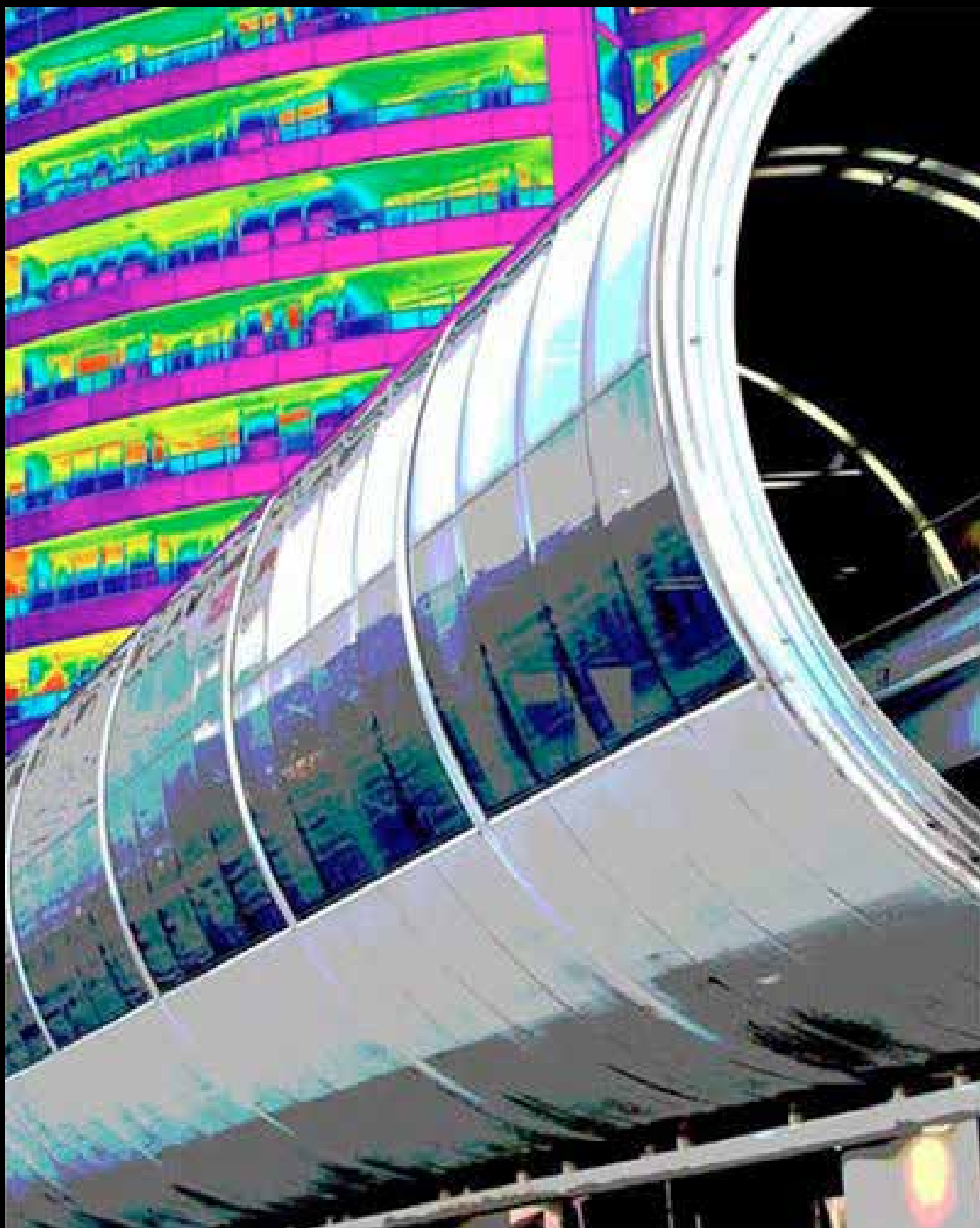


Southern Write

author-2-author • writing biography • workshops • short circuiting the synopsis •
critiquing group and bootcamps • from the director • and more ...



2013
September

SA Writers
Centre Inc

SA Writers Centre

fostering, developing and promoting
South Australian writers and writing

Southern Write: quarterly magazine of the SA Writers Centre

ISSN 2200-6222

SA WRITERS CENTRE

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Adelaide
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Tel (08) 8223 7662
E: admin@sawriters.org.au
www.sawriters.org.au

Opening Hours

10am-5pm Tuesday to Thursday

ACCESS to SAWC

Wheelchair access to the SA Writers Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffè Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift. SAWC events/workshops are free for a carer or companion.

SUBMISSIONS

For submissions, whether nonfiction articles, poetry or short fiction, please check page 15 for our guidelines and deadlines.

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. The SA Writers Centre reserves the right to refuse any advertisement at any time at its own discretion.

SOUTHERN WRITE

Advertising:

Rates and Guidelines

For classified and display ads in *Southern Write*, and enews classifieds, please contact malcolm@sawriters.org.au

Deadlines

Deadline for *Southern Write* is 5pm on the 15th of the month prior to publication.

15 February for March

15 May for June

15 August for September

15 November for December

Deadlines apply to both payment and receipt of advertising materials, artwork and copy.

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Thank you to Dr Hank Prunckun, Dorothy Cormack, Stanley Sim, Kevin McCann, Dorothy Anne Shorne and Arthur Giannopoulos.

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SAWC gratefully acknowledges the support of the South Australian Government through Arts SA, and the Australian Government through the Australia Council, its arts and funding advisory body.



Thanks also to our sponsors ...



Cover image 'Monorail 1' courtesy Alexandra Gonzalez Salas. If you're interested in viewing more of Alexandra's images she can be contacted by email at alecolors@gmail.com or on 0424 993 167.

Southern Write

From the Director

It's the season of literary festivals and events, so get your out and about on! Following on from the success of the Salisbury Writers' Festival, we now look forward to the biennial SA Writers' and Readers' Festival and our newest literary events, the Clare Writers' Festival and the Langhorne Creek Writers Festival. You'll find information and links on our website, so book early. SAWC is looking at the possibility of running a literary bus trip to Clare and Langhorne Creek, so if you're interested let us know.

Around the office we farewell Victoria Purman as Writer in Residence, whose time here has been very productive. She will be celebrating the launch of her first novel in September. We're also delighted to have Ben Brooker back in the office, who is working on a production based on the wonderfully rich SAWC archives.

We're very proud to be launching two new initiatives – a professional Manuscript Assessment Service and Connecting with Communities, a partnership with Friendly Street Poets to provide community arts training for writers. (See our website for details.)

In October we'll be running a Member Survey – I'm sure you all know how important it is for us to hear from you about what you want from us in the future. **Please** fill it out! It will be an online survey but if you need a hard copy we can organise one to be sent. We'll be offering incentives, including workshop vouchers, memberships, vintage SAWC tshirts and more ...

