travel and accommodation. Accommodation is in a self-contained apartment on the university campus.

* Visiting Fellowships (with partial grant). These are intended for scholars within Australia and New Zealand who wish to undertake research at RSH. These grants are to assist with travel expenses.

* Visiting Fellow (without grant). Academic staff from the Australian National University, other universities and cultural institutions may apply to use the facilities at RSH and contribute to its intellectual life during their periods of research leave (e.g. sabbatical).

* Visiting Fellow Freilich Foundation (with grant). The standard period of tenure for Freilich Visiting Fellowships is twelve weeks. The grant covers travel and accommodation. Accommodation is in a self-contained apartment on the university campus.

* Visiting Fellowships National Europe Centre (with grant). The standard period of tenure for an NEC Visiting Fellowships is twelve weeks. The grant covers airfares and accommodation to the total of \$3,000 AUD.

Further information in relation to the programs of the Research School of Humanities, staff and facilities is contained at: <http://rsh.anu.edu.au/> and <http://rsh.anu.edu.au/fellowships/index.php>

The deadline for applications is 31 January 2008. Applications should be sent to: Dr Debjani Ganguly, Head, Visiting Fellows Program, Research School of Humanities, Old Canberra House #73, Lennox Crossing, The Australian National University, Canberra, ACT, 0200, Australia, or faxed to: 02 6125 1380, Leena Messina, Programs Manager.

2008 ABR Poetry Prize

In its short life the Australian Book Review Poetry Prize has become one of the most prestigious poetry competitions in the country. Now it is even more lucrative, with combined prizes of \$4000 and a first prize of \$3000. Entries are invited for the fourth ABR Poetry Prize. For full details and entry form go to www.australianbookreview.com.au or collect from the SAWC. Poets have until December 15 to enter. The previous winners were Stephen Edgar, Alex Skovron and Judith Bishop. The latter's poem 'Still Life with Cockles and Shells', which won the 2006 ABR Poetry Prize, has been included in *The Best Australian Poetry 2007 (UQP)*, edited by John Tranter.

Short story competition for parents

Parenting Express website and *My Child* magazine have joined forces to launch an inaugural competition open to Australasian residents. As well as having their story published in print and online, the winner will receive a selection of prizes valued at \$400, a two-year subscription to *My Child* and a copy of the gift book *Being Mummy*. Each story submitted must be 950 words and have as its theme either pregnancy, birth or the first five years of raising a child. The winning story will be published in the Autumn 2008 edition of *My Child*. Full details about the competition are available from now in the Summer edition of *My Child* (available at newsagencies) or online at www.parentingexpress.com or www.mychildmagazine.com.au

Positive Words Magazine ...

is seeking submissions of Poetry, Short Stories & Articles for future issues. The special theme for December is SHEEP and for January it will be BREAKING THE RULES but work on any theme is always welcome from new and established writers. Please include SSAE. Sample copies of the

magazine are available by sending \$2.00 in unused stamps to The Editor: Sandra Lynn James, 466 Old Melbourne Road, Traralgon 3844, Victoria.

NSW Premier's Literary Awards

Information and nomination forms for the 2008 New South Wales Premier's Literary Awards can be downloaded from: www.arts.nsw.gov.au The closing date is November 9, 2007. Nominations are sought for the following awards:

The Christina Stead Prize
The UTS Glenda Adams Award for New Writing
The Douglas Stewart Prize
The Kenneth Slessor Prize
The Patricia Wrightson Prize
The Ethel Turner Prize
The Play Award
The Script Writing Award
The Biennial Prize for Literary Scholarship
The Community Relations Commission For a multicultural NSW Award
The Gleebooks Prize

The Lifted Brow is seeking submissions for its third issue until November 15th.

This issue will come out in February. Their interests include fiction, nonfiction, poetry, comics, graphics and broader. There will not be a CD with this issue. There will probably be some kind of art supplement, possibly in colour. Although their content is determined by what people want to send, this issue they are particularly interested in: Microfiction (around 100 words), Portfolios of unpublished poetry, photography portfolios, Writing about film scripts for films or plays, Longer comics. Please write to editors@theliftedbrow.com for more information, or really, just send your stuff.

