

## New Voice for Australian Writers

**W**RITING AUSTRALIA, the new national organisation founded by a federation of five state-based Writers' Centres, has appointed author, award-winning journalist, former Victorian Arts and Education Minister Mary Delahunty as National Director.

'As writers and books are buffeted by global competition and challenged by fast moving technologies, we want Writing Australia to be a national advocate and service for writers across a changing literary landscape,' Ms Delahunty said.

Funded by the Australia Council for the Arts as an Emerging Key Organisation, Writing Australia will provide a nationally-coordinated program to support Australian writing and literary culture, raise the profile of Australian writers and literature, and increase international opportunities for Australian writers.

By brokering through the cost-effective sharing of Writers' Centres' resources, Writing Australia will provide new Professional Development opportunities and partnerships:

- a National Touring Circuit for writers
- a National Conference, the first in the sector
- a National Residencies program
- a web portal for centralised digital delivery of information and services
- plus national strategic partnerships with such cultural icons as the National Library of Australia and the ABC.

Writing Australia's program and website will be officially launched later this year.

All writers will have access to the nationwide programs. To join Writing Australia writers simply become members of their State or Territory Writers' Centre.

'Writing Australia will lift writers' profiles, networking and arts practice exchange, and Mary Delahunty's experience and skills are a terrific asset in this work,' said the interim Chair of Writing Australia Christine Gallagher. While multi-award winning novelist Alex Miller stated that, 'Mary is the ideal person for this job. She is one of the great enablers of the Arts in Australia, particularly of literature.'



## Diary Dates

**Poets and Platters** is on as part of the **Barossa Vintage Festival** on **Wednesday 27th April, 7-10pm** at **Langmeil Winery, Tanunda**. For bookings, please telephone 8563 2595.

**Focus on Your Project** with **Peter Bishop**, the former Creative Director of Varuna, begins **Saturday 21 May**. Individual consultations can be booked for **Tuesday 24** and **Friday 27 May**. Full details can be found on the front page of our **March newsletter** or you can contact the Centre.

Our **Annual General Meeting** is on **Monday 16 May**, from **7.30pm** at the SA Writers' Centre. Join Staff and Board Members at Caffe Brunelli from 6pm for dinner.

## Networking Alert

**T**he chance for members to rub shoulders and chat with authors, publishers and industry professionals is one of the main reasons we host networking dinners – so why not come along on **Friday, 27 May**.



Peter Bishop

The VIP list includes: **Peter Bishop**, the former Creative Director of Varuna; **Michael Bollen** and **Stephanie Johnston**, Wakefield Press; **Professor Brian Castro**, University of Adelaide; **Laura Kroetsch**, Executive Producer of Writers' Week; best-selling young adult fantasy



Garth Nix

writer, **Garth Nix**; **Dr Nick Prescott**, Flinders University; **Alex Wheaton** from *dB Magazine*; and *New York Times* best-selling author, **Sean Williams**.

Wood-oven pizza, Langmeil wines and cheesecake will be served from 6pm at the SA Writers' Centre. The evening is to thank Peter Bishop, former Creative Director of Varuna, for his ongoing support and commitment to South Australian writing and writers.

(Cost \$33 – Bookings essential.)

# Centre Information

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

- **Margaret Bolton**, *Not Another Nun Story*, Ginninderra Press, 2010.
- **Diana Chessell** for *Arriving Adelaide: A Collection of Migration Stories by the 'Writing Migrant Stories' Group of the SA Writers' Centre*, Susanne Blaschka, Diana Chessell, Rita Deluca, Cate Stellar and Alexander Theodoros (Ed. Diana Chessell), 2011.
- **Friendly Street Poets** for *Friendly Street: New Poets 16*, Wakefield Press, 2011 and *Sorcerers and Soothsayers: Friendly Street Poets 35*, eds. John Pitzner and Tracey Korsten, Wakefield Press, 2011.
- **Phil Hedger**, *When Thunder Rolls*, 2010.
- **Ashley Knoote-Parke**, *Footprints: Off the Beaten Track*, tish'n enigma books, 2nd edtn., 2011.
- **Overland**, iss. 202, Autumn, 2011.
- **Voiceworks**, iss. 84, Autumn, 2011.
- **Wakefield Press** for *Waltzing With Jack Dancer: A Slow Dance with Cancer*, poems by Geoff Goodfellow, story by Grace Goodfellow and images by Randy Larcombe, Wakefield Press, 2011.

## 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.

June issue *Southern Write*  
**Copy deadline:**  
**5pm, 15 May 2011**

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

## SA Writers' Centre Life Members

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

## Our Thanks

Thanks to Connie M. Berg, Lyn and Tony Brooks, Henry Ashley-Brown, Sarah Clay, Jo Dey, Coie and John Dikkenberg, Barbara Fraser, Joanna Goldsworthy, John Malone, Gay Sanderson, Ken Vincent and Margaret Visciglio for their assistance in mailing the April newsletter to all our members.

## Disclaimer

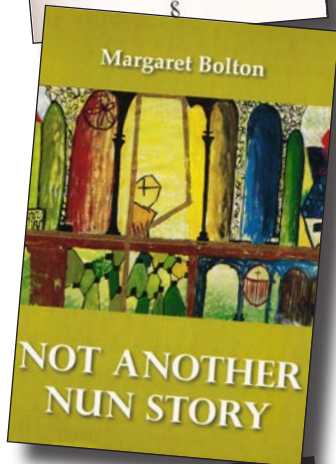
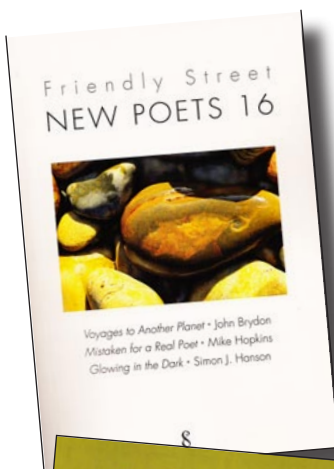
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## Wheelchair/Lift Access to SAWC

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



Thanks to SAWC sponsor:



# Upcoming Workshops



## Retool & Remix – an all-day workshop

with David Reiter

**Saturday 4 June, 10am-4.30pm**

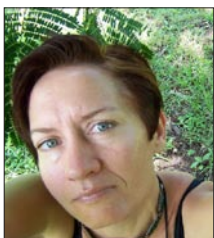
Have you heard about people who dream in code and wonder what you're missing? Are you confused about the difference between HTML and XHTML? Uncertain whether you should have a website, blog or a podcast to promote your latest work? Are you itching to team up with other artists to produce multimedia work? Then this is the workshop for you!