Inside *Southern Write* this month, you'll notice we've brought back our Opportunities page, and we're all bursting with excitement over the final quarter program – including a season of intensive writing bootcamps for adults, featuring some of the very best writers and teachers in the country ... and our first immersive writing day, *Twelve*.

Looking forward to seeing you around the Centre.

We're launching our new **MANUSCRIPT ASSESSMENT SERVICE**

Before submitting to a publisher or agent, many writers find it beneficial to have their manuscript read by an independent reader.

SAWC offers writers access to a professional, independent reading and assessment service. All our assessors are industry professionals, with many years experience in reading, assessing, reviewing, representing and publishing manuscripts.

Genres include:

Fiction (long and short form) – all genres
Poetry
Children and YA
Nonfiction (long and short form)

We also provide a Pre-submission Assessment. Once your manuscript is ready for submission, you need to spend time perfecting your pitch. While all publishers and agents have their own submission guidelines, we can give you a general assessment of your synopsis, cover letter, biography and first chapter.

Check our website for full details.

sawriters.org.au/writing/manuscripts

Book Later

Dymocks Adelaide 08 8223 5380



All good things come to an end and when they've packed up the Writers' Week tent, and everyone has gone home, we will still be here for you. Someone has to shoulder the responsibility of being here, week in, week out, to make sure you don't go without. Think nothing of it.

Short Circuiting the Synopsis

Malcolm Walker investigates the difficulties of writing the dreaded synopsis.

Ask most writers, and many published authors, about writing a synopsis for a novel and you'll most likely hear a high, keening wail. If you're not self-publishing but seeking fame and fortune through one of the traditional publishing gateways, whether large or small, independent or transnational, then you will at some point – often quite early in the process – be asked to provide a synopsis. On approaching an agent, you'll be asked for one. Even if you're going down the self-publishing road you'll need a cover blurb, which is in itself a truncated and stylized synopsis. 'Is there no escape?' I hear you ask. The short answer is no, not really, not if you want your manuscript to see the light of day.

One of the first questions you'll need to ask is, 'Which geographical market am I writing for?' (Publishers call them territories.) Australian publishers and literary agents have different expectations from those in America, where they will look at synopses of varying lengths. There are different opinions as to length here in Australia, where for most the standard seems to be about a page, certainly no more than two pages. The phrase 'between 500-600 words' is often bandied around.

Make sure you do your research. Don't send an unsolicited cover letter, synopsis or the first three chapters to publishers who are closed for submissions – it's a waste of their time and yours. Some people in the industry have long memories. Don't send fantasy to those who clearly state they only take 'quality narrative nonfiction' or 'broad canvas, intelligent and ambitious fiction.'

If you're setting your sights on the American market then be aware the vast majority of US publishers do not accept unsolicited manuscripts and you'll need an agent to crack that particular nut. Of course, getting an agent can be equally difficult. Check to see if they accept online submissions or if they require material to be sent in hard copy. The mix of publishers and agents who will or won't take online material is one of the great unfathomables. For example, at the time of writing this article the publisher Random House and the Mary Cunnane Agency only took hard copy, although the latter suggests an email inquiry at the outset. Do your homework – get it right.

Many agents, like the Australian agency Curtis Brown, have submission guidelines, including the synopsis, on their website. Many publishers, too. Other publishing houses expect you to know this, because from where they're sitting they'll be assessing your submission as if it came from a professional writer.

Your synopsis will probably be the first thing an agent or publisher looks at. I say probably because there's no guarantee that they won't look at your cover letter or the first paragraph of your manuscript, which means they also need to be polished and error free. But it's most probable they will start with the synopsis. They'll want to see if you can tell a story so what you put down on paper needs to be as good as it can be. However, like all 'art' it can be overwrought, stale and mechanical, so try for freshness and make sure you find your own 'voice' – it's no use trying to emulate one of the thousands of online examples on the web. But before you tie yourself in knots, relax: just as there's no perfect novel – perfection or imperfection lying subjectively with the reader – there's no perfect synopsis.

So what does a synopsis consist of? Remember Rudyard Kipling's six honest serving men?

I keep six honest serving-men
(They taught me all I knew);

Their names are What and Why and When
And How and Where and Who.

Kipling was a short story writer, poet and novelist but he was also a journalist and he knew how to get a reader's attention. He also had a handle on many of the practicalities of writing. Kipling's verse encapsulates the 'who, what, where, when, why and how' that is taught in most Creative Writing 101 courses. It is also the probable cause of the headache that arrives the instant you consider sitting down and actually writing a synopsis: how do you fit all that into a one or two page document and retain any coherence, let alone a nod in the direction of flowing prose or all the subtleties of your magnum opus?

The purpose of the synopsis is to get across just enough information to tantalize and provoke whoever is assessing your submission, to get them to take the next step – which is to pick up your manuscript. This means you've got to tell the story succinctly and still make that next step irresistible.

As with all aspects of writing, there's plenty of advice out there, particularly on the web, together with numerous ploys to short circuit the instinct to run screaming from the room at the first mention of the 's' word.

Some writers recommend starting your synopsis from the word go, then regularly updating it throughout the novel writing process. Others would argue that this only increases the pain. It can't hurt. It means that if you're diligent you'll have something approximating a synopsis when you reach your final draft and you won't be sitting down cold to start the process.

Others suggest calling it a regular summary or plot outline. If you're completely undone by the notion, can't even countenance sitting and composing that first sentence, you could try calling it a summary: 'I'm just going to write a summary of my novel.' Whether it's a clever psychological ploy to shift the emphasis away from the dread word and any inactivity wedded to it, or whether it's a complete load of bull can only be determined by trying it out. It's a little bit like the dentist: whatever works to get you there, I say. Anything you can do to get those 500-600 words on paper.

Another tack could be if you've a favourite novel by a published author, something you know back to front, then you can try your hand at writing a page long synopsis on an already existing book. It's not easy but it does give a certain emotional distance that isn't there with your own work, while lending licence to play, something the serious writer is often loathe to contemplate within the confines of their own prose. Try it – you've got nothing to lose and it can be binned and forgotten once finished.

Back to your synopsis. The blank document is up on the screen and it's typing time. As with your novel you need a beginning, middle and an ending. We often hear, 'But can't I just leave it hanging ... as a teaser.' The answer is no. Agents or editors need to know how your tale ends, so make sure you include your grand finale. The trick then is to collapse your 70,000 hard won words and still retain all the major elements, including the opening, the body, and the denouement. Try giving these segments a couple of short paragraphs each. Your final paragraph can round off by stating the novel's word length, genre and market position, plus which target audience it's aimed at. Say you've penned a young adult novel – in one of the sub-genres – you might state something like, 'This is YA paranormal fiction that will appeal to readers of Stephenie Meyer or Cassandra Clare.'

