

PICTORIAL HISTORY - LAUNCHED WITH STYLE

Approximately 200 members and guests attended our 20th Birthday Cocktail Party and the launch of the Centre's Pictorial History. The Hon Jane Lomax-Smith spoke eloquently about writing and reading and launched the set of posters depicting the last 20 years of the Centre. Thanks to Uni SA's Cheryl Jordan for coordinating this project, and to the students of O'Halloran Hill TAFE, for designing and producing these fantastic posters.

The on-line history of the SAWC has also been completed, thanks to the hard work of Uni SA student Rachel Schmied. Members are invited to visit the site and see the potted history, with photographs (you might find yourself there): www.sawriters.on.net in 'about us'.

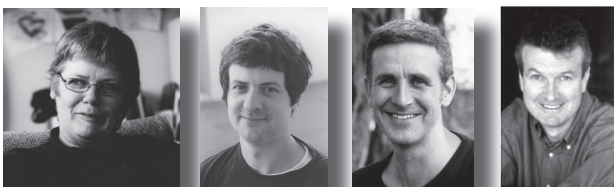


Top Row L-R: Rob de Kok and Jude Aquilina; Erica Jolly, David Ades and Ann Timoney Jenkin; Greame Rickard and Pip Fletcher; Sean Williams and Aviva Sheb'a; Bel Schenk, Cheryl Jordan and Stephen Orr.

Bottom Row: Bel Schenk and Juan Garrido, Barbara Wiesner and Jean Mann, Bill Marsh and Jeri Kroll, Cassie Flanagan, Julia Winefield and Sonja Dechian. Barbara Wiesner and the Hon. Jane Lomax-Smith.

CONGRATULATIONS TO THE SA WRITERS FEATURED AT WRITERS' WEEK 2006

From March 5 – 10, many big names in the national and international writing world will converge on the Pioneer Women's Memorial Gardens for Adelaide Writers' Week. Congratulations to the South Australians on the program: Anne Bartlett, James Bradley, Peter Goldsworthy, Corrie Hosking, Nicholas Jose and Stefan Laszczuk. Full program and more information at: <http://www.adelaidefestival.com.au/program/writersweek.aspx>



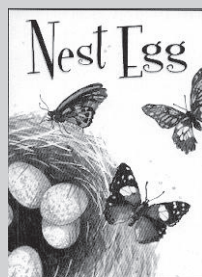
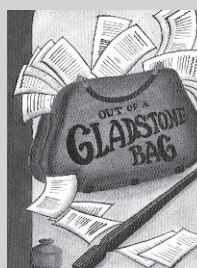
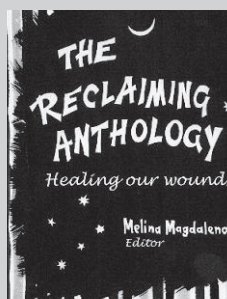
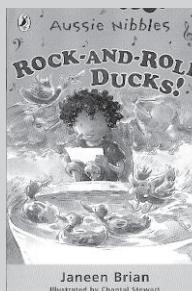
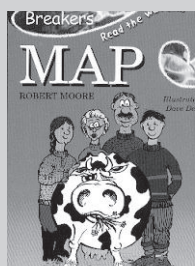
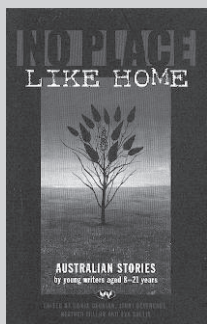
L-R: Anne Bartlett, Stefan Laszczuk, Nicholas Jose and Peter Goldsworthy.

NOT THE ST LUCY'S PARTY

Now that we have celebrated our 20th birthday party, it is time to think of Christmas and the winding-down of a successful year at the SAWC. Regrettably, our Newsletter Editor, the lovely Stephanie Luke (pictured right, with old-looking telephone) will be leaving us. Members are invited to come and farewell Stephanie and have a Christmas drink at 'Not the St Lucy's Party', on December 15 at 5.30pm in the Atrium. Please bring a plate and a bottle to share.



Centre Information...



Disclaimer

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

So Very Resourceful

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

Author Donations

Janeen Brian, *Rock-and-Roll Ducks!*, Aussie Nibbles, Puffin Books, 2005.

Zita Denholm, *The Christobel Mattingley Reciter*, Nest Eggs, Triple D Books, 2005

Ashley Knoote-Parke, *How to Have a Vegetarian for Dinner: A Carnivore's Guide: The Essential Handbook to Catering for Vegetarians*, tish'n enigma books, 2005

Melina Magdalena, *The Reclaiming Anthology: Healing our Wounds*, Seaview Press, 2005

Robert Moore, *Map*, Macmillan Publishing, 2004

Rocky River Ritters, *Out of a Gladstone Bag*, 2005

Mary Smits, *Everything You Need to Know (But forget to ask) When Buying or Selling Property*, Wrightbooks, 2005

Des Speight, *Australia's Spanish Knight*, Hyde Park Press, 2004

Eileen Taylor, *The Dawn of Awareness: Learning to Surf that Lonely Illness called Depression*, Starburst Publishing, 2005

Wakefield Press, *No Place Like Home: Australian Stories by young writers aged 18-24 years*, Editors: Sonja Dechian, Jenni Devereaux, Heather Millar and Eva Sallis, 2005

Thank you to ...

Bryan Jordan, Ark Furniture, for donating the new coffee table at the SA Writers' Centre. Drop in at 12.30pm any weekday for lunch with the SAWC staff and other writers working at the Centre and try out the new seats and table.

Christmas Closing

The SA Writers' Centre will be closed from the 17th of December to the 16th of January. Until then ...



