

David Unaipon Award-Winner

Dylan Coleman has won the \$20,000 Arts Queensland Award for an Unpublished Indigenous Writer with her book 'Mazin' Grace', the story of her mother's quest to understand her identity as a young Aboriginal girl.

The story of Dylan's Greek father, which has been written as a novel, 'Clear Water White Death: Storm On the Horizon', was shortlisted for the same award. The novel began as 50 pages of notes taken during discussions with her father at different times over the course of many years.

Both of Dylan's novels are based on fact and she said that the process of recording the stories opened the way for healing. It provided a way of acknowledging all of the challenging and confronting things that were involved in speaking the truth, and a way of letting go of the trauma in both her parents' lives that had affected the wider family.

'Mazin' Grace' is set in the Koonibba Lutheran Mission on the far west coast of South Australia and is written in a mix of both Aboriginal English and Kokatha, with a glossary to assist readers.

Dylan's mother, Mercy Glastonbury (nee Coleman), suffered insults and rejection



Dylan Coleman

Photo courtesy Aaron Crocker

by her community because she was born to an Aboriginal woman and a white father. Her story is told through the eyes of the young central character named Grace.

'Mazin' Grace' records the protagonist's determination, curiosity and intelligence as she pieces together clues that might lead to her father while also trying to find her place in the community.

'Clear Water White Death' became the thesis for Dylan's Masters degree in Creative Writing at the University of Adelaide, while 'Mazin' Grace' was the thesis for her Creative Writing PhD.

Dylan is a former Vice-President of the Multicultural Writers Association of Australia Inc.

The SA Writers' Centre, in collaboration with Helping Hand Aged Care, is pleased to announce that **Patrick Allington** will take up the position of Writer-in-Residence to work two days a week for nine months with seniors in the City of Salisbury area. The Writer-in-Residence will be located at Helping Hand Aged Care, Parafield Gardens, and will encourage interested seniors, whether they are Helping Hand residents or members of the wider City of Salisbury community, to express themselves through writing. The position is funded by Perpetual Trustee with grant money from the Estate [of the] Late James Simpson Love and the Enid Irwin Charitable Trust.

Writer-in-Residence: Seniors



Patrick Allington's novel *Figurehead* (Black Inc.), was longlisted for the 2010 Miles Franklin Literary Award and his short fiction, essays, profiles and critical writings appear regularly in Australian newspapers and magazines. An experienced writing instructor and editor of both fiction and nonfiction, Patrick has lived in South Australia most of his life and has family in the City of Salisbury area.

He is available for interview at any time throughout the duration of the project.

Perpetual

St Lucy's and Director's Retirement

Come and join us for a Christmas Party at the SA Writers' Centre on **Tuesday 13 December** and farewell Barbara Wiesner after twenty three years as Director.

Whether you're a hobby writer, member of a writing group, or an aspiring or published writer come along and meet others with a passion for words. There will be more details in the December issue of *Southern Write*.

Centre Information

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

- **Colleen J. Atkinson**, *Little Book of Care: Caring for Yourself Whilst Caring for Someone Else*, 2011.
- **Tony Brooks**, *Before the Hunter Comes*, 2011.
- **Ray Clift**, *Smithy's Cupboard*, Ginninderra Press, 2011.
- **Imron Comey**, *2012: The Generosity Factor: A Message From Borneo*, 2011.
- **Chris Leckonby**, *Out of the Frypan and other stories*, Ginninderra Press, 2011.
- **Mental Health Coalition of SA**, *Mindfields: Poems for Mental Health*, Ginninderra Press, 2011.
- **Caroline Reid**, *Prayer to an Iron God*, Currency Press, 2010.
- **Robin Sinclair**, *The Clouds Go Down To Heaven*, Ginninderra Press, 2011.
- **Voiceworks**, iss. 86, Spring, 2011.
- **Wet Ink**, iss. 24, 2011.
- **Dennis Wild**, *Just North of Bewilderment*, Picaro Press, 2009.

Have you got a hearing impairment?

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

December issue *Southern Write*
Copy deadline:
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Email malcolm@sawriters.org.au
Post to: 'Attention Editor', PO Box 43,
Rundle Mall, Adelaide 5000.

Life Members

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

Our Thanks

Thanks to Laurie Anderson, Julia Archer, Connie Berg, Jo Dey, Coie and John Dikkenberg, Joanna Goldsworthy, John Malone, Gay Sanderson, Joel Shayer, Peggy Spry, Ann Timoney Jenkin, Margaret Visciglio and Kate Wise for their assistance in mailing the October newsletter to all our members.

Disclaimer

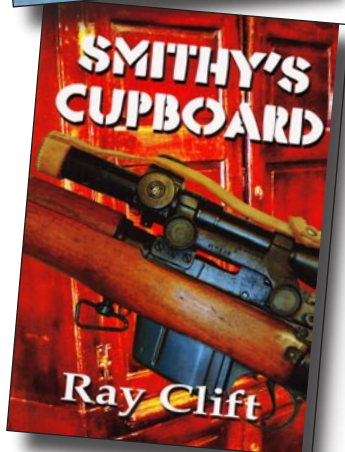
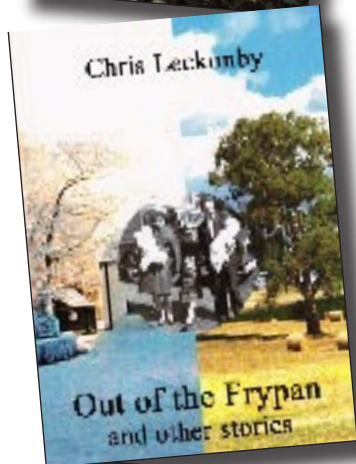
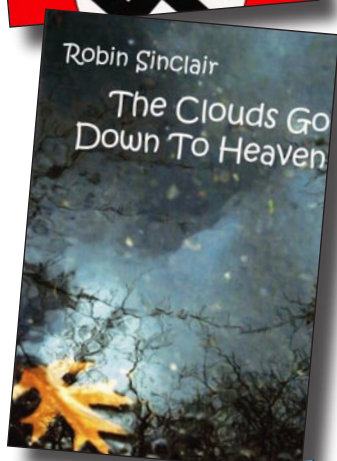
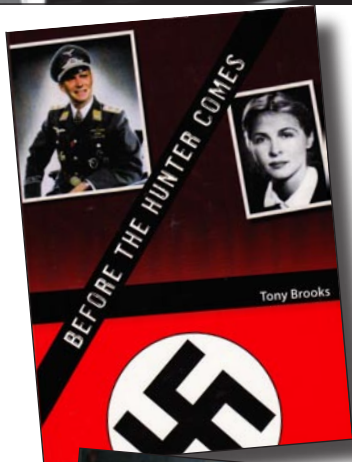
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Wheelchair/Lift Access to SAWC

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



Thanks to SAWC sponsors:



Student Magazines

Simon Collinson encourages young writers to contribute to student magazines.

