

southern

write

Newsletter of the SA Writers' Centre Inc.

July 2011

Two Festivals for Writers and Readers

Over the ten days between August 19-28 the **Salisbury Writers' Festival** will run an action-packed program. On Saturday 20th writers will be able to 'Speed Pitch' to two publishers, children's publisher **Jon Appleton** from **Hachette Australia** and **Caro Cooper** from **Text Publishing**, followed later in the afternoon by the 'First Page Publishers' Panel' where **Jon Appleton, Caro Cooper, Susan Rintoul** and **Gary MacRae** will respond to actual first pages submitted by audience members.

Lia Weston, author of *The Fortunes of Ruby White*, will give the opening address. The following successful local authors and industry professionals will also be taking part in the main program: **Anne Bartlett** (workshop: Writing a Life: Memoir and [Auto]Biography);

David Conyers (workshop: Getting Started Writing Science Fiction & Fantasy); **Astrid Cooper** (workshop: Writing on the Wild Side); and **Amelia Walker** (workshop: Writing for Beginners). **Vikki Wakefield's** young adult novel *All I Ever Wanted* will be launched, as will **Richard Maurovic's** *Samphire & Stone*. 'Meet the Writers' author is **Lauren Fugue**, whose first novel *True Colours* was written when she was fourteen. For program details go to www.salisbury.sa.gov.au



Onkaparinga Mayor Lorraine Rosenberg welcomed attendees and children's author **Phil Cummings** successfully launched the **SA Writers' Festival** at the end of June. This year

the Festival is entitled '**Telling People's Stories**' and runs from 2-11 September. The program contains a feast of writing and reading over ten days, including the **Wirra Wirra Short Story Competition and Anthology, Writers at Wirra Wirra Day, Young Writers' Night, the People's and Children's Choice Awards, Writing History** at Waverly Homestead, the **Storybook Walk**, various library events and '**Taking it to the Streets**'. To view the full program, please visit www.onkaparingacity.com or www.sawriters.org.au



A High-Energy Collision of Writing for Young People in South Australia

A unique opportunity has been launched for young writers, aged between 16 and 25, to have their work published in a high-profile street magazine in South Australia.

Young writers are invited to send in well-crafted submissions of poetry and prose as well as illustrations for consideration of publication in *dB Magazine* from July to December 2011.

'Dubnium' is not only an opportunity for young writers in South Australia to

expose their work to a large audience but will also provide a platform for young writers to explore a future in writing. It's an enormous and rare opportunity for young writers to see their creative endeavours in print, in a high circulation and high-profile magazine.

The SA Writers' Centre has allocated a group of six young editors to assess submissions and edit the page. The group – comprised of **Connor O'Brien, Ben Mylius, Emily Heidrich, Prerna**

Ashok, Simon Collinson and Vanessa Jones – are emerging young writers themselves.

Selected pieces will be published in 'Dubnium' between July and December and contributors will be awarded \$50 per prose piece, \$30 per poem and \$30 per illustration. Poetry max 20 lines and prose max 1000 words.

Our first submission closing date is **30 June, 2011**. Please email submissions and questions to dubnium@sawriters.org.au

Centre Information

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

- **Jane Ainslie**, *Chai for Beginners: A Novel*, Rupa Publications India, 2011.
- **Shirley Dunn**, *The Lady Refuses*, Seaview Press, 2011.
- **Katrina Germein**, *My Dad Thinks He's Funny*, illustrated by Tom Jellet, black dog books, 2010.
- **Geoffrey J Hale**, *Sharks in a Fishpond*, Seaview Press, 2011.

- **House of Representatives Standing Committee on Education and Employment** for *School libraries and teacher librarians in 21st century Australia*, Commonwealth of Australia, Canberra, March 2011.

- **Audrey Kemmett**, *Letters from Nana*, Kerrinda Printing, 2007.

- **Amy T. Matthews**, *End of the Night Girl*, Wakefield Press, 2011.

- **Robert Moore**, *About Face*, pictures by Monkeystack, IP Kidz, 2011.

- **Taipei Chinese Pen: A Quarterly Journal of Contemporary Chinese Literature from Taiwan**, iss. 155, Spring, 2011.

- **Tabor Adelaide** for *Tales From the Upper Room*, Pantaneus Press, 2007-2011.

- **Sandra Thibodeaux**, *extinctions*, PressPress, 2010.

- **Wakefield Press** for *Prohibited Zone*, Alastair Sarre, Wakefield Press, 2011, and for many other titles as part of History Week.

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Copy deadline:
5pm, 15 July 2011

Email material to our **new address:**
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.

SA Writers' Centre Life Members

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

Our Thanks

Thanks to Laurie Anderson, Connie M. Berg, Henry Ashley-Brown, Betty Collins, Coie and John Dikkenberg, Joanna Goldsworthy, John Malone, Catherine Jones, Gay Sanderson, Joel Shayer and Peggy Spry for their assistance in mailing the June newsletter to all our members.

Disclaimer

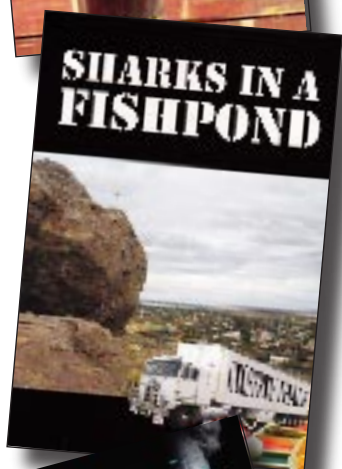
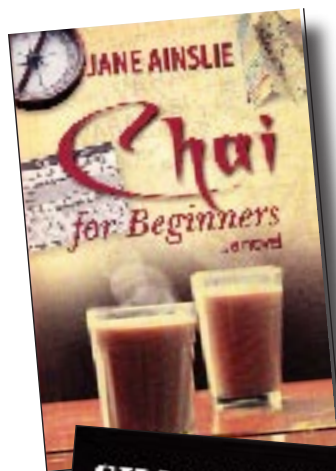
The information in this publication is presented in good faith as a service to SA Writers' Centre members. While the information is believed to be correct, the Centre takes no responsibility for its accuracy. No liability is accepted for any statements of opinion or any error or omission. Advertising 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 Caffe Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift.