Write in the present tense, third person and use the active rather than the passive voice. Keep the language vibrant, lively and the sentences shorter rather than longer. Open with a great 'hook' sentence. Don't get bogged down in description. Cut adjectives, adverbs and flowery prose. Don't confine yourself just to the action – what's happening – make sure that your reader understands the characters and their relationships. Try to get across the emotional tone of your book.

You can't cover all of the action, every subplot or all of the characters, so stick to the main flow and keep paring it back. Be consistent. Make sure that you're telling the same story all the way through, don't start with a police procedural and end up with a romantic comedy (unless it is a rom-com police procedural from the off). Make sure that your plotting progresses in a logical manner. We're told never to use clichés, but in a synopsis it's okay. Use them as shorthand to signal certain types of events or interactions, but use them judiciously. Editors don't just want a good narrative they want to know that you can write, so use this opportunity to convey tone and energy, not only through your narrative but through your prose.

Once you've done a couple of drafts – and expect to do quite a few – look at every phrase, sentence and paragraph and interrogate them: does this really need to be included, is this a minor or a major character, do they need to know the dog dies? Perhaps what you've got is too comprehensive? Cut, chuck and condense. So you've missed a couple of chapters but you've got the gist of the narrative, the essence and tone of your story. It's reader interest that gets someone to pick up your manuscript – not information overload. It's all about showing you can tell a compelling story.

A word for those of you who write nonfiction: here, publishers' and agents' requirements are rather different from those of fiction. Nonfiction covers an array of subject matter from academic writing through to self-help books and children's interests – and let's not forget biography. Many nonfiction books are commissioned directly; for those that aren't the writer will need to research the publisher's or agent's guidelines, where their proposal fits in the market and what the current competition looks like. Some may still want a synopsis, but it will need to be different from a fiction submission. They will probably want to know what the book is about and its relevance in the contemporary market, your credentials for writing the book (usually in the third person), where the book would sit on the shelves, together with recently published works of the same ilk. They'll want a sample chapter but not the introduction, plus a chapter breakdown with each chapter outline roughly a page and written in prose (not dot points). They may ask for a table of contents. If you can't find any guidelines on the websites you've targeted then keep looking for similar publishers who do set out their nonfiction requirements, follow those and send off your work.

Whether you've got a great manuscript or one that still needs work won't matter if nobody in publishing gets to read it. This means paying attention to detail. Everything that lands in an agent's or publisher's inbox should be the best it can be – spelling, grammar, presentation all count.

Published authors will tell you it's mostly about persistence. This is true but you still need to pay attention to detail. Yes, you need to have a good product, whether it's the next literary sensation or a genre novel; yes, you need to be professional and present your work in the required format. But if you give up after two rejection emails then nobody's going to get the chance to publish your current project.

Staying power is everything in the publishing world.

In the June issue of *Southern Write* Fiona McIntosh stated in her article 'Writing Commercial Genre Fiction' that her publisher only cares that she continues 'to write best selling fantasy and best selling romantic historical fiction.' Traditional publishing is a competitive, commercial arena with its own agendas. Whatever genre you write in there are rules to be followed and tactics to be applied. Your synopsis and any approach you make to publishers and agents needs to take this fact into account. It can be done; you can get published. But as another Malcolm once said, '[It] wasn't meant to be easy.'

The Synopsis at a Glance

Some Dos and Don'ts

Do ...

- research your market
- check publishers' and agents' websites
- write in the present tense
- use the active voice
- keep it around 500-600 words
- open with a hook sentence
- engage your reader
- stick to the main plot
- have a beginning, middle and end
- reflect the tone of your novel (horror is dark; crime may be dark and messy)
- use clichés judiciously as shorthand
- pace the action
- provide character motivation
- be prepared to skip chapters
- capture the overall emotional tone of your book
- ensure you've got the ending
- ask yourself, does this really need to go in?
- cut, chuck, condense and craft
- draft and redraft
- polish until it shines
- bottom drawer it
- get it read by someone who knows the business
- remember it takes staying power

Don't ...

- use a microscopic typeface
- have slim-line margins and a cramped document
- use the passive voice
- get bogged down in subplots
- follow minor character trajectories
- have any dialogue
- over describe
- use adjectives, adverbs
- use flowery language
- waffle on
- send it off before it's ready
- get discouraged; this is a marathon not a sprint

Opportunities

Glen Phillips Poetry Prize

Prizes: 1st \$400, 2nd \$200 and 3rd \$100. Entries close **27 September**. Details at www.pcwc.org.au/

The Examiner Literature Awards 2013

\$1200 in prize money. Entries close **30 September**. See <http://tilligerry.com/>

New England Thunderbolt Prize for Crime Writing

Three prizes, each worth \$500. Entries close **30 September** and details are at: www.newc.org.au/

The joanne burns Award

Run by Spineless Wonders, applications close **30 September**. See: <http://shortaustralianstories.com.au/submissions/prose-poetrymicrofiction/>

City of Rockingham Short Fiction Awards

Closes **11 October**. Over \$2000 in prizes on offer. Click the 'Leisure' link at www.rockingham.wa.gov.au/

Odyssey House Victoria 3rd Annual Short Story Competition

Open to writers of all ages and experience. Deadline **1 November**. First prize \$750. Details at: www.odyssey.org.au/

David Harold Tribe Poetry Award

Prize money of \$12,000. Closes **13 September**. Details at http://sydney.edu.au/arts/slam/prizes/public_prizes_engl.shtml

100 years from Gallipoli Poetry Project

Entries close **11 November**. 1st Prize \$250. Details at <http://ozzywriters.com/index.php/100-years-from-gallipoli>

Peter Porter Poetry Prize 2014

First prize \$4,000. Offering wide exposure through publication in the *Australian Book Review*. Closes **20 November**. See prizes at www.australianbookreview.com.au

Calibre Prize for an Outstanding Essay

Intended to foster new insights into culture, society, and the human condition. All nonfiction subjects are eligible. First prize \$5,000. Entries close **2 December**. See prizes at www.australianbookreview.com.au

Viva la Novella 2!

Seizure is offering 4 prizes, each \$1000 plus manuscript development and publication. Details at <http://seizureonline.com/2013/06/viva-la-novella-2/> Closes **2 December**.

www.bytestories.com

This story-sharing website is dedicated to nonfiction of 200-250 words.

Right Now

This human rights media organisation accepts submissions with a human rights theme at any time. Details at rightnow.org.au/contribute/

Southern Write: Submissions

Seeking fiction and poetry submissions for the December and March 2014 editions. See guidelines on page 15 of this magazine.

Writers wanted for Short Story Blog!