Award-winning author and multimedia artist **David Reiter** will provide an overview of digital projects that can be created from your desktop. He'll also cover the key issues involved with electronic publishing and distribution and demonstrate some of the channels available to text artists NOW for publication on the internet and on portable devices including laptops, media players and 3G phones. Get ready to create works for blogs, podcasts or CD/DVD distribution and learn the differences in audience expectations for screen-based channels.

### Retool & Remix Workshop:

\$66 for SAWC members or \$88 for non-members

Bookings: 8223 7662, sawriters@sawc.org.au or www.sawc.org.au



## Disturbing the Poem

with Sandra Thibodeaux

**Wednesday 8 June, 6.30pm-9.30pm**

Join Australian Poetry Poet-in-Residence, **Sandra Thibodeaux**, in Adelaide as she presents this active and challenging masterclass, designed for people who are already writing poetry (but at various levels).

Participants are asked to email rough drafts of poems

to Sandra at least one week beforehand (\*please see below for details). At the workshop, she will be encouraging participants to 'disturb' their poems, through shifting perspective, place, chronology and voice. Such disturbances may unearth new levels to the poetry or may lead to the creation of new works. Depending on the participants' poems, other elements investigated may include: economy, resonance, metaphor, structure, colour, the senses, the title and the last line.

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

\* Please **do not** send rough drafts **until you've booked a place** in the workshop. Poems can then be sent to sandra at sandratx@optusnet.com.au

### Disturbing the Poem Workshop:

\$30 for SAWC members or \$50 for non-members

Bookings: 8223 7662, sawriters@sawc.org.au or www.sawc.org.au

## May Workshops

### Let Loose Your Muse

with Steve Evans

**Saturday 28th May, 10am-1pm**

In a bit of a writing rut? Want to loosen up and be stimulated by something new? Here is a workshop for prose and poetry writers alike that will get your artistic batteries fully charged. Editor, writing mentor and award-winning author **Steve Evans** will run you through a series of writing exercises that will open fresh possibilities in your creative repertoire. Bring some of your own short poems or stories to work on. You may end up doing something you never knew you could and discovering fresh aspects to your writing capabilities, while also having fun.

**Steve Evans** teaches Literature and Creative Writing at Flinders University. He is a freelance editor, reviewer and manuscript assessor, the literary editor for two international journals and has been on the organising committee for all of the Onkaparinga Poetry Festivals. He has published 11 books, including *Taking Shape* (Five Islands Press, 2004) and *Best of Friends; the First Thirty Years of the Friendly Street Poets* (Wakefield Press, 2008).

### Successful Freelancing

with Sharon Mascall

**Saturday 28 May, 10am-1pm**

Discover practical, proven strategies to generate an income from freelance journalism and professional writing. Presented by award-winning freelance journalist **Sharon Mascall**, this workshop is fun, lively and highly interactive, and packed with insider information to get your writing published by newspapers and magazines. Find out how to generate and pitch ideas, present your work professionally, structure feature articles that editors want and market your work successfully.

**Sharon Mascall** is an award-winning journalist with an international reputation. She has been writing, broadcasting and consulting for over twenty-five years, and has produced columns and features on science, health, travel and lifestyle for *The Age*, *The Sydney Morning Herald*, *The Australian*, *The West Australian*, *The Independent Weekly* and *The Adelaide Review*. Sharon has produced and presented almost a thousand hours of radio and television and written hundreds of published articles.

# The Oscars of Speculative Fiction

Aurealis Awards Co-Convenor, **Susan Wardle**, talks about the Awards and this year's crop of authors.

The finalists for the 2010 Aurealis Awards, Australia's premier awards for speculative fiction, were announced in March with winners to be announced at a gala presentation evening on 21 May in Sydney.

'Speculative fiction' includes fantasy, science fiction, horror writing and the many sub-genres in between.

Over the fifteen-year history of the awards, winners have included the likes of Shaun Tan, Trudi Canavan, Sara Douglass, Garth Nix, Sean Williams and Isobelle Carmody to name a few.

For the past six years Fantastic Queensland has organised and hosted the awards. In 2010 the newly formed SpecFaction NSW took on the task with sponsorship from HarperVoyager.

Co-convenor Nathan Burrage said that the idea to organise and host the awards grew out of a monthly writing critique group of which he was a member.

'We'd talked about organising some writing workshops, then we heard that the Aurealis Awards were looking for a new home, and what started as a relaxed conversation on a Sunday afternoon over coffee and cake snowballed.

'We're very excited about hosting the awards in Sydney for the first time and having the chance to contribute to the vibrant local writing community,' he added.

'The Aurealis Awards are a juried award. That means that a panel of judges reads each entry and, based on a set of criteria, chooses a winner. Finding sufficient volunteers to form panels for the 13 categories was one of our first challenges. However, what it does mean is that competition in the Awards is fierce and the standard of finalists in any given year is typically very high.'

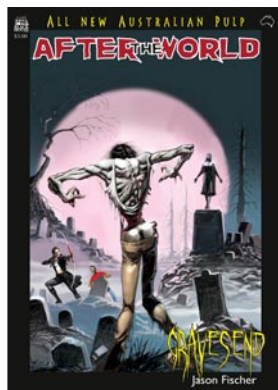
Judging Coordinator Keith Stevenson (a speculative fiction writer, editor, reviewer and podcaster himself) said that with approximately 600 entries covering 13

different categories, the judges had a big task in making their selections.

'Overall, the judges agreed that the entries had been of a high standard. In a number of the categories the judges informed us that they had trouble coming down to a shortlist of five with many worthy entries just missing out on being included.

'It was a bumper year for Children's Fiction (story told primarily through words), Young Adult Fiction, and fantasy novels. Interestingly, another area of growth was in the number of entries in the horror short fiction category.

'The judges commented that the large field of 53 fantasy novels demonstrated that despite the global financial crisis, the growth of e-books and other uncertainties facing the publishing industry, fantasy seems to be in great shape,' Stevenson added.