You're a young writer. You have ideas and ambition, and even a few pieces of writing sitting in a drawer, but no idea where to send them. Sound familiar?

Getting work published is a dilemma for writers of every age, but is particularly severe for younger writers with little experience in the practical side of the literary world. Let's face it, publishing houses and big magazines are intimidating and often seem unwilling to consider work by new writers. However, if you are a university student, there are entry-level publication opportunities right under your nose.

Student magazines are the training wheels of the literary world. They provide a safe environment for learning and experimenting, with a captive audience to boot. They usually have a very small budget, so you won't be paid much, if at all, but they give you an invaluable opportunity to practise writing and see the publication process first hand: proposing work, researching and writing it, meeting word limits and deadlines and working with editors.

Here are some tips:

1. Make it funny, interesting or useful.

This is the golden rule for all magazine writing. Students spend enough time reading boring textbooks and journal articles; they won't read your piece unless it grabs their attention, and quickly. Never write something you wouldn't be interested in reading.

2. Make it short.

No matter how well written, your audience is most likely to read your piece in a few minutes over a coffee, not pore over it for an hour. Brevity is the soul not just of wit, but of all effective writing.

3. Make it timely.

The majority of contributors to student magazines send their work in late. If you submit on time, your editor will love you. Building a strong relationship with the editorial team means you get more work and exposure, and ultimately write better.



Student magazines also offer opportunities for those interested in the editorial side of publishing. Your university's magazine is always looking for help with editing, design, layout, proofreading and thousands of other little jobs. You never know what you'll have to do. While editing Flinders University's law students' magazine I've learnt about finding contributors, proposing articles, setting deadlines, proofreading, working with professional layout programmes, preparing PDFs, negotiating with printers and carrying heavy boxes of magazines!

Apart from increasing your confidence, building up a portfolio can also lead to bigger things.

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Upcoming Workshops

Finding the Right Agent

with Colin Falconer

Saturday 12 November, 10am-1pm

To get a publisher, especially overseas, you need an agent. This means writing a good query letter. In this workshop you'll learn how to do it right and give yourself the best possible chance. And as a bonus: sometimes doing this right will help you immeasurably in your writing process. This workshop will teach you all the do's and don'ts and save you time and heartache.

Colin Falconer has been a professional writer since 1984. Before he became a full-time novelist in 1989 he worked as a freelance journalist, and in TV and radio. His twenty novels have been published in the US, UK and Australia and translated into seventeen languages.

Workshop Bookings

\$55 for SAWC members or \$77 for non-members
Bookings: 8223 7662, email: admin@sawriters.org.au
or www.sawriters.org.au

Slash and Burn: Self-editing for Fiction?

with Patrick Allington

Saturday 12 November, 10am-1pm

You've written a draft of a brilliant idea – but how do you turn your story into the best possible version of itself? Self-editing requires a different set of skills and knowledge to writing, and a wholly different mindset. This workshop introduces a range of practical strategies to help fiction writers turn drafts into assured and rich stories. Participants are encouraged to pre-submit an extract of work-in-progress (10 pages maximum) but participants should be aware that not all submissions will be discussed in the workshop. Submissions must be sent direct to Patrick at patrickallington@gmail.com no later than **Monday, 7 November**.

Patrick Allington's novel, *Figurehead* (Black Inc.), was longlisted for the 2010 Miles Franklin Literary Award. His short fiction, essays, profiles and critical writings appear regularly in Australian newspapers and magazines. Patrick is an experienced editor of both fiction and nonfiction.

On Writing Short Stories

Melanie Pryor reflects on her evolution as a writer and the possibilities offered by the short story.

For many years when I was younger I was convinced that I possessed the key to becoming one of those beings – those glorious, mysterious beings – who were writers, because someone had told me, in great earnest, that all I needed to do was to write what I know.

I spent years ardently crouched in front of Dad's portable radio, memorising the tinny love songs issuing from the sawdusty speakers and rushing off to pen words of passion I thought Avril Lavigne would be proud of. There are notebooks in boxes, somewhere, that contain pages I hope never see the light of day again.

When I received the words of wisdom previously mentioned, I stopped writing love songs. I wrote *Star Wars* fan fiction and spent hours in the hammock, imagining Ewoks shuffling around the gum trees I was lying beneath. I wrote a story about a girl in France and wrote for her the life I wanted to inhabit.

I grew older and wrote poems about a boy's leathery feet and rain on a tin roof, and fell in love with rhyme. I stopped thinking about being a writer – if I wanted to be one, if I could be one – and just wrote.

Now I find myself having completed a Creative Writing degree. I have started rolling the word 'writer' around in my mouth, trying to figure out what it tastes like, how it feels. I've caught myself daydreaming about being a recluse, spending days poring over pages with ink-stained hands, living off what I grow in my garden and talking to birds on the windowsill.

I look forward to the evening hours, when I shut myself in my room, light candles and incense, pull my computer onto my lap and open the character vault in my head. Whoever is at the front comes tumbling out and starts jabbering away to me about what they would like me to do: how that moment today, when Vivaldi's 'Summer' concerto raised goose bumps on my arms, could develop their character, and how they wanted blue hair.

They also remind me sternly that I must remember that I am not them; they do not want to find out, after a while, that they possess particular traits of mine that I have been struggling with lately.