Thanks to SAWC sponsor:



Upcoming Workshops



Writing Poetry: From Inspiration to Publication

with Jude Aquilina

Saturday 13 August, 10am-1pm

This workshop is for new poets or those who have published some work. The aim is to learn about different styles of poetry and produce the 'seeds' for a number of new poems through writing exercises. Editing techniques and tips on where to submit your poetry for publication will be covered. Participants can email Jude two poems for feedback, if they wish, at jude_poet@yahoo.com.au

Jude Aquilina has published around 500 poems in Australia and abroad. She is the author of three poetry collections, the latest being *WomanSpeak* co-written with Louise Nicholas (Wakefield Press, 2009). Jude teaches in the Professional Writing Program at Adelaide College of the Arts and is a private poetry editor.



Put an End to Procrastination

with Tracy Crisp

Saturday 13 August, 10am-1pm

Work, family, self-doubt, procrastination – whatever it is that stops you writing, this workshop will help you make writing a permanent part of your life by creating new, enriching writing habits.

You will leave with a tailor-made writing plan, fully supported with tips and strategies to keep you motivated and help you reach your goals. Don't just start your novel – finish it.

Tracy Crisp has published essays, short stories and poems for children and adults. Her first novel, *Black Dust Dancing*, is published by Wakefield Press. In 2009, she moved to Abu Dhabi with her family, where they started new lives and she spent a year staring at a blank screen. Since reading every blog and book on overcoming 'writers' block' she has completed a memoir of her time in Abu Dhabi, a draft of her second novel and started studies in the psychology of creativity. She blogs at tracycrisp.com

Written a book lately?

Just to remind readers that the SA Writers' Centre provides a service where any recent books by a current member, providing they have an ISBN number, can be sent through to the South Australian Public Libraries network.

The service, which updates titles on a monthly basis, promotes South Australian authors and their recent publications to the libraries system.

The SA Writers' Centre collates the information and then sends it through to ALS Library Services.

ALS became the first library supplier to collate and offer new title data through an electronic service to the state-wide Public Library system. They offer around 4,000 carefully chosen pre-publication titles each month for clients to choose for their own library needs.

So, if you have a recently published book that you would like to promote via our public libraries, please email our Communications Officer at malcolm@sawriters.org.au requesting our New Titles.doc and he'll send you out the form.

ALS Library Services website can be found at <http://www.alslib.com.au/index.html>

July workshops

Writing From Personal Vision with Maria Espinosa

Saturday 9 July, 2pm-5pm

This workshop will be run from the perspective of writing without immediate thought of publication. In Maria's experience what is 'publishable' today – or the opposite – may well change over time. Her session will be interactive, allowing time for questions and discussion.

Paving Your Path to Publication with Phillipa Fioretti

Saturday 9 July, 10am-1pm

Phillipa will show you various practical methods of getting your manuscript onto a publisher's desk. She will take you through query letters, the importance of a good synopsis and the clever elevator pitch. Phillipa also shares information on how to design your writer's platform, including blogging and social media.

How To Write Fight Scenes with Steven Gepp

Saturday 9 July, 10am-1pm

This practical workshop is designed to help writers of any genre of fiction with describing fight scenes, from the best sources to use to the language of hand-to-hand combat. Come prepared to write and watch people beat one another up and hopefully have some fun. Be warned – some scenes may be considered to be graphic.

Workshops:

\$55 for SAWC members or \$77 for non-members

Bookings:

8223 7662, admin@sawriters.org.au
or www.sawriters.org.au

Industry Profile: *Wet Ink*

Co-Managing Editor, **Dominique Wilson**, talks about the magazine's philosophy.

W*et Ink* is a magazine based in South Australia but distributed internationally. An attractive quarterly magazine, it showcases work from new and emerging writers alongside that of established authors. *Wet Ink* publishes a wide range of fiction – from traditional to experimental, literary to genres – as well as poetry and one author interview per issue. *Wet Ink* also publishes a number of book reviews in each issue, many from small or new publishers often ignored by mainstream publications.

Tell us about the philosophy underpinning *Wet Ink*.

It's threefold. Firstly, we believe there are a lot of good writers out there who have difficulty getting published because they are unknowns. Many publishers prefer sticking to 'a sure thing', so we take great delight in being the first to publish new or emerging writers who then go on to win major literary prizes. Secondly, we refuse to only publish South Australian writers. We believe any writer who hopes to make it has to be able to stand toe-to-toe with writers from all over the country. So we choose which pieces to publish by quality, not geography. And thirdly, we believe there are a lot of ordinary people out there who enjoy a good short story or a good poem, if presented in an attractive manner, so from the very beginning we decided to aim *Wet Ink* at a general readership, rather than the academic readership some literary magazines seen to aim for.

You've a broad range of submissions. How does that work?

We do receive a broad range of work. I think it's what makes *Wet Ink* popular. In any one issue, you're sure to find something to appeal to your tastes. We've published literary fiction alongside fantasy alongside experimental works. I think the variety we have is also due to the way we choose what to publish; we do things a little differently to most other magazines. We have two of every editor [ie: fiction editors, poetry editors and so on]. So, for fiction as an example, you have two people reading every fiction submission. They then make a shortlist of approximately fifteen pieces each, independently of each other. And because they're two very different people

with very different tastes, their shortlists reflect this. Of course, there are always a few pieces that end up on both shortlists – good writing stands out no matter what your taste – but generally we end up with a wide variety of work. Then Phillip [Edmonds] and I each go through those shortlists, and cut them down to the number required for that issue. Again, our tastes differ, so we frequently have a few pieces that one wants to include that the other doesn't: that's when we negotiate ['I'll agree to this one if you agree to that one!']. It takes a little longer doing it that way, but it works.