Open Hearted Lyrics to Make

Extraordinary Songs is a 3 hour workshop with Andrea Rieniets happening in Adelaide's Feast Festival.

Sunday November 11 10am – 1pm

Saturday November 17 1pm - 4pm

Tuesday November 19 6pm – 9pm

Venue: Hotel Richmond 128 Rundle Mall
Tickets: \$89 (Includes light refreshments)

www.happyhead.com.au

What's On



POETICA

Presented by Mike Ladd, Saturdays at 3.05 pm, repeated 3.05pm Thursdays. Program details for November:

- 3rd *Dive* – an underwater radio-poem by Jayne Fenton Keane.
- 10th e. e. cummings – a selection of cummings' influential poetry and prose.
- 17th Pantum, Pantoum – a feature on the ancient Malay form of poetry and its modern offshoots.
- 24th Along a River – an encounter with Western Australian poet, Glen Phillips.

Fly Glass Wings 1.0

Be a part of the live audience! Be a part of the podcast! *Glass Wings*, Australia's oldest commercial online literary magazine, will be podcasting a live performance with poets, comedy sketches and musicians. Performers include poets Jude Aquilina & Louise Nicholas, singer-songwriter, Jamaica Bastiras and Light Year Award winner for best comedy actor, Steve Parker. SAWC Atrium at 2:30pm on Saturday 10 November, after the Credit Union Christmas Pageant. Bookings: muse@glasswings.com.au or the SAWC on 8223 7662. More details at <http://fly.glasswings.com.au>

The Lee Marvin Readings

Tuesdays in November at Gallery de la Catessen, 9 Anster St., Adelaide (off Waymouth at the King William end, near FAD nightclub).
7.30 for 8 PM start
Price \$5

November 13th
LEE MARVIN WITH LEE VAN CLEEF
Cath Kenneally
Caroline Horn
Martina Newhook
Stephen Lawrence
Linda Marie Walker

November 20th
LEE MARVIN WITH MARVIN PEEBLES
Bel Schenk
Francesca da Rimini
Linda Marie Walker & Jordan D'Arsie
Shannon Burns
Ken Bolton

November 27
LEE MARVIN AN EVENING WITH HANK B MARVIN
Carol Lefevre
Nicholas Jose
Steven Brock
James Perry
Tracy Crisp

December 4th
LEE MARVIN WITH A SONG IN HIS HEART
Ouyang Yu
Irmina van Niele
Ken Bolton
Cathoel Jorss
Jordan D'Arsie

Jane Turner Goldsmith and Wakefield Press

have great pleasure in inviting you to the launch of

Adopting
edited by

Jane Turner Goldsmith

To be launched by
Sue Priest

6.00 pm for 6.30 pm, Friday 16 November
SA Writers' Centre
2nd floor, 187 Rundle Street
Adelaide

(lift and disabled access off York St at rear)
RSVP, by Friday 9 November, to Jane: turngold@adam.com.au
Books will be on sale and wines served courtesy of Fox Creek Wines

Hills Poets

The next meeting of the Hills Poets will be on Sunday 11 November from 3.30 - 5.30 pm. Please note new venue: BRIDGEWATER INN, MT BARKER RD, BRIDGEWATER. The meeting will be in the dining room in the cellar of the hotel. The

car park on the left-hand side of the hotel is easiest access. For information please ring Jill Gower on 8339 5119.

Hard Boiled

Thursday November 29th
7.30pm for an 8pm start
La Boheme, 36 Grote St, Adelaide
Open mic, raffle prizes- books/booze/booby prize
Best poet gets \$\$ so bring your friends

page seventeen



Issue 5

The friends of Page Seventeen

invite you to
Jah'z cafe

7 Cinema Place, East End, Adelaide
on Thursday December 6
6pm for 6.30 start
for an evening of readings
and fine company.

Some nibblies will be provided.

If your work has appeared in any issue of *Page Seventeen*, come along and read and if not, bring along a short piece for an open mic section (time permitting) or come along just for the fun of it.

