

Newsletter of the SA Writers' Centre Inc.

September 2011

## New \$10,000 Unpublished Manuscript Award

The SA Writers' Centre, in conjunction with Writing Australia, will be managing the inaugural Writing Australia Unpublished Manuscript Award. The Award is to aid in the development of the next stage of an unpublished manuscript for a work of adult literary or genre fiction. It will be granted to the work that shows the greatest promise and likely to benefit most from this opportunity. Over the next three years this Award will become one of Australia's major prizes for an unpublished manuscript.



Three judges will be vetting the entries: **Valerie Parv** is an international best-selling author of romance and nonfiction, whose books have sold more than twenty-six million copies internationally and have been translated into over twenty languages. Her recent works include *Heart & Craft*, the ultimate 'how-to' book on romance writing, and *How Do I Love Thee?* – a unique collection of love stories written by Australia's top-selling and award-winning authors; **Mark Macleod** is a Senior Lecturer in English at Charles

Sturt University and well known as a Television and Radio Presenter. Mark was Children's Publishing Director at Random House Australia and has published books for young readers and for adults under his own name imprint at Hodder Headline. He has won the CBCA Lady Cutler Award and the Australian Publishers Association Pixie O'Harris Award for distinguished services to children's literature; **Peter Bishop**

is one of Australia's most effective writing teachers and mentors. Working with Australia's leading authors, from 1994 to 2010 he enjoyed

outstanding success as the Creative Director of Varuna, The Writers' House in the Blue Mountains.

The winner will receive \$10,000 cash and \$2,000 for a mentor of their choice.

**APPLICATIONS CLOSE: Thursday, 13 October, 2011.** Full details and entry form from [www.writingaustralia.org.au](http://www.writingaustralia.org.au). The entry fee for members is \$20, non-members \$35. Winner to be announced 30 November, 2011.

## Networking Dinner

Come and join **Arnold Zable** and a line-up of local industry professionals for wood-oven pizza, Langmeil wines and cheesecake at 6.30pm on **Friday, 14 October** at the SA Writers' Centre. Confirmed guests so far include **Dominique Wilson** from *Wet Ink* and the six **SA Writers' Centre Young Ambassadors**. More news on who will be attending in next month's newsletter.

Cost \$25 – Bookings essential.

## Festival Diary

The **SA Writers' Festival** runs from **2-11 September**.

- **Fri 2: Friendly Street Poets**, Arts Centre, Port Noarlunga at 6.30pm.
- **Sat 3: Storybook Walk**. Two new works will be unveiled at 12.30pm, Thalassa Park, Aberfoyle Park.
- **Sat 3: Wakefield Food and History Writing Forum**, 12.30pm, Waverley Homestead, Willunga. Bookings through STARS on 8323 8386.
- **Fri 9: Poets and Pizza**. Tickets \$40. 7pm, Coriole Vineyards, McLaren Vale. Bookings (08) 8323 8305 or [amy@coriole.com](mailto:amy@coriole.com)

### Writers at Wirra Wirra Weekend Wirra Wirra Vineyards McMurtrie Road, McLaren Vale

- **Sat 10: AWG Playwriting Masterclass** with Andrew Bovell. Email Miriam at [sant@awg.com.au](mailto:sant@awg.com.au) for details.
- **Sat 10: People's Choice Award** and **Children's Choice Award** at 2pm. Free event. No booking required.
- **Sun 11: AWG Screenwriting Masterclass** with Andrew Bovell. Email Miriam at [sant@awg.com.au](mailto:sant@awg.com.au) for details.
- **Sun 11: Launch of Wirra Wirra Short Story Competition** from 10.30am-4pm. Keynote speaker – Melvin Mansell. Panel discussion: real-life storytelling. Free event. No booking required.

**Taking it to the Streets** at participating Onkaparinga libraries during Festival week. Check your local library for details.

**Throughout September** During vineyard opening hours there's a **Book Cover and Illustrators' Exhibition** at Wirra Wirra Vineyards, McMurtrie Road, McLaren Vale.

For more details, please go to [www.onkaparingacity.com](http://www.onkaparingacity.com)

# Centre Information

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

## Life Members

- Max Fatchen
- Gillian Rubinstein

## Our Thanks

Thanks to Connie M. Berg, Sarah Clay, Jo Dey, Coie and John Dikkenberg, Hakim Oerton, Gay Sanderson, Joel Shayer, Margaret Visciglio and Kathy Wise for their assistance in mailing the August newsletter to all our members.

## Disclaimer

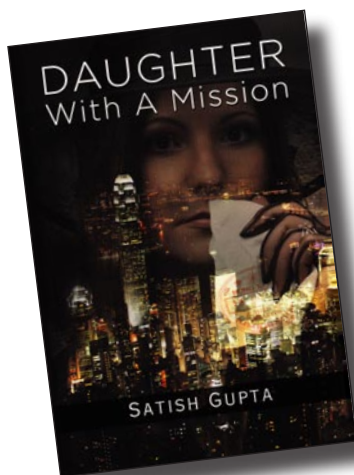
The information in this publication is presented in good faith as a service to SA Writers' Centre members. While the information is believed to be correct, the Centre takes no responsibility for its accuracy. No liability is accepted for any statements of opinion or any error or omission. Advertising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