Finding Agents

This is the current link to the Australian Literary Agents' Association homepage: www.austlit.com/b/index.html

New Oz Publisher

Find out more about Australia's newest publisher of poetry, novels and critical writing, Puncher & Wattmann, at www.puncherandwattmann.com

Newsletter Folders

Thank you to the following folders who helped with the November newsletter: Laurie Anderson, Betty Collins, Helen de Gay Sanderson, Jo Dey, Catherine Jones, Cailean Darkwater, Tim Earl, Ann Timoney Jenkin, Margie Hann Syme, Janos Pogany, Peter Swindon, Jane Jolley and Jasmine Aquilina.

Reading & Writing in Paradise

One week study retreat holidays in Fiji - 2006 programme.

READING

Susannah Fullerton

March - Classical English writers

Andrea Stretton

May - Contemporary Australian stories

WRITING

Patti Miller

March - memoir

Kate Grenville

July - making stories

Andrea Stretton

October - crafting a story

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Board's Eye View...

The Memories are Priceless

by Elizabeth Hutchins

You feel as proud as a prize winner on Speech Night when the author copies of your new book arrive in the post. Tear open the parcel, gaze at your name on the cover, decide to put off searching for typos, run and show someone ... Thus it was when my first full-length children's novel was published in 1989. The only trouble was, I had no-one to share it with. And so, on heading out after school to collect my two teenagers, plus the classmate of one and his little sister, to rush them to swimming training that afternoon, I slipped a copy into my handbag. Nine year-old Jacquie would be at just the right stage for this one.

When we stopped at a red light I passed the book over to her, explaining that it was newly published. It was tossed back into my lap before the lights turned green. 'Oh yes,' she said. 'I published a book this week too.'

I can hear murmurs of 'She's reminiscing again'. But I make no apology for looking back to 1989 in this, my fifth and final Board's Eye article. That year was special for me and for our Writers' Centre too; and now, as the SAWC turns twenty, history is the flavour of the month. Check out our website (www.sawriters.on.net) for a wonderful collage of photos that includes this one of me (in 1989) as guest speaker at an event called 'Write On: a celebration of young writers.' Thanks to the brilliant concept of the Director of Australia's first (and still the best) Writers' Centre, this evening, attended by 86 children and over 200 adults from the Salisbury area, became the model for many successful Young Authors' Nights. I'll tell you more about these events. But first I must return to Jacquie.

I gave her an understanding smile because she was right, you know. Firstly in giving me a timely reminder that it's dangerous to believe one's own publicity, for no-one else was going to be as excited

about my little novel as I was. But chiefly because her story that had been printed and broadcast in the classroom was a publication to be proud of. I have several of these bound and illustrated books stashed away; the memories are priceless. Many teachers and parents are doing a superb job of fostering the talents of young writers – and that's where our Writers' Centre has stepped in to help since 1989. The Board has recently endorsed a focus on youth as part of each year's program through to 2008, and is most fortunate to have generous funding from the Telstra Foundation to increase the number of Young Authors' Nights from one to three. So this year we returned to Salisbury and held one at Noarlunga for the first time. If you can help promote our program at primary schools in these areas, please let us know.

This is how a Young Authors' Night works. The stars of the evening are not the fifteen published children's authors lined up out the front, but up to 150 of the keenest or most gifted writers from primary schools in local and regional areas. They are welcomed, put at their ease and made to feel special. Each year one of the adult authors is chosen to give a talk about some aspects of the writing process; this year it has been Rosanne Hawke, speaking about collecting ideas, planning, researching, writing, editing – and persevering.

Then, after each of us has been introduced to the audience by means of a light-hearted anecdote, we divide into small groups and head off to hear the young people's stories. Their families and teachers are their enthusiastic audience, and we authors aim to praise and encourage the readers, rather than critique their work. We all know that accolades do wonders for our writing. We know too that generally it is the sporting stars who get recognition in our society. Over supper we sign programs



Elizabeth Hutchins flanked by three Young*Authors. 1989.

and books for more young fans than we would normally even dream of. It's a win-win situation: the young writers go home with a new self-belief, while we have gained employment, book sales and the chance to connect with some of our readers. Thankyou, Writers' Centre!

The feedback from these events has been overwhelmingly positive. The report on that first evening in 1989 quotes parents as saying, 'I didn't know my kid could write like that,' and 'It was a great encouragement to my daughter who loves writing and spends all her spare time writing.' This year young writers made comments like 'It was cool to meet other kids who like the same things as I do', 'Don't change anything. It was all brilliant! It's a chance for me to write lots more stories and poems,' and 'I felt so proud when I received good feedback from an author'.

Proud ... That reminds me to tell you that I published a story this week. Believe it or not, the idea for it started to germinate when my favourite aunt died and left me a clock that kept chiming at the wrong times, in – yes, 1989. I finally wrote the tale five years ago, and although it was twice accepted by publishers, it either didn't fit into the anthology or the series was cancelled. So it's third time lucky. As we tell the kids, you need lots of perseverance. But the memories are priceless.

Elizabeth Hutchins Deputy Chair of the SA Writers' Centre.

*They grew up.

Opportunities...

Authors ...

are invited to submit work for an upcoming feature, "Delicious Indulgence", which focuses on food and our need to indulge in guilty pleasures. Email submissions to editor@australianreader.com. Deadline: 15 December 2005. Guidelines: www.australianreader.com

Wet Ink wants you ...

"Send that poem, story, nonfiction piece, funny quirky very short column or whatever you consider your best work. We like surprises. There are no restrictions as to genres. If we like your piece, we'll publish it. Details are on our website www.wetink.com.au or can be picked up from the Writers' Centre. So now there's nothing stopping you."

The Write Angle ...

a bimonthly magazine, is calling for submissions of poetry, articles and short fiction. All work must be original and unpublished. Send contributions to: The Editor, 210 Pinelands Road, Sunnybank Hills Qld 4109. Yearly subscriptions, \$25 for 6 issues.