The number of entries in the best science fiction short story category was good; however, this figure wasn't reflected in the number of novels published in this genre. The judges for this category expressed the hope that the excellence of Australian short science fiction would soon produce an increase in entries from mainstream publishers.

Another growth area was that of self-published novels. A significant number were entered this year with one becoming a finalist.

I asked South Australian Sean Williams, *New York Times* best-selling author, multiple Aurealis Award winner and one of our 2010 judges, what he thought made the Aurealis Awards great. He said, 'Particularly in such a large country, and with no writing-specific spec-fic festivals to draw us together, the Aurealis Awards night has become in many ways the gathering point for writers and editors working in the field. It doesn't matter who's nominated or who wins – although anyone on those lists obviously gets a buzz out of it – it's the group hug that counts.'

Winners of the 2010 **Aurealis Awards** and the **Peter McNamara Award** will be announced at the Aurealis Awards ceremony, sponsored by HarperVoyager, on the evening of Saturday the 21st of May. Details of the evening and a link to the online booking website are available at [www.aurealisawards.com](http://www.aurealisawards.com)

More information about the awards can be found at [www.aurealisawards.com](http://www.aurealisawards.com). If you are interested in volunteering to be a judge for the 2011 Aurealis Awards please email [convenors@aurealisawards.com](mailto:convenors@aurealisawards.com) with a brief writing biography.

## Opportunities ...

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### WordWired – looking for submissions from teenagers

WordWired is dedicated to providing development, publication and social opportunities for young Australian writers. This year, WordWired will be enabling teenage writers to see their work in a magazine that will have national distribution. Submissions for the first edition are now open and can be made via an online forum (<http://www.wordwired.com/forum>) before **June 30**. For further details, email the editor at [jacinta@wordwired.com](mailto:jacinta@wordwired.com)

### Short Play Submissions

Favourite Shorts, Armidale's Festival of Short Plays, is calling for 5-30 minute scripts, with a preference for one act plays. Script submissions in Word or PDF format to Diana at [favshorts@adms.org.au](mailto:favshorts@adms.org.au) by **30 June, 2011**. Visit <http://www.adms.org.au/whatson.php>

### Write a Book in a Day

The Katharine Susannah Prichard Writers Center invites you to write a book for your State children's hospital – 120 books were written in 2010! Form a team of 5-10 and register at [www.writeabookinaday.com](http://www.writeabookinaday.com). Details and previous years' submissions at their website.

## Opportunities ...

continues on page 5

# One Foot on the Red Carpet

Local author **Jason Fischer** talks about getting nominated for the Aurealis Awards

When I recently learnt that my book *After the World: Gravesend* had been shortlisted for an Aurealis Award – the Best Horror Novel category – I think I spent the first few minutes in a quiet state of shock. I had to check the list a couple of times to make sure my eyes weren't playing tricks on me! Once it all sank in, the smile could not be wiped from my face by any means known to science.

My first encounter with the Aurealis Awards was back in 2007, when I'd been lucky enough to participate in the Clarion South Writers Workshop. The entire class was invited to the awards ceremony, where we mingled with Australia's warm and inclusive genre writing community and rubbed shoulders with many of our local writing idols. I was just starting out on my journey as a professional writer and remember thinking, 'One day, maybe my name will be up on one of these shortlists.'

Fast forward a few years, and now this dream has come true. But it didn't fall into my lap; there have been a lot of words put onto paper between then and now. I'm now the author of over thirty published short stories, have been shortlisted multiple times in both the Ditmar Awards and the Australian Shadow Awards (the local version of the Stokers). I've won some local writing contests and recently was a first place winner in the international Writers of the Future contest, which included an amazing writing workshop and awards gala in Los Angeles. By way of balance I've also made some spectacular mistakes along the way, with several cautionary tales not fit for print, but overall things have been going very well in the last year or two. If your ideas don't explode in your face once in a while, you're probably not trying!

*After the World: Gravesend* is one of those brave ideas that seems to have worked. I'd successfully auditioned for a spot in a new prose novella series to be published by Black House Comics, in a shared universe setting. The theme? Zombie apocalypse, a sub-genre of horror fiction that has been

almost strip-mined in recent years. The publisher did not want to see the same old stuff and wanted these stories to have something extra. The point was made that too many of these tales seemed to resemble video games, with an episodic feel and no true resolution.

So I stepped up to the plate and wrote a literary zombie novella. I took the tropes and all of the clichés and ran with them, using them to generate the type of zombie story that I'd want to read. I planted a community of frazzled survivors into the aptly named town of Gravesend in Kent, England, and did my best to make these people live and breathe and argue in the limited length of a novella. Then I did a lot of bad things to them! It was fun to write and reviewers have been very kind to the story, saying many nice things about my protagonist and setting. It was



also nominated for a Ditmar award: so at this stage *Gravesend* is the little engine that could. It sure was neat, seeing that brilliant pulpy cover in all the newsagents next to the westerns and the *Archie* comics. In other news, *Gravesend's* cover artist Jason Paulos is also up for an Aurealis (for his retro-comic project *EEEEK!*) so it's a good turnout for Black House Comics this year.

I've recently handed in the final edits to the sequel, *After the World: Corpus Christi*, and am currently working on an outline for the third and final book. In a bit over a month, I'll be zipping over to the awards night, rubbing shoulders with many of the same people from that first night in muggy Brisbane. This time though I'm up for a gong myself, sharing the various shortlists with folks I've befriended and worked with over the last few years. It's somewhat surreal to see my book in the same category as two mass market titles, written by authors whom I greatly admire, solid writers at the top of their game.

No matter what the result, it's a lovely moment, and definitely a milestone in my career.

**Jason Fischer** lives near Adelaide, South Australia, with his wife and son. By day, he works with archives for a government department, while his evenings are given over to the craftings of his imagination. He attended the Clarion South Writers Workshop in 2007 and has been shortlisted in the Aurealis Awards, the Ditmar Awards, and the Australian Shadows Awards. Jason won the 2009 Australian Horror Writers Association Short Story and the 2010 Flash Fiction Competitions, and is a recent Winner of the Writers of the Future contest.