## Wheelchair/Lift Access to SAWC

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

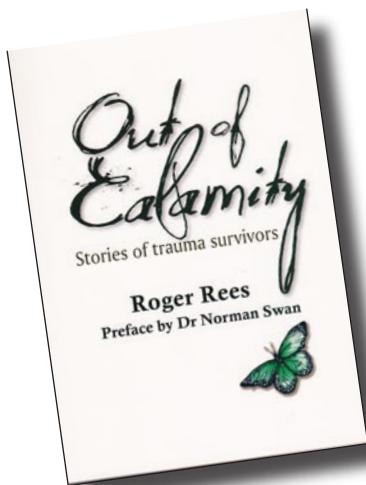


Thanks to SAWC sponsors:



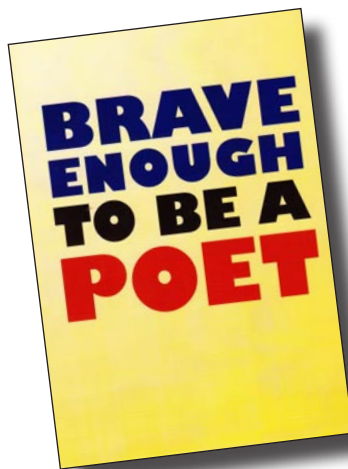
• **Satish Gupta**, *Daughter With A Mission* Strategic Book Group, 2011.

• **Susan Richards**, *South Australian Native Bees: A glimpse inside their world*, 2011.



• **Roger Rees**, *Out of Calamity: Stories of Trauma Survivors*, Axiom Australia, 2011.

• **Brenda Eldridge**, *Brave Enough To Be a Poet*, Ginninderra Press, 2011.

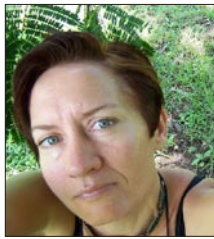


October issue *Southern Write*  
**Copy deadline:**  
**5pm, 15 September 2011**

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

## 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.



## Finding the Poem

with Sandra Thibodeaux  
Wednesday 12 October, 6.30pm-9.30pm

Ever had a poem that eluded you, that sat upon the page, cleverly written and yet, somehow not quite doing it for you?

This class will pick up the threads of the

previous Sandra Thibodeaux workshop, *Disturbing the Poem*. As in the previous class, participants (limited to 12) will email poems-in-progress to Sandra at least a week beforehand. The class will be tailor-made to match the needs of the participants. However, given what was covered last time, it is likely that we will investigate: voice, structure, colour, image, sound, theme and metaphor. Smaller numbers will allow us to sink a little deeper, while new works will be created once again.

**Dr Sandra Thibodeaux** is Australian Poetry's Poet-in-Residence for 2011. She has published three collections of poetry, with the latest of these being *Extinctions* (PressPress, 2010). Sandra has considerable experience as a teacher at tertiary and secondary levels and has taught around 50 workshops in poetry and creative writing. Previously the Executive Officer of the NT Writers' Centre, Sandra is accustomed to reading and assessing the manuscripts of diverse writers. The 2011 Australian Poetry Poet-in-Residence program has been made possible by the generosity of the Pratt Foundation.

Please **do not** send rough drafts **until you've booked a place** in the masterclass. Once you've been allocated a place in the class please send 3 poems of no more than 60 lines that are currently in development. One of these poems will be workshopped in class. Poems can be sent to Sandra at sandratx@optusnet.com.au

### Masterclass Bookings

Art of Story: \$88 for SAWC members or \$110 for non-members  
Finding the Poem: \$55 for SAWC members or \$77 for non-members  
Bookings: 8223 7662, email: admin@sawriters.org.au  
or www.sawriters.org.au



## The Art of Story

with Arnold Zable  
Saturday 15 October, 10am-4pm

An exploration of the craft of writing, with techniques that can be applied to both fiction and nonfiction, memoir, autobiography, biography and family history, the short story and the novel. What unites all these genres is creativity and imagination. Arnold will draw upon 25 years of experience as both a novelist and writer of creative nonfiction, and on the work of other writers in responding to questions from participants. He will look at key areas such as scene construction, the borders between fiction and nonfiction, writing character and place, and how to revive and breathe new life into stories that may not quite be working. The workshop will include discussion and exercises on the art of narrative, writing from different points of view, developing plot and structure, and the link between writing and the senses.



**Dr Arnold Zable** is an award-winning writer, storyteller, educator, and human rights advocate. His books include *Jewels and Ashes* (Scribe, 1991), which won five Australian literary awards, and depicts his journey to Poland to trace his ancestry. Zable's best selling novel, *Cafe Scheherazade* (Text, 2001), depicts the lives of former refugees who now meet in a coffee shop in a seaside suburb in Melbourne. *The Fig Tree* (Text, 2002) is a book of true stories set in Greece, Eastern Europe, inner Melbourne and outback Australia. *The Fig Tree* CD, a musical companion to the book, won the National Folk Recording award in 2004. His novel *Scraps of Heaven* (Text, 2004) is set in the post-war immigrant community of the Melbourne suburb, Carlton. *Sea of Many Returns* (Text, 2008) depicts the journeys of seamen and sojourners from Ithaca. Zable's most recent book is a collection of stories, *Violin Lessons*. He conducts numerous writing workshops and lectures widely. Zable is president of Melbourne International PEN and has a doctorate from the school of Arts, Melbourne University.

## Open Your Mind Mental Health Week Poetry Competition

As part of Mental Health Week a Poetry Competition is jointly run by the Mental Health Coalition of SA and the SA Writers' Centre. This competition is open to everyone. Poets are requested to write poems of 4-12 lines about an aspect of Mental Health and enter under one of the seven categories as listed on the website: <http://mhcsa.net/?catID=54> by the closing date of **9th September, 2011**. Winners will be announced at the Mental Health 'Words Evening' on **Thursday, 13 October** at the SA Writers' Centre. The evening will be hosted by celebrity Mark Aiston and feature comedians from the Cracking Up Comedy Project.