The Spring 2006 Issue of Griffith Review ...

will cast the net wider by providing a platform for emerging voices to tell 'stories of the times'. The opportunities and challenges presented by globalisation, rapid technological change and a political climate of threat and fear make these times unique. Responses to this situation will be explored. There is no age limit. Submissions should be sent to editor.griffithreview@griffith.edu.au. Deadline 1 February 2006. More info at www.griffith.edu.au/griffithreview

Words@Work ...

is a monthly ezine dedicated to business writing. Topics range from discussing grammar and house style, to writing copy for direct marketing campaigns. While there is no payment (yet!) this ezine goes out to business enterprises and government organisations across the state. Download the latest edition at www.freewebs.com/dianelee/words3.html and email dianeleeconsulting@adam.com.au for guidelines.

Enough of the urban angst

Voiceworks#64 wants stories from the outskirts. Provincial ponderings, backwater yarns, tall tales from the back of beyond. Send us notes scribbled in the margins of your life. Do you mingle on the outskirts of the in-crowd, or skirt uneasily around the edge of corporate culture? How does the world look to an outsider? Deadline 2 January 2006. More info at www.expressmedia.org.au/voiceworks/

Bonzer ...

is an online monthly magazine for 'wise elders'. Writers of a certain age are invited to submit stories or articles of general interest of not more than 750 words. Send submissions to: The Editor, www.bonzer.org.au. There is no payment.

"Attention all sippers ...

guzzlers, abstainers and quaffers ... submissions of poetry, prose, fiction and creative nonfiction for our little SA drinking anthology. We want the romance, the repulsion, the twitching nostrils of the expert home-brewer, the sweet smell of sweat on the brow of a dedicated grape grower. We want tannin, aroma, fizz and a good head. It's your choice. Make us thirsty. Submissions must be 3500 words or less, though less is better in our opinion (we prefer to read in moderation...) Email enquiries and submissions to alcoholanthology@hotmail.com"

PixelPapers Quarterly ...

publishes verse, short stories, first chapters, articles, reviews, news and views, and especially welcomes letters and articles on stage and screen. Graphics such as poem, story or book cover illustrations are also welcome at www.iinet.net.au/~pixpress/

Festivals Australia Regional Residencies

This program provides funding for artist residencies to assist communities to 'tell their stories' at local community festivals and major one-off celebrations. Applications are sought from organisations that manage festivals or celebrations for projects commencing from 1 July 2006. Deadline 15 Feb 2006. More info at www.dcita.gov.au/festivals_residencies

Position Vacant:

The Australian Festival for Young People will be producing the Allwrite! literature program as part of Come Out 2007.

Allwrite! is a literature program for children and young people aged between 3 – 18 years.

We are seeking an experienced Convenor, who has a strong understanding of and commitment to literature for children and young people. Enquiries to:

admin@comeout.on.net

PASS IT ON ...

is an online, networking, interactive newsletter delivered to your inbox every Monday. Do you write for children? Would you like to know which publishers are calling for manuscripts? Do you have questions but don't know who to ask? For more info email jacket@smarchat.net. au or visit www.jackiehosking.com to view back issues of the newsletter.

Longlines Program

The Macquarie Bank Foundation has entered a community partnership with Varuna and State and Territory Writers' Centres to pilot a national program aimed at identifying, developing, promoting and celebrating emerging Australian writers. Aimed specifically at giving professional support and development to writers from remote regional areas and indigenous communities, the program includes consultations, masterclasses, mentorships, residencies etc. For more info see page 5.

Australian Youth Ambassadors for Development

The AYAD program places young Australians between 18 and 30 on short-term assignments (3-12 months) in developing countries throughout the Asia Pacific region. The Program is funded by the Australian Agency for International Development (AusAID) and provides in-country support and living and assignment support allowances to successful applicants during their period overseas.

For further information email rdaugalis@austraining.com.au or call 1800 225 592.

30 Years of Friendly Street

On Friday, 11 November 2005, Friendly Street Poets celebrated 30 years of open poetry readings. The Anniversary Reading was held in the Circulation Library, one of the most beautiful and historical rooms of State Library. Our special guest, Richard Tipping, a founder of Friendly Street together with Andrew Taylor and Ian Reid, captivated the audience with his memories, anecdotes and poetry recitations. Graham Rowlands presented Richard with a unique gift: five copies of the inaugural Friendly Street Poetry Reader, the first anthology in a collection of twenty-nine volumes. Since 1977, Friendly Street Poets has published ten volumes of the New Poets collection and many other individual poetry collections and anniversary anthologies. Friendly Street is grateful for the consistent support from Arts SA in developing what is acknowledged all over Australia as the oldest publishing program of a community-based poetry organization. The development of such a rich publishing program would not have been possible without the collaboration and partnership of Wakefield Press.

Poets from older and younger generations shared their memories and poetic explorations in a traditional friendly atmosphere. Jude Aquilina introduced the presenters and read from Andrew Taylor's poetry – a source of inspiration for everyone who writes poetry. Among the emotional and provocative readings the audience welcomed poems presented by Mike Ladd, Chris Charles, Jan Owen, Erica Jolly, Jeri Kroll, David Cookson, Elaine Barker, David Ades, Ioana Petrescu, Peter Eason, Rory Harris, Ann Timoney Jenkin, Steve Evans, Louise Nicholas, Graham Catt, Rob Walker, David Mortimer, A Marner and Juan Garrido.


Jo Dey, Gaetano Aiello and Kerryn Tredrea honoured the late poets: John J Bray, Nancy Gordon, Adele Kipping, Constance Frazer, Ray Stuart and Jenny Boulton by reading some of their poems as a tribute to their spiritual permanence. Erica Jolly recited 'The Epidaurus', one of the most satirical poems of John Bray, and Ann Timoney Jenkin read from a letter written by Gwen Harwood.