## Opportunities ...

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### The Big Issue Fiction Submissions

*The Big Issue* is calling for submissions to its annual fiction edition for 2011. Send no fewer than three printed (not electronic) copies of your entry (up to 3000 words) to: Fiction Edition, *The Big Issue*, GPO Box 4911, Melbourne 3001. Make sure your name and details are included on a removable coversheet. Closing date for entries is **Wednesday, 1 June**.

### Whitmore Press Manuscript Prize

The Whitmore Press Manuscript Prize is open again for submissions. The prize, for publication of a fine, limited edition poetry chapbook of work by the winning entrant, is open to all Australian poets. As well as book publication for the winning entrant, work from ten shortlisted poets will appear in the annual *Paradise Anthology*, edited by Michael Crane. Guidelines and entry form at [www.whitmorepress.com](http://www.whitmorepress.com)

### Tharunka's Nonfiction Writing Competition

*Tharunka* is seeking submissions for the 2011 Tharunka Non-Fiction Writing Competition. The competition is open to students enrolled at any Australian university and boasts a \$800 prize. Closes **6 July 2011**. For more information check out their Facebook page at [http://www.facebook.com/Tharunka?sk=app\\_6009294086](http://www.facebook.com/Tharunka?sk=app_6009294086)

# Singing for Our Suppers

Ruth Starke looks at the author as performer and public speaker.

In *True Stories* (1996), Helen Garner tells of being at a publisher's dinner where she was 'grumbling quietly to a fellow writer about having to get up in a minute and make a speech'. The other writer laughed and said, 'Stop whingeing. Stand up and sing for your supper.' Garner asks, 'Is that what writers' festivals are all about?'

The answer is, in most instances, yes. The writer is there because someone – a publisher, an arts body, a bookstore or a school – has footed the bill, and costs can be considerable if airfares and hotels have to be factored in. Travel writer Paul Theroux questions whether the whole business is worth it. 'Writers, when they are away from their desks, look so pale, so poor, so hunted,' he laments. 'We really shouldn't go out at all and certainly not to literary festivals, where we are such dismal advertisements for our own work.'

Similar advice was given decades earlier. In 1964 Alan Moorehead gave the opening address at Writers' Week and disconcerted everyone by announcing that he didn't believe in literary festivals. Writing was a lonely job, he said, and advised his colleagues to avoid publishers' parties, TV appearances and meeting other authors. Stay home and write was the clear implication.

Once upon a time that was about all you had to do. Your job was finished once you'd produced your book. You're now expected to actively help promote and sell that book at literary festivals and bookstore signings, in the media and at public readings. Often an obligation to travel and promote the book will be written into your contract. A writer is expected to *perform*. It can come as a shock.

Having agreed to appear at one literary festival, I experienced a twinge of unease when I received a reply from the organiser. I had been allotted a 'performance time' and a 'performance area'. *Do you need specific items for your performance?* I was asked. *Some performers have already made requests.* I began to feel inadequate. All I needed was a table on which to put my books; what extravagant artistic

productions were other writers planning? Would audiences feel short-changed if I just talked?

'Writers are not performers,' proclaimed Geoffrey Dutton, the Chair of Writers' Week in 1976. He was wrong even then – writers had been performing at the festival for years and would continue to do so. Yet, as Peter Carey muses, appearing in public is a 'weird sort of business' for a writer: 'You start off being solitary and rather shy and suddenly there's someone saying, "Ladies and gentlemen, here's Peter Carey". The emotional feedback is gratifying but it can be very stressful.'

British poet Adrian Mitchell would agree. He warned the 1976 Writers' Week committee that he was fine about reading his work, but not so good at articulating his thoughts. Undaunted, they put him on a panel to discuss 'The Female Consciousness

***'Having agreed to appear at one literary festival, I experienced a twinge of unease when I received a reply from the organiser. I had been allotted a "performance time" and a "performance area".'***

in Literature'. Hardly had he begun to speak than he was howled away from the microphone by calls of 'Piss off!' and 'You're a male, this is women's day!' He fared better at the Town Hall: Australian writer Morris Lurie, reviewing for the *National Times*, wrote (and you can hear the scorn): 'Adrian Mitchell, in a powder-blue suit and a darker blue shirt, doesn't actually read his poems. He PERFORMS them. He jumps. He laughs. He has meaningful silences. He gulps water. He smiles. But his poems are great.' Les Murray called it 'a revolting performance', but was forced to admit that Mitchell got a huge ovation. You can understand why.

British author John Lanchester believes that we should all steer clear of the writers we admire: 'The work is the real thing ... The writer herself is a distraction, a confusion, a mistake. If you want to meet her, go to meet her on the page.'



Luckily for the organisers of literary festivals, readers continue to ignore this sound advice. Many of them, and especially students, make the error of thinking that a great writer will necessarily be a wonderful human being. Brian Matthews was disillusioned when he met Salman Rushdie at Writers' Week, 1984: he thought he was a bighead and thoroughly up himself. A colleague refused to come with me to hear Malcolm Bradbury, even though Bradbury was one of his favourite writers. 'He might turn out to be a boring old fart,' he explained. Bradbury turned out to be nothing of the sort, but I understood his reluctance. Annie Proulx was once rude to me in the West Tent and ever since I've been unable to read her books with an open mind; I only have to see her name and my mind flashes back to that brief and uncomfortable encounter.

For those willing to take the risk, however, there is obviously an appeal in seeing favourite authors in the flesh. Nothing gets between reader and writer because the words come out unedited, uncensored, largely unscripted and, hopefully, uninhibited. But can writers be trusted to tell the truth? Well, we try to but, as Helen Garner once explained, 'Writers on panels throw up some kind of shield or smokescreen. However hard you try to tell the truth, or say something useful, [everything] comes out askew, a little blurred, slightly exaggerated, or glib or beside the point'. Then there's the Morris Gleitzman approach. I was once on a panel with him when the first question was, 'Do you remember your most embarrassing moment?' 'Yes, I do,' Gleitzman replied. 'Next question?'

So why don't writers just stay home and write and forego public appearances?

