

New England WRITERS CENTRE

For people who love writing and reading

September – December 2012

LOCAL WRITERS PUBLISH

More New England writers are being published each year. The list at end of last year filled most of this page, and we'll do a roundup again at the end of this year of local writers who have published, won awards, competitions or fellowships.

Our former chairman, **Michael Sharkey** has been working on a biography in between publishing several volumes of his poetry, teaching, and also being our chairman for many years.

The biography, *Apollo In George St: The Life Of David McKee Wright*, will be launched at Armidale Dumaresq Library, Wednesday, October 10, 5.30 for 6pm start. The book will be launched by Julian Croft, poet and Emeritus Professor of English at UNE, and will be available for the special launch price of \$25.

“As urbane and generous as its subject, *Apollo in George Street* does full justice to Wright's romantic, at times scandalous, but never less than astonishing career, tracing his often restless movements from Ireland to London, New Zealand, and finally Sydney, through a variety of occupations, living arrangements, and poetic voices. In giving us back a life so richly lived, Sharkey's splendid biography elegantly helps to rewrite our literary history and the values which inform it.”

— Peter Kirkpatrick

Val Sherwell has been working on a memoir, an account of her childhood in Rhodesia, for several years too. *The Guinea Fowl Girl* will be published this year, and we'll publish a piece about this from Val in our December newsletter.

* **More success stories, page 5 & 6.**

SKYPE WORKSHOPS

- we want your input!

Our grant application to CAL's Cultural Fund for a series of workshops next year, has been successful. This will be a new development for NEWC, the workshops will be run over Skype at the Digital Hub, with writers and literary industry people.

We expect that these short sessions, about an hour or so, will give us access to authors who might not be willing to travel here but might be willing to do an online session. And, to a range of publishing industry people, such as editors, agents.

So tell us, what workshops would you like to do, which authors and industry people would you like us to invite?

At the same time, you could tell us what workshops you would like in our visiting writers program.

WHAT WE DID THIS YEAR

Please send us an email before mid-November, telling us what you did with writing this year, how you progressed, what workshops you did, what was your favourite book, fiction or non-fiction.

*Please mark the subject line, *What I Did This Year*.

WRITING FOR FILM/TELEVISION

- workshop with Tony Cavanaugh

This introductory workshop covers all aspects of how to write for both film and television, starting with the generation of an idea through to the packaging and selling of it to a producer or a network.

“We will be examining how one develops an idea through to an outline then on to a screenplay. We'll be looking at the steps one has to take in this process. As well, information will be provided on what each format looks like and what is expected in the professional environment,” says Tony.

“Specifically we'll be looking at and discussing the key ingredients for scriptwriting: the development of character, where to set your story, how to structure your story for the screen, and how to write dialogue.

“The workshop will take into account all forms of narrative storytelling, in all genres. The key to being a successful screenwriter is to be yourself, to be original and to be inventive.

“References will be made to a number of films and TV shows, to great storytellers like Alfred Hitchcock and Stanley Kubrick. References will

also be made to a number of the key texts that emerging screenwriters often use - but this workshop will focus on each individual's strengths and interests as a storyteller."