W□

A special feature of this evening will be the launch of the Mental Health Week Poetry Anthology called 'Mindfields'. The book will feature winnin□

please contact Tracey Davis at the MHCSA on **8212 8873 / 0406 980 962** or email [tracey.davis@mhcsa.org.au](mailto:tracey.davis@mhcsa.org.au)

# It's There – Poetry in South Australia

SA Writers' Centre Young Ambassador **Vanessa Jones** looks at poetry opportunities for young writers.

'Oh, I keep a blog – and other things', I used to mention nonchalantly to people at parties. No one needed to know that I wrote poetry in my spare time. They especially didn't need to know that I did it for fun. And berets don't suit me.

But then magic started to happen. And once I had opened up that door (and my mind to the possibilities), I started to notice the opportunities on the other side.

The first poem I wrote after high school received a commendation in a national poetry competition. It ignited my poetic fire and, gradually, I started to notice that I wasn't alone. There were other poets in the world, some in my very own city. Some of them were my age! Nowadays it's perfectly acceptable to be a young writer. As a community, we realize that the mature poets aren't going to be here forever (but their poetry will live on) and we've started taking vigorous steps to welcome a new breed of poets.

The SA Writers' Centre has acknowledged the need to expand its database of young members and have implemented a number

of great programs for young writers, including a regular supplement in a local street mag that offers an opportunity for writers to have their poetry and prose published, and writing workshops specifically designed for young writers. The Centre has appointed a young ambassadors' group as well as a few young Board members. And statewide opportunities seem endless.

There are slams left, right and centre if you're one of the braver species of poet, particularly at the universities and TAFE where they crave to hear your words performed.

We're never short of a festival in South Australia: we've just had the Ginninderra Press Mini Literary Festival and the Salisbury Writers' Festival and this month we'll get to play at the South Australian Writers' Festival.

You never have to search far for a poetry competition, workshop or opportunity to display your poetry especially with the plethora of visual artists buzzing around (I even know of a second-hand bookstore that prints people's poetry on canvasses



that hang in their window). Not that long ago even the local broadsheet had a regular *Poet's Corner*.

We have some leading young poets and authors in South Australia – Amelia Walker, Ben Chandler and Amy T. Matthews are just a few that float to the top of my memory.

Given that South Australia is such a tight-knit community, it goes without saying that it's a natural leap for the state to foster a new breed of poets.

So if, at first, you think it doesn't exist, try opening the door a crack, standing back and letting it grab you. It's waiting.

## 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.



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 September 30**. Please email submissions or any queries to [dubnium@sawriters.org.au](mailto:dubnium@sawriters.org.au)

'Dubnium' is not only an opportunity for young writers in South Australia to expose their work to a large

**Vanessa Jones** is a young writer living in Adelaide. She holds an Advanced Diploma of Professional Writing and is studying Creative Writing at university for fun. She is chuffed to be one of the aforementioned SA Writers' Centre Young Ambassadors, mainly because she loves to be labelled as young. Sometimes, Vanessa dreams that she is a pen.

## More donations - so many thanks to the following:

Eleanor Ahern, Meredith Appleyard, Janeen Brian, D. M. Cornish, Phil Cummings, Eyre Writers' Inc., Arthur Giannopoulos, Max Green, Emily Heidrich, Sally Heinrich, Henley Scribblers, Christobel Mattingley, Valerie May, Robert Moore, John Morris, Robyn Opie, Michael Riddle, the Seaside Writers, Ruth Starke, Alan Tucker and Ray Tyndale.

**\$9,299 and still rising. So thanks our members and also to our volunteers, whose time donations help keep us operating.**

# A Treasure Trove of Research

Jennie Cumming and Malcolm Walker look at how technology is changing the way we check the facts.

**V**erisimilitude! No – not a Shakespearean expletive or a recently discovered Amazonian invertebrate. Most dictionaries define the word as the ‘appearance or semblance of being true or real’, a credible position for those of us who are writing in the realist mode. We like to think of it as ‘attention to detail’ with ‘attitude’.

For the majority of writers, even those working in the science fiction or fantasy genres, or as it’s now dubbed ‘speculative fiction’, the creation of credible worlds where reader disbelief can be willingly suspended. Such suspension requires verisimilitude in one or more of its guises.

In most cases, research is the key. Nobody wants to do a Rider Haggard and have tigers roaming Africa. Whether this research comes before or after the event is a matter of personal choice but at some point we’re going to start surfing the web, the first port of call for many these days. But Google, for all its brilliance, has its limitations. Wikipedia likewise. At which point, we’re often obliged to visit our local library. Even here the boundaries to certain avenues of research can be quite narrow. That leaves State, national and university libraries – all brilliant in their own way – but not necessarily nearby or accessible to borrowers.

If the author is undertaking anything with an historical, geographical or cultural context research becomes even more important. Salman Rushdie, the Indian-born essayist and novelist, has suggested that ‘the past is a country from which we have all emigrated’. An interesting maxim, but there are at least two countries out there: our memories, what we might describe as the ‘personal past’, and history, our collective past. While the former, to use a sci-fi or cosmological term, is limited by an ‘event horizon’, namely our first memories, the latter is open to interpretation and is heavily influenced by cultural and ideological blinkers. So, in order to try and get it right we start digging and then reading.

One of the best resources for a writer researching the past is that of newspapers or periodicals. They are often an accurate time capsule and there is now a new tool available that makes digging for those treasures, those bits of information that can open up unknown vistas and turn a piece of writing in a completely different direction.