Besides contractual obligations, self-interest is also involved: most writers, to quote Tom Shapcott, are 'rapacious creatures who take advantage of each and every opportunity' to give readings and self-promote. Above all, there's the knowledge that a good personal appearance will raise a writer's profile in a notoriously overcrowded market and will sell books. Lots of books. A reading in a bookstore can result in sales of 150 or more; an appearance by a personable writer at a literary festival can triple that number. In each case, positive reactions to the writer are transferred to the book itself, which is then bought – most frequently on the spot, while the listener is still in transports of delight. Juliet Rogers had just been appointed Managing Director of Random House Australia when she was swept away by biographer Ray Monk talking at Writers' Week about Wittgenstein and Bertrand Russell. She rushed off to buy his book before realising it was one of her company's own titles. But to sell big numbers you have to be a good performer: you have to read well, and audiences have to like you.

A Norwegian ex-philosophy teacher called Jostein Gaarder came to Writers' Week in 1996. His first novel *Sophie's World* had sold 7 million copies worldwide, but he was essentially an unknown author and – second disadvantage – this was a children's book. Gaarder turned out to be a mega-charmer, holding a capacity audience of 1600 spellbound in the tent and selling a record-breaking 500 copies of his novel on site. How many buyers finished the 400-page book is another matter; I never did. (Jeri Kroll reckons there should be a trading table at every Writers' Week where we can return all the unreadable books we bought at the last festival solely on the basis of a captivating author appearance.)

I'm always curious to hear authors read their own work, but I rapidly lose interest and drift off if they're bad readers. I'm not alone: an audience survey taken after Writers' Week 1998 revealed that most audiences were unimpressed with authors reading from their works and would have preferred panels or interviews, or even trained actors reading as part of discussions. Publishers may be pushing their authors into the spotlight but some are clearly not up to the task.

Which brings us to the question: what happens if you don't perform well in public,

if you're a bad reader of your work, if you don't know or can't tell any jokes, if you get tongue-tied and nervous when confronted by hundreds of strangers staring at you expectantly?

'If you're not a good speaker, you don't get invited to literary festivals. That's the sad fact of life,' says Marion Halligan. 'Festival committees ask around. I know people who don't get invited much, simply because they're perceived as a bit dull – not as writers, but as performers.'

And what about if you simply believe that performing is not something a writer should be expected to do? For some, there's no problem: Louis de Bernières played the mandolin at the Port Eliot Literary Festival in Cornwall; children's writer Andy Griffith performed stunts in a gorilla suit to promote his first book, which rapidly sold out its first print run. On the other hand, an acclaimed children's author of my acquaintance, a quiet, thoughtful individual who writes serious books, once had to speak to a gym full of kids hyped to the max by another writer known for his wild hair,

**'Gaarder turned out to be a mega-charmer, holding a capacity audience of 1600 spellbound in the tent and selling a record-breaking 500 copies of his novel on site.'**

board shorts and outrageous comedy routine. Shell-shocked, she gave up school appearances shortly afterwards. 'Too often, those who write for the young are expected to be clown-like *entertainers* of them,' complains Sonya Hartnett.

Many of us can sympathise with the late Barbara Hanrahan, whose diaries contain many entries in which she anguishes over invitations to literary festivals. Will she speak at Edinburgh? 'I could think of nothing I would hate to do more ... I cannot, dear God. I cannot do things like this, even if it means I will sell more books!' Or Adelaide, her home town: 'Fear and upset and worry and madness in my head from the invitation to "talk" at the Writers' Week ... The hatred of the performance, the sick fear for weeks before and the exposure to people I loathe – all writing ruined by coming out of my own world ... I am willing to read from my work – but not the other. I am not the performing writer.'

Not emotions likely to be felt by Clive James who, promoting his book *Cultural Amnesia* at the famous Hay Festival in Britain, performed to wild applause on a stage 'fit for a rock concert', so the press reported, with 70 spotlights and the eyes of 1300 fans focused on him.

Somewhere between the angst of Hanrahan and the show business pizzazz of James, there's a middle position which most writers find they can occupy without dashing too many audience expectations. If you can't, it might be wise to learn some presentational skills and invest in voice coaching. Singing for our suppers isn't going to go away, and the rising popularity of the e-book is only likely to increase the demand for the author's physical presence. It will, however, make book signing rather trickier.

**Ruth Starke** teaches creative writing at Flinders University. *Captain Congo and the Klondike Gold*, her third graphic novel with Greg Holfeld, will be published by Working Title next month.

## Haiga Art Exhibition and Artprize

The Haiga exhibition is part of the Salisbury Writers' Festival.

### What is Haiga?

Haiga is the combination of haiku and visual art. This competition defines haiga as a haiku/senryu poem (not tanka) in conjunction with a 2-dimensional work.

### What are the prizes?

- First Prize: \$500
- Second Prize: \$250
- Third Prize: \$150

Exhibited works will be displayed in the John Harvey Gallery from 16 August - 2 September and again presented at the Matsuri on Mobarra Festival at Mawson Lakes on 18 September. The prizes will be announced and awarded at the opening of the Festival on 19 August, 2011.

### How do I enter?

For entry forms and other enquiries contact Steve Davidson on 8406 8469 or email [sdavidson@salisbury.sa.gov.au](mailto:sdavidson@salisbury.sa.gov.au)

### What is the closing date?

Delivery by **4pm, 5 August, 2011** via email only.

# What's On



## Poetica May Program

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

- 7 May Sketches of Shelton: A feature on the life and work of Shelton Lea.
- 14 May Rhyll McMaster: Selected poems by Australian poet and novelist, Rhyll McMaster.
- 26 May Verbal Medicine: 21 Australian and New Zealand poets who are also health practitioners.

Website: [www.abc.net.au/rn/arts/poetica/](http://www.abc.net.au/rn/arts/poetica/)

## May: Hills Poets cancelled

There will be no meeting of the Hills Poets in May. Next meeting in June to be advised. Please ring Jill Gower on 8339 5119 for further information.

## Tues 3 May: Friendly Street Poets

Poetry readings will be held from 7 pm until late at the SA Writers' Centre. It's open mike with a 4-minute time limit, including introductions. \$5/\$4 conc.

## Mon 9 May: Henley Scribblers

Henley Scribblers will meet at the Henley and Grange Community Centre, 196a Military Road, Henley Beach (next to the police station) from 9.30 to 11.30 am. For more information please contact Angie on 8353 1517 or Rowena on 8341 8429.