DATE: Saturday, September 29
VENUE: NEWC
COST: \$70/\$65 members

LIBRARY TALK

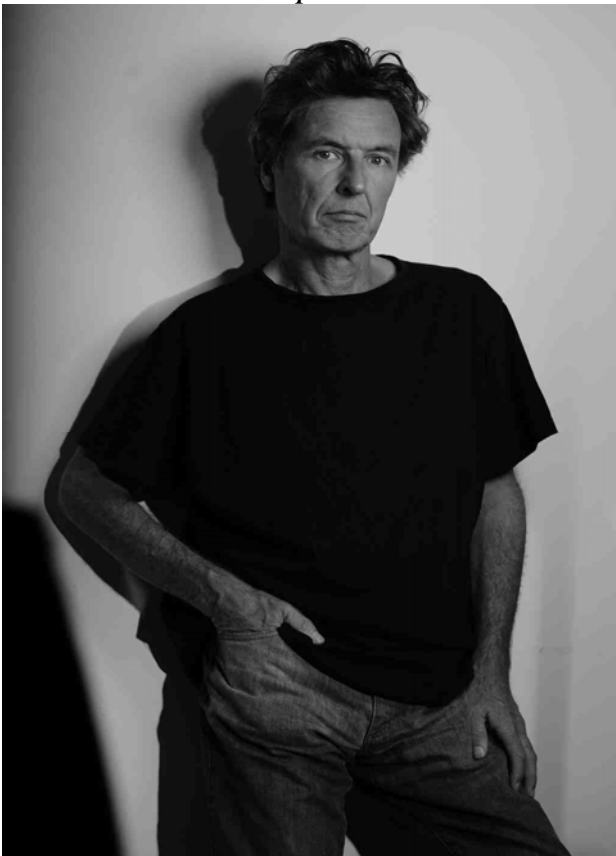
Journeys In Scriptwriting - a talk with time for questions, by film and television writer and producer, **Tony Cavanaugh**.

DATE: Friday, September 28
VENUE: Armidale Dumaresq Library
COST: \$5, pay at door, no bookings.

* See page 4, for more workshops and events.

TONY CAVANAUGH

From script to screen



Tony Cavanaugh (pictured above) is a writer and producer in film and television. He has more than 30 years' experience in the industry as a writer, producer and script assessor.

For 20 years he has also taught and lectured to students and professionals about the industry and writing for the screen.

He started out as a writer and story editor on *The Sullivans*, and wrote the Emmy award-winning *Zoo Family*, and *Carson's Law*, and he turned *Flying Doctors* into a series.

He has sifted thousands of American and UK screenplays, has worked as a script assessor for the Australian Film Commission, Film Victoria, and Australian Children's Television Foundation. Tony wrote and produced the film *Father*, released in 1990 and hailed by critic Evan Williams in *The Australian*, as the best Australian film ever made. He has worked with the BBC, French broadcaster TF1, and American channel Nickelodeon on the development of scripts, and guided NZ author Alan Duff through writing the film script of *Once Were Warriors*.

In 2008, Tony produced the film, *In Her Skin*, written and directed by Simone North. Shot in Melbourne and Brisbane, the film stars Guy Pearce, Sam Neill, Miranda Otto, Rebecca Gibney and Justine Clarke with music by John Butler. The film was released internationally with the title *I Am You*. In 2009, Tony was a producer on *Nine Miles Down*. Shot in Tunisia and Bulgaria, the film had originally been optioned by Tony in 1992. He developed the project with Spelling Films in Los Angeles, working with a number of Hollywood screenwriters and directors such as John Carpenter, who directed *The Thing*, and William Friedkin, who directed *The Exorcist*.

He co-wrote the award-winning *The Day Of The Roses*, and wrote the much acclaimed screenplay *Through My Eyes* about Lindy Chamberlain. He has also been a judge for the Logie Awards and for the International Emmy Awards.

Are You An Authorpreneur?

If not, you might want to get a copy of Hazel Edwards' new book – *Authorpreneurship*. It is about investing in your creativity to increase your professional opportunities.

Today's creator needs to be both an author and an entrepreneur, says the author, or an 'authorpreneur'. This practical book offers strategies for beginner, mid-list and highly experienced authors needing to adapt to a fast-changing, digital, global industry. Learn how to sell your book for longer, in new formats and to larger audiences.

Available from:

<http://www.asauthors.org/scripts/cgiip.exe/WSevice=ASP0016/ccms.r?PageId=10026>

Q & A Kate Forsyth



You have written for both children and adults. Is it a major mind shift from what I think of as the magical fantasy world of children to the realities of the adult world?

I love writing for children and I love writing for adults, and I don't have any trouble moving from one to

another. I know, as soon as I begin to conceive a novel, who I am writing it for. The story determines its own shape and its own audience. My most recent novel, 'Bitter Greens', is a retelling of the Rapunzel fairytale, and so many people thought I must be working on a book for children. However, I always thought of the tale as being dark and sexy, and so I knew it would be an adult novel. In general, the primary difference between writing for different ages is that of length, and complexity, and sophistication of language and plot. These things rise naturally from the story itself, and so I just work at finding the best way to tell the story I want to tell.