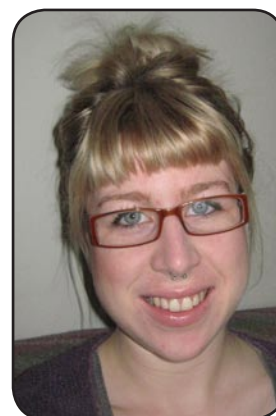
This tendency of mine to imbue my characters and stories with discernible elements of my life makes me think, once again, of that advice to write what you know. I would not choose to give that advice. Although it certainly has its merits in being a decent starting point, I was resentful of the limitation it implied.

In the process of 'learning' how to write I have realised that one should spend great amounts of time writing to the corners of the horizon, turning and burrowing back under what you have written, then leaping up and jumping disconnectedly through the ether of your imagination. This might take years. Eventually a settling will occur and then, then you can decide if and where you want to channel your writing. In a sense I am still up in the ether, yet at the same time I notice unmistakable signs of myself writing from my existence ... writing of what I know.

I write because I cannot not write. I write short stories because the idea of creating a section of existence that need not have an understandable beginning or end lures with me with the mystery of possibility.

I am never quite sure how I begin to write. I have experienced envy when reading other writers' writing methods, about how a character haunts them or an image springs to life and reveals a story within it. I rarely know where a story is going when I begin it; I literally just follow my pen.

Inevitably, I am struck with a revelation that I scramble to put to paper. This often happens at night, in that strange space between being awake and dreaming – I am conscious enough to know that I have realised something very important, and hope I can remember it tomorrow. For some reason (and one that I am deeply grateful for) my subconscious seems to hoard these dreamy word fragments and whenever I next sit down with my story the fragments are hovering at the tips of my



fingers. They often meld seamlessly into what I have already written and I am filled with that tingling, breathless feeling that I privately call my 'writing bliss', when in that space of time, I feel completely fulfilled and simultaneously dizzily inspired.

The above being said, I do enjoy getting down on eye-level with my story and putting on my technical glasses. The first thing I usually assess is the point of view I am employing to recount my story. It is not so difficult to determine if first or third person perspective is needed. (I very rarely use second – I am wary of that perspective, and consequently admire writers who use it effectively). But then comes what I think of as the nitty-gritties. To what extent, exactly, does the protagonist narrate the story? What degree of knowledge do they possess? Can I use foreshadowing? To what extent do I want the reader to be able to penetrate the narrator's mind? These are the finer points that I ponder and agonise over.

Sometimes I get two-thirds of the way through my piece and feel like I'm wading through mud. Sighing, I resign myself to re-writing the narrative perspective. I often then find myself flying off and away with the story. If it was not the point of view that was my problem, I turn to the characters, close my eyes, and start feeling out their authenticity, trying to remember that I need to detach them from my subconscious expectations and desires.

One reason I am so drawn to writing short stories is the almost limitless possibilities the author wields in terms of the form the story takes.

Perhaps the story is primarily a character portrait. Perhaps it is a series of vignettes, with a purposeful lack of discernible cohesion and leaves the reader feeling mildly bemused at the end. Perhaps the author is challenging herself to address a particular issue and wants to make an impact, so chooses to condense her writing.

There have not been many times when I have needed to embark upon research for my stories. Being still in the phase of 'unfolding my wings', I tend to write about things that are not so far away from my life; yet the realisation that I can broaden the meaning of the story with greater depth and ground it in the world outside my head ignites a slow excitement within.

An area of creative writing that requires research is that involving political awareness, and when I consider youth issues (since that is where I assume I am to be located as a writer) I fumble a little in panic and self-doubt. I empathise with the idea of intangible creativity, but the thought of it becoming entwined with an alert, pressing and achingly relevant contemporary issue, makes something within me step back and close a door.

Yet the idea of writing transgressively, of re-writing and interpreting a phenomenon located at the volatile heart of contemporary social or political development entralls me. Perhaps because in regard to the latter, I feel I can stamp it with my own private mark, whereas in the case of the former, I feel I am required to be well versed in a wide array of cutting-edge knowledge. These dilemmas increasingly occupy me, and I endeavour to weave them into the fabric of my writing.

It's not a thought that I feel entirely comfortable in sharing, but I have deep suspicions that writing is an inherently selfish thing. Perhaps 'selfish' sounds too negative. It is just that I am convinced that no matter how gracefully a writer smiles and accepts compliments on their writing, within them resides a roaring, passionate, agonised alterego, vomiting words and spinning through ideas, immersed in self-reflection, plunging into different times and realities and all the while demanding from the world, read me, read me.

My first impulse when writing is not to plan how I can tailor my work for a particular publication, to slide into a

particular genre, to employ subtle and purposeful literary devices or to appeal to a specific target audience. Rather, I write because there are words inside waiting to be made into colours and movement. It is only after the original influx or onslaught that I start to consider where my writing is going. I wonder if I should be more conscientious. Am I an irresponsible writer if I do not acknowledge that I wield a powerful tool? Something along those lines was once suggested to me, and the question has always haunted me.

The more I write, the more I realise the relationship between fiction and memory is an incredibly delicate one. I would loosely place my short stories in the fiction genre, yet sometimes I feel I should say 'yes, it's fiction – but character A is like me in this sense, and character B falls in love with character C who bears remarkable similarities to, well, someone I know ...'

This autobiographical element of creative writing is causing a deep, ponderous frown in the wrinkles of my mind at the moment.

I resent the idea that what drives me to write is essentially a compulsion to explore myself and that all of my writing will inevitably be able to be connected to me as a person, not just as a writer.

Perhaps I should try to view this as a positive thing. I might then burst through a barrier I didn't even know was there, tear off after my rambunctious pen hand and find myself enjoying all kinds of writerly sunsets, drinking ambrosia with characters who lure me into their worlds.

Do I write what I know? I know that I write from myself, I write and find myself in my pages. Quite simply, I write and I find myself. Perhaps the advice that I began to scorn, when I decided that it was prosaic and simplistic, holds a powerful grain of truth.

I am content to leave my illegible love songs in whatever dusty drawer they inhabit and stop worrying about what it means to be a writer. Instead, I might just tell the next young child I come across, who clutches sheets of scribbled paper in pudgy hands, that she should just try and write what she knows.