The staff of the National Library have scanned and digitized major Australian newspapers from 1803 to 1954, and they are now working their way through regional newspapers. The project is called ‘Trove’.

Trove’s aim is to enable free worldwide access to historical Australian records including newspapers, books, maps, journals and photos and to establish itself as ‘an invaluable resource for tracing family history, doing professional research or reading for pleasure, teaching or studying’.

The goal is to ensure that people have online access to information held in museums and archives, and to library information that is not catalogued individually. Trove supplements what search engines provide.

According to their website, the Trove Project was designed to:

- provide a single point of access to the resources of the deep web
- facilitate access to a significantly greater range of resources from major sources, including selected digitized material freely available online
- support searching of, and access to, full-text content
- enhance ease of discovery by providing improved relevance ranking, refinement by facets, grouping of all editions of the same book (this is known as FRBR-like grouping) and exploitation of thesauri
- engage with communities and individuals through annotation services
- ensure that relevant information is not missed in a search by reducing the need to search material-specific discovery services separately
- provide a platform for niche services to query a vast resource of Australian metadata and adapt if for their own needs.

Trove can help your research – and you may be able to help Trove in return, by increasing the accuracy of digitized newspapers. The ‘translation’ of text from the printed page to electronic is not always correct because the optical text recognition program sometimes interprets ink smudges and paper creases as random letters or strange symbols. It takes a human being to accurately decipher those sections and Trove allows you the opportunity to participate online and edit the text for posterity.

On each web page the scanned newspaper is shown on the right-hand side of the screen and the computer’s interpretation of the text appears in a column on the left. You can use the scroll bars and ‘zoom’ bar on the newspaper page to increase the size of the text you are reading and then make any required corrections in the column on the left-hand side of the screen.

In order to edit text you have to provide an email address – only to Trove, not to the public – and give a user name that the public can see. Your user name can be your own name or a pseudonym. Trove requires the real addresses of editors in case mischievous edits start appearing and they need to block access by that editor. There is also a community forum for users of the site, including text editors, and an online ‘leader board’ showing how many edits each user name has made.

If you have some time available, a desire to preserve Australian history and a fondness for puzzles, this could be your next hobby. Go to <http://trove.nla.gov.au/> and see if you’ve found your niche.

*Caveat emptor.* Or perhaps that should read *caveat voluntarius*. You may, like the writers of this piece, be tempted to engage in editing Trove entries to the point where your writing is no longer the focus. Still, at least you’ll feel that you’re helping other writers get it right.

# Writing for the Screen

**Chris Tugwell** looks at the demands and rewards of writing for film and television.

**H**ow often have you thought the book or short story you have just written would make a great film? Or how often have friends said it to you? But you're not a filmmaker and you don't know anyone in the industry. You haven't got a clue where to start. Well, at least you've found the Writers' Centre, and you're reading this!

There are numerous film organisations set up to help people exactly like you, and this brief article will give you basic information to get you started.

## Learning the basics

More than any other form of writing, screenwriting has a demanding set of rules regarding layout and the general 'look' of the script on the page. It is absolutely vital that you make yourself familiar with them so that they become second nature to you.

One way to learn these rules is to read as many scripts as you can. The internet has a number of very good sites where you can download scripts. Just type 'screenplays' into Google. Be sure you only read screenplays. Avoid things called 'transcripts'; they are written by amateurs who have only watched the film, and are worse than useless. But a good screenplay can show you what was on the page before the film was made; the blueprint.

Another way to start is with an introductory-level course, such as those run by the Australian Writers' Guild. This is a good place to learn the basic elements of writing for the screen. Run by an experienced screenwriter, these courses cover such things as script layout, screen language and writing visually, as well as dealing with characterisation, dialogue and story structure.

Both the Guild and the Writers' Centre also provide a script assessment service which, for a fee, can give you detailed feedback on your script. They hold occasional events with recently produced writers that give you the chance to hear how other writers have managed to get their work onto the screen. Seminars on funding, script clinics with experienced script editors and courses

for more advanced screenwriters are also held at various times throughout the year. Check with the AWG for details.

The Australian Writers' Guild is the national organisation for scriptwriters of everything from plays and films, to radio and even songs (basically any kind of writing that can be performed). The AWG can give you all kinds of information about what sort of funding is available, what money you can expect if you sell your idea and standard industry contracts. They can also help if (heaven forbid!) you get into disputes. What the Guild can't do is find you a producer, but it can point you in the right direction.

Speak to the Branch Manager about joining or at the very least getting onto their mailing list. Guild members receive a generous discount on all SA Writers' Guild courses.

In addition, degree/diploma courses providing specific training in screenwriting are run by Flinders University, the Victorian College of the Arts, Adelaide Centre for the Arts (TAFE) and the Australian Film, Television & Radio School (AFTRS) in Sydney. Shorter courses are offered regularly by the AFTRS in all other capital cities.

The SA Film Corporation also provides some professional development opportunities, such as TV series attachments or the 2006 and 2007 week-long Script Factory workshops. Small grants are also available to allow SA residents to attend short courses and events (for example, the national Writers' Muster, or the 2011 Robert McKee Story Seminar) held in other states and overseas.

## Industry events

If you want to be part of the industry, it makes sense to see as many Australian films as you possibly can. This not only gets you familiar with film language, but can also give you an idea of producers, directors and cinematographers you may want to work with. The Mercury Cinema (at the Lion Arts Centre) and the Adelaide Film Festival are good places to start. Both offer



the chance to see a wide array of films outside the mainstream – and by local filmmakers. Also, by joining the AFI (the Australian Film Institute) you can see every feature, short film and documentary made in Australia each year. Members also get discount on film tickets in most cinemas. The AFI also arranges special screenings and visiting speakers around the country. Contact the Melbourne office of the AFI on (03) 9695 7206 or visit their website [www.afi.org.au](http://www.afi.org.au).