Mike Ladd recorded the whole event for Radio National Poetica and Ali Ashdown from Media Resource Centre videotaped selections of the readings. Two screenings will be organized at the monthly readings in February and March 2006 to ensure members and lovers of poetry who were not present can enjoy the festive anniversary readings.

At 30, Friendly Street Poets is ready to embrace poets from all walks of life, to encourage live performance poetry and to publish the best South Australian poetry. Thank you to all participants and supporters.

Friendly Street Poets
S Matthews

SA Writers' Centre Commemorative Port by *Langmeil*



The SA Writers' Centre
Commemorative 10 Year Old
Port

750mL

The SA Writers' Centre Commemorative Port is on sale from the office for \$20 a bottle. See inserted order form.

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What's On...

Poetica December

Radio National, 729AM, Saturday at 3.05pm and repeated 9.05pm, Thursday.

3rd A Stroll Through the Gardens – poet and botanist Edwin Wilson takes us through the Sydney Botanic Gardens, discovering its poetic links.

10th Graduations – selected new work from creative writing students around the nation including Robert Bloomfield, Cameron Fuller and Rob Parry from the poetry course at UniSA/Magill and Libby Angel, an MA student from Flinders Uni. It took a year to collect poetry from creative writing courses. This broadcast is a reflection of what is happening throughout the country.

17th Eugene Goossens – a suite of poems by Tom Shapcott about the famous conductor.

24th Blue Toboggans – selected works by Edwin Morgan, the Poet Laureate of Glasgow.

31st audio/file/poets/#6 – poets working with sound and publishing on CD.

For further details contact Mike Ladd at the ABC (08) 8343 4928 or visit www.abc.net.au/rn/arts/poetica/

Wednesdays at One

Kirsty Brooks will speak about the books in her life, 7 December, at the Institute Building, corner of North Tce and Kintore Ave from 1pm. Cost \$6.50. Contact Helen Williams, Friends of the State Library for more details on 8207 7255.

The Hills Poets ...

will meet for their end of year Christmas reading on Sunday 4 December (FIRST Sunday of the month). An a la carte lunch has been arranged for 1 pm. If you will be attending the lunch, please ensure you book with Jill Gower on 8339 5119. Normal readings will follow guest readers, Graham Catt and Jules Leigh Koch. New readers are welcome. Enquires to Jill. Please note that there will be no January meeting. The next meeting will be held on the second Sunday in February. More details to follow later.

Free Speech ...

invites young SA writers and readers to the inaugural Adelaide launch of *Voiceworks* at the Lizard Lounge, 9 Hindley St, on December 14. Readings by Tom Doig, Liam Pieper, Bel Schenk, Ryan Paine and Nick Low. Doors open 7pm.

The Barossa Writers' ...

new anthology, *Random Writing* is a selection of three years' writing by members of Barossa Writers and is dedicated to Marina Lutz who was a long-time member of the group. It will be launched by local writer and historian Sheila Gordon on Wednesday 14 December at 10.30 a.m. at the Williamstown Uniting Church Hall, Church Street, Williamstown, and followed by morning tea. All invited. Please RSVP to Margaret Crohn 8523 2859 by 1 December.

Wet Ink Launch

Wet Ink (the magazine of new writing) cordially invites all members to the launch of our eagerly awaited first issue by J.M.Coetzee, winner of the Nobel Prize for Literature for 2003, at 6pm on Friday, 9 December, at the SA Writers' Centre, 187 Rundle Street. Wonderful refreshments will be provided, and there will be plenty of wine and stimulating conversation.

The Reclaiming Anthology ...

Healing Our Wounds, Seaview Press (2005) will be launched Saturday, 3 December 2005, 2:30-5pm, The Parks Community Centre Function Room. Join us for afternoon tea, live music, book readings and the SA premiere of the award-winning documentary by Cathy Henkel and Jeff Canin *The Man Who Stole My Mother's Face*, which features Laura Henkel, one of the contributors to the anthology.

WORD UP!

Poetry, prose and play readings at the Fad Bar, 8pm Thursday 19 January 2006, 30 Waymouth Street. Open mic plus new work by playwright Duncan Graham and other Adelaide poets. Gold coin donation. Contact Kirsty Martinsen on 0432 219 826.

Friendly Street

The guest reader for 6 December is Melissa Petrakis, author of *The Naked Muse*, *Attic Dweller* and *The Earth of Us*. 7pm, SAWC.

Critical Mass ...

is a group of local fans who gather on the first Wednesday of each month at the SAWC to discuss sf, fantasy and related fiction. Come along and share your opinions. Future dates: 7 December at 7pm, 1 February at 8pm. As well as the featured talk, each meeting opens with news, notices, reviews. Newcomers are always welcome.

Dickens Fellowship 70th Birthday Celebrations

4 - 11 February, 2006. For more info about the program email lillington@chariot.net.au or ring 08 85582501.

Screen Stories

The Australian Writers' Guild (SA) presents guest speaker Jacquelin Perske, an accomplished writer for film and television and the screenwriter of *Little Fish*, which was nominated for 7 Lexus IF and 13 AFI awards and for the AWGIE award for Best Screenplay. Screen Stories is an opportunity to hear about the film making process from the writer's perspective. Excerpts of Jacquelin's work will be shown on the night. Thursday 7-9pm, 8 December at the SA Writers' Centre. Cost \$8. Bookings 8232 6852.

The next Introductory Screenwriting course will be held on 3-5 February 2006. The course is the Drama of Screenwriting Introduction an AFTRS three day course being presented with the Australian Writers' Guild and sponsored by the South Australian Film Corporation. Full details will be available shortly. Contact Gabrielle on 82326852 for details.



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Letter...

Following criticisms of the few literature board grants (two out of forty-nine applications) allotted to South Australian applicants in the most recent allocation, SA Writers' Centre Chairman John Fletcher held discussions with John Emery, Director of the Literature Board. John Emery's response to these criticisms is as follows:

John,

You asked me to address some issues that are troubling some SA based writers. The first being a perception that there is an "anti-SA" bias in the Literature Board. The second that there is a bias towards funding Sydney-based writers. And, third, that there is a bias towards funding "academically-based" writers and their writing.