Melanie Pryor completed a degree in Creative Writing, has been published in *dB* magazine and volunteers at the SA Writers' Centre.

Student Magazines ...continued from page 3

Adelaide has a number of street magazines which are less able to accept unsolicited contributions, but worth trying once you have some student magazine experience under your belt. Most focus on the music scene. Check out *dB Magazine*, *Rip it Up*, *Onion*, *Collect Mag* and the *Adelaide Review*.

Also, every month until December the Young Writing Ambassadors are publishing a page of creative writing called *Dubnium* in *dB Magazine* and they pay contributors. Check out the website: <http://sawriters.org.au/dubnium>.

It can be stressful at times, but whether you write, edit or both, you will find working on a student magazine a unique way of improving your writing and learning about publishing. If you're interested, email an editor today – you could start work tomorrow.

Adelaide's student magazines:

- *On Dit* is University of Adelaide's student magazine. It has a wide reach and impressive history: <http://ondit.com.au/>
- *UniLife* is Uni SA's student magazine. It has an impressive website: <http://unilifemagazine.com.au/>
- *The SA Globalist* is UniSA's international affairs magazine: <http://www.thesaglobalist.org/>
- *The Hilarian* is the Adelaide University Law Students' Society's magazine: <http://aulss.org.au/hilarian/>
- *The Jurist* is the magazine of the Flinders Law Students' Association: <http://www.flsa.org.au/publications/the-jurist/about-the-jurist.htm>

Simon Collinson is one of the SA Writers' Centre Young Writing Ambassadors, editor of *The Jurist*, and Editor-in-Chief of the Flinders Law Students' Association..

Reject the Ghost ... 'Own' Your Writing

Ashley Mallett argues that you should receive credit for your writing.

'Are you a ghost writer?' the young lady asked with glee, perhaps envisaging a best-seller, her name in lights.

'No, I am not,' I said, explaining that I don't warm to the idea of my writing a story and the person paying me to fashion the work getting all the credit. 'However, I can help you with the writing of your book.'

I guess that puts me in a different classification: not a ghost at all; a mentor. I have helped a number of our members with their writing and they have been appreciative of my efforts.

One aspiring writer wanted me to look at her work, make suggestions and alterations where I deemed necessary. It was a good story, but it required a cut and polish and it needed to be written in the first person. A few changes were indeed necessary.

Another person, Kate, wanted me to help her with her mother's story. Kate's mum was among a contingent of nurses which found themselves stranded in a theatre of war at the Fall of Singapore. Sadly Kate's mother had a friend, Nell, whom she vowed to protect during the war, but their group was separated during the frenzied last efforts to escape the wrath of the invading Japanese army. Nell was among the 64 nurses aboard the HMS *Vyner Brooke* which sailed from Singapore Harbor in 1942. The vessel was strafed and bombed by Japanese aircraft in the Banka Straits and the badly-damaged ship sank within 20 minutes.

Survivors made the beach at Muntok where Nell and her fellow nurses attended to the sick and wounded. A Japanese patrol discovered them. In an orgy of killing the Japanese bayoneted the wounded lying in the sand and those who could walk were taken to a headland and shot. Nell and her colleagues were ordered to walk into the sea and when the water lapped at their waists, the Japanese soldiers opened fire with machine guns. All were killed except nurse Vivian Bullwinkle. Nell was dead and her friend, Kate's mum, from Adelaide never got over it.

So there I was helping Nell's friend to tell her tale by way of her daughter, who was armed with dozens of letters and had done years of research. We'd meet at the SAWC and Kate, who was then in her early sixties, would enthusiastically relate her fortnight's talks with her 92-year-old mother and list her research activity. Then one day I asked: 'How much of your mum's story have you written so far?'

Kate eyed me quizzically. 'None. I haven't written a word.' I found myself saying very loudly, 'Right, then Kate. I want you to sit down now and start writing.'

The writing of a story goes with the research. If we wait until we have exhausted all our avenues of research, the story may never get written. Kate's mum was 92 so realistically there wasn't a great deal of room to move in terms of getting the book out there for her mother to enjoy.

My words did the trick. Kate had the manuscript finished within six months of our little 'talk'. Kate's joy was twofold: getting the book finished was terrific but more than that was her seeing the therapeutic affect it had on her aged mother finally getting her story on paper.

I help fellow writers and do the odd mentoring work and negotiated projects, and also teach biography at the TAFE Adelaide College of the Arts; however, a ghost writer I am not.

One of my current projects is to write the story of Val Oldfield, who spent 10 years at Mungeranie Station on the Birdsville Track. It is not a ghost-written tale, but involves my writing the story in the first person with the tag: 'By Val Oldfield as told by Ashley Mallett'.

It is amazing how people perceive writers. For instance, the first of three books I wrote for Allen & Unwin was the biography of ex-Test cricket captain Ian Chappell. I decided to use Ian's words wherever possible, rather than paraphrase and interpret in my usual form. My technique was different from the normal way I would write a biography. It worked, but the most extraordinary thing happened. My publisher said to me, 'Oh,



you are not writing much of Ian's story, he's telling it himself.'

And I replied. 'If it is not me, then who, pray tell, is writing this story? I've interviewed the subject exclusively and instead of paraphrasing his words I've used his words in blocks throughout. I've only used the words Ian uttered and that I, as the writer, wanted to use in the text.'

There are huge chunks of copy I've left out ... to me, this is my take, my story about a person whom I have known for years and have interviewed at length. It is Ian Chappell's story: my voice.

The publisher didn't listen. On the front cover was the heading: 'Chappell Speaks Out; Ian Chappell with Ashley Mallett'. In the first week it sold more than 5000 hardback copies so I shouldn't have complained.

Had I 'ghosted' the biography, I would have been paid for my services and the book would have had not the author's name on the cover, but the name of the person who paid the 'ghost'. I think I'd rather be an author in poverty than a well-paid 'ghost writer'.

Apart from my work on the outback story, I am writing the biography of well-known Adelaide surgeon Colonel Dr Donald Beard.