## Fri 13 May: History Book Fair

Buying, selling, exchanging and valuing history books. Free admission. 10.00am-4.00pm in the Don Pyatt Room, Norwood Town Hall.

## Tues 17 May: SCBWI Meeting

Open meeting. Society of Children's Book Writers and Illustrators, 7pm, SA Writers' Centre. Speaker: Val van Putten on children's books and CBCA awards. Members: gold coin donation. Non-members (aspiring & published): \$5. First visit: no strings. If you come more than once (and we'd love you to), you need to join SCBWI. Contact: Mandi Graham [amanda.graham@scbwiaustralia.org](mailto:amanda.graham@scbwiaustralia.org)

## Thur 19 May: 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 7:30pm. Prospective members welcome. Ken Vincent 8380 5348.

## Thurs 19 May: Book Launch

Phil Hedger's science-fiction Western, *When Thunder Rolls*, will be launched at 8pm at the SA Writers' Centre. Refreshments provided. All welcome.

## Thur 26 May: Society of Women Writers South Australia

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

## Fri 27 May: Garth Nix & Sean Williams Book Signing

Garth Nix & Sean Williams will be signing copies of their books and their new release *Troubletwisters*, 3.30pm at Castle Plaza Bookshop, Shop T54 Castle Plaza Shopping Centre, Edwardstown. Tel: 8277 8857.

## Sun 5 June: Book Launch

Jude Aquilina will launch Robert Moore's children's picture book *About Face* at 2pm at the SA Writers' Centre. Refreshments provided. All welcome.

## Tues 7 June: Book Signing

Meet and hear author Phillipa Fioretti discuss her latest book *Fragment of Dreams*. Talk begins at 7.30pm, Domain Theatre, Marion Cultural Centre, 287 Diagonal Road, Oaklands Park. Free event – bookings essential. Marion Cultural Centre Box Office or call 8375 6855.

## Sat 11 June: How To Write a Ten-Minute Play

Rocky River Writers member and playwright Jan Weldon-Veitch will be conducting a short play workshop from 9.30am-4.30pm.

\$30.00 cost includes lunch. For further details visit [www.rockyriverrriters.webs.com/](http://www.rockyriverrriters.webs.com/)

## Wed 15 June: Book Launch

Ginninderra Press warmly invites you to the launch Ray Cliff's novella *Smithy's Cupboard*, 6.30pm at the Tea Tree Gully Library, 157 Montague Rd, Modbury. Refreshments will be provided. RSVP to [wills@cttg.sa.gov.au](mailto:wills@cttg.sa.gov.au)

## Wed 15 June: Book Launch

Ian Bone will launch Geoff Hale's first novel *Sharks in a Fishpond*, a story about a young man's involvement with the Whyalla underworld, from 6:30-7:00pm at the SA Writers' Centre. Refreshments provided. All welcome.

## Kernewek Lowender May 10-May 15

### Wed 11 May: Poetry & Prose

Free event – no booking required. 6pm at Cornwall Hotel, Moonta.

### Thur 12 May: Geryow: An Evening of Words and Wine

Tickets \$7, supper included. Bookings essential – ring 8821 0444.

### Fri 13 May: Meet the Writers

Free event – no booking required. 9.30am Kadina Community Library.

### Fri 13 May: Book Launch

Roger Norris-Greens's novel *Secrets* will be launched, 1pm at Kadina Wesley Uniting Church. Free event.

Details at [www.kernewek.org](http://www.kernewek.org)

## Backstage Bali Writers Retreat July 24-July 30

Travelling daily into the heart of Balinese culture, we collect the material for our creative work. Playing with rice paper, Japanese haibun and haiku, we create our own handmade book. With tutor Jan Cornall and special guest, West Papuan poet John Waromi. Contact [www.writersjourney.com.au](http://www.writersjourney.com.au) or phone 041592130..



# Opportunities

## Women Writers in South Australia

Day time meetings 4th Thursday monthly, February-November, 10.15am at the SA Writers' Centre. Guests welcome. Contact Ethel Shippen 8260 1240 or email [pamelamckee@bigpond.com](mailto:pamelamckee@bigpond.com)

## 2011 Queensland Premier's Literary Awards

Publishers and authors have got until **Friday, 6 May** to nominate entries. Visit [www.literaryawards.qld.gov.au](http://www.literaryawards.qld.gov.au)

## ABC Fiction Podcast

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

## Drama Podcasts

The Drama Pod is dedicated to converting stories and scripts into audio. They provide free audio books and radio theatre for people to listen to from the website or download for their ipods. Go to [www.thedramapod.com](http://www.thedramapod.com)

## 2012 CBCA Multi-Storied Conference

Children's and Young Adult authors and publishers can register their interest in the Children's Book Council of Australia Conference by going to [www.cbca.org.au](http://www.cbca.org.au).

## Queensland Premier's Drama Award 2012-2013

Entries can be sketches, songs, cabaret elements, multimedia or a completed first draft script. Closing date **31 October, 2011**. For more details visit [www.queenslandtheatre.com.au/qpda](http://www.queenslandtheatre.com.au/qpda)

## Aboriginal and Torres Strait Islander Arts Funding

Ring toll free on 1800 226 912 or visit [www.australiacouncil.gov.au](http://www.australiacouncil.gov.au) Closing dates for applications are **15 July, 2011** and **18 November, 2011**.

## 5th World Summit: Arts & Culture

The summit runs from **3-6 October, 2012**, with registration now open at [www.artsummit.org](http://www.artsummit.org)

## Elyne Mitchell Rural Women's Writing Award

The Elyne Mitchell Rural Women's Writing Award was established to encourage rural women to write their stories, fact or fiction. Closes **30 June, 2011**. Go to [www.elynemitchell.com](http://www.elynemitchell.com)

## 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](mailto:patchtheatre@mysoul.com.au)

## ABR Elizabeth Jolley Short Story Prize

Worth a total of \$8000. Entries should be single-authored stories of between 2000 and 5000 words written by Australian citizens or permanent residents. Closes **30 June, 2011**. Guidelines and entry form at [www.australianbookreview.com.au](http://www.australianbookreview.com.au)

## 2011 Indigenous Writers and Educators Conference

The University of Wollongong will host the Conference from **17-19 May, 2011**. More information at <http://users.1earth.net/~scwc/>