Another organisation that helps new filmmakers is the Media Resource Centre (MRC), (08) 8410 0979. Based at the Mercury Cinema, the MRC assists with technical equipment, budgets and practical advice on making your (mostly short) films happen. They run short film screenings, courses in camera operation, editing and other technical areas, and can put you in touch with people willing to help make your short film on a shoestring.

The film industry is a collaborative one and so it is very important to begin to make contacts within the industry. How does a total beginner do that? The first and easiest thing you can do is to get your name put on a number of industry mailing lists. I have already mentioned the Writers' Guild. Another good one to start with is the SA Film Corporation. They regularly send out information about visiting filmmakers, attachment opportunities and social events. Call the SAFC, (08) 8394 2000, and ask to be added to their mailing list. Then screw up your courage and go along! Simply by attending any one of these events you are more a part of the industry than you were before.

It is also worth noting that the film industry is more global now than it has ever been and there are pathways to the big wide world of Hollywood and beyond. But I suggest you take the baby steps outlined above first before embarking on that journey.

## Financial assistance

The sources of funding for screenwriting are varied and depend on the kind of project (feature, documentary, mini-series, telemovie) you are writing. It would take far too long and it's too complicated to explain all the different deadlines and conditions for every one of these organisations.

In this state, the SA Film Corporation (SAFC) and the national body Screen Australia are the main agencies you would approach about film, television and multimedia projects. They both provide funding for screenwriters to develop scripts (although it is always important to check the current guidelines for script development). The SAFC accepts applications at numerous dates throughout the year, and you will get a decision within about six weeks. Screen Australia has various deadlines throughout the year which can be found on their website.

Each state has a different funding body and each organisation has a set of guidelines that you should read carefully before applying. It may be possible that your project qualifies for funding in another state because of its subject matter or where it is set. With all of these bodies it's a good idea to speak to the staff at length before you apply.

Obviously these bodies expect a new screenwriter (even writers experienced in other areas) to demonstrate some ability before they will offer support, so they will expect you to provide a complete first draft when you first apply. After that, you can usually apply for funding at each stage of writing the script. In other words, you can get assistance to write the second, third and perhaps even fourth drafts of your screenplay. Some organisations will fund the writing of a treatment (the stage before a first draft), but usually only for more experienced writers. Most funding bodies will want you to work with an experienced script editor and can provide you with lists of suitable people (as can the AWG). They will also provide funding for the script editor to work with you. Be sure to contact your chosen script editor and discuss the project before applying. They do not have to live in the same state as you, as much of this work can these days be done by email and via Skype.

It should be noted that all film funding is in the form of a loan that must be paid back—with interest. This doesn't mean you get saddled with a HECS-like debt. The money paid to you becomes part of the budget of the film and is paid back by the production company, but only if the film gets made. If you never get any further with it, and you never manage to get a producer or network interested, it's good to know they are not going to chase you for the money.

None of these sources of funding is guaranteed, and it is important to put your best efforts into your application. Writers frequently miss out on funding, even if they have a good project, because:

- the amount of money is limited
- competition is intense
- you have not addressed the funding guidelines
- you plan to shoot your project in another state (in which case you should perhaps apply to the body in the state where you want to shoot the story) or overseas
- your script has lots of special effects or animation and may be too expensive to shoot
- you won't get the money every time, no matter how good you are!

As a result there may be long periods where a writer may receive no income at all.

Bear in mind that some projects, like the film *Shine*, take as long as ten years to complete, so writers must often invest a great deal of time on a project before they even start to get paid for their work. This also applies to producers. Remember, you are asking them to commit a substantial chunk of their lives to your project, so they've got to be really enthusiastic.

It is your work on the script that is going to generate this enthusiasm, so it is vital always to put your best efforts into your writing.

Of course, you can always make the film yourself. The recent explosion in high quality, low cost digital equipment has made this a much more feasible option than ever, but the material still needs to stand up and you should think carefully and seek advice before taking this path.

Lastly, a high school student once asked me about the qualities needed for a career in

writing. The headings applied to another world. However, this was part of my response:

**Physical requirements?** None that I can think of, except the ability to write. This can mean either using a pen and paper, typing at a keyboard or dictating into a tape recorder or voice-recognition software.

**Promotion?** By this I assume you mean the kind of promotion an office worker or executive might get. This is not a concept generally associated with writing, although in journalism editors and current affairs producers have mostly 'done their time' as a cadet or court reporter before reaching those lofty heights. Writers sometimes work as paid staff on long-running TV series and may become head of the script department. Most would regard it as a promotion if their feature film got made.

**Personal considerations?** If you are looking for a career with stability, regular pay, superannuation and a set retirement age, writing is not for you. The career of a writer can also have an impact on your personal life, since income is so unpredictable and the commitment required is so great. But if you like the thought of working the hours you choose, not having a boss, working with other people to create something worthwhile, then perhaps you should give writing some thought.

**Any other?** Nothing springs to mind, except that a touch of insanity never goes astray in this business!

**Chris Tugwell** is a screenwriter and playwright and has run courses for the Australian Writers' Guild, the MRC and the Adelaide Centre for the Arts.