***Wet Ink* is a quality production. How do you combat the plethora of online writing?**

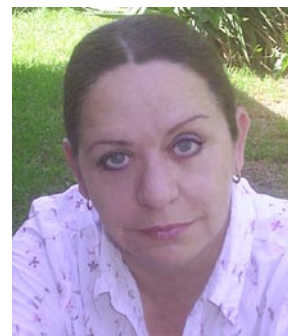
We don't even try; we just concentrate on putting out a great magazine. The problem with online writing is that anyone can put up anything. So, yes, you do get some excellent writing online, but there's no control, no one to say 'sorry, but this just isn't good enough'. And because there's no control, it's all too easy for anyone to 'publish' what is really no more than a first draft.

Are sales continuing to meet your expectations?

Yes, so far – being distributed overseas helps as well. Would you believe some of our highest sales, as far as overseas distribution go, are in Abu Dhabi? I haven't quite figured out why that would be; there must be a lot of expats working there! But no matter how many we sell, we're never complacent – we're constantly looking at ways to increase sales and subscriptions.

What's your or *Wet Ink's* opinion of the current Australian literary scene?

I can only speak for myself, but I think it's undergoing an upheaval at the moment. Firstly, you have the collapse of REDGroup Retail, which owns Borders and Angus & Robertson; that's got to have a huge impact, not only on booksellers but writers as well. Currently these stores are having massive sales to get rid of stock, which has to be impacting on independent bookstores: their sales have to be down, but their overheads stay the same. Then you have publishers already saying they're going to print less



copies/less books because of this while others are talking of selling directly to the public. Add to this the current short shelf-life of a book – three months, in most places – which gives a book little chance to build popularity by word-of-mouth; by the time someone hears about it, it's off the shelves. Add to this the fact that many people are buying their books online, and often from overseas, and the push for e-books, plus the fact that some publishers are reacting to this by publishing only sure sellers, and you see what I mean.

***Heat* is no longer being published. To what do you attribute your success and *Heat's* demise?**

Trying to compare *Heat* to *Wet Ink* is like trying to compare apples to artichokes – you just can't do it. *Heat* is a very reputable literary magazine that has been going for fourteen years and, though no longer published in hard copy, it may yet rise again as an e-magazine. *Wet Ink* has only been going for five years and in the literary magazine community, is still a baby. Who knows if we'll still exist in fourteen years' time! But the bottom line is, I don't think it's my place, nor do I have enough information, to comment on Ivor Indyk's decision to fold *Heat*.

How do you think the recent collapse of the Red Group might impact on *Wet Ink*?

It will affect us, of course, but not too badly I think. We're lucky that we are distributed more to newsagents than bookshops, so the impact will be lessened.

What do you think are the current trends in short fiction?

The problem with talking about trends is that by the time what you say is published, the trend has most likely passed. But if I

must be pinned down, I'd say we receive a lot of plotless, quotidian type stories lately. We also seem to be getting a lot more 'flash fiction', perhaps brought on by social media sites like twitter, which forces you tell your story in a hundred words or less. But that's really nothing new – Hemingway reportedly did it in six words in the 1920s: 'For sale. Baby shoes. Never worn'.

Is there anything you wouldn't publish and if so why?

Gratuitous sex and gratuitous violence. We occasionally get a piece where the writer is so obviously trying to shock us. They shouldn't bother; it doesn't work.

You call yourself a magazine of 'new writing'. Can you unpack this phrase a little for our readers?

It's simple – we only publish new work – i.e. something that has not been published anywhere else, not even online. And yes, we do random checks!

What would you say to a prospective contributor?

We get around six hundred submissions for each issue each quarter, so competition is fierce. Don't send us something you think is 'good enough', because 'good enough' isn't good enough! I always tell potential contributors to ask themselves this question: 'If you hadn't written this, would you be willing to pay good money to read it?' If the answer is 'Not really', then why on earth do you expect our readers to so?

What do you know about your readership?

Quite a bit actually. Every two years we hold an online reader-survey to help us gauge who our readers are and what they like or dislike about *Wet Ink*. I can tell you that they range in age from 16 to 72 years, are from all walks of life and with all levels of education – from not finishing Year 10 to PhDs and 48% are males and 52% are females. Which is a great, because it means we're succeeding at reaching a general readership.

Has *Wet Ink* considered moving across to the e-reader format?

We discuss it sometimes, but are not ready to just yet.

What future directions do you see for journals such as *Wet Ink*?

With the upheavals happening at the moment, that's a difficult question to

answer. I think the best anyone can do is to plan for the short- and long-term future, but be prepared to change those plans depending on what develops.

Dominique Wilson's fiction has been published nationally, read on ABC's Writers Radio and one of her short stories has been made into a film. She teaches part-time at Adelaide University and is Research Assistant to Brian Castro.

Wet Ink Data

Published: 4 times a year

Accepts: fiction, creative nonfiction, poetry, essays, opinion pieces

Submission Guidelines: hard copy only, include cover sheet (available as a download from the website), name on the cover sheet but not on the work, include date submitted and word count, please print email address clearly, text double-spaced, Times New Roman, 12 point

Payment: Poetry \$70, Prose under 1500 words \$70, above 1500 words \$120

Wet Ink/CAL Short Story

Prize: 1st Prize is \$3000, publication in *Wet Ink* and a year's subscription to the magazine, two Highly Commended entries receive \$1000, publication in *Wet Ink* and a year's subscription to the magazine, all shortlisted entries receive \$250, publication and a year's subscription. **Closes 31 August, 2011.** Entry forms are available at www.wetink.com.au

Enquiries: editor@wetink.com.au

Available: the SA Writers' Centre Library has all back issues of *Wet Ink*.