Each month members write a short story of 1000 - 1500 words based on a pre-set theme and post it on the blog at <http://www.shortstoriesclub.com/>

cyberworldpublishing.com

This royalty paying publisher offers a small range of mainstream fiction suitable for the 40+ adult market: 15,000 to 60,000 words.

www.theaustraliatimes.com.au

This free, non-aligned national online publication is seeking contributions from writers in any field.

2014 ArtStart Applications Open

The ArtStart program continues, offering financial assistance to recent arts graduates, helping make the challenging transition from studying to having a professional career in the arts. Applications close **23 September 2013**. Go to www.artstartgrant.com.au

Nonfiction Literary Award Open

The Australian Human Rights Commission is seeking nominations from nonfiction writers for the 2013 Literature Award. Nominations close on **13 September 2013**. Go to <http://hrawards.humanrights.gov.au>

Carclew Project and Development Grants

Grants are available for early career artists aged 26 and under to develop creative projects with a tangible outcome and to pursue career development opportunities between January - June 2014. Applications close **5pm, 15 September 2013**. Visit carclew.com.au

Busybird's Great Novella Search!

Entry fee \$25.00 USD. Word count: 20,000 - 40,000. No genre specification. Closes **29 November**. Go to <https://busybird.submittable.com/submit>

Jaffa Books

A Brisbane-based e-publisher looking for novellas, graphic novels and novels at <http://www.jaffabooks.com.au/>

Steam eReads Seeking Contributors

Calling all romance writers. For submission information, visit steamereads.com.au

Fellowship for Writing on the Far East

The David T. K. Wong Fellowship. A year-long residential fellowship with an award of £26,000. Please visit <http://www.uea.ac.uk/literature/fellowships/david-tk-wong-fellowship>

Laughing Waters Artist In Residence Program 2014

Call for proposals to the Laughing Waters Artist In Residence Program 2014. Unique live-in residencies for two to four months between April and November 2014 for contemporary artists of any discipline. Contact Michelle Zemancheff, Cultural Development Officer on (03) 9433 3126. Closes **4 October**.

2014 JUMP Mentoring Now Open

JUMP Mentoring supports creative arts practitioners in the first five years of their professional practice to work on an applied mentorship with a mentor of their choice. Visit www.australiacouncil.gov.au/grants/2013/jump

Writing to the Edge: Prose Poem and Microfiction Competition

800 words maximum. First prize \$300, entry fee \$7. Finalists invited to be published in the anthology, *Writing to the Edge*. Closes **30 September**. Full details at <http://shortaustralianstories.com.au/submissions/>

The RSPB and The Rialto Nature Poetry Competition 2013

1st Prize £1000 and 2nd Prize £500. Poems no more than 40 lines, entrants must be aged 18 or over. Closes **30 September**. Go to <http://www.therialto.co.uk/pages/the-magazine/nature-poetry-competition-2013/>

National One-Act Playwriting Competition 2014

For new, unpublished plays. \$6,000 total prizemoney and a publishing contract on offer. Best Play will take home prizemoney of \$3,000, 2nd place \$2,000, and 3rd place \$1000. Closes **1 October**. Go to www.noosaartstheatre.org.au/default.aspx

And There's More!

This page samples some of the major awards, prizes and competitions, along with other current publishing and industry updates from our website.

For the comprehensive list please visit www.sawriters.org.au

Program October - December

Further information on workshops and all bookings can be made at sawriters.org.au or by contacting the office during working hours.

Workshop Policy: Bookings close 2 working days prior to workshop.

Please note there are no refunds on workshop bookings.

Fiction Feedback with Kevin O'Brien

A Series of Ongoing Critique Groups 6pm-9pm:

1st, 15th, 22nd and 29th October

5th, 19th and 26th November

3rd December

Bring your fiction-writing and evaluation skills to the next level in this intense but friendly critique group, convened by experienced book editor Kevin O'Brien. Each participant will be able to submit four pieces of writing over the eight weeks and receive detailed and considered feedback on it from half the class plus the convenor.

Kevin will also open each meeting by focusing on a particular aspect of fiction writing, such as narrative voice, point of view, dialogue, structure and pace. Group members will learn to identify these elements in a piece of writing and be encouraged to address them in their weekly feedback. In learning how to appraise other people's work, each participant will be better positioned to appraise his or her own.

Kevin O'Brien is a freelance editor based in the Adelaide Hills with over 15 years of editorial experience. For the last ten of these years, he has been working intensively on trade fiction and nonfiction, firstly for Mainstream Publishing, in Edinburgh, then for Random House in Sydney, where he was senior editor for five years, and now across all the big publishers, including Penguin, Pan Macmillan, Hachette and Random House, as a freelancer.

Cost: \$575 members • \$690 non-members • strictly limited to maximum of 8 people

This is Your Life

Life Writing/Memoir Bootcamp for Adults

Friday 11, Saturday 12 and Sunday 13 October 9am-4pm

Ever wanted to write your life story? Do you have an interesting tale to tell? SAWC presents for the first time a specialised and intensive bootcamp where you will learn all the skills necessary to write your story or memoir. Led by established writers and teachers, this bootcamp is designed for those who are dedicated to writing in this genre and presents a unique opportunity to start a new project or finish a lingering one.

You will learn to make the most of your personal material, benefit from sharing and discussing your work, be provided with constructive and useful criticism and be guided through the ethical and legal responsibilities of life writing. Join interstate and local facilitators for this unforgettable journey. You will leave armed with a toolkit of skills and bursting with enthusiasm and inspiration.

What you get:

- **Three full days of writing workshops** •
- **Lunch, beverages and refreshments** •
- **A writing showcase from this bootcamp will be featured on our blog** •

Walter Mason is a writer, blogger and part of the Writing and Society Research Group at the University of Western Sydney. He is the author of two travel memoirs, *Destination Saigon* and *Destination Cambodia*.

Threasa Meads is an award winning writer and teacher, currently completing her PhD at Flinders University. Threasa's autobiographical novella, *Nobody*, was shortlisted for *The Australian/Vogel Literary Award* in 2008 and awarded a Varuna Publisher Fellowship in 2009.

Peter Rose is the editor of the *Australian Book Review* and has published five poetry collections, two novels and a family memoir, *Rose Boys*, which won the 2003 National Biography Award.

Full program available on our website.

Cost: \$360 members • \$420 non-members

Program October - December

YA/Writing For Children Bootcamp for Adults

Saturday 2 and Sunday 3 November 9am-4pm

This weekend bootcamp is dedicated to the craft of writing engaging, memorable stories for young readers. From picture books to gritty young adult novels, this course will cover everything you need to know about writing for this tough but rewarding market.

Whether you're a new writer serious about getting published, or an experienced writer needing some inspiration, this is a rare opportunity to spend the weekend with three of Australia's most respected and awarded writers and illustrators – **Katrina Germein**, **Sally Heinrich** and **Rosanne Hawke**.