## Blake Poetry Prize

The NSW Writers' Centre and Blake Society are offering a \$5,000 prize for a new poem, up to 100 lines, exploring the religious or spiritual. Deadline 5.00pm, **Friday 3 June, 2011**. Go to [www.nswwriterscentre.org.au](http://www.nswwriterscentre.org.au)

## Young Poets – Human Rights

The Equal Opportunity Commission is looking for human rights poems from school students. Winning poems will be published in Poet's Corner on the 'EO for Schools' website. If your 'equal opportunity' poem is under 24 lines, email it with name and contact details to [eoc@agd.sa.gov.au](mailto:eoc@agd.sa.gov.au)

## May Gibbs Creative Time Residential Fellowships 2012

Applications for Fellowships close on **August 1**. South Australian published authors and illustrators of children's books

may apply for residencies of up to a month in Melbourne, Brisbane or Canberra. Details at <http://maygibbs.org.au/creative-time-fellowships/how-to-apply/>

## Advertiser Young Writers' Award

This poetry or prose award is open to all school students in various age groups. Closes **Tuesday 31 May**. Details and forms at [www.saeta.org.au](http://www.saeta.org.au)

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

The Award recognises excellence in research. All genres of writing published between 1 July 2010 and 30 June 2011 are eligible. Winner's prize of \$20,000. Closes **8 July, 2011**. For details go to [www.waverley.nsw.gov.au/library/award](http://www.waverley.nsw.gov.au/library/award)

## 2011 Australian Centre Cultural Awards

In 2011 applications are invited for: \$25,000 Kate Challis RAKA Award for Aboriginal writers in prose published between January 2006 and January 2011. \$15,000 Peter Blazey Fellowship for a work in progress in life-writing, biography or autobiography. Applications close **15 June, 2011**. \$10,000 Asher Award for women writers whose work was published or performed between July 2009 and July 2011, and which carries an anti-war theme. Applications close **1 July, 2011**. Visit: <http://australian-centre.unimelb.edu.au/prizes-awards/>

## Ghost Writer Wanted

Ghost writer/proofreader required to work on draft of fiction novel with a speculative element. Payment offered. Contact Anthony: 0418 287 139 or [ozzy50@yahoo.com](mailto:ozzy50@yahoo.com)

## Award Winning Australian Writing Anthology 2011

If your poetry or short story has won first place in a competition in the June 2010 – June 2011 period you are eligible to submit your piece for inclusion in this anthology. Please contact the editor Adolfo Aranjuez at [aa@melbournebooks.com.au](mailto:aa@melbournebooks.com.au)

## Opportunities ...

continues on page 4

**David Adès** had the following poems published: 'Moments of Sunlight', 'Bell Hour' and 'On the Seventh Day' in the Poets Corner Anthology *Season of a New Heart* (November, 2010) and 'The Tide', 'Wedding' and 'Thieves' in *The Mozzie*, vol. 18, iss. 7, 8 and 9 September, October and November 2010. 'Bell Hour' was also selected as the Friendly Street Poem of the Month for February, 2011.

**Janeen Brian**'s poem, 'Guinea Pigs' was published in the April edition of *Touchdown, School Magazine*.

**Sue Cook**'s poem 'Up The Murray' was published in the Jan/Feb 2011 issue of *The Mozzie*.

**Marilyn Linn** had a poem, 'Reality', published in the Jan/Feb 2011 issue of *The Mozzie*.

**Barbara Anne Martin**'s photo-book *Garden Tots, Seeds and Pots* was published.

**Fiona McCallum**'s first novel *Paycheque* was published by Harlequin Mira in April 2011.

**Max Merckenschlager**'s traditional rhyming poem 'Re-hearsed' was placed second in its class and his open freeform poem 'Red Gold' was highly commended in the 2011 *FreeXpression* awards.

**Marianne Musgrove**'s children's novel, *Als Opa Alles auf den Kopf Stellte*, the German language edition of *Don't Breathe a Word*, has been awarded the 2011 Swiss Prix Chronos for children's books that promote intergenerational connections.

**Ros Schulz**'s poem 'Wind Farm' appeared in *The Mozzie* in February. Seven poems from her book *Weight of Evidence*, 2010, were featured in the latest *Studio*.

**Alice Shore** had the following poems published in *That Which My Eyes See*: 'Artistic Licence is White Man's Business', 'A Clever Daughter', 'Thriving Adolescents' and 'Trees: Yes Please'.

**Kate Wise**'s 'Ode to my Mother' won second prize in the Scribbli Gum Literary Works 'Gumnuts' competition.

**Zenda Vecchio**'s short story 'The Morning After' was published in *Polestar Writers' Journal*, # 21.

## 2011

### CBC Notables

The following South Australian authors were listed in the Older Readers category: **Rebecca Burton** for *Beyond Evie* (Angus & Robertson, HarperCollins); **D. M. Cornish** for *Monster Blood Tattoo – Book 3: Factotum* (Omnibus Books, Scholastic Australia); **Rosanne Hawke** for *Marry Ameer* (Angus & Robertson, HarperCollins); **Penny Matthews** for *A Girl Like Me* (Penguin Books, Penguin Group Australia); and **Nicole Pluss** for *Scout* (Penguin Books, Penguin Group Australia).

Full details are available at the CBCA website, which can be found at [www.cbca.org.au](http://www.cbca.org.au)

### GUIDELINES for PUBLICATION in MEMBER ACHIEVEMENTS SECTION

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

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



## Queensland Writers Centre

### Manuscript Development Programs

**Writers: Don't miss these unique opportunities to develop your work**

**QWC/Allen & Unwin Program for children's fiction** closes Thursday 14 July

**QWC/Hachette Australia Program for fiction or non-fiction** closes Thursday 21 July

**Guidelines and application forms:**  
[www.qwc.asn.au](http://www.qwc.asn.au)



**May 10: Alan Marshall Short Story Award 2011** ☺★●

Open Section with a \$2000 1st prize and \$1000 2nd prize for stories up to 2500 words. Young Writers' Section with a \$400 prize for a story up to 1000 words by a writer aged between 15-19 years. Details and entry form from [www.nillumbik.vic.gov.au](http://www.nillumbik.vic.gov.au)

**May 13: The City of Rockingham Short Fiction Awards 2011** ☺●

Between 1000-3500 words and inspired by Rockingham City's art collection. Open: \$400 1st prize, \$200 2nd prize, \$100 3rd prize. Over 50s: \$400 1st prize, \$200 2nd prize, \$100 3rd prize. Details at: [http://www.rockingham.wa.gov.au/Leisure-and-recreation-\(1\)/Forms/Short-Story-Competition-Entry-Form-Final.aspx](http://www.rockingham.wa.gov.au/Leisure-and-recreation-(1)/Forms/Short-Story-Competition-Entry-Form-Final.aspx) - or email [battersby@rockingham.wa.gov.au](mailto:battersby@rockingham.wa.gov.au) or (08) 9528 0386.