Copies of *Wet Ink* can be purchased from their website or from better newsagents and bookshops.

Congratulations

The following South Australian writers and illustrators have been selected for the Children's Choice Awards, run in conjunction with the SA Writers' Festival, September 2011. Children in the Onkapringa area schools will choose the books they like best.

All That I Am – author: Myra Lim-Hurt, ill.: Sally Heinrich

The Bus to the Zoo – author: Mary Murphy, ill.: Josh Lee

Can We Lick the Spoon Now? – author: Carol Goess, ill.: Tamsin Ainslie

Chester and Gil – author: Carol Faulkner, ill.: Ann James

The Eleventh Sheep – author Kyle Mewburn, ill.: Claire Richards

Hairy Nose Itchy Butt – author: Elizabeth Frankel, ill.: Garry Duncan

Potato Music – author: Christina Booth, ill.: Pete Groves

When Grandpa Sang – author: Margaret Just, ill.: Silvina Maldonado

Do you have funds that need a good home?

Did you know the SA Writers' Centre is a tax deductible organisation?

Make a tax deductible donation or bequest today.

Because if the SAWC isn't here to encourage, support and nurture writers, who will be?



Australian Script Centre – Who?

Chris Tugwell talks about the Australian Script Centre.

In 2005 I was not only invited to launch the Australian Script Centre's first CD collection but also to join their board.

I have to confess I knew almost nothing about the Centre back then, except that it collected Australian play scripts, was based in Hobart and had been going since the 70s.

The new CD collections were an effort to bring the Centre into the digital world and to highlight 25 outstanding works each year. At the time the Centre was still sending paper copies of scripts around the country from its tiny office at the Salamanca Arts Centre.

These were all plays that had been professionally produced somewhere in Australia, but for various reasons had not been published. Many had not been seen since that first showing. The Centre's simple aim was to make them available to anyone who was interested.

Many deserved greater recognition and attention; we knew that. But annual script sales were barely in the hundreds – most to a loyal bunch of school teachers – and much of the collection was kept in boxes in a board member's loft. The Centre was just too small.

Later that year the board decided to bite the bullet, digitise the entire collection and put it online. The intention was to eventually have every play produced in this country available online in the one place.

This was a monumental task for our 2 1/2 staff, but with the huge boost of triennial funding from the Australia Council, the online collection www.australianplays.org was finally launched in January 2009.

The Centre began to work in partnership with publishers like Currency Press, and as a result of this massive effort australianplays.org now includes the complete Currency Press and PlayLab catalogues, scripts from Playwriting Australia and other smaller publishers, as well as the Centre's own collection. By the end of this year the collection will be further expanded to include the entire Currency back catalogue, meaning readers

will be able to find many scripts that have long been out of print.

Some 1,500 scripts are now online, with that number growing every day. Every script can be read in full with the help of our new Library Pass. So you can try before you buy, like browsing in a bookshop.

The site includes featured playwrights, special collections (highlighting theatre companies or monologues for Year 12 students) and award winners. Plays can be searched by cast size, gender, genre, writer and even intended audience. There are teacher's resources, reviews and production photos. Over the next 2 years we will be building our Indigenous Collection.

'... it also means money flowing to writers, because of course they get royalties on each play; and they can make money from their unpublished work.'

So the entire Collection – this phenomenal resource – is now available for producers, theatre companies, universities, schools and colleges not just here but around the world. That is the great advantage of online publishing; it is instantly available to readers everywhere.

I am delighted to say that sales last year topped \$20,000. We are already well on the way to doubling that in 2011, with Currency at times struggling to keep up with demand. In these challenging days for publishers this has been a welcome and unexpected income boost for them. But don't forget, it also means money flowing to writers, because of course they get royalties on each play; and they can make money from their unpublished work. It can also mean productions; for me the online collection has resulted in a production in Albuquerque, New Mexico and a recent enquiry from India.

The task of building this online collection is never-ending, and we know there are still gaps; we have recently added a bunch of older works by Daniel Keene, Stephen Sewell and others. New works are always being added too, but works from previous decades still need to be included.

So if you have a script, or know of one, that has been produced and is not in the collection – it might be one of your own, one you were involved in producing, or one written by a colleague – then please read our submission guidelines at our other website www.ozscript.org, download the forms and then send it to our Literary Manager, Tom Healey c/- The Australian Script Centre, 77 Salamanca Place, Hobart, 7000.

By the time I step down in 2012 we hope to be adding screenplays to the collection, but that's another story.

You can try out our Library Pass with a free 7-day trial.

Chris Tugwell is an author and scriptwriter. Chris has been a member of the Script Centre board since 2005. He was Chair of the SA branch of the Australian Writers' Guild for 10 years and in that time helped establish the Adelaide Film Festival's InSite Unproduced Screenplay Competition. He currently teaches play writing at the Adelaide Centre for the Arts.

Happy to be on the same page



for the SA Writers Centre Inc
Young Writers Nights 2011

Bendigo and Adelaide Bank Limited,
ABN 11 068 049 178, AFSL 237879. (S34217) (04/11)

www.bendigobank.com.au

CMV kindly sponsored City Young Writers' Night 2011



Is the Bookshop Dead?

William Webster looks at what's happening with bookshops.

Is the bookshop dead? This was a major discussion point at the latest London Book Fair in April 2011. There are a number of top CEOs from companies like Penguin, Harper Collins and others, who are certainly very worried about the whole situation.