Learn how to identify essential elements of your story, how pictures and text can work together, and how to use character, voice and action to effectively craft your story. You'll come away with new ideas, fresh directions and a deeper understanding of your readers and the market.

What you get:

- **Two full days of writing workshops** •
- **Lunch, beverages and refreshments** •
- **Discount to the Nick Earls workshop** •

Katrina Germein is a best selling picture book author published internationally. Her first book, *Big Rain Coming*, has remained continuously in print for over ten years and her recent title *My Dad Thinks He's Funny* was Highly Commended in the 2011 Prime Minister's Literary Awards. The sequel, *My Dad STILL Thinks He's Funny*, was published in August 2013.

Rosanne Hawke has written over twenty books for young people, including *Shahana: Through My Eyes*, *Marrying Ameerah*, *Mountain Wolf* and *The Messenger Bird*, which won the Cornish 2013 Holyer an Gof award for Children's and YA literature. *Taj and the Great Camel Trek* won the 2012 Adelaide Festival Award for children's literature.

Sally Heinrich is a writer, illustrator and artist, who has published and exhibited widely in Australia and Asia. She has illustrated more than twenty books as well as writing and illustrating her own picture books and novels and a series of nonfiction information and activity books about various Asian countries.

Full program available on our website.

Cost: \$210 members • \$290 non-members

Fiction Writing Bootcamp for Adults

Friday 6 to Monday 9 December 9am-4pm

Struggling to finish that draft? Procrastinating? Dreaming of kickstarting a novel, short stories or poems? For the first time, SAWC is offering the opportunity for writers to come together for a four-day immersive experience that will change your writing forever.

Featuring some of South Australia's best writing teachers, this intensive course will provoke, challenge, inspire and leave you not only ready to finish your manuscript, but connected with like-minded people and award winning authors. Be prepared to be provoked, challenged, inspired and informed! The bootcamp will cover in depth: dialogue, imagery, point of view, beginnings, voice, characters and the craft of creating perfect and intriguing fiction, setting you well on your way to publication.

As a special bonus, you will be invited to unwind on the Sunday afternoon with drinks and an 'In Conversation' session with one of SA's most internationally successful authors, **Sean Williams**.

What you get:

- **Four full days of writing workshops** •
- **Lunch, beverages and refreshments** •
 - **A SAWC tshirt (one size only)** •
- **Afternoon drinks and Q&A with Sean Williams** •

Full program available on our website. Numbers are limited.

Cost: \$420 members • \$490 non-members

TWELVE

Thursday 12 December 7.30am-7.30pm

We're going to lock you in a room, throw away the key and force you to write for twelve straight hours.

Okay ... not really but it's not far off!

Here you cannot escape, you cannot let your focus wander from the task, just twelve uninterrupted hours of unadulterated writing. This is your 'no excuses, no limits, no distractions' opportunity to pump out that major writing project.

Who knows what could happen during **TWELVE** – you may write that award winning novel, you may tap into inspiration and creativity that you never knew existed ... or the unexpected may even happen!

We'll be there to prompt you and provide inspiration to keep you going.

So be brave and come along for the writing experience of your life!

Cost: \$66 members • \$112 non-members • (includes lunch)

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Program October - December

Real Characters

with Nick Earls

Sunday 3 November 6pm-9pm

Great characters can drive stories to greatness too, and be a writer's greatest asset along the way. Cardboard characters fall over easily and take their stories with them.

Nick Earls shows what he does to make characters talk and work like real people, and take him to stories people want to read.

Nick Earls is the author of 18 books for adults, teenagers and children, with most of his books being contemporary character-based fiction. His novels have won awards in Australia and the UK, and been bestsellers in Australia, the UK and the Amazon Kindle Store. Five of his books have been adapted into stage plays and two into feature films.

SPECIAL: people who register for the YA Bootcamp can attend Real Characters workshop for the **discount price of \$55**. Members only.

**Cost: \$70 members • \$90 non-members
• \$55 bootcamp attendees**

Reflective Writing

with Anne Bartlett

Saturday 9 November 10am-1pm

Reflective writing is now a requirement for many university courses, including medicine and nursing, and provides a vehicle for an objective analysis of experience and emotion arising from work practice. What does it mean for you to be a writer? Various writing techniques can help you articulate ideas you didn't know you had, make contact with forgotten thoughts and memories, and examine your writing and publishing experience. This workshop encourages play and experimental thinking.

Anne Bartlett is the author of the novel *Knitting* and is also an Honorary Research Fellow at the University of Adelaide. Anne is currently writing her second novel.

Cost: \$55 members • \$80 non-members

Writing Short Reviews

with Steve Evans

Sunday 10 November 10am-1pm

How can you write short reviews that are relevant, interesting, and good enough for editors to give you books, CDs or tickets to shows? This workshop focuses on the steps vital to writing snappy reviews that people want to read. It also offers you ways to balance the often-competing demands of brevity and adequate coverage.

You will be able to give your reviews an individual character, without losing the kind of information that readers are looking for and which editors seek. You will also learn how to edit that initial sprawling draft back to a concise package, while simultaneously meeting a tight deadline.

Steve Evans is a regular reviewer of a wide range of classical, pop and rock performances, both live and recorded, and of books in poetry, fiction and nonfiction genres. He teaches Creative Writing and Literature at Flinders University, conducts writing workshops, is a mentor in poetry and prose (from short fiction to novels, and nonfiction), edits texts of various genres, is the author and editor of 11 books, and has won numerous prizes including the Barbara Hanrahan Fellowship.

Cost: \$55 members • \$80 non-members

Food Writing

with Barbara Santich

Sunday 17 November 10am-4pm

This full day workshop introduces you to the potential of food (growing, cooking and eating) as a topic of universal interest and as a way of enhancing the appeal of your writing. Taking examples from fiction, memoir and cookbooks, it will explore the many facets of writing about food and employ practical exercises to get you started.

Good food writing starts with the senses because the writer has to be able to perceive before putting words to these perceptions. This workshop will show you how to avoid clichés such as 'delicious', 'yummy' and 'disgusting'. Whether you are describing a dish for a recipe or reviewing a restaurant or remembering a meal long past, it is the vividness and sensuality of the description that will bring the experience to life and make it resonate with readers.

Barbara Santich is an internationally renowned food historian and food writer. She's the author of six books, including the award-winning *Looking for Flavour*, *The Original Mediterranean Cuisine*, and *In the Land of the Magic Pudding: A Gastronomic Miscellany*. Her latest book, *Bold Palates: Australia's Gastronomic Heritage* was shortlisted in the nonfiction category of the 2013 Prime Minister's Literary Awards.

Cost: \$90 members • \$150 non-members

Author-2-Author

Patrick Allington looks at how the late, great William Gaddis has influenced his writing.