If you wish to read (5 min limit), please contact

Tiggy at enquire@pageseventeen.com.au
or 03 5968 9493
before 1st December,
or just come on the night
www.pageseventeen.com.au

News and Views

Audio Time Capsule

2030: 'Red Room Remains' is an audio time capsule which stores 8 contemporary Australian poets' visions of the poetic future. It will be released, online and in a public space, 23 years from now, in October 2030.

Each poet has contributed an original poem or series of statements about the state of poetry and language to the capsule, which is digitally archived. The capsule also features details about the everyday life and literary habits of each poet at the time of recording.

To accompany the audio capsule each poet has provided an object which will be stored in The Red Room to be opened in 2030, alongside the audio broadcasts. The capsule is part of a project developed with The City of Sydney has which created eight poems for digital projection on The AMP Building, Circular Quay during Art & About, which took place in October.

These poems were jointly written by poets, selected by The Red Room Company, and students of 8 Sydney primary schools. These poems were illustrated by the students during a poetry workshop.

The eight poets were interviewed about their experiences in writing the collaborative poems, the content of which had to convey the children's predictions of Sydney in 2030.

The audio interviews and poets reading of their projected poem are online at www.redroomcompany.org

Across the Tasman

The first writers' centre has been established in New Zealand. With support from Creative New Zealand and the North Shore City Council they have set up a residence with fantastic Auckland views on the slopes of Mount Victoria. It is their objective to supply services to New Zealand and International writers which include a writer's residence, workshops, seminars, etc. Their website is [website www.writerscentre.org.nz](http://www.writerscentre.org.nz)

ELR funding ongoing

The Australian Society of Authors (ASA) has welcomed the announcement by the Minister for the Arts, Senator George Brandis, that the Educational Lending Right (ELR) programme will now receive ongoing funding. This welcome guarantee for ELR funding ensures that Australian literary creators and book illustrators are assured of an important income pool.

However, the ASA was puzzled that the Minister did not state any amount for the funding. The ASA calls for an increase to the capital pool for ELR funding from the current \$10.4 million to \$16 million, and for CPI indexation in line with the funding for Public Lending Right (PLR).

Letter to the Ed

On literary esteem

I've been a member of the South Australian Writers' Centre for a few years now. Among the things I write,

and have written untold numbers over time, are letters to the editors of various newspapers and magazines around the globe. In recent months I've taken to having my contemporary successes briefly mentioned in the 'brag file' of *Southern Write*, along with the odd poems and short stories of others that had found their ways into struggling, often obscure, publications. The 'brag file', I should add, is no more than a single page in a skimpy newsletter that comes to members every month. All that was well and good.

Latterly, however, it was decided that mention of letters to the press should in future be excluded, ostensibly on the grounds that there was not enough space in the newsletter. I see that excuse as lame for one thing, and discriminatory for another. Perhaps the snooty thinking behind it was that letters to the editor do not somehow count as 'real' or approved literature.

Dave Diss

Editor's response: With 1250 members we have limited space to publish all credits. Sorry Dave. The board and staff of the SAWC do not see this as discriminatory.

Another Source of Funding for Writers

Since its inception in 1974, Australia's copyright management company, Copyright Agency Limited (CAL) has paid over \$500 million in copyright payments to its members for use of their works. If you are not a member of CAL and you believe your work may have been copied, membership is free and details are available on CAL's website, www.copyright.com.au.

While you are browsing the website, it is also worth following the prompts to 'Cultural Fund', CAL's philanthropic grants program. CAL allocates up to 1% of copyright licence fees collected to programs and initiatives that aid cultural development. The priority area for funding over the 2007/8 financial year is The Development and Dissemination of Australian Content and for this period, CAL's Board has allocated \$1.3 million dollars to support Australia's writing and publishing community in a number of ways.

Members of Ekidnas (SA children's writers) welcome Brisbane author Michael Gerard Bauer (second from left) and new member Don Henderson (rear, right) to their September meeting at the SAWC. Michael Bauer is the visiting May Gibbs Creative time Residential Fellowship Fellow.