Penguin Group CEO John Makinson was quoted as saying: 'there is certainly a transformation in every area of the publishing chain': a revolution is happening. He continued by saying, 'Try to understand how the growth in digital is going to track with the inevitable decline of, and in some parts of the world the collapse of, physical book retailing.'

John Markinson is not alone in his estimation of what is happening within the book publishing industry. Harper-Collins CEO Brian Murray was heard saying that 'heavy book buyers' are abandoning bricks and mortar bookshops in droves throughout the USA. He also goes on to say that in the USA the number of e-readers (people who buy and read digital formatted books) has grown from 15 million 12 months ago to 40 million today and is escalating.

Damian Horner, a well known and respected freelance marketing strategist, reported that the independent bookshops should start to think about what colour and font size they will put on their closing down sale posters on their shop windows, as bookshops are getting killed. He says that this is due to Amazon and the big supermarket chains, and the independent bookshops inability to compete with these juggernauts.

Of course there are still people backing the survival of the traditional bookshop, but these are mainly from people with a vested interest in that area.

Tim Godfray, CEO of the Booksellers Association, thought the observations of some publishing houses' CEOs are a bit overstated. In his view, predicting the demise of the bookshop or the printed book for that matter, is far from conclusive. This is even after the collapse of some very high profile bookshop chains going to the wall

in the last 12 months: Borders and Angus & Robertson to mention two.

Of course there will be survivors amongst the traditional bricks and mortar bookshops, but these will be the shops that have dug out a niche for themselves and are in a position where people still need printed books. These will be the University bookshops like the Coop-bookstores that are situated on campuses and carry specialized books and a good cross-section of fiction and nonfiction. But even these shops need to move with the times to survive and not simply rest on their laurels.

So what does this all mean for the budding non-published or not widely recognized authors and the associations that are there to support them? It means things have just become much more difficult. The big publishing houses are not going to take on a new unproven author even if they have a great book: they don't have the funds to take a risk the book will sell. After all, a not so good book by John Grisham is much more attractive to a publishing house than a fantastic book written by a new author without a track record.

Contrary to popular belief the book industry runs on profit, making money. It is not about giving authors that nice warm glow they get by having their book published. Traditional publishing houses will no longer take a punt on a new author without some kind of marketable background.

With the demise of the bookshop that looks like continuing for a while, publishing companies will have to change with the times or suffer the same fate. If any authors or organisations still believe the way to riches is by getting published by a big publishing house, and is the way to go, then they are in for a very rude shock and a very big disappointment.

The digital age has arrived and it is not going to stop anytime soon. Any author or association still clinging onto the old ways of advising, or putting your book into the shops and saying everything will be OK, are heading the way of the dinosaurs.

The London Book Fair 2011 has made it very clear that you either change or perish. The big publishing houses know this and are frantically looking for other avenues to survive. But when you have been doing things a certain way for decades, radical change is hard to do quickly. Some will manage, but rest assured some will fail to make the change.

The good thing with change is there are always opportunities for the people who are in a position to move quickly; this includes forward-thinking authors and associations.

The Internet has opened up a whole new avenue for publishing and selling your book. This does not mean simply the digital version but also the printed book as well. From our experience a lot of people want both the eBook version for their e-readers and the printed copy as well. The beauty of the Internet and social media — the new way to market your book using Facebook, Twitter, LinkedIn, Squidoo Lens and Clickbank, to mention a few — has opened doors for the progressive author.

But and there is a big but, a single author on their own will find it hard to get to the critical mass they need to get their book out to the world. However, a group of authors with the same aims can forge a presence on the Internet and reach that critical mass they need to propel them into best-seller status.

At the Australian Self Publishing Group we endeavor to do this as we believe it is imperative to change and change quickly in this rapidly shifting market.

William Webster is CEO of the Australian Self Publishing Group Pty Ltd.
02-62912904 or 0414467500
Email: publishaspg@gmail.com
www.australianselfpublishinggroup.com

What's On



Poetica July Program

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

- 2 July They Died Young: an anthology of famous poets who didn't make it to the age of forty.
- 9 July Beneath our Armour: the portrait poems of Peter Bakowski.
- 16 July Storm and Honey: recent works by Judith Beveridge.
- 23 July The Sun Rises over Aotearoa: selected works by the great Maori poet, Hone Tuwhare.
- 30 July The Art of Walking Upright: a meeting with New Zealand poet, Glen Colquhoun.

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

Thurs 7 July: a talk by Maria Espinosa

Friends of the University of Adelaide Library author event. Speaker Maria Espinosa 'Writing from Personal Vision'. At the Ira Raymond Exhibition Room, Barr-Smith Library, University of Adelaide. Come at 6pm for 6.30pm. Bookings robinaweir@adelaide.edu.au or 8303 4064.

Sat 9 July: Poetry Reading

At the Seaford Library, Grand Boulevard, Seaford, 11.45am sharp - 1.45pm. As a joint venture of Friendly Street Poets and SNIP (Southern Network of Interactive Poets) all work read is eligible to be considered for publication in FS's annual anthology, provided the reader is a financial member. You can join on the day. Enquiries: David 83272459 or Tess 85563816

Sun 10 July: Hills Poets

The next meeting of Hills Poets will be on Sunday 10 July 3.30 pm at Crafers Inn. Kate Alder will be the guest speaker. Gold coin donation. Ring Jill Gower on 8339 5119 for other information you may require.

Fri 15 July: Book Launch

Rosemary Cadden & Jane Willcox's *Making a Meal of It* will be launched 6pm at the SA Writers' Centre. RSVP by 8 July to: sales@wakefieldpress.com.au and include

'RSVP Meal' in the subject line. Books will be on sale. Wines courtesy of Fox Creek.

Sun 17 July: Book Launch

Dorothy Heinrich's book *The Man Who Hunted Whales: a tale of Kangaroo Island and a doomed ship* will be launched by Bob Sexton at 2.00pm at the Tea Tree Gully Library, 571 Montague Road, Modbury. Refreshments provided. RSVP symon.williamson@cttg.sa.gov.au or 8397 7333.