I'm not generally a fan of so-called difficult novelists. Thomas Pynchon leaves me lukewarm, for instance. I've never tackled Proust and probably never will. But I make an exception with William Gaddis, the late, great giant of twentieth century US literature. Gaddis is undeniably hard work but I think he's worth the fuss, his novels glorious ripostes to the complex and face-filled world he witnessed, interpreted, railed against, and begrudgingly participated in.

I was in my mid-late-twenties when I discovered Gaddis, a period in my writing journey that I dedicated to 'honing my craft' (there's some positive spin for you) but in truth more closely resembled jogging on the spot. I don't remember why or how I picked up *The Recognitions*, Gaddis's immense 1955 debut novel about art forgery, or what compelled me to keep reading the 950-odd (and 950 odd) pages that followed. Maybe I was trying to impress a girl (more jogging on the spot).

Re-reading the opening paragraphs now, for the umpteenth time, they still scream 'ENTER AT OWN RISK'. But take a little time to get a feel for the rhythm of Gaddis's dialogue-driven storytelling and his vision begins to unfold like a sardonic flower.

Many fiction writers influenced me as a child, from Enid Blyton's 'Faraway Tree' series to Roald Dahl to the great South Australian writer Colin Thiele (I thought of *February Dragon* just the other day, while I was redrafting a mangled bushfire scene in my novel-in-progress). A little later in life, as I started to take the idea of writing fiction seriously, I admired Peter Carey (some days, still, I take *Illywhacker* off the shelf and read a few lines or just grasp it in the hope that its magic will rub off on me), the seriously important George Orwell, the seriously weird Carson McCullers, the self-absorbed Gore Vidal, the visionary Margaret Atwood, and more.

In my reading life, William Gaddis came after all of those other writers. And he tops the lot. To explain why, I suppose I could dissect his writing and examine its elements one by one: its relentlessness, the crackling dialogue, Gaddis's eye for visceral detail, his devastating wit, his inventiveness, his capacity to combine grace with sledgehammer force. But Gaddis's genius is something more than all of that. I think of his novels as monuments I can climb all over, like Angkor Wat. Or the Giant Pineapple.

I read Gaddis's novels in the order that he wrote them. His second book, *JR*, about an 11-year-old über capitalist, is his finest achievement. But I also particularly love *A Frolic of His Own*, in which, amongst much else, a man called Oscar sues himself.

Gaddis's posthumously published *Agapē Agape* – even the title is forbidding – was the only one of his novels to appear after I started reading him. I can still remember the anticipation of its release, the hope of something truly great, the dread that it would be a dud. It's a slim book, a distilled artistic howl: 'that's what I have to go into before all my work is misunderstood and distorted and, and turned into a cartoon because it is a cartoon, whole stupefied mob out there waiting to be entertained, turning the creative artist into a performer, into a celebrity like Byron, the man in the place of his work'.

On and on it goes, the narrator – like Gaddis himself – desperate to say his piece before the death he knows is coming silences him. I often dislike this sort of book – a self-absorbed character writing about writing – but I loved every medication-drenched word of *Agapē Agape*. But by then, I was biased. I hope that a little barracking is permissible in reading, just as it is in sport.

Like the narrator in *Agapē Agape*, Gaddis bemoaned the trend of treating the author as a talking head, as a performer. Upon receiving the National Book Award for *JR*, he said: 'I feel like part of the vanishing breed that thinks a writer should be read

and not heard, let alone seen.' He would, I think, have sighed in exasperation at the twenty-first century explosion of writers' festivals. He would have despised Facebook and Twitter.

For years I held Gaddis's 'write don't speak' philosophy close to my heart, partly because I fervently believed in it and partly because it was a nifty crutch: like many writers, in my natural state I'm more comfortable expressing myself via the written word than through the (ooh yuck) act of speaking in public.

These days, though, I only half-agree with Gaddis. Partly that's because as a working writer I am genuinely grateful and pleased when somebody asks me to talk about my writing. But it's also because these days I actually enjoy chatting about books and ideas. Still, the trend of author as celebrity, as talking head, has intensified in the years since Gaddis's death in 1998. I'm not strongly for or against this trend – it is what it is – but with all the time some of us spend talking about books, I do wonder when we ever find time to read.

Patrick Allington is a writer, critic and editor. His novel *Figurehead* (Black Inc.) was longlisted for the 2010 Miles Franklin award, and his short fiction has appeared in *Meanjin*, *Griffith Review*, *Kill Your Darlings*, *The Big Issue*, *Southerly* and elsewhere. His essays, columns and reviews have appeared widely, including in *Australian Book Review*, *The Melbourne Review*, *The Adelaide Review*, *The Weekend Australian*, *The Monthly*, *The Advertiser* and elsewhere. Patrick is completing a novel about Adelaide. @PatrAllington



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Writing Biography

Lorraine McLoughlin looks at some of the pitfalls on the way to writing biography.

People often tell me they have in mind to write someone's story – one day. 'What's stopping you?' I ask bluntly, even when the comments follow compliments about my biography of artist Barbara Robertson. 'Just start. Get on with it.'

Of course a commission to write a biography has lures to get you going, including publishing deadlines and payments. However, here are some general pitfalls on writing biography and a few tips on how to change the dream of an unbespoke manuscript into published reality.

The generally defined aims of biography are to

discover the truth about a subject,
be comprehensive about that person and
bring an individual's story to life.

You must be clear who you are writing about, why and for what audience. Clarifying your focus will aid your selection from the copious research and information you accumulate. You can't include it all and still have a strong narrative that leads to page turning.

Telling everything you've found out might be boring as well as confusing, and could lose sight of the essence of the person. While you need to know enough about the subject to be able to sort what is important, it's helpful to remember Hemingway's iceberg theory for fiction that, while authors know their characters well, they show only ten percent. It may be more for biographers, of course, but good fiction rules still apply to biography such as showing not telling and shaping and selecting the material with a purpose.

For my book about Barbara Robertson I slanted the story towards her life as an artist and explained the times and artistic context in which she lived. After curating two exhibitions of her paintings and being amazed by the quality of her art, I knew I wanted to celebrate her work and bring it to the attention of the Australian art world.

It still proved a struggle to get to the truth about Barbara, in spite of my focus and expected audience. Although I was able to interview her, she was in her eighties by the time I did so. Her memories were often vague and her recollection of names and dates far from precise. Always self-effacing and private, she was not used to recounting her story and it was often hard to discern the right questions and which buttons to push. Trying to discover when she started teaching, I found a discrepancy between Education Department records and Barbara's recall. She seldom signed let alone dated her work and there were few records of who had bought past paintings, nor were there many photographs of her work.

Her live-in companion assisted in reconstructing some of the past dates upon which to lay the bones of my story. I followed up by seeking out family members and friends from school days, her time at teachers' college and then as an educator. Gallery owners and other artists also helped in my search and led to my locating paintings in private homes. When I returned to Barbara with photos of these paintings, she was as delighted as if recalling old acquaintances.

