

# POSTSCRIPT

Day Three | 20 April

## *“Anecdote of the Anniversary”*



Jack Heath speaking to Year 7 on Day 3 of Litfest (Courtesy: Hamish Ingham)

### Day Three Overview

The 10th Anniversary Newington Literature Festival came to a close with a phenomenal day for the boys and the authors. Tensions heated as Susanne Ger-vay launched her new novel, *Heroes of the Secret Underground*. Tales were told and stories were spun

about teacher's Friday night rituals, spelling woes of Wyvernors and more! Kate Forsyth talks story sci-ence, Kim Ho creates crazy plays, John Larkin rants and Jack Heath and George Ivanoff do Q&As, all in the final fantastic edition of 2021 Postscript.

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# Working Hard or Hardly Working?

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By Toby Eastway

Hi, we're the Postscript team.

Being big book nerds, when we think of stories we like to touch our shelf. We're the ones behind the Literary Fest Magazine Postscript that no one reads (except you).

We've been darting in and out of your classrooms, writing unflattering articles and taking even more unflattering photos to show to all your parents and teachers (you're welcome).

During the course of three days our team has worked tirelessly to bring you a newspaper each day for the 10th Newington Litfest.

A big thank you to Jack Lynch and Michael Carayannis for all their guidance and support in making this happen. Without them, anarchy would become the new norm in the library.



The Postscript team working hard

# An insight into Sport Journalism

By Rupert Gillies, Christian Ishak and Stylianos Vasili

The three types of media deadlines were described by Daily Telegraph journalist Michael Carayannis.

Speaking to the Year 9 and 10 sports journalism class, Mr Carayannis explained how breaking news, feature writing and match reporting present differing deadlines.

He described how breaking news is supposed to be short, sharp and concise. When writing breaking news, Mr Carayannis contacts his source, then immediately refers to his organisation, the Daily Telegraph. Mr Carayannis rushes to get the post online, attaching a photo and a small story of the news.

He also acknowledged the scramble to get a story online. The source he uses to promote his story is Twitter. The breaking news piece can be as little as 300 words.

He followed up with the second type of deadline, feature writing. Feature writing involves storylines, rivalries or major grudges, which take weeks of planning and a full day to write. It will generally be 800-1000 words.

Then he briefly went through the third type of deadline which are match reports. Mr Carayannis describes match reports as “more frantic” than other reports. A match report needs to be finished right on the full-time siren, therefore making it a race to write. It is by far the most time sensitive and is one you must be highly alert to.

Mr Carayannis also highlighted the importance of reliable sources, which comes from relationships with trustworthy people. Reliable sources will grant more access to information, enabling a writer to be first to the news.

Mr Carayannis outlined the importance of reliable sources.

“The best contacts are not the ones in the limelight, but once removed,” Mr Carayannis said. “People love feeling important and telling you something that you aren’t supposed to know”.

These types of people who are close to the sources can often be the best sources of news.

He also offered some clear and simple tips which will help enhance your writing.

These included; be concise, tell the reader something they didn’t know and never be the story.



Michael Carayannis speaking to the Year 9/10 Sports Journalism class  
(Courtesy: Hamish Ingham)





George Ivanoff (Courtesy: Dexter Young)

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# George Ivanoff Q&A

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Interviewer: James Fulton

**I can only imagine authors experiencing a lot of rejection and poor reviews throughout their career. How do you deal with such failures and setbacks?**

To begin with, I didn't deal with it very well. I had years of getting rejected before finally getting something through and I spent those years sending stuff out, getting rejected, getting depressed about it and then not sending stuff out and thinking "oh, I'm crap at this". I'd spend months not doing anything. Then I'd eventually send something out, get rejected and then I'd go through the whole process again. After selling stuff, and look I still get rejected, but I realised they aren't rejecting me as a person or rejecting me as a writer, they are rejecting one piece of work and that's how I deal with it. It's one piece of work being rejected by one editor and it doesn't mean that the rest of my stuff is no good, it doesn't mean that that piece is no good, it just means that it doesn't fit with that particular editor or that particular publisher and what they are doing. I've had stuff that has been rejected by one, two, maybe three places, but then it finally got accepted by someone else down the line.