The Doc ran an aid post in Korea and helped save 30 wounded soldiers behind enemy lines at the Battle of Kapyong. He also ran a hospital at Vung Tau at the height of the war in Vietnam. I am not 'ghosting' the Doc's story. I am telling it as it was, through my own voice and style.

At the age of 70 Don Bradman batted on The Doc's backyard turf pitch, facing the speed of Jeff Thomson in what I call 'the miracle on Beulah Road'.

In the 1970s when I was playing Test cricket, one of our players, Dennis Lillee, had a 'ghost writer'. Tom Prior was at all other times a crime reporter for the *Sydney Sun*. We called him 'Casper', the 'friendly ghost'. But there were times when Dennis never got to chat to Tom and yet the story always appeared next day. If you leave it to the ghost, he'll probably make it up anyway. Real stories deserve to be credited to the person who actually wrote the story. That is why I am totally against the concept of 'ghost writing'.

If there is a moral in this story it is the writer should write in such a way that he or she is so proud of what is on the page that they would always resist someone else taking the credit for their words. If you write it, you should sign off on it.

One of the pleasures of writing is talking to fellow writers. That you can do regularly at the SA Writers' Centre. Mixing with other creative souls really does help. Ideas generate from discussion and interaction.

Years ago I had a chat with Barry Humphries and he told me that he always carried a pen and notebook with him. 'Whenever I caught a bus from Moonee Ponds to Melbourne I'd listen in to the conversations of my fellow travellers', he said. 'Many of the blue-rinse set had the most remarkable stories and some of their lines that I jotted down then in the 1950s and 1960s I use today.'

And while Dame Edna continues to wow them throughout the world, we can perhaps use one of those little voice recorders in lieu of the essential pen and paper of an era past.

To my fellow writers I say reject the ghost; be yourself, stand by what you have written and be proud of seeing your name as the author of that piece.

Ashley Mallett is the author of 26 published books, including 14 children's books. He has two books, 'Dancing on Eggshells' and 'The Catch That Broke the Bank', awaiting publication and is still working on the two biographies mentioned above. And he is available to help other writers as a mentor, but never as a 'ghost writer'.

What's On ... continued from page 8

Sun 20 Nov: Book Launch

Joanne Johnson's biography about childhood sexual abuse, *So Nobody Will Know*, will be launched at 2pm at the SA Writers' Centre by Jude Aquilina. Guest speaker Carol Ronken is a child protection advocate from Bravehearts in Queensland. Email RSVP by 7 Nov to joejoh@tpg.com.au

Mon 21 Nov: Seaside Writers

Meetings are held on the first and third Mondays of the month, 7-9.30pm at Holdfast Bay Community Centre, 51 King George Avenue, Hove. There is a waiting list but visitors are welcome. Phone Jill 8298 2903 or John 0412 792 991.

Wed 23 Nov: Book Launch

Interested in shoes? *High Heels & Tartan Slippers*, Elaine Barker's third collection of poetry, published by Ginninderra Press, will be launched by Dr Virginia Kenny in the Atrium, SA Writers' Centre at 6.30 pm. All welcome.

Thur 24 Nov: Society of Women Writers South Australia

Daytime meetings 4th Thursday, February-November, 10.15am at the SA Writers' Centre. Camaraderie, inspiration, workshops, speakers, postal workshops, monthly news, competitions, promotion of writing for publication. Guests welcome and membership available. For further information contact Ethel Shippen 8260 1240 or email pamelamckee@bigpond.com

Thurs 24 Nov: Poetry discussion at Tin Cat Café

Stephanie Johnston from Wakefield Press, Daniel Watson from Paroxysm Press and Phillip Edmonds from *Wet Ink* magazine talk about publishing Australian poetry in 'Beyond Borders' – with special guest Kerry Tredrea. At 7pm. Tickets at the Tin Cat Café. \$10 pre-booked or \$15 on the night. Poet-in-Residence is Heather Taylor Johnson.

Tues 29 Nov: Book Signing

Meet and hear Matthew Reilly present his latest novel *Scarecrow and the Army of Thieves*. 7.30pm, Domain Theatre, Oaklands Park. Free. Bookings essential at Marion Cultural Centre Box Office or call 8375 6855.

Wed 7 Dec: Book Launch

Ray Clift's novella *Shaken & Stirred* will be launched at 6.30pm at the Tea Tree Gully Library. Drinks and nibbles provided. If attending call 83977333 to assist catering.

3-6 December: AATE National Conference

Language and creativity in the Australian English curriculum at the MCG. Register online: www.vate.asn.au/aateconference2011

More donations - so many thanks to the following:

Dorothy Cormack, Graham Lloyd, Max and Jacqui Merckenschlager, Maureen Mitson, Stanley Sim and Kate Simpson.

\$9,299 in Oct newsletter and \$9540 with these 6 and still rising. So thanks our members and also to our volunteers, whose time donations help keep us operating.

What's On



Poetica November Program

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

- 5 Nov The Sixth Sense. The final program in the series on The Senses.
- 12 Nov Charles Baudelaire: Day by Day. A selection of poems with new translations by Jan Owen.
- 19 Nov John Tranter's 'Contre-Baudelaire'. John Tranter in conversation with Robyn Ravlich.
- 26 Nov Circus-Apprentice: Poems by Katherine Gallagher. The program features selected readings and some commentary.

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

Once a Month: Emerging Writers

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

friendlostreetpoets.org.au

The city meeting of FSP will be at the SAWC Atrium on **Tuesday 1 November**. SA Poet Jules Leigh Koch is the Guest Poet. Book in at 6.00pm for 6.30pm start. Entry fee: \$5/\$6. Reminder to all poets: this is the last month when you can impress the editors for inclusion in the annual anthology.

Tues 1 Nov: Free Public Lecture on SA History

History SA, Flinders University and the University of South Australia are marking the 175th anniversary of the foundation of South Australia. Dr Peter Stanley from the National Museum of Australia will talk on 'South Australians and the Great War', 6pm-7.30pm at the Basil Hetzel Lecture Theatre, Institute Building, State Library. Register with History SA on 8203 9888 or dpaynter@history.sa.gov.au

Wed 2 Nov: History Talks

At 1.30pm, Mt Barker Community Library. 'Government and Police Gazettes: unlocking a major untapped resource for family history researchers' and two shorter talks: '1942, War comes to Australia' and 'Unlock the Past – and how it can benefit you'.