### **The Australian Writers' Guild**

National office can be contacted on 1 300 552 228 (Toll Free Number)  
Email: [admin@awg.com.au](mailto:admin@awg.com.au)  
Website: [www.awg.com.au](http://www.awg.com.au)

### **South Australian Office**

Branch Manager: Miriam Katsambis  
Juxtapose Studios, Shop 6 Cinema Place, Adelaide SA 5000.  
Tel: 08 8232 6852  
Hours: Thursday 9:30m - 1:30pm and Friday 9:00am - 5:00pm.  
email: [sant@awg.com.au](mailto:sant@awg.com.au)

# What's On



## Poetica September Program

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

- 3 Sep National Poetry Week: a round-the-nation sampling of recent Australian poetry.
  - 10 Sep Speaking to Blue Winds: a feature on classic Australian poet, John Shaw Neilson.
  - 17 Sep Little Bit Long Time: a meeting with indigenous poet, Ali Cobby Eckermann.
  - 24 Sep Wild Bees: an interview and readings with Martin Harrison
- Website: [www.abc.net.au/rn/arts/poetica/](http://www.abc.net.au/rn/arts/poetica/)

## Thurs 8 Sept: May Gibbs Children's Literature Trust

Meet the 2011 May Gibbs Fellow, Nathan Luff, from 6-7.30pm at the Burnside Library. Cost: \$20.00 including refreshments. No cost for children with a paying adult. RSVP and payment by Thursday 1 September to: May Gibbs Children's Literature Trust 6/59 Fullarton Road Kent Town SA 5067 Ph: 8332 5577 Email: [contact@maygibbs.org.au](mailto:contact@maygibbs.org.au)

## Fri 9 Sept: Book Launch

Victoria Raine's book, *Elephant In Our Zoo*, will be launched at the Writers' Centre at 6pm.

## Sun 11 Sept: Hills Poets

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

## Mon 12 Sept: Novelist's Circle

Meet on the 2nd Monday of each month at The Box Factory, CBD, from 6.30-8.30pm. A nurturing environment for people undertaking a novel-length work. Cost: \$3. Call: Sandra O'Grady 0416 260 185.

## Tues 13 Sept: Script reading

At 7pm at the Writers' Centre, the SAWriters Theatre will be second-reading the script of Tony Moore's 'Noble Cause', a one-act work for the stage exploring the

methods and consequences of political pressure on any brave enough to question. There will also be a first reading of a film-treatment 'To Survive' by Kym Davey, detailing a remarkable survival voyage of over 70 days during WW2. Visitors welcome.

## Wed 14 Sep: Book Signing

Meet and hear author Emily Rodda. Talk begins at 6.30pm, Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. Free event – bookings essential. Marion Cultural Centre Box Office or call 8375 6855.

## Wed 14 Sept: Workshop

Dr Emily Sutherland will conduct an open workshop on 'Finding Your Voice' for fiction and nonfiction writers and poets. 7-9.30pm in the Don Pyatt Hall, Norwood (behind the Norwood Council Hall at the corner of The Parade and George Street). Cost \$20. Arranged by the Kensington & Norwood Writers Group. Phone Anne Chappel to book: 0413-466-181.

## Thurs 15 Sept: Book Launch

*Connections*, a collection of poems by T. W. McLean will be launched at the SA Writers' Centre at 6.30 for 7pm. All welcome.

## Thurs 15 Sept: North Eastern Writers

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

## Sat 17 Sept: Book Launch

Robin Sinclair's book of haiku and poems, *The Clouds Go Down to Heaven*, will be launched at the Writers' Centre at 2pm by Jude Aquilina.

## Thur 22 Sep: 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](mailto:pamelamckee@bigpond.com)

## Thurs 22 Sept: Book Launch

Victoria Raine's book, *Elephant In Our Zoo*, will be launched at the Seaford Ecumenical Mission, Main St, Seaford between 10am and 2pm.

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

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

## Sun 30 Oct: Kapunda Conference

Meet industry professionals at the Light Regional Council Chambers Complex, Main Street, from 9.30am-4.15pm. \$70 including lunch. Join the update list by emailing [astil7@bigpond.com](mailto:astil7@bigpond.com) with subject line *Kapunda conference*.

## friendlystreetpoets.org.au

**Tues 6 September:** City meeting, SAWC Atrium, 6.00pm for 6.30pm start. Entry fee: \$5/\$6. This meeting is Pot Luck night where every poet is encouraged to bring 10 minutes of poetry in case they are picked as the evening's Pot Luck Poet Guest Reader.

**Sun 11 September:** Murray Bridge Meeting: Guest Poet, Jill Wherry.

**Tuesday 13 September:** REBELSLAM! Tuxedo Cat at Electra House 131 King William St. 7pm for 7.30pm start.

**Wednesday 21 September:** Persian Poetry in Adelaide: Julia Wakefield will introduce poets Molly Murn, Elyas Alavi and members of the Persian writers' group. Musical accompaniment and paintings by Elyas Alavi. 5.30pm – 6.15pm at the Treasures Wall, 1st Floor, State Library, North Terrace.



# Opportunities

## Paragraph Planet: Group Listings

The Paragraph Planet website features a Writing Group and Book Group Directory. If you would like your writing group included on the site, go to [www.paragraphplanet.com](http://www.paragraphplanet.com). Find it on your iPhone: [www.paragraphplanet.com/ihome2.htm](http://www.paragraphplanet.com/ihome2.htm)

## Arts SA Funding Round

The 2011 Arts SA funding deadline for various categories, including the **Independent Makers & Presenters: Individual Development** is **5 pm 16 September**. Download the funding handbook at <http://www.arts.sa.gov.au/site/page.cfm?u=4>

## The Finch Memoir Prize

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

## Women's Work Poetry Anthology

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

## Asialink Leaders Program 2012

The Asialink leaders program produces a network of emerging leaders who have the skills to exercise vision in a challenging regional and global context. Participants are generally between 28 and 55 years old, and hold a leadership position within their organisation. Details at: [asialink.unimelb.edu.au/our\\_work/leaders/\\_nocache](http://asialink.unimelb.edu.au/our_work/leaders/_nocache) Applications close on **17 October 2011**.