Your workshop for us is Writing the Fantastical. Can you give us an inkling of two of the most important aspects of fantasy writing?

I think setting is very important in fantasy fiction, and so writers who want to work in this genre have to love world-building – they have to be willing to put in a lot of extra work understanding the world of the story and making it come to life for the reader. Fantasy is also a fiction of big ideas. It's one of the few genres that can consider the questions of fate and self-will, good and evil, possible and impossible. So a fantasy writer needs to think carefully about the philosophical underpinnings of their world, and their work, before they begin to write in a way that writers of contemporary social realism do not.

Your most recent book for adults: Bitter Greens, is a retelling of the Rapunzel fairytale interwoven with the dramatic, true life story of the woman who first

told the tale, the 17th century writer, Charlotte-Rose de la Force. What is the basis of retelling?

I think, as creative artists, some stories puzzle and enchant us, and these are always the stories we wish to retell – to illuminate the mysteries of the tale and to bring it to life in a new way. Certainly that was the case with me and Rapunzel, a fairytale that has haunted me since childhood. I was always troubled by the witch's motives and by the way Rapunzel stayed in the tower instead of escaping with the prince. So I began by wondering about those mysteries, and formulating answers to them. However, I wanted to tell the tale as a historical novel, as if it had really happened, as if it were true. And so I began to hunt down the origin of the tale, so I could know where and when to set my story, and also searching for some kind of parallel narrative, a framing device. That is how I stumbled upon the extraordinary life of Charlotte-Rose de la Force, a 17th century French writer who told the tale as we best know it. She was a fascinating woman – intelligent, passionate, rebellious – who was locked up in a convent for her wild and wicked ways. She ended up running away with the book, which is always frightening for the writer, but somehow exhilarating too.

Why did you choose the combination of fantasy and real life when fantasy is limitless but true life is constrained by reality.

I knew I wanted to tell *Bitter Greens* as an historical novel for adults right from the very beginning. I think this is because the story, for me, was always filled with a very strong charge of fear and desire, passion and obsession, desire and despair. Most fairytale retellings are written for children and young adults, and are set in a fantasy otherworld. I felt, though, that my book would be more powerful if I set it in this world, with the subtle reminder that our own history is filled with women being rendered powerless and locked away in convents, harems, towers, attics, and basements, both actual and metaphorical. Giving the book a historical setting, and peopling it with real-life characters – such as the fairytale tellers Charles Perrault and Charlotte-Rose de la Force, and the artist Titian, and the playwright Moliere – yes, these did act as restraints upon me, but this was not necessarily a bad thing. I used the true historical facts as pegs around which I wove my fancy, and I think the novel is far more compelling and powerful as a result.

Some writers feel the pain of isolation in writing and others find weaving the story exhilarating. What is your experience?

I feel both pain and exhilaration when writing a novel. It's not the pain of isolation, however, – I have a family and friends and am part of a very active writing community in Australia, as are most writers nowadays. No, the pain comes from my own fear; and from the days when I cannot shape words and plot to my will; and from the nights when I cannot sleep because my fevered imagination will not let me rest; and from the casual cruelty of critics who forget they are reviewing the work of a human being who has poured countless hours into creating this piece of writing. Similarly, the exhilaration comes from the days when writing is easy, and the words come dancing down my fingers and on to the computer screen, joyous and effortless and full of power; and it comes with a strike of inspiration as unexpected and dazzling as lightning; and, of course, it comes from the many letters and emails and messages I receive from people who have genuinely loved and responded to my work. Each novel is made up of both, and I know that I need to feel the fear and the struggle and hurt in order to feel the joy and the triumph.

Which book, read as a child, influenced you most?
I read and loved so many thousands of books as a child, this is always difficult for me to answer. But a few key books for me – *The Magic Faraway Tree*, *The Lion, The Witch and The Wardrobe*, *The Glass Slipper*, *The Little White Horse*, *The Dark is Rising* All fantasy, interestingly enough.

What do you consider is the foremost fantasy book of recent times?
Too many wonderful books to choose from! I loved *Jonathan Strange & Mr Norrell* by Susanna Clarke, plus fantasy novels by Australian authors Lian Hearn, Pamela Freeman, Alison Croggan, Alison Goodman ... I could go on forever!