Tues 19 July and Sun 24 July: Book Launch

Out of Calamity: Stories of Trauma Survivors by Dr Roger Rees will be launched by Dr Norman Swan ('The Health Report', ABC Radio National) at 5.00pm at Dymocks Bookshop, 135 Rundle Mall (ph 8223 5380). There will be another launch at 2.30pm at South Seas Bookshop, 53 North Terrace, Port Elliott (ph 8554 2301).

Thur 21 July: 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. Ring Ken Vincent on 8380 5348.

Thur 21 July: Book Launch and Stage Play

Moore Books SA will launch the book of Kay Acaster's stage play *Stage Whisper* on the opening night of Spotlight Theatre Company's production of the play. Holden Street Theatres, Holden Street, Hindmarsh. Launch 7.15 pm. Tickets available for the performance at 8.00 pm. RSVP to www.spotlighttheatre.info. Performances in The Arch at Holden Street Theatres, July 21st to 23rd and July 27th to 30th at 8.00pm. Bookings 0400 579 530 or VenueTIX.

Thur 28 July: Society of Women Writers South Australia

Annual General Meeting 10.15am at the SA Writers' Centre. The usual daytime meetings are held on the 4th Thursday, February-November, 10.15am at SAWC. For further information contact Ethel Shippen 8260 1240 or email pamelamckee@bigpond.com

Sun 31 July: Book Launch

Carolyn Cordon's poetry collection *damaged children, Precious Gems* will be launched at the Prince Albert Hotel in Gawler on 31 July 2011, during the 'Poets at the Pub' Poetry Reading. The whole event begins at 2.00pm.

Ray Choate
University Librarian
invites you and your guest
to the launch by

Dr Jane Lomax-Smith

Royal Institution of Australia
of

Hypatia's Feud
by Dr Nicholas Fourikis

Wednesday 3 August 2011
5.30 for 6.00 pm
Ira Raymond Exhibition Room
Barr-Smith Library
University of Adelaide

RSVP by Monday 1 August to
patricia.hawke@adelaide.edu.au
8303 4064

Sat 13 Aug: Quiz Night

Starship Mawson presents their 4th Annual Ultimate Quiz Night at 7.30pm, Police Club, 27 Carrington St. Table bookings on 0404 115 769.

Friendly Street Poets

The city meeting of FSP will be at the SAWC Atrium on **Tuesday 5 July**. Book in at 6.30pm for 7pm start. Guest Poet: Alison Flett. Promo Poet: Anna Nadge.

On **Tuesday 12 July** come to REBELSLAM! Tuxedo Cat at Electra House 131 King William St. Book in at 7pm for 7.30pm start.

For Words @ the Wall on **Wednesday 20 July**, be at the Treasures wall, State Library of SA, First Floor North Terrace, 5.30pm - 6.15pm where FSP poets will perform poetry about South Australian history, past and present. MC: Paul Wilkins.

Then the New Voices Festival at Eltham, Victoria is on **Sunday 31 July**. Sarah Wauchope MC with New Poets 16: John Brydon, Mike Hopkins & Simon Hanson.

Opportunities

Professional Development UK

The 'Realise Your Dream' program provides \$8000, a return flight to Britain and a chance to connect with UK creative leaders. For people of any age living in Australia in the first 10 years of creative practice. Applications at www.realiseyourdream.org.au. Entries close **Monday 4 July**.

Australian Poetry Journal

The *Australian Poetry Journal* is seeking submissions. Entries close **Monday 4 July, 2011**. For more information go to <http://www.australianpoetry.org/australianpoetryjournal/>

2011 'The Nib': CAL Waverley Library Award for Literature

The Award recognises excellence in research and provides a winner's prize of \$20,000, plus trophy, with all shortlisted authors receiving the Alex Buzo Shortlist Prize. All genres of writing including fiction and nonfiction published between 1 July 2010 and 30 June 2011 are eligible. The closing date for nominations is **8 July, 2011**. For

Letter to the Editor

It was great to see Shaun Tan receiving the prestigious Astrid Lindgren Award for Children's Literature in Sweden recently. (Sonya Hartnett won it in 2008: Australians have won twice in 9 years, which is not bad).

It was also heartening to read that 'Along with his diploma, Tan receives 5 million krona (\$A765,000) prize money, some of which he has indicated will be donated to charities including the Indigenous Literary Project.'

I often wonder whether winners of big literary prizes, who have also invariably been promoted and funded by the taxpayer (through the Australia Council and state grants, etc) donate some of their prize money in this way. Onya, Shaun!

Ruth Starke.

Editorial comment: Garth Nix donated to the SAWC \$5,000 of his \$15,000 prize when he won the 2002 SA Festival Award.

details go to www.waverley.nsw.gov.au/library/award

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 no more than two poems in the body of an email to Libby Hathorn at womenspoetry@gmail.com with the subject 'Women's Work'. No attachments.

Children's Peace Literature Award

\$2,000 award for a children's book published between 1 July 2009 and 30 June 2011 with a theme or main character(s) encouraging peaceful conflict resolution. Entries close **22 July**. Details at: <http://www.groups.psychology.org.au/awards/literature/> or email blaikies@adam.com.au

Black Inc. Submissions

Send submissions for the *Best Australian Stories, Essays and Poems* anthologies by **1 August**. See <http://bestaustralianwriting.com.au/submissions>

Colin Thiele Scholarship for Creative Writing

\$12,500 for people aged 26 and under. Applications close **1 August 2011** for 2012 scholarship. Details at www.carclaw.com.au

Paragraph Planet

This flash fiction website is seeking tales of exactly 75 words every day. Details at: <http://www.paragraphplanet.com/submission.htm>

Poetry workshop online

Lorraine Marwood is offering an online 4-week workshop on poetry writing for children. **1 August - 29 August**. Details at www.australianpoetry.org/education/professional-development/

Women Writers in South Australia

Come and build your State's Writing Society. Your expertise would be valued and you may also appreciate some feedback on your latest work. Daytime meetings 4th Thursday monthly, February-November, 10.15am at the SA Writers' Centre. Guests welcome and membership available.