Talking with former colleagues and friends in Barbara's presence also helped with reviving her memories. Descriptions from other acquaintances swelled my understanding of Barbara's influence and her early and wide reputation, though I never found this out from the modest

teacher and artist herself. There was, however, the dilemma of getting objective comment about such a well-loved woman. I augmented my knowledge with research in state and interstate archives and newspapers, libraries and art galleries, but with limited success.

My searching questions to Barbara about what she did outside the formal hours of her training at the Victorian National Gallery of Art elicited few references to the emerging Bohemian café-life in Melbourne in the late 1940s, and brought only a few comments about fellow artists such as Perceval and Brack.

She did respond quickly, however, following remarks I reported from a former student about Barbara teaching ballet after school at Adelaide Girls High School. She leapt from her chair to find a dance photo taken while in her twenties. At last she revealed that in Melbourne she'd studied with Elizabeth Weiner, a renowned teacher of the Martha Graham School.

Yet at my mention of the plight of Aboriginal people, Barbara exploded into strong words about how Europeans had mistreated them. These people were often subjects of her painting, from her social realist work of the 1950s to using the face of David Gulpiil in her religious series of St Francis Australis in the 1980s. I was delighted to capture such language from Barbara in a filmed interview.

Sometimes factual gems, quotes and names of painting subjects came out when Barbara saw the book itself, though she hadn't remembered these pre-publication. How many opportunities I must have missed. How many half truths became facts, I wonder? Oh well.

Trying to be comprehensive about her life, I was hindered by limited access to Barbara by her overly protective carer and also my promise to Barbara not to be too personal. As she never married, I endeavoured to set her clearly within her wider family context. I was able to use wonderful photographs of her 1920s childhood taken by her father, a renowned photographer, and to recount warm anecdotal memories from living family members.

To put her into an art context, I used illustrative material about the art and teacher training places Barbara attended in South Australia, along with textual and photographic references to artists and friends of those times, and documented memories of colleagues and students. Her two years under William Dargie in Victoria are also illustrated by photos and reproductions of the work she did there.

Certainly a highlight of the book is the reproduction of her wonderful art works ranging from early works in the 1930s until the end of her painting career in 2000. These I placed in the context of art movements and her contemporaries and colleagues. To avoid the interpolation of art history and criticism interrupting the story line of Barbara's life, I placed these comments in boxes with a different coloured background so that I didn't interrupt the narrative flow.

In order to bring Barbara alive on the page, I followed Samuel Johnson's famous advice to collect domestic privacies, and add little known facts and anecdotes to reveal character. Apart from the passionate art depicted in her paintings and the revealing family photos, newspaper items helped, together with interesting asides about how she painted so that readers could picture her striding backwards

and forwards in her studio, and using mirrors to get different views of portrait subjects. I included a reproduction of her handwritten notes from lectures by Mary P Harris, who taught art history to many South Australian artists at the South Australian School of Arts and Crafts. Also included were Barbara's teenage sketches of Jean Harlow and Laurence Tibbett, both signed and sent back to her in the 1930s, along with a sketch that had annotations in the margin by her teacher, Ivor Hele. Influences and links between these people knitted the book into a whole, along with documented history of the various institutions.

An important adjunct to the book was capturing the living artist for posterity in a DVD of interviews when she was 87, along with a significant catalogue of many works. Sadly, she died within three years of those interviews.

As we are invariably wiser after the event, here are my ten personal tips for writing biography:

1. The shelves of the local library will reveal many styles of biography. While it helps to look at the approaches of other writers, in the end you must choose the style and manner with which to tell your story, one which suits the subject and is unique, fresh and readable.
2. It helps to have a passionate interest in your subject even while attempting to produce an objective story. Don't write about a person you can't bear as you need to share considerable time with them, whether or not you have a living subject.
3. To keep up the momentum of writing and research, just get the story down. Don't be overwhelmed by getting it right straight away. Being a perfectionist can inhibit you from starting, so give yourself permission to write rough drafts. You must write before you can rewrite. If you think of other ideas, beginnings and endings while writing, make separate notes so you stay focused and don't get distracted from your creative surge.
4. Research widely and ask numerous questions; think outside the square and follow many and various leads to unearth surprising treasures.
5. Set yourself timelines. Creating a realistic but definite end date for your project helps keep you focused and at your desk through any down periods. Perhaps you want to have it ready for a special occasion? Telling people it is coming can also keep you on task. Delaying could mean the people who knew your subject or the subject themselves may pass on, so perhaps a partial story is better than none at all. If you keep things in perspective, some evasive minor details need not stop you completing it.
6. Take care in shaping the story and giving it structure:
 - Being able to summarise your story into a brief outline and having a plan will assist your selection of information, boundaries and time lines, and keep the material relevant and in proportion. Prune to give it a clear shape.
 - Work out which characters to include and balance their part in the story according to their importance or influence.

- There is no need to start at birth and go through to death; put down all the stories and parts of stories as you find them; rearrange and fill in the gaps later.
- You may need to finish the first draft before you decide whether it will be chronological, told using flashbacks, or be thematic or circular – look for a good opening point. (Don't be surprised if you change several times how you frame and shape the story.)

7. Similarly, deciding on a title may come later: have a brainstorm once it's written; check out openings and titles in your library, think creatively but make sure it works for selling and isn't too obscure.

8. Review your work for consistent tense, dates, style, etc. And revise and revise. Being a good re-writer is more important than being a good writer. Now is the time for quality. I urge you to work with an editor and not to be afraid to throw out those pearls which shine but add little.

9. Aim to produce the best you can. Check and recheck details so that an early assumption doesn't become a supposed fact. Seek critical appraisal by someone you can trust, ask for editing and proof reading assistance, work with a graphic artist to make your words sing off the page, include visual material and consider adding a DVD.

10. Don't procrastinate. Get on with writing this story with the particular slants and passions only you can bring to it. It's your creation. Without you, there won't be this record, so take courage to tell your engrossing yarn with all the flair you can muster.

Lorraine McLoughlin is author of *Barbara Robertson: An Australian Artist's Life*. It was after curating an exhibition of the artist that she decided to write Barbara's biography. Lorraine and her artist partner collect art works in a haphazard way, care for their rural six acres, take pleasure in country and community life and enjoy reading, music and theatre. Currently, she is involved in the arts in the Yankalilla region south of Adelaide and was inaugural Artistic Director of its Leafy Sea Dragon Festival. Lorraine also set up the Books and Words Group, which organises local literary events for book lovers.

OCTOBER SAWC ONLINE SURVEY

This October we'll be running a Member Survey – we don't need to tell you how important it is for us to get your viewpoint on what you want from us in the future.

Please fill it out!

It will be online, but if you need a hard copy we can organise one to be sent.