- **Pam Summers**

Day In the Life Of A Literary Agent

- a talk by **Pippa Masson** on the publishing industry and her work as a literary agent for Curtis Brown, a major agency based in Sydney with close links to Curtis Brown in London and New York. There will be time for questions.

VENUE: Armidale Dumaresq Library
DATE: Friday, October 26, starts 4pm.
COST: \$5, pay at door, no bookings.

MANUSCRIPT ASSESSMENT

workshop with **Pippa Masson**, literary agent for Curtis Brown, Sydney. This workshop is now full.

You need to submit the following in one PDF file to NEWC by September 30:

- A covering letter, no more than half a page typed in single spacing, outlining your aims for the manuscript, with a little information about yourself, including contact details.
- A synopsis of the manuscript, maximum 500 words.
- First chapter or part of, maximum 1500 words.

VENUE: NEWC

DATE: Saturday, October 27. 9.30am to 3.55pm.

COST: \$80. Members only, anyone not a member can join NEWC to become eligible to do this workshop

CHILD'S PLAY

- **Sophie Masson** in discussion with **Kate Forsyth** about children's and young adult literature.

These award-winning authors have published more than 50 (Sophie) and 20 (Kate) books. Trends and issues, the advantages and disadvantages of writing for children and young adults will be among the topics in this wide-ranging debate. There will also be readings of their work and time for questions.

DATE: November 16, 4pm.

VENUE: Armidale Library.

COST: \$5, no bookings, pay at the door.

WRITING THE FANTASTICAL

- **a workshop on writing fantasy fiction**, with **Kate Forsyth**.

This workshop spans writing fantasy fiction from the first flash of inspiration to preparing for publication, focusing on:

- turning ideas and images into a complete work of fantastic fiction
- importance of plot and character
- creating an 'other world' with its own inherent logic and cohesion
- originality and freshness - how to avoid the hackneyed without surrendering familiarity
- how to go about finding an agent and publisher

DATE November 17, 10am to 4pm.

VENUE: NEWC

COST: \$75/\$65 members

* Kate Forsyth is the bestselling and award-winning author of more than 20 books, ranging from picture books to poetry to novels for both children and

adults. Her most recent book for adults is *Bitter Greens*, a retelling of the Rapunzel fairytale interwoven with the dramatic, true life story of the woman who first told the tale, the 17th century French writer, Charlotte-Rose de la Force. Her most recent book for children is *The Starkin Crown*, a heroic fantasy adventure set in the magical world of Estelliana, a place of wild magic and terrifying monsters.

Since *The Witches of Eileanan* was named a Best First Novel of 1998 by Locus Magazine, Kate has won or been nominated for numerous awards, including a CYBIL Award in the US. She's also the only author to win five Aurealis awards in a single year, for her *Chain of Charms* series – beginning with *The Gypsy Crown* - which tells of the adventures of two Romany children in the time of the English Civil War. Book 5 of the series, *The Lightning Bolt*, was also a CBCA Notable Book.

Kate's books have been published in 14 countries including the UK, the US, Russia, Germany, Japan, Turkey, Spain, Italy, Poland and Slovenia. She is currently undertaking a doctorate in fairytale retellings at the University of Technology, having already completed a BA in Literature and a MA in Creative Writing.

Visit Kate's website: www.kateforsyth.com.au

NEWS & INFORMATION

Sales of iPads are predicted to increase from 40 million to 300 million in the next three years. That's a lot of potential readers. How do you tap into this lucrative market? You need to produce your story in the form of an e-Book app. Kiwa Media, a New Zealand-based company have a specialist platform for converting illustrated kids' books to Apps called the Qbook. This app meets the stringent quality standards and guidelines necessary for getting your book into the iTunes store. Might be worth looking into this new approach to publishing.

The Australian Society of Authors (ASA) is reminding of the danger of signing contracts granting exclusive rights where there is no corresponding obligation on the publisher to make use of those rights. The ASA urges you to check each contract to make sure there is a stated obligation to publish in print form by an agreed date before print rights are granted. In the same way, make sure there is an obligation to publish in electronic form by an agreed date before e-book rights are granted. Without such commitments in the contract, these types of deals can mean that

some rights remain locked up with a publisher who is doing nothing to generate any return for the author by using them.