To set the scene. I was a freelance, SA-based writer for 20 years. During that time I published 4 works of fiction and wrote a good many movie scripts (some of which even got made). I applied for about 4 Literature Board grants and received 2. One was a New Writers One-Year Grant. The other was a short-term, "top up" to help finish the work off. I had no idea how the Board worked and I, too, began to subscribe to the, "they're biased against me and my town" belief system.

All that changed when I was invited to join the Board and saw it in action. I went in a cynic and I came out believing that this is the most equitable possible system for spreading far too little money as far as it can go for the best effect on Australian writing.

So convinced was I in the value of both the Literature Board and the Australia Council that when the chance came for

me to apply for a position within its full-time staff I jumped at the opportunity. I am now the Director of the Literature Section, administering the decisions of the Literature Board.

There are 7 Board members and great care is taken when recruiting them that they represent as many of the States as can be juggled against such other criteria as genre experience and availability. At the moment the 7 members come from: South Australia (1), Western Australia (1), Victoria (2), Queensland (1), ACT (1), NSW Regional (1). Only two of the current Board members are associated with a university.

In nominating potential Board members to the Minister for the Arts to select from, we look for people with writing skills first and foremost. If anything, being a literary academic is likely to go against nomination. In my 4 years on the Board I heard vigorous, spirited and often inspiring debate about the realities of writing. I never heard regurgitation of fashionable literary theory.

To ensure even more evenness of judgment in assessing projects, 7-8 peer assessors are brought in for the New Work round of grant assessments. In the 2005 round they came from: South Australia (1), Tasmania (1), Queensland (1), NSW Regional (1), Sydney (1), Northern Territory (1), Western Australia (1). They are also chosen for their expertise in different genres.

As well as being experts in their genres Peer Assessors tend to draw the Board's attention to State-based issues that may be affecting applications. In particular, Peer Assessors are encouraged to draw the Board's attention to Regional writers who the Board may have passed over in their first round of readings. Board members tend to disregard State issues, being more driven by a "quality at all costs" agenda.

The result is a very spirited discussion of the merits of individual applications. As a Board member I often saw an application that had at first been dismissed be passionately argued back into the mix by a Peer Assessor.

In the end, though, the Board sees its role as funding what it believes to be the best in Australian writing. It does not think along a States Rights line. If we look back over the last 5 years we can see that South Australia did relatively well a few years ago.

The last 2 years it's done less well. The big winners in the latest round were not places like Melbourne and Sydney but writers in the far less-writerly-populated areas of Western Australia, Queensland, Tasmania and the ACT.

The fact that SA writing is going through a down period of New Work funding from the Literature Board is of concern for me, but I can see no evidence that it's from a bias at Board level. I think that any debate about the causes needs to address a whole range of issues: State development money, effect of university courses in writing, recent population shifts out of South Australia, shifts in what constitutes Literature. Digital writing, for example, is an area towards which I would expect newer writers to be gravitating and South Australia is certainly a centre-of-excellence for digital media development.

As to a "Sydney bias", it is true that many writers live in both Sydney and Melbourne. They are drawn there by market forces. In these towns a writer can supplement their income through journalism and other means. This means there are numerically more writers living in these centres than in others. But, as indicated above, they are not proportionately over-represented in the mix of successful grant applications. There are also very successful writers living in such centres as Adelaide. Some of them have received recent Literature Board grants and other support for travel, publication, promotion, etc.

I can well understand the frustration that unsuccessful grant applicants feel. I've felt it myself. But there is no systemic bias against (or towards) any particular region or style of writing.

John Emery
Director Literature
Australia Council for the Arts

John Fletcher's response: "I find John Emery's explanations totally persuasive and should like to thank him for putting to rest the disquiet of some of our members."

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Obituary

Jenny Boulton

8th Oct 1951 – 1st Nov 2005

Magenta Maria Loveday Bliss aka MML Bliss was born Jenny Boulton in Warwickshire, England in 1951. One of the brightest stars of the first generation of modern Australian performance poets, she died on the 1st of November, after a long battle with throat cancer.

Jen migrated to Australia with her family when she was sixteen and moved to Adelaide with her baby son, Dan, in 1977. She began her career as a poet at the very popular Friendly Street readings and in 1981 won the Anne Elder Award for her first collection of poetry, *the hotel anonymous* (bent enterprises, 1981). Her poems are sharp, sexy, yearning and funny. She bared her soul and her love life in further collections, such as *the white rose and the bath* (Friendly Street Poets, 1984), *'i' is a versatile character* (Words and Visions, 1986) and *flight 39* (Abalone Press, 1986). She was always a well-organised and disciplined writer, and during her most productive years in Adelaide, threw herself into all things artistic, including the Women's Art Movement, the Association of Country and City Women Writers and the SA Media Resource Centre. She was Secretary of the SA Poets' Union in 1982 and National Secretary from 1982-4. Jen was a great reader of her own work and had a keen sense of theatre and performance, always making an effort to 'glam-up' before a reading. She was also an enthusiastic and inspiring teacher of writing, conducting over four hundred workshops in schools in South Australia, Victoria and New South Wales.

In 1993, Jen married her long-time friend Tim Smith and moved to Tasmania in 1994. For six years, Jen lived in bliss with Tim in Derby, near Launceston where they both participated fully in the life of the village, until Tim died in 2000. MML Bliss is survived by her sister Christine Boulton and her beloved son Daniel.

By Fiona McHugh, a Melbourne community cultural development worker and the producer/director of several of Jenny Boulton's plays.

Varuna



SA Writers' Centre Joins Hands with Varuna

Do you need help with your manuscript? Would you like a residency at Varuna in NSW's Blue Mountains to get it?