We'll be offering incentives, including workshop vouchers, memberships, vintage SAWC t-shirts and more ...

Setting up a Writing Group

Jennie Cumming gives some pointers for anyone wanting to start a writing group.

There is no such thing as a 'one size fits all' writing group. If you can't find one that meets your needs, you could set up your own. But where to start?

First, you need to decide what you hope to achieve. Do you want a captive audience to regale with your own polished creations? Or do you want to receive feedback with a view to improving your work? Are you interested in poetry, genre fiction, nonfiction, research writing or how to improve your blogging and increase your audience? Do you want to write a novel? Short stories? Flash fiction?

The next step is to find like-minded people. You could put a notice on the board in your local shopping centre or library, place an ad in the local newspaper or use an online free classified ads site. Perhaps you could attend a writing workshop and ask the participants if they are interested in continuing to meet. Provide your contact details and a brief outline of your writing challenges, aspirations and the genre you're interested in. You can also include the type of group you're interested in being part of: a simple reading group or a critique group that exchanges feedback. Ask people to email you a similar brief statement of their needs and goals and possible meeting times.

Nearly all of the groups the SA Writers Centre interacts with operate on a face-to-face basis, but there's nothing to stop you setting up an online forum. However, the focus of this article is face-to-face groups.

If you need a venue, it is best to start in a public place. Later, once trust has developed, this may change to members' homes. You'll need somewhere warm, welcoming, not too noisy and preferably rent-free. Libraries, cafes and pubs are good. To find out the availability and booking procedures for space at your local library, speak to the Head Librarian of that branch. Alternatively, managers of cafes and pubs are often happy to provide space for people who are going to consume their wares, but all venues will want an indication of numbers before welcoming you.

Numbers are important not only from the point of view of a suitable venue, but also when considering the operation of the group. Whether your group wants to give and receive feedback, or to read their work aloud at each meeting without receiving feedback, more than ten to twelve members will be difficult to manage. If you have more than this to begin with you may need to split the group or change the way you operate, but don't rush into it: numbers may drop off after a few months, as writing on a regular basis takes commitment.

Assuming you don't spend the first meeting by yourself, you will need some time for people to introduce themselves, their writing history and aspirations. If the group is large you could form pairs, interview each other and have each member introduce their interviewee to the group.

Because of the email exchanges or discussions between you and potential members prior to this meeting, the people who turn up should share your interests and your view of the nature of the group. You should know by now whether your group is going to be open to writers of all ages and at all levels of experience, whether you are going to exchange critique aimed at improving writing skills, be a social group of hobby writers who want to read their work aloud to each other, or a gathering of people interested in professional development and sharing industry news. Be aware that if the

group is to be open to people under 18 years of age then writers will need to ensure the content of work they bring to the group is appropriate.

You'll need to reach consensus on the frequency and duration of meetings. Decide whether there'll be a word limit per session. Will time be set aside for a short writing exercise? If people are working on longer projects, do members want to discuss an overview or outline of the whole project, or more complete drafts of a chapter or article?

If everyone presents some short work at each meeting it can take two to three hours for a group of twelve to provide everyone an opportunity to showcase their work. It's useful to have a chairperson, possibly on a rotating basis to act as timekeeper.

If you have to pay for your venue you will need to determine appropriate membership fees. Keep in mind that other costs may arise later, for example payment for speakers, group facilitators, workshops or production and distribution costs for an anthology.

In critique groups members need to understand that while work must be treated with respect, feedback necessarily involves both positive and negative assessments. Agreeing to this beforehand will help minimise injured feelings and defensive responses, and aid group cohesion.

When critiquing it's more efficient to circulate work prior to each meeting. This can be done by email or by photocopying and handing it out at a previous meeting. Margins should be wide enough to enable written comments, with 1½ line spacing helping as well, plus it's useful if each submission is accompanied by a brief outline of the goals of the work and some questions to guide the feedback required.

It is advisable that when feedback is given only one person at a time should speak and the person receiving feedback should listen more than they talk. If the writer has to explain their intention, it has probably missed the mark.

Other matters to consider when setting up your group include whether members want to exchange contact details so they can stay in touch between meetings, and whether they want a group website, blog, Facebook page or similar forum so they can chat and share work online.

If you're a member of the SA Writers Centre, and you want to set up a group and invite new members, you can put a classified advertisement in *Southern Write* or our enews. Currently, we have 54 listings on our website categorised by day, genre and location, so if you simply wish to join an existing set-up our 'Groups' page is a good place to start.

Jennie Cumming has previously written policies, procedures and reports but prefers writing short stories. As a volunteer at the SA Writers centre she produces their fortnightly e-bulletins and assists in the production of *Southern Write*. Jennie is currently president of Marion Writers Inc. a writing group that has been going for over seven years.

Southern Write Submission Guidelines and Deadlines

Fiction

- single page stories must be between 650-850 words
- double page stories must be between 1750-1900 words
- double-spaced, 12 pt Times New Roman
- electronic submission only to malcolm@sawriters.org.au
- not published elsewhere, in print or online
- no restrictions around content or genre
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- only one entry per member per submission round
- selection will be made by curatorial group comprised of representatives of SAWC staff and board
- all copyright remains with author
- deadline **Monday, 30 September, 2013**
- successful submissions notified mid-October
- before sending in your story please make sure that you've read these guidelines carefully

Nonfiction Articles or Features:

- prior to submission send a 200 word outline and 50 word bio to: malcolm@sawriters.org.au
- submissions may be made at any time.
- final piece must be 1800 words maximum
- double-spaced Times New Roman 12 pt font
- electronic submission only to: malcolm@sawriters.org.au
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- the SAWC welcomes craft, interviews, industry issues
- the SAWC **does not** take submissions for reviews
- selection will be made by curatorial group comprised of representatives of SAWC staff and Board. Priority will be given to submissions that engage with issues of interest to SAWC membership.
- all copyright remains with author.

Poetry:

- poems up to 30 lines accepted (no concrete/shape poems will be published)
- by electronic submission only to poetry@sawriters.org.au
- embed poems in the body of the email (attachments will not be opened)
- single-spaced, 12 pt Times New Roman
- poems must not be published elsewhere, in print or online, or on offer
- there are no restrictions around content or genre
- you must be an individual financial member of SAWC, submitting your own work
- only one entry per member per submission round
- full name must accompany entry even if using a pseudonym
- selection will be made by the Guest Editor
- no feedback will be given by either the Guest Editor or the Centre
- only successful submissions will be acknowledged
- all copyright remains with author
- no payment offered
- submissions open **Monday, 16 September, 2013**
- deadline **Monday, 30 September, 2013**
- successful submissions notified mid-October
- unsuccessful submissions will be deleted
- dates will then be announced for the following submission round

Membership Application

You can join the SA Writers' Centre online at sawriters.org.au

If using this form, please return to

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