The ASA's [Contract Assessment Service](#) for a detailed assessment of your contract prior to signing.

Leading illustrators raising money for the Indigenous Literacy Foundation. Tuesday September 25, 6pm – 8pm, ABC Studios, 700 Harris Street, Ultimo NSW. Registration essential – RSVP events@author.org. Bid in person, by phone, or absentee. Go to www.onewordoneday.com.au or (02) 9211 1004

The NSW Writers' Centre is now hosting an interactive map showing where writers' groups are currently located throughout NSW. If you're interested in joining an existing writers' group or looking to start a new one, you can use the interactive map to find other people in your area who share your interests. If you run a writers' group in your area and would like to add your group to the interactive map and database, or put a call out for fellow writers from your area, email: sbarnes@nswwc.org.au. For more information go to: www.nswwc.org.au/support-for-writers/writing-groups/

WORKSPACE

Congratulations Val Sherwell

Member, Val Sherwell's book, *The Guinea Fowl Girl*, is to be published by Fastnetbooks later this year. This is an account of Val's childhood in colonial Rhodesia.

More from Sophie Masson

We'd heard that Sophie had a story included in *Stories for Five Year Olds*, to be published by Random House this December so we emailed her to ask about it. This was her reply:

"Actually I have one each in the series for five, six and seven year olds! I'm away from home right now, in Moscow actually, so can't write much, but they were all stories I'd had published before in *The School Magazine* and very happy to see them in these great new anthologies!"

What can I say?

- Pam Summers

Youth Online 2012 funded by **ConnectEd Arts** (a NSW Government arts and education program funded by Arts NSW and managed in partnership with the Department of Education and Training).

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Community Mutual**

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**ANNA KENNEDY
PLC Student**

Anna is the 2012 regional finalist in the Sydney Morning Herald Young Writer competition for 2012. Well done Anna.

**Local Author - Maria Hitchcock
*A Celebration of Wattle***

Maria has updated her 1991 book *Wattle* and included additional chapters to produce *A Celebration of Wattle*.

WORKSHOP FEEDBACK

**Digital Bootcamp
with
David Reiter**

We received mixed comments on this workshop, which, because of technical constraints, made it less 'hands on' than we had hoped.

Very in-depth but rewarding. Felt David explained things well, but would have enjoyed attending his first course better. Opened my eyes to how e-publications are a very involved process. Pleased I attended.

- - **Lyn Grace.**

A good workshop. Could be improved by giving e-book manual with the course – or giving course notes. Also would be good to know more about distributors and publishers etc. not just mechanics of editing.

- - **Adam Smith.**

COMPETITIONS

November 1: Viva la Novella prize, fiction, 20-50,000 words. First prize is \$1000, plus Seizure will edit your work to be released into the digital and print world. More details: www.seizureonline.com

November 16: The Nature Conservancy of Australia's second biennial Nature Writing Prize is a \$5,000 biennial award for an essay between 3,000 and 5,000 words in the genre of 'Writing of Place.' Writers can register their expression of interest in the prize at natureaustralia.org.au or australia@tnc.org www.natureaustralia.org.au or MediaWise Pty Ltd, 40 Morang Road, Hawthorn, Victoria, 3122, Australia

November 30: Prose and poetry prizes, *The New Writer* magazine, a major international competition for short stories, micro-fiction, single poems, poetry collections, essays and articles. Cash prizes and publication for the prize-winning writers in *The Collection*, special edition of the magazine. Further information go to: www.thenewwriter.com/prizes.

PUBLISHING/FELLOWSHIPS/ OPPORTUNITIES

For the first week of every month the General Publishing team at Penguin Group (Australia) welcome unsolicited manuscripts. Email manuscripts and a 300 word synopsis to monthly.catch@au.penguin.com, stating the title of your book, whether your book is fiction or non-fiction and the genre (Romance, Memoir, etc) in the subject line of the email. For more info <http://www.penguin.com.au/getting-published>

Writers' Web allows emerging and self-published Australian writers to connect directly with their readers. Go to: www.writersweb.com.au or email info@writersweb.com.au.