Project applications are assessed by CAL's Board in four rounds each year. A recent example of a very successful South Australian project that benefited from CAL funding is the SA Writers' Festival 'People's Choice' Award, where readers and book clubs voted for their favourite books. As part of a wide range of project funding Australia-wide, the Fund has also supported regional touring programs, including the prestigious Miles Franklin Award tours; workshop events for young writers; training and support for book editors; print-on-demand programs; and provided establishment funding for the new Australian Poetry Centre.

The Cultural Fund also comprises two small grants programs. The first of these, the 'Professional Development Fund' is designed to assist writers and illustrators who are at a point in their career where a little bit of financial assistance will take them that step further. Grants of up to \$5,000 may support travel to interstate or overseas writers' festivals, summer schools, residencies or mentorships. A number of recipients of these small grants have already reported new publishing opportunities and all of them have benefited from a wider network of contacts in the industry. These grants are assessed in two rounds, with deadlines posted on the CAL website.

Similarly, the 'Publishers' Career Development Fund' allows Australian publishing houses to apply for up to \$5,000 to support either in-house or external training for staff throughout their organisation.

CAL's Cultural Fund Manager, Susan Hayes, is happy to discuss potential applications over the phone or by email. Her contact details are (02) 9294 7646 and shayes@copyright.com.au. Susan is a previous Chair of the Australian Society of Authors and was Director of the WA Writers' Centre for many years. Experienced in the science of project management and granting, she will offer practical advice on how to frame your application and, if you are new to the process, give feedback on draft applications before you submit your final version.

Visit www.copyright.com.au for more information on guidelines and a list of CAL funded projects.

The 2008 Island of Residencies presented by the Tasmanian Writers' Centre

Applications for the 2008 Island of Residencies program are invited from published writers living in each and every Australian state and territory and from writers from all around the world.

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Writers living on islands are particularly encouraged to apply. Residencies are available between March and November 2008 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 CLOSE FRIDAY 30 NOVEMBER 2007. Applications from Australian writers must be posted or hand delivered to ISLAND OF RESIDENCIES, The Tasmanian

Writers' Centre, 77 Salamanca Place, Hobart, Tas 7000. Applications from international writers may be emailed to <director@tasmanianwriters.org> More info at http://www.tasmanianwriters.org/island_of_residencies



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Congratulations...

Erica Jolly's poem 'Perspectives of Three Women Looking at the Water Feature "14 Pieces" by Hossain and Angela Valamanesh in front of the South Australian Museum' was published in *The Independent Weekly* issue September 8 -14th 2007. Her poem 'The Yuendumu Doors' – also with connections to the South Australian Museum – was awarded the 2007 Friendly Street Political Poetry Prize.

Heather Taylor Johnson has had a poem published in *Etchings* and in *Page Seventeen*. Along with Stephen Lawrence, she will be a judge for the Blake Poetry Prize, to be held in conjunction with *Wet Ink*.

John Malone's poems 'Still' and 'Bull Ants' appeared in *Orbit* and *Blast Off*

respectively. Another poem 'Travelling With The Parents' appeared in the anthology *Celebrate*, published by Triple D Books.

Robert Richardson of Seaside Writers Brighton was recently guest speaker at Edwardstown Mens Probus group. Robert spoke of his books *The Way it Was*, *The Monkey Puzzle* and *Kopio Revisited*; and mentioned the essays he is currently working on.

Bill 'Swampy' Marsh's book *More Great Australian Flying Doctor Stories* has just been released through ABC Books.

Congratulations to **Jo-Anne Moretti** whose poem 'Midnight Caller' appeared in *The Mozzie*, September edition.

Max Merckenschlager's poem 'Channelled Energy' won the Bundaberg Arts Festival's open poetry awards.

Jeff Guess is the Pembroke School Poet in Residence. He assists English students to read, write, analyse and broaden their experience of poetry.

M.L. Emmett's poems 'Waterloo Sunset', 'Last Breath' and 'Invisible' were all published in *The Mozzie*, Volume 15.