Contact Ethel Shippen 8260 1240 or email pamelamckee@bigpond.com

Write a Book in a Day

The Katharine Susannah Prichard Writers Centre invites you to write a book for your State children's hospital. Open, Primary School and Secondary School categories. Register your team of 5-10 by **31 August** and see details at www.writeabookinaday.com

The Finch Memoir Prize

This award is for an unpublished nonfiction manuscript in the form of a memoir. Open from 1 September to **14 October 2011**. The winner will receive \$10,000 and publication on the Finch list. Entry forms at <http://www.finch.com.au/node/9>.

[untitled]

[untitled] periodical is seeking short story submissions up to 5000 words for issue 05. See guidelines at <http://www.untitledonline.com.au/submissions.html>

SA theatre opportunity

Acorn Productions seeks monologues from SA writers over 16 years. Details at acornproductions.biz or email alison@acornproductions.biz

New Mental Health blog site

'Mind Share' wants bloggers for a new Mental Health Community On Line to be launched on 9 September during Mental Health Week. Details from Tracey at mindshare@mhcsa.org.au or phone 8212 8873.

Todhunter Literary Award

There are two awards, the Leslie Marchant Prize for Prose and the John Joseph Jones Prize for Drama, with a total prize pool of \$4000 for works written to a theme. Closes **3 August, 2011**. For more information and entry form please email patchtheatre@mysoul.com.au

The E-Book Revolution

SA Writers' Centre member Emily Craven has an informative and useful blog on ebooks. Check out her tips and comments at <http://ebookrevolution.blogspot.com/>

David Adès' poems 'Anna' and 'Beyond' were published in *Studio* no. 120, April 2011. His poems 'Alchemy' and 'Boudicca' appeared in *Sorcerers and Soothsayers, Friendly Street Poets* 35, April 2011, and his poem 'Bell Hour' was selected as the Friendly Street Poem of the Month for February 2011.

Owen Carmichael's travel feature 'Appeasing the Spirits in Sanur' was reprinted in *Away with Words* by Pearson Educational Publishing for Year 10 students and his feature on Shah Alam, Malaysia, was published in *Asian Geo* in June.

Greg Croke's story 'After Dinner' and a poem 'Haiku Gospel' were published in *Tales From the Upper Room: stories and poems from Adelaide's Creative Writing Programme 2010/2011 Edition*, Pantaenus Press.

Janet Lowe, a member of North Eastern Writers, won the overall award for the best

entry in the Campbelltown Literary Awards 2011 for her short story 'The Old-field Scarecrow.'

Kirsten Martin had the following poems published: 'Snowflakes on Your Coffin' in *Sorcerers and Soothsayers, Friendly Street Poets* 35; 'Broken Glass' in *Positive Words*, April 2011; 'Belonging' in *The Mozzie*, May 2011; and 'Darling' in the May update of *Parenting Express*.

David Mortimer's poems 'Handel Incorporated', 'Boats for Hire' and 'Rainbow in Black' have been broadcast on A Way with Words, ArtSound FM (Canberra). His poem 'Cold Wet Frozen' was read by Alan Brough at the Melbourne launch of Dear Dad.

The German edition of **Marianne Musgrove's** novel *Don't Breathe a Word* has won the 2011 Swiss Prix Chronos Award.

Dorothy O'Neill's article 'God's Whispers' was published in *The War Cry* on 30 April and her story 'Love, Clown-Style' appeared in *Aussie Stories for Women*, 2011.

Amelia Walker's poem in Dutch, 'Beste Den Haag' was published in *Poezie Op Pootjes*.

rob walker's short story 'Running Out of Time' was published in the 2011 *Short and Twisted* anthology, Celapene Press; his poems 'Tropeland. Surreal estate', 'Sluggish returns' and 'poetry of the new millennium' appeared in the *Mascara Poetry Review*; while 'A better world' and 'Lines written in Himeji, 2008' appeared in Friendly Street's *Sorcerers and Soothsayers* anthology and 'Cloze procedure' in *Blue Pepper*.

Rod White's book, *Desert Signaller*, of Second World War photos taken in the Middle East by David H Cambridge, has been published.

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July 4: Albury City Short Story ●

Open theme. 1st prize \$1,000. Entry fee \$10. Details and entry form go to <http://www.writearoundthemurray.org.au/competition/>

July 4: Write Now ★●

For years 8-12 in the City of Salisbury. Free entry. Two categories, both with \$250 1st prize. Nonfiction: what life is like in Salisbury. Fiction: what life could be like in Salisbury. Go to www.ua.edu.au/writenow

July 6: Tharunka's Nonfiction Competition for University Students ●

For students enrolled at any Australian university. \$800 prize. Go to http://www.facebook.com/Tharunka?sk=app_6009294086

July 7: Val Vallis Award: Unpublished Poetry ●

This Arts Queensland prize is for emerging poets. 1st prize \$1000, 2nd \$500, 3rd \$250. Entry fee \$20. Visit www.queenslandpoetryfestival.info/

July 15: Filmmakers Challenge ☺●

Poets, filmmakers and multimedia practitioners are invited to submit a work of up to 5 minutes. Prize of \$500 and screening at the Queensland Poetry Festival. Details at www.queenslandpoetryfestival.com