FableCroit Publishing invites speculative fiction stories on the theme One Small Step. The stories must in some way address the idea of discoveries, new beginnings, or literal or figurative small steps. Stories should be between 2,000 and 12,000 words. Must be original stories only, for first and exclusive world rights (for a period of 12 months, excluding any subsequent Year's Best reprint request. For multiple submissions, please query first. More details <http://fablecroft.com.au/about/submissions> or contact: Tehani Wessely, <http://fablecroft.com.au> Or <http://worldsnextdoor.com>.

wordpress.com

Closes: September 30.

Narrator Australia invites submissions of short-stories up to 5,000 words and poems for publication on their websites. More information go to: www.narratoraustralia.com.au or www.narratormagazine.com.au

\$20,000 Rodney Seaborn Playwright's Award □ - The award is offered each year for the development of a play or other approved performing arts project, and is intended for those needing income and support during the writing or development, or to assist with costs of production, workshops, restaging, publishing or touring. It is not intended as a prize for a finished work. Entry form and details at: www.sbwfoundation.com or contact: Priscilla Yates, priscillayates@hotmail.com

Closes: October 3

Custom Book Publications is accepting submissions by email only. For details go to: www.custombookpublications.com

Text Publishing accepts unsolicited manuscripts, fiction and non fiction, including upper primary and young adult. Go to: <http://textpublishing.com.au/>

CONFERENCES/WORKSHOPS FESTIVALS

Australian Self-Publishing Group, SPG, hosted by the South Coast Writers Centre, presents a seminar on self-publishing and e-book publishing, September 27, at the Centre, Gleniffer Brae. Contact 4228 0151 (Mon-Wed) or scwc@learth.net

Writing in Kyoto with Stephanie Dowrick, October 29 –November 6: a small-group writing retreat offering morning workshops with Stephanie Dowrick, then afternoons in Zen gardens, sublime temples and little known tea houses with tour manager, William Suganda. All levels of writing experience will benefit and the small group will stay in the very comfortable Westin Miyako Hotel. Cost \$4650 includes tuition, touring, accommodation, breakfasts and two traditional dinners. Detailed itinerary: william@inspiredtraveller.com.au

Word Writers Getaway, October 12-14 is a three-day live-in conference and writing retreat, held on the Sunshine Coast. The getaway will include two full days of workshops, panels, seminars and master classes. Details: www.thewordwriters.com

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Phone: 6772 4033

<http://digicolour.com.au/>

ACT Writers Centre workshops: Unjammed - four exercises to help you to overcome writer's block with Charlotte Clutterbuck, 10am-4pm September 22, ACT Writers Centre, Cost: \$160 non-members (includes 12 months of membership).

Writing aliens (and why it's important to write what you don't know) with Ian McHugh, 10am-5pm, October 13. ACT Writers Centre links to read or hear most of Ian McHugh past publications free online go to ianmchughwordpress.com/stories Cost: \$185 (includes 12 months of membership).

Writing the first draft of your movie with Lucy Baker, 10am-4pm November 3. Cost \$160 (includes 12 months of membership). Contact: Communications Officer (02) 6262 9191, fax: (02) 6262 9192 or communications@actwriters.org.au or go to www.actwriters.org.au, [facebook.com/actwriters](https://www.facebook.com/actwriters)

Favourite Shorts, two huge weeks of short plays, featuring a different program each week. November 11 to 19, Fridays, Saturdays at 8pm and Saturdays at 3pm, Hoskins Theatre, TAS, Cnr Douglas and Brown Streets, Armidale. Tickets \$20/\$16 from Dymocks, 6771 4558. Go to www.adms.org.au/Whatson.php

WriteNow!

- a creative writing group

Led by published writer, Teresa van der Kraan, this group meets last Saturday of each month at NEWC and is for writers aged 16 to 30-ish., to get and give feedback on creative writing.

It is free for members, \$5 per meeting after the first for non-members. Email NEWC and we will pass the email on to Teresa. admin@newc.org.au