Bett Angel-Stawarz has had a Haiku published in *Frogpond*, the journal of the Haiku Society of America. She has also had two Haiku published in *Shamrock*, the Irish Haiku Society journal, and a Tanka published in the Australian Tanka Journal, *Eucalypt*.

The Reynella Writers' Group have recently published their first book of Short Stories titled *Tales from the South*.


Graham Rowlands's poems 'The Officer's Daughter' and 'Bonking' (in Chinese translation) were published in *FourW* eighteen and *Contemporary Australian Poetry*, edited by John Kinsella respectively.

Zenda Vecchio's short story 'Angus' was published in *Page Seventeen*.

In May, **Lidija Šimkute** attended the Spring Poetry Festivals in Tartu (Prima Vista), Estonia and Lithuania. She gave a Poetry reading at Cafe Pierre in Tartu with translations into Estonian by Auri Yrne. She was the guest reader in May at the Zouk Club in Singapore and The Panevezys City Library, Lithuania and in June in St Petersburg, Russia at the Lithuanian Centre with translations into Russian by Vitalij Asovsij. This year she has been published in the following journals: In Lithuanian: *Draugas*, *Musu Zodis*, *Kulturos Barai* and *Teviskes Ziburiai*. In English: *Overland*. Anthologies: *Spring Poetry 2007* and *Facetten – the Linz Year Book*. Poems in Lithuanian, English and German have been translations by Christian Loidl; and in June, she gave a paper presentation at the Blind Literary Conference in Zelva, Lithuania.

Adelaide PEN presents

Denied a Voice



Commemorating the 27th International Day of the Imprisoned Writer

ADELAIDE PEN

On the lawns of the State Library of SA, North Terrace, Adelaide

12.00pm to 2.00 pm


Thursday 15 November 2007

Welcome
Dominique Wilson, writer and editor – Master of Ceremonies

Dedication
Nicholas Jose, author and founding advisor to Adelaide PEN
Juan Garrido-Salgado, poet
Sam Oshodi on Drums
Dominique Schwartz, ABC News presenter
Chika Anyanwu, lecturer in New Media and Creative Arts
Mike Ladd, poet, producer and presenter of ABC Radio National's Poetica
Dave Clarke Et Kathy Townsend of the Singing Gallery
J M Coetzee, Nobel Laureate and keynote speaker
Hon. Mark Parnell MLC
Dylan Coleman, author
Sam Oshodi on Drums
Jamal Amin (Jamal Khambar), writer and poet
Sean Williams, author

Closing Words
Master of Ceremonies

With the kind support of



Literary Competitions...

☺ **November 6 2007**
Copper Triangle Writers' Group Short Story and Poetry Competition. \$100 prize in both sections. Theme: Open. Short story to 2000 words, poetry to 60 lines. \$5 per entry or 3 for \$10. Send SSAE for entry forms to Box 205, Moonta, SA 5558.

9 **November, 2007**
FAW Shoalhaven One Act Play Competition. For further information go to <http://www.fawswshoalhaven.org.au/Our%20Competitions.htm> where you can also download an entry form.

☺☞ **19 November 2007**
The Patrick White Playwrights' Award. \$20,000 cash prize for a full-length unproduced play of any genre written by an Australian playwright 20 years of age or over. www.sydneytheatre.com.au/patrickwhite

☺☞ **23 November 2007**
2008 Eyre Writers Award. Categories: Short Story to 1500 words. 1st prize: \$150 and Trophy. Tom Black Memorial Poetry Prize for a non-rhyming poem to 50 lines. 1st prize: \$150 and Trophy. Rhyming Poetry to 50 lines. 1st prize: \$150 and Trophy. \$5.00 per entry. Enquiries to eyre_writers@iprimus.com.au or 8683 4568.

☞ **23 November 2007**
Whyalla Writers' Group Short Story & Poetry Competition. Theme: Backyards and barbecues interpreted as a metaphor, analogy, reality, fiction or poetic reference. a) Adults: max 1500 words for prose or 40 lines of poetry. First prize \$250. Entry fee \$7. b) Young Adult: max 1000 words for prose or 25 lines of poetry. First prize \$100 + voucher and publication. Entry fee \$5. Entry forms at <http://whyalla.yourguide.com.au>

☺ **30 November 2007**
Positive Words Mini-Monthly Challenge.....Positive Words Creative

- ☺ indicates a competition listed for the first time
- ★ indicates a competition with sections for young writers
- ☞ indicates the SA Writers' Centre holds the entry forms

As a service to members, the SAWC holds entry forms and guidelines. 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.