Thanks to support from the Macquarie Bank Foundation, Varuna and the SA Writers' Centre have entered into a partnership to assist emerging writers. The Writers' House is a national centre for writing retreats and manuscript development. Each year, Varuna provides over 100 professional development opportunities to writers at all levels of experience and achievement and from all parts of Australia.

The Longlines Partnership has been established to increase the benefits and possibilities available for writers living away from the Brisbane-Sydney-Melbourne hubs of activity. We will now be able to offer the following new opportunities for our members:

- One-hour face-to-face or phone consultations with Varuna's Creative Director, Peter Bishop. These consultations can be of vital importance in determining the status and direction of a project and for giving a national perspective to a writer's work.

- A 2-week fellowship at Varuna. Selected by the Creative Director and the SA Writers' Centre. The recipient will have to pay a Fellowship Fee of \$165, but will receive an airfare, food and accommodation for the full two weeks.

- An opportunity to take part in 3 annual Longlines Masterclasses (2 residential, each of 5 writers for 1 week, and 1 non-residential, comprising readings and phone consultations). No airfares are provided. Applicants pay an

application fee of \$22 and a program fee of \$275 for a one-week Masterclass.

Peter Bishop will be available for consultations and group workshops at the SA Writers' Centre on 16,17,18 Feb 2006. Bookings for consultations, in person or by phone to the SAWC. Writers should send a sample of their work (no more than 12 pages) plus a brief description of their writing experience, hopes and fears to Longlines Consultations, Varuna, The Writers' House, 141 Cascade St, Katoomba 2780.

Please pass on my thanks to Peter for a very thoughtful, valuable and informative session. Demonstrating the literary insight for which he has justly become famous, he managed to get straight to the Achilles heel of my work, making a very specific and helpful suggestion, while keeping my ego and sense of excitement about my novel (both of which may have begun to flag) firmly intact. He accomplished a great deal for me in that short space of an hour.

Newcastle (NSW)
consultation participant



Macquarie Bank
Foundation

Congratulations...

Elaine Barker's poem, 'Old Cemetery', received second prize in the FAW Denis Butler Literary Awards. Her poem, 'Sabi', is to be published in the forthcoming edition of *New England Review*.

www.openwriting.com published two of **Betty Collins's** poems: 'Affair', and 'City under the Sea'—a prose poem honouring New Orleans tragedy and celebrating its life.

Caroline Christie has won this year's Ginninderra Press 'Short Story for Children' Competition with her story 'Finding Treasure'.

Barbara De Franceschi's poem 'Zelda' has been published in *Four W* #16, 'Hospital Emergency 2am' in *Eclectica* ezine (US) and her work was featured as the editor's choice in US ezine, *Culture Star Reader* with three poems, 'Sunnybrook', 'Split Systems' and 'Flamenco'. She was awarded First Prize in Yellow Moon's Seed Pearls, with nature poem 'Hibiscus' and also received a Highly Commended certificate for 'A Tree in My Bed'.

Ross Duffy's short story, 'Unholy Deadlock', was commended in the Southern Cross Literary Competition and his short story, 'My Man Billy', was awarded an Honourable Mention in the King's Cross Annual Literary Contest.

M.L. Emmett's poem, 'Home', was published in Vol. 9 of *The Mozzie*, 'Winter in Venezia~A Haiku Journey~Haibun' was published in *Free Expression* (November).

Juan Garrido-Salgado's poem, 'Antonio Guerrero poeta de la Revolucio', was published in the *Gramma* newspaper, Cuba. 'Esa Libertad que te debemos' was published in a Chilean poetry anthology, Sept 2005. The poetry magazine of the Chile Asociacion Latinoamrica de Poetas published three poems in Spanish, Sept 2005 and the Colombian poetry magazine, *Arquitrave*, published three translations by Juan of Judith Beveridge's poems: 'El Mar', 'El Nudo' and 'Una mujer en el puesto de la Feria', August, 2005.

Jill Gloyne's poem 'Fairy tale' has been commended in the Golden Gateway Festival Literary Competition.

Helen Halstead's book is on sale in South Africa, and will be published in New Zealand by Random House NZ on 1st December. Sales for September/October were over 3600 copies.

Sally Hunter's poetry collection, *The Structure of Light: poems, haiku and prose*, was published by Seaview Press, October 2005. Her short story, 'My Lover Remembers to Forget: Tears drop within a Secret Tradition' and her poems, 'The Reality of Cherries' and 'Dancing Suspended Fairy', have been accepted for publication on the website *The Erotic Woman*. Her poem, 'centre' and four haikus were published in *YQZine*, magazine of the Yours Queerly creative writing group.

Elizabeth Hutchins has a story, 'Spooked', in the Random House anthology, *Stories for Nine Year Olds*.

Heather Taylor Johnson's poem, 'Eve's Earthly Sin', was accepted for publication in *Polestar*.

Erica Jolly's poems, 'On a Work of Art in the Foyer of the New Addition to South Australia's State Library or String Games: thinking of Kurna Elder Lewis O'Brien' and 'Response to a Telephone Call Telling me my Poems are too Political' were published by Peter Macrow, editor of *Blue Giraffe 2. Adelaide Voices*, Oct/Nov 2005 printed her commentary on Juan Garrido-Salgado's *Collected Poems* (Five Island

If you've had publishing success, let us know! Please supply your information for the Brag File page in writing or by email by the 15th of the month - admin@sawriters.on.net

Press) under the title 'Poems of Justice and Freedom'.

David Mercer's short story, 'Brushman of the Bath', was published in Iss. 2 of *Page Seventeen*, October, 2005.

David Mortimer's poem, 'Handel Incorporated', was published in *The Best Australian Poems 2005* (Black Inc.). His poem, 'Beyond Agnostic: The Pine-Cone Proof', has been accepted for *Blue Dog*.