Wed 2 Nov: Book Signing

Meet and hear Di Morrissey present her latest novel *The Opal Desert*. 7.30pm, Domain Theatre, Oaklands Park. Free. Bookings essential at Marion Cultural Centre Box Office or call 8375 6855.

Thurs 3-Sat 12 Nov: Holden Street Theatres, Hindmarsh

James Majur's play *Broken Pot* about life in Sudan starts at 8pm at The Arch. Details at spotlighttheatre.info

Sat 5 Nov: Book Launch

Maggie Beer will launch Marg Carroll's book *The Man who loved Crocodiles and various other adventurous Australians*, at 5pm at Janesce, 59 Kensington Road, Norwood.

Sat 5 Nov: Paper & Ink Festival

Festival of SA authors, illustrators and poets at Mt Barker Community Library, 10am-3pm. Opened by Peter Goldsworthy; participants include Fiona McCallum, Steve Gower, Trevor Klein, Poh Ling Yeow, Dave Bell and Mandy Foot. Cash only purchases.

Sat 5 Nov: Book Launch

Colleen Atkinson's book *The Little Book of Care – Caring for Yourself Whilst Caring for Someone Else*, 2pm at SAWC. A book of support, inspiration and humour for carers of all ages and backgrounds.

Mon 7 Nov: Taxation for Writers

At Craftsouth Level One, 38 Hindley Street at 6pm. Brian Tucker, chartered accountant, will discuss financial management for creative writers, including expenses you can claim. Craftsouth members and full-time students free, SAWC members \$10, non-members \$15. Booking essential. RSVP and details from 8410 1822 or email niki.vouis@craftsouth.org.au

Mon 7 Nov-Mon 5 Dec: Online Poetry Workshop

'Discovering the Poem' with Emily Ballou. Details at: www.australianpoetry.org/education/professional-development/

Tues 8 Nov: Free Public Lecture

Associate Professor Daryle Rigney, Shaun Berg and Steve Hemming from Flinders University will talk on 'The Prospect of a Just Settlement', 6pm-7.30pm in the Basil Hetzel Lecture Theatre, Institute Building, State Library. Register with History SA on 8203 9888 or dpaynter@history.sa.gov.au

Sun 13 Nov: Cancellation of Book Launch

Murray Alfredson's poetry collection, *Trees on the slope* scheduled for launch at 2pm at SAWC is cancelled due to health reasons.

Sun 13 Nov: Hills Poets

The next meeting will be at 3.30pm at Crafrers Inn. Gold coin donation. Ring Jill Gower on 8339 5119 for any other information you may require.

Tues 15 Nov: Free Public Lecture

Professor Emerita Alison Mackinnon from the University of South Australia will talk on 'The Woman Question: Do We Have an Answer?', 6pm-7.30pm in the Basil Hetzel Lecture Theatre, Institute Building, State Library. Register with History SA on 8203 9888 or dpaynter@history.sa.gov.au

Tues 15 Nov: PEN – Day of the Imprisoned Writer

Speakers Dylan Coleman, Mike Ladd, Lindy Warrell and Miriel Lenore at SAWC, 6.30pm. Music, drinks and nibbles in support of freedom of speech. All welcome.

Thurs 17 Nov: North Eastern Writers

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

... continued on page 7

Opportunities

ABR Calibre Prize

The *Australian Book Review* competition for an outstanding nonfiction essay. 1st prize \$7,000, 2nd prize \$2,000, 3rd prize \$1,000. Closing date **1 December**. Details at www.australianbookreview.com.au/prizes/calibre-prize

Australian Film Festival 2012

A competition for film scripts up to 15 minutes. 1st prize \$1,000. Details and entry at www.australianfilmfestival.com.au/

Indigenous Arts Funding

The Red Ochre Award closes **18 November**. Email livingculturestrong@australiacouncil.gov.au or see Aboriginal and Torres Strait Islander grants at www.australiacouncil.gov.au

Indigenous Writer and Illustrator Project: Big Book Club Inc

For Indigenous writers and illustrators aged 18 and older to work with a mentor on a picture book for children up to age 5. Details at thelittlebigbookclub.com.au/programs

Indigenous Fiction

McSweeneys Quarterly is seeking Indigenous fiction. Deadline **31 December**. Details at www.asauthors.org

Editorial Intern – Ian Potter Foundation

The Ian Potter Foundation is offering a \$20,000 intensive editorial training programme at the *Australian Book Review*. Applications close on **21 November**. Details at: <http://australianbookreview.com.au/>

ABC Radio National – Ian Reed Foundation Fellowship

An ABC production team will work with one new or emerging writer and one experienced writer to develop a new work for radio. Submissions close **15 November**. For details go to: www.abc.net.au/rn/ianreed/

Women Writers in South Australia

Come and build your State's Writing Society. Your expertise would be valued and you may also appreciate some feedback on your latest work. Daytime meetings 4th

Thursday monthly, February–November, 10.15am at the SA Writers' Centre. Guests welcome and membership available. Contact Ethel Shippen 8260 1240 or email pamelamckee@bigpond.com

ABC Fiction Podcast

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

Aurealis Speculative Fiction Awards

Award for writing by an Australian citizen or permanent resident, published for the first time between 1 January 2011 and 31 December 2011. Entries close on **23 December** 2011. For more information go to: www.aurealisawards.com or contact the convenors@aurealisawards.com

Feedback Required

Young writer requires feedback on a completed novel manuscript: a well-written philosophical mystery. If you are able to assist, please contact Jude at the SA Writers' Centre 8223 7662.