Writing magazine holds a mini challenge every month. Prize: Six months subscription to *Positive Words*. Entry Fee: \$1.00 in unused postage stamps per entry. No entry form required. Challenge for November: Write a short story in 100 words or less, or a poem in ten lines or less using the word HOME at least once. Challenge for December: Write a short story in 100 words or less, or a poem in ten lines or less using the word BOOKS at least once. Entries must be postmarked by the last day of the relevant month and the winning entry will appear in an upcoming issue. The winner will be notified. Please include SSAE or email address for results.

Send entries to: The Editor, Sandra Lynn James, 466 Old Melbourne Road, Traralgon 3844.

30 November 2007
The 2008 Blackened Billy Verse Competition. For an entry form and information, please write to Jan Morris, PO Box 3001, West Tamworth 2340 or email janmorris@northnet.com.au. Winners are announced during the Tamworth Country Music Festival in January. The Blackened Billy trophy has been much prized by previous winners and keenly sought after and there are cash prizes also.

☞ **30 November 2007**
Barbara Jefferis Award 2008
The annual award, offered for the first time in 2008, celebrates "the best novel written by an Australian author that depicts women and girls in a positive way or otherwise empowers the status

of women and girls in society". The Award is valued at \$35,000. Entry fee \$55. For more information, full terms and conditions, and official entry form, go to: <http://www.asauthors.org/>

☺☞ **1 December 2007**
The IP Picks Awards provide guaranteed royalty publication to the best book-length manuscript in four categories: Best Fiction, Best Creative Non-fiction, Best Poetry, Best First Book. Entry forms can be downloaded from http://www.ipoz.biz/ip/ip_picks.htm

☺★☞ **14 December 2007**
Campbelltown Celebrates 140 Years Literary Awards. Entries that reflects the uniquely diverse culture and surrounds of the City of Campbelltown: Athelstone, Paradise, Newton, Campbelltown, Hectorville, Tranmere, Magill or Rostrevor. Entries to 2500 words – all forms of prose. Four categories from school-aged to established. Free entry. A grand prize of \$2500 and category prizes from \$200 to \$1000.

31 December 2007
Tom Collins Poetry Prize. Maximum 60 lines per poem. First Prize \$1000. Second Prize \$400. Four Highly Commended Prizes of \$150. In addition, four Commended entries will receive certificates only. Entry Fee \$5 per poem, maximum of three poems per author. Entry form available at Tom Collins House, or downloaded from: www.fawwa.org.au

Send entries to: Competition Secretary, Entry for TCPP, PO

Box 312, Cottesloe WA 6911. Queries? Contact FAWWA on (08) 9384 4771, or email admin@fawwa.org.au Winners announced late February 2008.

31 January 2008
Fellowship of Australian Writers Q Inc. Lovers of Good Writing Competition. PO Box 6488, Toowoomba Qld 4350
Open Theme. Maximum 40 lines. Entry fee: \$5 per entry, or \$12 for bracket of three. First Prize: \$250
Second Prize \$100
Two runner up prizes of \$50
A FAWQ entry form must accompany each submission. Send a stamped self addressed envelope to convenor or download entry form from web site: www.connectqld.org.au/fawq

31 January 2008
The Josephine Ulrick Literature Prize 2008: \$10,000 and The Josephine Ulrick Poetry Prize 2008: \$10,000. For entry forms and further info: <http://www.griffith.edu.au/arts-languages-criminology/school-arts/news-and-events/josephine-ulrick-prizes>

31 January 2007
Black Dog Institute 4th Annual Writing Competition. This year's topic is mood disorders in adolescence. Essays and poems from people who have, or did have clinical depression or bipolar disorder in adolescence and their carers, to share who and what helped them most, their strategies and the responses of family members, friends and professionals. blackdoginstitute.org.au

A Page with Sally Heinrich

Sally Heinrich is a children's author and illustrator. Her other recent work has included illustrations for the Singapore Zoo and Singapore Night safari. Her latest books are a picture book – *The Most Beautiful Lantern* – and her first junior novel, *Hungry Ghosts*, which were both released earlier this year.