Graham Rowlands's poems, 'Being Rude' and 'Believe You Me' were published in *LinQ* (Oct) and *Idiom 23* (2005) respectively.

Ros Schulz received commendations in the September 2005 *Yellow Moon Nature Poetry* for 'Amateur Photographer at Morgan Cliffs' and in CJ Dennis Literary Awards (Open category) for 'The Sound in My Ears'.

Ruth Starke's *Catland* (Penguin) has just been shortlisted for this year's Children's Peace Literature Award.

The Rocky 'Riters had 90 people at the launch of *Out of a Gladstone Bag*, an anthology of work by group members which spans 10 years' since it was formed.

Zenda Vecchio's short stories, 'Robbie' and 'The Dam', were published in *Pendulum* #9 and *Island* #102 respectively.

Amelia Walker won the adult section of The Gawler National Short Story Competition 2005 for her story, 'Naming the Tortoise'.

rob walker had the following poems published on the poetry website *Malleable Jangle*: '50% off!', 'Storks/Regent's Park', 'Your sixth sense', 'Russian folk' and 'mandarines and daffodils'. At the Salisbury Writers' Festival rob was awarded 3rd Prize for 'Predated' and Commended for 'After the Big Day Out'.

Nan Witcomb's books, "Love" *Nanushka* and "Peace and Friendship" *Nanushka* are coming out in early November with Jane Barry Publishing.

Georgia Xenophou had her poem, 'My Dream' published in *International Poetry*, #39 China.

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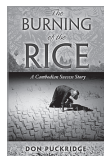
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Literary Competitions...

☞ **2 December 2005**
Inner City Life Literary Competition. Categories: 1. Short Story, max 500 words; 2. Poetry, max 20 lines. Entry \$5. 1st prize \$100 + book voucher and winners will be published in *village voice*. More info, email nswwwc@nswwriterscentre.com.au or call 02 9555 9757.

☞ **16 December 2005**
Hal Porter Short Story Competition. Any style, 1st prize \$1000. Max 2500 words. Entry \$5.50. More info at www.egipps.vic.gov.au, email pedrom53@bigpond.net.au or call 03 5152 6731.

★☞ **30 December 2005**
Holonovel 2006: United Federation of Planets Sci Fi and Fantasy short story competition. Categories: Best senior (over 18) and Best youth (under 18 as at 20 Oct 2005). Max 3000 words. Free entry. More info at www.ufpofsa.org or visit the SAWC on the last Sunday of every month, 4-6pm.

☺ **31 December 2005**
Page Seventeen Short Story & Poetry Competition. 1st prize \$100. Entry fee \$5 or 3 for \$12. Open theme. Short story max 3000 words, poetry to 50 lines. More info at www.pageseventeen.com.au or send SSAE to PO Box 566, Cockatoo, 3781.

☺☞ **31 January 2006**
How to live with the "Black Dog" Writing Competition. Theme: inspirational stories about living with depression. Max 1500 words. 1st prize \$2000. Winning entries will be published at www.blackdoginstitute.org.au. It is a condition of entry that submitted material will be available for use by the Institute in areas such as promotion and research.

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

As a service to members, the SAWC holds entry forms and guidelines. Call in and collect copies for 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions requested.

If you have any queries about competitions and/or vanity publishing please contact the SAWC. There are some basic guidelines available.

(BDI is a not-for-profit research, educational and clinical body specializing in mood disorders and affiliated with University of NSW and attached to the Prince of Wales Hospital.)

☺☞ **31 January 2006**
FAW Lovers of Good Writing Poetry Competition. Open theme, max 40 lines or bracket of poems to 40 lines. 1st prize \$350. Entry fee \$5 or \$12 for three. Limit of three entries per person. Winners will be published in *Scope* magazine. Entry forms at www.connectqld.org.au/fawq or call (07) 3831 7404.

☺★☞ **24 February 2006**
The Nillumbik Shire Council Alan Marshall Short Story Award. National short story award seeks submissions, max 2500 words, in any style. 1st prize Open section is \$2000. 1st prize in Young writers' award (15-19yrs) is \$400 (max 1000 words). Entry fee \$15 for adults. Free to young writers. Winning entries will be published. More info at www.nillumbik.vic.gov.au or call (03) 9433 3126 or email katrina.rank@nillumbik.vic.gov.au. The judge for the competition will be Eva Sallis.

☺☞ **10 March 2006**
Henry Kendall Poetry Award. Open theme max 32 lines. 1st prize \$500. Entry fee \$5. For further info www.fusionarts.org.au

☺☞ **31 March 2006**
The Catherine Mary Gilbert Essay Prize. The History Trust of South Australia is keen to stimulate further research and writing about the history of Adelaide and is offering an annual prize of \$1000 for the best essay or article which encompasses any aspect of the history of the city. Best entries will be published. Words: 3000-5000 max. A style guide is available from the History Trust. For more info go to www.history.sa.gov.au or call 8203 9888.

☺☞ **24 March 2006**
The Bundaberg Writers Club competition. Short story to 2500 words. Open theme. 1st prize \$200. Entry fee \$5.

☺☞ **27 April 2006**
Sunshine Coast Writers' Group Inc 14th Annual Short

Story and Poetry Competition. Entry forms available from rjwiseman@bigpond.com

☺☞ **30 April 2006**
The Wannabee Publishing Short Story Competition. 1st prize \$500. Open theme to 3000 words. Entry fee \$6.60

☺☞ **25 June 2006**
The Dogwood Playwrights Initiative: \$5000 One Act Play Competition. The focus is on rural issues: powerful, original theatre scripts that show the struggles, problems and successes that are unique to rural and remote Australia. Free entry. Plays must be new, unperformed works between 50-70 minutes in length with a maximum cast of six. For more info visit www.murilla.qld.gov.au or call (07) 4627 1707 or email tedgibbons@bigpond.com

☺☞ **23 September 2006**
The Cove Inaugural Historical Writing Competition. Theme: some aspect of Australian History – past, present or future. Category 1. Historical fiction to 2500 words. Category 2. Historical non-fiction to 2500 words. 1st prize in each category \$250 with book vouchers for runners up. Entry fee \$10. For more info call 02 9555 9757.