Many Eggs – Many Baskets

Proposal: To increase possible markets for their books each of 5 authors gives 5 copies of their book to the other 4. They all go to different markets, fetes and local shopping centres to sell the books. They agree a time to swap their takings. Interested? Please email Barry at talltaleco@gmail.com

Patrick White Playwrights' Award

Cash prize \$7,500. Closes **11 November**. Entry forms can be downloaded at <http://www.sydneytheatre.com.au/about>

Patrick White Playwrights' Fellowship

A year long Fellowship worth \$25,000. Closes **11 November**. Entry forms can be downloaded at <http://www.sydneytheatre.com.au/about>

IP Picks 2012 Unpublished Manuscript Awards

Publication of the best book-length manuscript in five categories: Best Fiction, Best Creative Nonfiction, Best Poetry,

Best Young Adult/Junior Prose, Best First Book. Reading fee, \$66 per entry. Closes **1 December**. See ipoz.biz/IP/IP_picks.htm

Speculative Fiction: a new ebook Publisher

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

Twelfth Planet Press: Novel Manuscript Submissions in January

Advance notice: Twelfth Planet Press is looking for science fiction, fantasy, horror and crime. Submissions: **January 1 to January 31, 2012**. Link to 'Submissions' at: twelfthplanetpress.com

Calling Younger Writers!

Well-crafted submissions of poetry and prose, as well as illustrations, will be considered for publication in *dB Magazine*. Contributors receive \$50 per prose piece (1,000 words max), \$30 per poem (20 lines max) and \$30 per illustration.



'Dubnium' is not only an opportunity for young writers in South Australia to expose their work to a large audience, but will also provide a platform for young writers to explore a future in writing. The page provides a rare window for young writers to see their creative endeavours in print in a high circulation and high-profile magazine.

This round closes **November 30** and is the last scheduled issue. Please email submissions or any queries to dubnium@sawriters.org.au

Angela Kingston has been offered a two week Retreat Fellowship at Varuna to work on her novel.

Janeen Brian's book *Elephant Mountain* (a CBCA Notable Book) has recently been translated into Chinese. *Party Time*, (also a CBCA Notable Book) has been anthologised in *My Best Book of Nibbles – 5 Great Stories for Girls*. Janeen's poem, 'Dancing Cat', was published in *School Magazine, Blast Off*, September 2011. Columbia Camel, from her picture book *Columbia Sneezes!* (illus. Gabe Cunnett), now resides as a sculpture in the StoryBook Walk at Thalassa Park, Aberfoyle Park.

David Conyers and David Kernot's short story 'Winds of Nzambi' has been published in *Midnight Echo* 6, Australian Horror Writers Association. 'The Masked Messenger', his collaboration with US author **John Goodrich**, appears in *Andromeda Spaceways Inflight Magazine* #52.

Jennie Cumming's flash fiction story 'It's Time to Organise a Demonstration' was published in *Positive Words* in October.

Jelena Dilich's poem 'Hide and Seek' was published in the new Friendly Street Anthology *Sorcerers and Soothsayers*. 'Porcelain Doll' shared the 1st prize in a *Positive Words* 10 lines or less mini-competition and was published in the *Positive Words Magazine* in September. 'Dear Words' was the Friendly Street Poets poem of the month in July.

Rebecca Freeborn's short story 'False Starts' was published in the anthology *The Sound of Silence: Journeys Through Miscarriage*, edited by Irma Gold and published by Wombat Books.

Stephen Gepp's story 'Doppelganger' was published in the anthology *Beyond the Grave*, Static Movement Press.

Kevin Gillam won 1st prize and Commended (Open Poetry) and Highly Commended (Theme Poetry) in the C. J. Dennis Literary Awards 2011, 1st Prize and Highly Commended in the FAW Manly and

Peninsula 2011 Mid-Year Literary Awards (Poetry), 2nd prize in the Peter Cowan Writers' Centre 2011 Patron's Poetry Prize and 1st prize in the Creatrix 2011 Haiku Competition.

Elizabeth Hutchins's anthology of family memoirs, *Generations: Telling Our Stories*, was launched by the Mayor of Unley on 19 October. Her story, 'First and Only Love' is included.

Heather Taylor Johnson has had poetry published in *Hands Like Mirrors* and *Parenting Express* and an essay published in *Australia Poetry's Sotto*.

Helen Lindstrom's poem '5.30 a.m.' was published in *Best Australian Poems 2011* (published by Black Ink).

Kristin Martin recently had the following poems published: 'The Dishes' in *The Mozzie*, vol. 19, iss. 8, Sept 2011; 'You Think You Have a Mental Illness?' and 'Gifts of Love' in *Mindfields*, edited by Jude Aquilina and Ken Vincent, Ginninderra Press, 2011.

David Mortimer's poem 'Decision Matrix' was published in *InDaily's* 'Poet's Corner' on 16 Sept. He also received a New Work grant for Poetry from the Literature Board of the Australia Council.

John Sabine won first prize and secured a place in the SA State final at a local heat of the National Poetry Slam with his presentation 'Boonta'.

Ros Schulz won the Masters section of the Open Your Mind poetry competition with her poem 'Rebel Girl'.

Mick Searles's poem 'On the Up & Up' has been published in *Best Australian Poems 2011* (published by Black Ink).

Valerie Volk's poem 'Ambivalence' won 2nd prize in the Lockley's 'Relationships' competition and her poem 'Dismantling' was published in *The Mozzie*, September.

Seaside Writers have just published their third 'occasional' magazine – *Seaside Writers 2011* – plus their five anthologies have sold out.

Rob Walker won the Open Metro section of the Open Your Mind poetry competition with his poem 'Two Faces Have I'.

Judy Wesolowski had three short stories published in *Positive Words* this year: 'Mrs Bennett's Plan' appeared in May, 'The Red Truck' in June and both 'Tiny Lizards' and 'Forest Bugs' in July.

Kate Willson's short story 'Which Wicked Witch' was published in the Bedtime Stories for Children segment of the *Australian Women Online* magazine on 3 October.

Linda Wyrill's story 'Kids Dig Gardens' appeared in the September edition of *Adelaide's Child* magazine and her story 'Hudson's Legacy' appeared in the October edition.