Which books should be made into a movie and who would play the lead role?

I am yet to see a movie translation of a book I've liked that I've been satisfied with, though I have often thought that it would be fun to turn one of my picture books into an animated film. Hmm – but if Daniel Craig could be talked into playing the lead role in the novel that I've almost finished it could be a very interesting exercise ... and now I think about it, that rather fetching Chinese actor whose name I can't recall who was in 'In the Mood for Love' would be great as the father in 'Hungry Ghosts.'

Do you write with a computer or by hand?

I usually do my first draft by hand, and then transcribe it to computer, doing a first edit as I do so. I am now beginning to do some of my first drafts directly onto computer, but can't type nearly as fast as I think.

Any tips for aspiring writers?

Pretty standard advice – write every day. Doesn't matter what it is – even if it's only on the level of describing what you can see out of the window or transcribing an overheard conversation – like practising your strokes in tennis, or doing scales when learning music.

Do you listen to anything while you write?

No. I need silence when I'm writing, although I have trained myself to block out the sound of children bickering in the background. When I'm illustrating though – not the initial 'thinking' part of it, the first drafts, but once the layouts are

finalised and I'm rendering – I listen to Radio National or to Audio books – a great chance to catch up on some of the reading I never have enough time for.

What's your opinion of the SA literary scene?

The writers that I have met through the SA Writers' Centre, many of whom have become friends, are a constant source of support and inspiration. It has helped me to take myself a bit more seriously as a writer (but not too seriously).

What are you currently reading?

Slowman by JM Coetzee, *Landscape with Animals* by Cameron Redfern (Sonia Hartnett), The last of Phillip Pullman's extraordinary *Dark Materials* trilogy to my kids.

What books have influenced you?

It's difficult to quantify – everything I've ever read or experienced has influenced me in some way. Sonia Hartnett writes beautifully, and Meg Rosoff is a new favourite. For subject matter (as well as great writing) Eva Sallis, Morris Gleitzman and Rosanne Hawke. Vikram Seth is inspiring for the sheer scale and range of his talent, Nuri Vittachi is terribly funny ... I could go on and on. As an illustrator, Wayne Anderson – especially *Magic Circus* was a huge early influence, which has greatly shaped my style of working. Also Maurice Sendak, Ron Brooks and Jane Ray.

What was your worst job ever?

I can't really think of one. Even being the fruit and veg girl at Coles or a bar wench at the Baron of Beef was fun. And even



drawing lounge suites and tv antennae for ad agencies wasn't so bad – at least I was drawing and getting paid for it!

Do you have a non-writing job?

I do some tutoring and workshops with both kids and adults. I also make lino prints and have exhibited and sold a few, but probably not enough to qualify as a job.

What started it all off?

I can't really remember – I've been drawing and making up stories as long as I can remember, but after studying illustration at uni focussed on the visual and stopped writing. My first picture book came to me in pictures first and needed the words to go with it, which made me realise that maybe I could do both after all.

If you could win any prize, which one would it be?

Anything that could give me more time.

What's your favorite writing fuel?

Good coffee always – and chocolate in times of crisis.

Board's Eye View

Honing the Craft by Heather Taylor Johnson



So I had just finished my PhD and weened my second child. It's fair enough to say I was feeling a bit lost. It just so happened that in the same month I had also been denied a grant I thought I rightfully deserved (who of us doesn't deserve a grant?) and a publisher I had been in contact with for over a year regarding a novel manuscript finally gave me the dreaded 'sorry, but' letter. Perhaps I should also mention that it had been about two months since I had had any work published in a literary journal. Sometimes things tend to pile up and up and a good cry just isn't enough. I felt I needed to do some rethinking. I was clearly at a crossroads and it was time I asked myself a few serious questions. What if I never get a book published? Will I know when to stop trying? Do I have any right to be freelancing in the world of reviewing or editing if I have no success of my own? Do I even have any right to be speaking up at workshops? I was convinced that I had been fooling myself for years and that maybe it was time I faced the facts: not everyone who writes is good at writing. But then a good friend of mine put things back into perspective.