## Seeking nonfiction submissions from young people

Submissions are sought from people aged between 13 and 19 about their experiences during high school. Forty stories will be chosen for a book that will give youth a voice. Go to: [www.mimkempsonbook.com](http://www.mimkempsonbook.com)

## Flagging the 2012 Adelaide Festival Awards for Literature

Nominations for the 2012 Adelaide Festival Awards for Literature close at 5pm on **28 October**. There are seven national awards, open to all Australians, and two awards specifically for South Australian writers plus two valuable fellowships for South Australian writers. Total prize pool \$145,000. See details at: [arts.sa.gov.au/site/page.cfm](http://arts.sa.gov.au/site/page.cfm)

## Rodney Seaborn Playwrights Award \$20,000

The Award is for the development of a play or other approved performing arts project. Recipients may work alone or jointly. Closes **4 October 2011**. Entry fee \$20. Forms and guidelines at: [www.sbwfoundation.com](http://www.sbwfoundation.com)

## The Southern Cross Literary Competition

Short stories to 5000 words, open theme. 1st prize: \$1000. Entry fee \$10 per story; no limit to the number of entries. Closing date: **14 October 2011**. Post entries to: Southern Cross Literary Competition, P.O. Box 2738, Bakery Hill, Victoria 3354. Download entry forms from: [www.ballaratwriters.com](http://www.ballaratwriters.com)

## Peter Porter Poetry Prize

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

## Mentor Required

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

## G C O'Donnell essay prize

This Copyright Council prize is \$3,500 for the author of an unpublished essay displaying original thinking regarding copyright and the protection of the interests of authors. Details at: [copyright.org.au/seminars/1931-yy-gc-o-apos-donnell](http://copyright.org.au/seminars/1931-yy-gc-o-apos-donnell)

## The New Writer Prose and Poetry Prizes

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

## East Gippsland Art Gallery Short Story Award

1st prize \$1000 for a short story up to 2,500 words. Open theme. Entry fee \$6. Entry forms and guidelines at SA Writers' Centre. Closes **16 December**. Post entries to Hal Porter Short Story Competition, East Gippsland Art Gallery, 2 Nicholson Street, Bairnsdale, Victoria, 3875. For more: email [pedrom53@bigpond.net.au](mailto:pedrom53@bigpond.net.au) or phone Peter Millard after business hours (03) 5152 6731.

## 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](http://www.aurealisawards.com) or contact the convenors at [aurealisawards.com](mailto:aurealisawards.com)

## FAW Marjorie Barnard Award

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

## Burnside Library

Burnside is starting sessions for local authors to promote their publications. Ring Sharon on 8366 7280 or email [SDowning@burnside.sa.gov.au](mailto:SDowning@burnside.sa.gov.au) The library is also looking for writers to run short day workshops on their literary cruise with Captain Proud Paddle Wheel Cruises on Saturday **8 October**. Details from Sharon at [SDowning@burnside.sa.gov.au](mailto:SDowning@burnside.sa.gov.au)

Two of **Shirley Dunn's** poems were published: '67 Years Long' in the July issue of *Positive Words* and 'A Step Too Far' in the August edition of *The Write Angle*.

**Steven Gepp** has a story in *Mon Coeur Mort: My Dead Heart*, Post Mortem Press.

**Azra MacArcher** received an Honourable Mention in the Prospect Library Children's Writing Competition 2011.

**Jacqui Merckenschlager's** poem 'The Riddle Of Her Sadness' has won this year's Scribbligum 'Gumblossom' poetry award and two other poems of hers have been highly commended.

**Janeen Samuel** won First Prize in the Poetry section of the Grampians Writers Literary Awards and Second Prize in the Peter Cowan 600 Short Story Competition.

**Alice Shore's** poem 'A Maiden Trip' was printed in *Trains and Travel* and her short story 'Hats. More Precisely – One Hat' was printed in *Hats*. Both books are in Series 1 of Lifestyle Theme Books, edited by Rosemary Hollick for Care Life, Australia.

**Ruth Starke's** feature story and pictures about interviewing Brazilian Grand Prix champion Ayrton Senna were published as a double centrespread in *The Sunday Mail*, 7 August.

**Kate Wise's** poem 'The Missive' has been published by *Scribbligum*, Gum Blossom.


**Linda Wyrill's** poem 'Is the world one world?' was published in *Touchdown: The School Magazine*, no. 6, July 2011. Her poem 'Rain' appeared in *The Write Angle*, edition 36, in August, and her story 'Gone In a Snip' was published in August editions of Adelaide's *Child Magazine* and the *Child* magazines in other Australian cities. (Stringybark Publishing).

## 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

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Happy to be on the same page



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## Sept 9: Open Your Mind Poetry Competition

☺★●

As part of Mental Health Week the Mental Health Coalition of SA and the SA Writers' Centre jointly run the **Open Your Mind Poetry Competition** every year. The competition is open to everyone. Poets are requested to write poems of 4-12 lines about an aspect of Mental Health and enter under one of the seven categories as listed on the website: <http://mhcsa.net/?catID=54>

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

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

## Sept 16: 2011 Rolf Boldrewood Literary Award ☺●

Entries in the following categories: A: Prose – fiction or family history memoir up to 3000 words on an Australian theme; B: Poetry – any form or style on an Australian theme up to 80 lines. 1st prize \$500, 2nd prize \$250, 3rd prize \$150. Entry fee: \$10. Entry forms at [http://www.mrl.nsw.gov.au/under/What's On'](http://www.mrl.nsw.gov.au/under/What's%20On/).