MEMBER ACHIEVEMENTS SECTION

We're pleased to know of our members' achievements. Our inclusions policy is as follows:

- items need to be actually published, not simply 'accepted for publication' – so please tell us once your work is in print
- date of publication must be no older than six months
- we cannot include links to web addresses, websites, electronic journals, etc.
- nor can we mention community readings and talks
- we don't list 'letters to the editor', reviews or lengthy entries
- to be included you must be a member of the Centre
- and please use current entries as formatting guidelines for contributions when notifying us of your success

Nov 6: Third National Republican Short Story Competition ●

Stories 2,000-4,000 words on the theme 'Citizen or Subject'. Speculate on Australia's republican future. 1st prize: \$500. Send entries to: Australian Republican Movement, PO Box 87, Geebung Q 4034. See 'What's On' at www.republic.org.au

Nov 13: Short Play Competition ●

The Ten-minute Quickie. Best script \$1,000, people's choice award \$500, youth playwright award \$300. Entry fee \$15. See details at: www.elthamlittletheatre.org.au

Nov 30: Messenger Community News Front Page ☺●

Create a front page with a local photo plus up to 50 words. Overall winner: \$10,000; ten runners-up: \$300. Details at: makethefrontpage.com.au/

Nov 30: Short and Twisted Anthology 2012 ●

Seeking short stories and poetry with a twist at the end. See www.celapenepress.com.au, email shortandtwisted@celapenepress.com.au or send SSAE to 2 Bonview Court, Knoxfield, Victoria, 3180.

Nov 30: Positive Words Mini-Competition ☺★●

Write a poem in ten lines or less, or a short story in 100 words or less including the word 'picnic' at least once. Prize: 6-month subscription. Entry fee: \$1.10 in unused postage stamps. Send entries to The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria. For details: positivewordsmagazine@live.com.au

Dec 30: Inaugural Margaret River Short Story Competition ☺●

Margaret River Press and Arts Margaret River. The Open Category welcomes all writers within Australia on any topic. Margaret River Press is also seeking submissions from

writers for publication. Details at www.margaretriverpress.com

Dec 31: WB Yeats Poetry Prize ●

Open theme, max 50 lines. 1st prize \$500; runner up \$75. Commendation certificates. Entry fee \$7.50 for first poem, \$5 each per extra poems. Entries may be submitted online. Details at: <http://www.wbyeatspoetryprize.com/>

Jan 18: Short Story Competition ☺●

Parenting Express and *My Child* are offering over \$2,000 in prizes, plus publication. The winner's prize includes an online Feature Writing for Magazines and Newspapers course from the Sydney Writers' Centre. Unpublished, creative nonfiction (no poetry) with a theme relating to pregnancy, birth or the first five years of raising a child. Must be 900 words. Details at parentingexpress.com.

Jan 21: The CWA Debut Dagger 2012 ☺●

The 2012 Debut Dagger Competition closes at midnight. Send us the first 3,000 words of your crime-themed novel with a 500-1,000 word synopsis, and you could become a published crime writer. For details and entry forms go to www.thecwa.co.uk

Jan 27: Adelaide Plains Poets Inc Poetry Prize ☺★●

The theme is 'Crossroads', max 60 lines. 1st, 2nd and 3rd cash prizes and commendation certificates. Open Class for poets 18 years and older, Junior Classes for Primary and Secondary School students. Entry fee \$5 per poem for Open Class, free for Juniors. Details: email jeebers@bigpond.com or go to carolyn-poeticpause.blogspot.com/

Feb 14: Eaglehawk Dahlia and Arts Literary Competition ●

Three categories: 1. Short story, max. 3,000 words, 1st prize \$200, 2nd \$50. 2. Poetry, limit 30 lines, 1st prize \$200,

2nd \$50. 3. Bush Verse, limit 52 lines, 1st prize \$100. For entry forms send SSAE to Ruth Claridge, 99 Victoria St, Eaglehawk 3556 or phone 03 5446 8240 or go to <http://dahlia.bendigo.net.au>

Feb 28: FreeXpression Literary Competition ☺●

Five sections: short story, traditional rhyming poetry, free verse, article/essay and haiku. \$5 per entry (\$25 for 6 entries), accompanied by entry form. First prizes range from \$100 to \$250. More information from PO Box 4, West Hoxton, NSW, 2171.

Mar 30: Ethel Webb Bundell 2012 National Literary Awards ☺●

Open theme: short story 4,000 words, poetry 100 lines. 1st prize \$500, 2nd prize \$300, 3rd prize \$150. Entry fee \$8 for one entry, \$15 for two, \$21 for three. Details at: www.swwofwa.com

Nov 11 2013: ANZAC Centenary Poetry Prize ●

New poems written between 11 November 2011 and 11 November 2013, may be entered. Entry fee \$20. Topic: What does ANZAC Day mean to you, to today's families, communities or nations? Winners are published and share a prize pool of \$5,000. Competition entry is not compulsory for a new poem to be considered for the project's publication. Details at: www.ozzywriters.com

Words of the Month

gloze *v. archaic*

1 *tr.* (also **gloze over**) explain away; extenuate; palliate. **2** *intr.* **b** talk speciously; fawn [ORIGIN: Middle English via Old French *gloser*, from *glose*, and medieval Latin *glosa*, *gloza* from Latin 'tongue'.

jackanapes *n. archaic*

1 a pert or insolent person. **2** a mischievous child. **2** a tame monkey. [ORIGIN: earliest as *Jack Napes* (1450): supposed to refer to the Duke of Suffolk, whose badge was an ape's clog and chain.

panopticon *n. hist*

a circular prison with cells arranged around a central well, from which at all times prisoners could be observed. [ORIGIN: **pan-** 'all' + Greek *optikon*, neut. of *optikos* 'optic'.

'The visions we offer our children shape the future. It *matters* what those visions are. Often they become self-fulfilling prophecies. Dreams are maps.'

— Carl Sagan, *Pale Blue Dot*, 1995.

Please note: competitions are listed in order of closing date

Key

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

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

Membership Application Form

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

Name/Organisation

Address

Suburb/Town

Postcode

Telephone..... Fax Email

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

\$90 organisation (inc GST)

\$66 waged (inc GST)

\$39 student/healthcare cardholder (inc GST)

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

Renew

New

Concession number

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

Method of payment: Cheque/money order attached

Bankcard

Mastercard Visa

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

Cardholder's nameCardholder's signature Date of application

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

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

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

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November 2011**
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SA Writers' Centre Inc

Fostering, developing and promoting South Australian writers and writing.

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Opening Hours

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



The SA Writers' Centre is a member of Writing Australia



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