We were discussing the dreaded shortlist. I had just been informed that I had been shortlisted for a prize. I do believe in the validity of encouragement through shortlistings but, sometimes, depending

on a person's mood (and mine was shockingly vulnerable) it can work the other way. A shortlist can be frustrating because, let's face

it, a shortlist isn't a win. A shortlist also isn't a publication (in this instance anyway). And in the end, what has the shortlist really accomplished? So I was cursing the concept of shortlists and saying 'Am I just supposed to write another novel? Just waste another few years on something that won't get published?' My friend (and I hope she doesn't mind me referring to her this way) is the Queen of Shortlists and she said to me, 'But it's not a waste of time. With each novel you're just honing your craft.' I actually think I snapped out of my funk right then and there. She was so right.

I know writers who finish their first novels and immediately get contracts but I also know writers who finish their first novel, their second, their third and so on and eventually get contracts. The point is, sooner or later, their hard work pays off.

I was on the phone with a publisher not long ago who wasn't very interested in me or my book. I sensed she was about to hang up on me so I stopped her, actually interrupted her and said, 'Can I just talk myself up for a moment?' and she said, 'Please do.' I told her that the novel manuscript I wanted to send her was actually my third novel manuscript so I was, indeed, 'honing my craft.' She said, 'Oh well that's good!' and told me to go on. She ended up asking for a sample and later rang to see the work in its entirety. I haven't heard back from her yet and I'm not going to get overly excited at what might happen (my crossroads taught me at least that). I am, in fact, feeling very philosophical about it all. I'm feeling that if it doesn't work for her, that's okay. What's important is that I'm writing my fourth novel manuscript now and I'm convinced it's the best writing I've done. If nothing eventuates from the third manuscript, at least I'll have the fourth. And knowing that it will be better than the third is an accomplishment in itself. I'm just getting nearer and nearer to writing the novel that will be worthy of all of my hard work. Shortlists, I've already forgotten you. Degree, go ahead and be seen only on my salutations. Grants, go and make someone else happy. I'm busy honing.

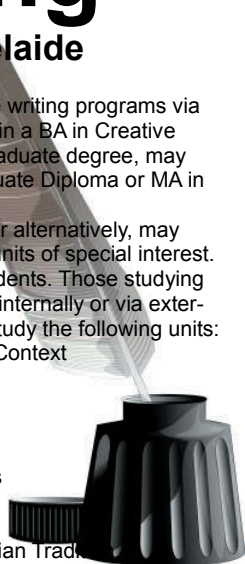
Heather Taylor Johnson is a poetry editor of Wet Ink, a book reviewer for Cordite Poetry Review and a member of PEN International. She is widely published in Australian journals and anthologies in both poetry and fiction and is occasionally published overseas. She is crossing her fingers for a contract with a publisher for her 2005 Australian/Vogel longlisted-novel manuscript as well as for her first poetry collection. She is active in the spoken word scene in Adelaide and, as a sideline, tutors in Media at the University of Adelaide.

Creative Writing at Tabor Adelaide

Tabor Adelaide now offers its creative writing programs via external studies. Students may enrol in a BA in Creative Writing, or for those with an under-graduate degree, may enrol in a Graduate Certificate, Graduate Diploma or MA in Creative Writing.

Students may study full or part-time or alternatively, may choose to complete only one or two units of special interest. FEE-HELP is available to eligible students. Those studying creative writing through Tabor, either internally or via external studies, have the opportunity to study the following units:

- Creative Writing in the Christian Context
- Writing for children
- Creative writing: Poetry
- Creative Writing: Prose Fiction
- Writing and Directing for Theatre
- Editing and Publishing for Writers
- Special Creative Writing Project
- Literature and Christian Faith
- Fantasy Literature and the Christian Tradition



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