## Sept 18: National Writing Competition: Fiction

**inspired by jazz ☺●**  
The National Jazz Writing Competition seeks fiction up to 3,000 words, inspired by or responding to jazz. 1st prize \$750, 2nd \$250, 3rd \$200. Winning entries will be published in the anthology *extempore 6*. Details at: <http://njwc.extempore.com.au>

## Sept 30: Vera Newsom Poetry Prize ●

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

## Sep 30: Best of Times Competition ☺●

For humorous short stories up to 2500 words. Cash prizes for 1st, 2nd and 3rd place. Bonus \$10 prize for funniest title. No entry form required. Include a cover sheet with your name and address, title and word count and where you heard about the competition. \$6 per story. Cheques/money orders to Chris Broadribb. Post your entry to Chris Broadribb, PO Box 55, Blaxcell NSW 2142. Competition webpage: [http://spiky\\_one.tripod.com/comp12.html](http://spiky_one.tripod.com/comp12.html)

## Sept 30: FAWNS Super Short Story Competition ☺●

Category A: Super Short Story. Category B: Memoir. Maximum 700 words for both. Prizes: 1st \$200, 2nd \$100. Highly Commended and Commended certificates. Entry fee \$5. Send entries to: Competition Convenor, 5 Clement Street, Strathfield South, 2136. For further information email [fawnorthshore@gmail.com](mailto:fawnorthshore@gmail.com) or see <http://sites.google.com/site/fawnorthshoreregional/>

## Sep 30: Positive Words Mini-Competition ☺●

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

## Oct 7: I Book I Burnside Competition ●

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

## Oct 14: Southern Cross Literary Competition

☺●

Stories up to 5,000 words. \$1,000 prize. \$10 entry. Open to Australian and international writers. Enter by post or online. Send submissions to: Southern Cross Literary Competition, PO Box 2738, Bakery Hill, Victoria, 3354. No email submissions. Guidelines and entry details at [ballaratwriters.com](http://ballaratwriters.com)

## Oct 30: Short Short Story Competition ☺●

1st prize: \$50 and a \$100 'Writing To Inspire' voucher, 2nd prize: a \$50 voucher, 3rd prize: a \$30 voucher. Entry fee: \$5 for one story, \$9 for two, \$12 for three. Stories up to 500 words starting with a choice of three first lines shown on the website. Details: [www.writingtoinspire.com/](http://www.writingtoinspire.com/)

## Oct 31: Mornington Prize 2011 Poetry Competition ☺●

For poems of up to 30 lines: open theme and style. 1st Prize \$200, plus Highly Commended and Commended certificates. Entry forms required. Entry fee: \$5 per poem. Poems must be entrant's own work, not have been published and not have been awarded 1st prize in another competition. Entrant's name not to appear on manuscript, only on entry form. No email submissions but for an entry form, email [peninsulafaw@yahoo.com.au](mailto:peninsulafaw@yahoo.com.au)

## Oct 31: Scribes Writers Short Story Award ☺●

Fictional short story, open theme (max 1000 words). Prizes: 1st, \$100; 2nd, \$50. Highly Commended and Commended certificates.

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.

Entry fee \$5. Details at <http://geelongscribeswriters.blogspot.com/>

## Oct 31: Positive Words End of Year Competition

☺●

Short stories up to 500 words; poetry up to 32 lines. Entry fee \$3.60 or 4 entries for \$12.00. 1st Prize (in each section) \$100, 2nd 12 month subscription to *Positive Words*. Entries must be postmarked by above date. For entry form please send SSAE to: The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria or email [positivewordsmagazine@live.com.au](mailto:positivewordsmagazine@live.com.au)

## Nov 14: One-Act Playwriting Competition

☺●

As part of their annual One-Act Play Festival, Noosa Arts Theatre is looking for one-act plays. The finalists' work will be performed. 1st prize \$3,000; 2nd \$2,000 and 3rd \$1,000 and the opportunity to workshop your play. Entries must not have been previously published or performed. Contact Synda Turnbull on (07) 5449 9972, email [Synda@oapcomp@noosaartstheatre.org.au](mailto:Synda@oapcomp@noosaartstheatre.org.au) or Entry forms at: [www.noosaartstheatre.org.au](http://www.noosaartstheatre.org.au)

## Nov 30: One-Act Playwriting Competition

☺●

Bottle Tree Productions (Canada) is looking for one-act plays of up to 70 minutes. 1st prize CAN\$1,000, 2nd prize \$250, 3rd prize \$100. Entry fee \$25. Submit online via: [www.bottletreeinc.com/script\\_contest.html](http://www.bottletreeinc.com/script_contest.html)

# Membership Application Form

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

Name/Organisation .....

Address .....

Suburb/Town .....

Postcode .....

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

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

\$90 organisation (inc GST)

\$66 waged (inc GST)

\$39 student/healthcare cardholder (inc GST)

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

Renew

New

Concession number .....

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

Method of payment:  Cheque/money order attached

Bankcard  Mastercard  Visa

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

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

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

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

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



**Southern Write**  
**September 2011**  
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## SA Writers' Centre Inc

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

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Government of South Australia  
Arts SA



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