July 15: Sci-Ku ☺★●

This Ri-Aus, Friendly Street Poets and Cosmos magazine competition is for a haiku with a 'chemistry' or 'forests' theme. Categories: primary (12 years and under), secondary (13-18 inc.) and open (no age limit) with 1st, 2nd and 3rd prizes in each category. 1st prize(s) a Kindle e-reader and a \$50 book voucher; 2nd and 3rd prizes are book vouchers for \$80 and \$50. Details at www.riaus.org.au

July 29: Mornington Peninsula Prize 2011 ☺●

Short story up to 3000 words, open theme & genre. Entry fee is \$10 per story. 1st prize \$500, 2nd \$200, 3rd \$100. For entry forms email peninsulafaw@live.com.au

July 31: Carmel Bird Short Fiction Award ☺●

Open theme, any genre up to 3000 words. 1st prize \$500, 2 runners-up \$100 each, shortlisted and winning stories published in *Spineless Wonders* anthology. Entry fee: \$7. Go to Submissions at <http://shortaustralianstories.com.au/>

July 31: Bruce Dawe National Poetry Prize ●

A prize of \$1,500 will be awarded for an unpublished poem not exceeding 50 lines. No more than 3 poems to be submitted. Entry fee: \$6 per poem. For details go to www.usq.edu.au/daweprize

July 31: Positive Words Mini-Competition ☺●

Poems of 10 lines or less, short stories in 100 words or less including the word 'Blanket/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

July 31: The Flinders University Club Poetry Competition ☺●

Up to 350 words. You do not have to be a Flinders University student but must pay \$5 club membership. 1st to 3rd place-getters receive an engraved pen, plus 1st prize \$40 Amazon gift card, 2nd \$20 Amazon gift card. Email entries and queries to writers@flinders.asn.au with full name and contact details.

July 31: Gold Coast Writers' Comp ☺●

Four categories: short story, nonfiction, writing for children and poetry. Theme: 'Déjà Vu'. Prizes in each category: 1st prize \$400, 2nd \$200, and 3rd \$100. Go to www.goldcoastwriters.org.au or email info@goldcoastwriters.org.au

August 1: Lockleys Writing Prizes ●

For people 60 years or over in the West Torrens or Charles Sturt LGAs. Topic: 'My Relationship'. Prose: 500

words or less. Poetry 20 lines or less. 1st prize \$150, 2nd prize \$100, 3rd prize \$75. Free entry. Forms via email: strich@picknowl.com.au or Ph 8351 8280.

Aug 5: love2read Short Story Competition ☺●

Up to 3000 words about 'It's never too late to learn ... to read'. Enter online at info@writingaustralia.org.au or post to Writing Australia, National Library of Australia, Canberra, ACT 2600 See: www.love2read.org.au/

Aug 5: Mardi Gras Colour Blind Project ☺●

Seeking plays for 45-60 minutes on one or more of these themes: 'I'm getting married in the morning', 'Where do gay babies come from?', 'Once you're over 30 and gay, you're as good as dead', 'What's down Mary's Lane?' and 'Bisexuality?.... Now that's just being greedy.' The aim is to challenge the stereotypes of what represents 'Gay Australia'. For submission forms and details email info@thecolourblindproject.org

Aug 12: Minlaton Show Literary Awards ☺★●

Yorke Peninsula Short Story Awards: Section A Open, prize \$150, entry fee \$5; Section B Young Writers, prize \$50, entry fee \$2; Section C Junior (Yorke Peninsula residents only), prize \$20, free entry. **Jeff Cook Poetry Awards:** Section D, Open, prize \$150, entry fee \$5; Section E Young Writers, prize \$50, entry fee \$2; Section F Junior (Yorke Peninsula residents only), prize \$20, entry free. <http://ypwritersgroup.webs.com/competitions.htm>

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.

August 31: Aesthetica Creative Works ☺●

Aesthetica Magazine poetry and fiction. Winners receive £500. Entry £10. Guidelines at http://www.aestheticamagazine.com/submission_guide.htm

August 31: TTG Poetry Competition ☺★●

The Tea Tree Gully Library and North Eastern Writers Inc. are offering 1st, 2nd and 3rd prizes in each of these categories – Open Adult, Open Youth, Open Junior, Restricted Adult, Restricted Youth and Restricted Junior. Theme 'The environment we live in'. Details at <http://www.teatreegully.sa.gov.au/site/page.cfm>

August 31: John Marsden Prize 2011 ☺●

For young writers under 25: short story and poetry prizes. 1st place prizes (18-24) short story \$3000 and poetry \$1500; under 18 both short story and poetry, 1st place \$500. Opportunity to be featured in *Voiceworks* Magazine, Express Media's literary quarterly. Entry form and details at: www.expressmedia.org.au or call 9094 7890. Hardcopy entry forms, call Stephanie Powell on 0432 920 416 or email communications@expressmedia.org.au

Aug 31: Wet Ink Short Story Competition ☺●

First prize is \$3000, one year's subscription and publication in *Wet Ink*. Two highly commended entries each receive \$1000, a year's subscription and publication. Shortlisted entries receive \$250, 1 year's subscription and publication in *Wet Ink*. Details at <http://www.wetink.com.au/sspentry.htm>

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: sawriters@sawc.org.au

Name/Organisation

Address

Suburb/Town

Postcode

Telephone..... Fax Email

- \$127 organisation with use of facilities (inc GST)
 - \$90 organisation (inc GST)
 - \$66 waged (inc GST)
 - \$39 student/healthcare cardholder (inc GST)
 - \$15 youth (under 18) (inc GST)
- Renew
 - New
- Concession number
Date of birth/...../.....

Method of payment: Cheque/money order attached Bankcard Mastercard Visa
Credit card number |__ __ __ __ |__ __ __ __ |__ __ __ __ |__ __ __ __ | Expiry date

Cardholder's nameCardholder's signature Date of application

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

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

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



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