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Tertiary writing courses by Anne Bartlett

Tertiary writing courses are not for everyone, but for some people they can be of enormous significance, as they were for me. I joined the University of Adelaide Graduate Diploma program in 1997 and continued as a Masters student in 1998. After a two year break I returned to continue with the PhD program.

Writers from that first intake in 1997 were varied in experience, from beginners to well-established writers like Helen Manos, Cath Kenneally and Steve Evans. The allocation of a number of HECS places was significant for some of us who wouldn't have been able to enroll otherwise. I was keen to up my skills: although I'd published nonfiction (magazine articles and children's education) I couldn't seem to crack the fiction market.

The first year (Grad Dip) exposed me, week by week, to three sources of information/inspiration: the techniques of other writers past and present; the repeated opportunity for a range of experimentation through what Professor Tom Shapcott called 'five finger exercises'; and the camaraderie of other writers. Our weekly lunch/workshop generated valuable feedback and important friendships. Assessment was by course work - participation in workshops, the keeping of a journal, and various creative pieces. For those aiming to continue with the Masters, some writing done in that first year was a means of feeling our way towards the major work required for the second year.

As early as April in the first year, stimulated by a sample by Gertrude Stein, I wrote an experimental one pager in an adult voice, a piece unlike anything I had done before. I didn't know what to do with it and filed it away. That rather offbeat piece was the first writing towards the novel *Knitting*, though of course I didn't know it then. And in those first months too, was the freeing revelation that a work could be developed through a series of fragments rather than a linear plot.

Assessment for the Masters was based on a complete draft of a major creative work. I passed, but that novel (the second unpublished novel) will probably never be published. However, it was useful practice, and it is interesting to see now how some of that experimentation with voice and style was important for the later writing of *Knitting*. Many other students then and since went on to have Masters work published, including Corrie Hosking, Rosanne Hawke, Richard Hillman,

Cath Kenneally, Wendy Wright, Tess Driver, Ray Tyndale, Maureen Vale and others.

For the following two years I worked on commissions that came to me through university contacts. In 2001, I reluctantly enrolled in the PhD. At the time I had trouble with the whole concept of being a PhD student (another story there) but the terms were attractive: PhD study is free of fees, and all the university resources are laid on. The question was rather, Why not? And for those fortunate enough to gain a scholarship there is the added bonus of three years assured income, an extended time for learning, experimentation and development.

A PhD creative writing thesis consists of two parts: a final draft of a major creative work and a complementary exegetical essay (approx. 20,000 words) which examines some aspect of the research and/or the process of writing.

As part of the program there was an opportunity to be mentored by an established writer. When the first draft of *Knitting* was at about the two thirds mark, I entered into a mentorship with Nicholas Jose (now Chair of Creative Writing at of Adelaide). Mentoring was conducted mainly via email. The timing was fortunate: I had a clear sense of the final shape, but was grappling with unspoken 'rules' I had carried over from children's writing (eg 'characters should solve their own problems').

The mentorship was invaluable. Firstly, to have clear affirmation from a fresh voice, someone outside the academy and industry-experienced, was hugely energizing. Secondly, the questions Jose asked helped me reflect more objectively on both the work and my relationship to it. Later, he asked if I would talk to a visiting US publishing colleague about my work. Bob Wyatt's interest resulted in a US agent and sales to the US and UK.

At the same time, a longstanding relationship with Penguin children's publisher Julie Watts (met through the SA Writers' Centre) bore fruit when she passed my work to Clare Forster in the adult department.

Work on the exegesis slowed while I went through an intensive prepublication process with two publishers. The exegesis writing was difficult, particularly at first, but I am grateful (now!) for the way in which it sharpened critical faculties and helped me understand more of my own process. A

skilled supervisor (Susan Hosking) made this a less painful experience than it might otherwise have been.

Writing courses do not make writers, nor can they guarantee publication. A supervisor or mentor does not do your work for you, or turn you into a writer, though I am grateful to both for that great gift—a thorough engagement with and reflection on the work in progress. However, in the end, such a person can only point out strengths and weaknesses in what you have already written, ask those penetrating and perhaps uncomfortable questions, and offer a wider context of information and resources.

Writing courses offer structured learning in a supportive and stimulating environment with all the resources of the academy, including exposure to new ideas and people. Courses also offer a formal qualification, which may be useful if you are interested in work which requires such. And because of the pressure to perform on time, learning may occur more quickly in an academic environment than it would otherwise, though this is not necessarily so. That plenty of great writers are published without formal training is patently obvious.

Talking with undergraduate writers last year I was alarmed to find that they expected their qualification to get them employment as writers. To get writing employment without a publication record is practically impossible; the SAWC advises new writers that it can take many years to be published. Qualifications do not impress publishers; they are only interested in the quality of the writing. Writing jobs, per se, are few and far between.

For most of us writing is a largely solo activity. If we don't take responsibility for our own professional development, whether it's learning skills or establishing ourselves as part of a wider writing network, no-one else will do it for us, either in the academy or out of it. University programs offer great opportunities for both being part of a writing community and learning new skills, and for me it's been a hugely enjoyable, enriching experience. But it may be worth remembering this: my enrolment in these courses was also an expression of a broader commitment to writing that has persisted now for over thirty years.

Anne Bartlett's novel Knitting, was published earlier this year by Penguin and in the USA by Houghton Mifflin. It will be released by Penguin UK early 2006.

Membership Application Form

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**Southern Write Newsletter
December/January 2005-6**

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

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