**May 13: Emerging Writers Festival haiPhone Competition** ☺●

Send your haiku via iPhone. Details at <http://www.australianpoetry.org/blog/2011/03/28/3194/>

**May 20: Bush Lantern Award 2011** ★☞●

Bundaberg Poets' Society - Open Section: 1st prize \$200, 2nd \$100, 3rd \$75. Entry fee \$8 or 3 poems \$20. Junior Section for primary and secondary students. Prizes from \$50 down to \$10. Free entry. For guidelines and entry forms email Sandy at [lees@fastel.com.au](mailto:lees@fastel.com.au)

**May 20: Peter Cowan 600 Short Story Competition** ●

Open theme. Max 600 words per story. 1st prize \$200, 2nd \$100, 3rd \$50. Entry fee: \$5 (3 for \$12, 5 for \$20). For guidelines and entry forms go to [http://www.pcwc.org.au/index.php?p=1\\_10](http://www.pcwc.org.au/index.php?p=1_10)

**May 23: Shoalhaven Literary Award** ☺●

Open theme. Max 3000 words per story. Entry fee \$10 per entry. 1st prize \$1000; 2nd \$300; 3rd \$100. Details at <http://www.fawnswoalhaven.org.au/>

**May 27: Reason-Brisbane Poetry Prize** ●

Open to both budding and established writers across Australia. Poem up to 30 lines. Open theme. 1st prize \$1500, 2nd \$500, 3rd \$300. Entry \$8. Guidelines at: [www.daylesfordonline.com/poetryprize](http://www.daylesfordonline.com/poetryprize) or send a SSAE to Rules, PO Box 545, Daylesford, VIC 3460.

**May 27: Reason-Brisbane Poetry Prize** ☺●

Open theme. Prizes: 1st \$1500, 2nd \$500, 3rd \$300. For guidelines go to [www.daylesfordonline.com/poetryprize](http://www.daylesfordonline.com/poetryprize)

**May 27: Grampians Writers Group Literary Competition 2011** ●

Short story (2500 word limit); poetry (20-60 line limit). Entry \$5. Theme: 'Resilience in Adversity'. 1st prize \$150, 2nd \$50 and certificate. Enquiries Jennie Malloy 03 53562305, or email [jamalloy@tpg.com.au](mailto:jamalloy@tpg.com.au) for entry forms.

**May 30: Eastwood Hills Literary Competition** ●

Category 1: Short Story (max 3000 words) 1st prize \$200, 2nd \$100. Category 2: Free Verse Poetry (max 80 lines) 1st prize \$150, 2nd \$50. Category 3: Traditional Poetry (max 80 lines) 1st prize \$150, 2nd \$50. Category 4: Memoir (max. 1500 words) 1st prize \$150, 2nd \$50. Category 4: Pauline Walsh Award for Short Short Story (800 words max) 1st prize \$100, 2nd \$50. All categories open theme. Entry fee: \$5 per entry; \$20 for 5 entries. Guidelines and conditions at <http://hillsfaw.webs.com> or (02) 9869 2715

**May 30: Stringybark Speculative Fiction Award** ☺●

Entry fee \$9.50; discounts for multiple entries. 1st prize \$500. Stories up to 2000 words. For details see [www.stringybarkstories.net](http://www.stringybarkstories.net)

**May 31: Boree Log Award for Bush Verse** ●

Ballads to be written in perfect rhyme and metre, maximum 80 lines and with an Australian bush theme. 1st prize \$100. Fee: \$5 per entry. For guidelines: <http://hillsfaw.webs.com> or (02) 9869 2715.

**May 31: Positive Words Mini-Competition** ☺●

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

**June 30: Vibrant Verse 2011 - FAWNS Poetry Competition** ☺●

Category A: free verse, open style, open theme; category B: traditional, rhymed or structured verse, open style, open theme. Maximum 60 lines both categories. Prizes: 1st \$200, 2nd \$100. For full details go to <http://sites.google.com/site/fawnorthshoreregional/> or email [fawnorthshore@gmail.com](mailto:fawnorthshore@gmail.com)

**June 30: Hawkesbury River Writers Prose Fiction Competition** ☺●

For fiction stories up to 1000 words, open theme, any genre. Entries: \$10 each; no limit. 1st prize \$200, 2nd \$100. Details at [www.hrw.org.au](http://www.hrw.org.au), or email [alanmichie@gmail.com](mailto:alanmichie@gmail.com); or phone 02 9476 4640.

**July 15: Lochee Andison Youth Literary Award** ★

Theme: 'change'. Prose up to 2,000 words and poetry up to 32 lines. 1st prize \$100. Open to SA students, grades 6 to 12/13. Name, form and school on a separate sheet. Entries to The Secretary, Society Women Writers SA Inc., 72 Ormond Ave., Clearview, SA, 5085.

**July 22: CJ Dennis Literary Awards** ☺★☞

Theme: 'Forests of the World'. Submissions limited to 50 lines for poetry and 2,500 words for stories. Entry fee is \$5 per item. First prize in each category is \$200. Prize winners publicly announced on Sunday, 11 September, Auburn Institute, Clare Valley, SA. Send entries to: CJ Dennis Literary Awards, PO Box 16, Auburn, SA 5451.

**July 25: Yarram Community Learning Centre Competition** ●

Open theme. Short stories (1,500-3,000 words) and poetry (8-48 lines) rhyming or free verse. Short story 1st prize \$200, 2nd prize \$100. Poetry 1st prize \$100, 2nd prize \$50. Entry fee \$5 per story, \$3 per poem. Phone (03) 51 826 294, or visit [www.yclc.com.au](http://www.yclc.com.au)

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.