**What inspired you to write professionally rather than just a hobby?**

I just used to write on an amateur level and I got published in school and university newspapers and I was a member of a bunch of science fiction clubs. Maybe one day I thought "well wouldn't it be nice to get paid for this" and at that stage it wasn't even a career thought - it was just it would be nice to have it published professionally. It wasn't until many years later, when I was selling more and getting a little bit of money that I thought 'it would be nice to not have a real job, it would be nice just to do this full time.

**When planning a nonfiction book, how does the planning process differ from that of a fiction book?**

For non-fiction, you still plan, but you have your topic that you're writing about. Generally, what I do first is broad research before narrowing down into specific research. After the broad research, I lay out a rough plan and organise the things I researched into chapters and subtopics. For the *Supernatural Survival Guide*, I organised my basic research into topics. For example one topic on cryptids, another on UFO's and another on ghosts. From there I began the nitty-gritty information hunting that would form the basis of the book.

**You used to write school textbooks, how does writing something that is information focused differ from writing an entertainment focused nonfiction book like a 'Survival Guide'?**

With the specific education books I get told what to write. They give me the topic, they give me the main points that need to be written about and they give the educational outcomes that have to come out of the book. They also tell me what I can't do. Then I plan on the basis of that information and I try to fit in a little bit of entertainment around all of the boring school stuff. With the commercial nonfiction, there are no educational outcomes. For a book of that genre, it's all about finding the right information that is going to be interesting and entertaining to the target age group. If there turns out to be some official outcome that my book happens to fulfil, it's pure accident. The books are meant to be entertaining and spark an interest in the topic I'm writing about.



# Serious Stories & Roasting Rants

By Lukas Yee and William Fuller

John Larkin, the award winning author (and great soccer player) behind 30 books, kept standards during his Litfest presentation.

Year 8 English gained insight on a heartfelt backstory to his book *The Shadow girl* (2012 Victorian Premier's Award). The inspiration for his white-knuckled thriller came when he met a young girl who's life was affected by domestic issues.

"I once gave this same author talk, at much less privileged school than this," Mr Larkin said. "It was quite a rougher school in the western suburbs. I met this young girl who lived by herself, in the safety of a terminated public train. She had been driven away from home due to extreme domestic violence. What amazed me was her determination to come to school each and every day, as she knew an education was important".



John Larkin speaking to Year 8 (Courtesy: Hamish Ingham)

Another key theme expressed during the talk was the importance of a personal voice in a creative nonfiction essay and how it can aid to more effectively illustrate ideas and emotions.

"I use different personal voices to invoke and manipulate the emotions I want the reader to feel," Castagna said. "A personal discursive essay is a contract between the reader and the writer."

Veering from the traditional essay structure makes the discursive essay more difficult to write effectively, but more emotive.

Ms Castagna also gave an insight into a creative, non-fiction essay as one that conveys emotion, feeling and meaning.



John Larkin speaking to Year 8 (Courtesy: Hamish Ingham)

# Launching Literary Limitlessly

By Richard Bai and Lukas Yee



Michael Parker speaking at Susanne Gervay's book launch (Courtesy: William Turner)

A book described as having “shocking and true scenes” was launched at Newington on Friday.

Award winning author Susanne Gervay, unveiled her latest novel *Heroes of the Secret Underground* to Year 7 and 8 students. Newington's headmaster, Michael Parker, headlined the book launch.

Mr Parker declared the book as a must-read. *Heroes of the secret underground* is a fictional story based on true events during the Holocaust.

Miss Gervay dedicated the book to her parents who struggled trying to escape Budapest. When Miss Gervay was young, her parents did not want to share their past experiences for the sake of protecting their children. As she grew older more information was revealed to her. Miss Gervay regarded her father as a hero as he provided food for the Jewish children and helped whenever possible.

She eventually found out about Carl Lutz, a Swiss diplomat, who risked his own life to save 62,000 Jewish people. Lutz also saved many children who were hiding in a house and placed them in a glass house to protect them from the mass murders. At one point, the house had 3000 people packed in with only one toilet available

*The Heroes of the Secret Underground* reflects on the events during the Holocaust. It is a heart-racing time-slip story which can be read in one sitting. However, it also symbolises hope and courage.

The book explores different experiences which happened during the Holocaust.



The Year 7 and 8 boys at the book launch (Courtesy: William Turner)

# Teacher's Secret Friday Night Ritual Exposed

By James Fulton and Harry Board

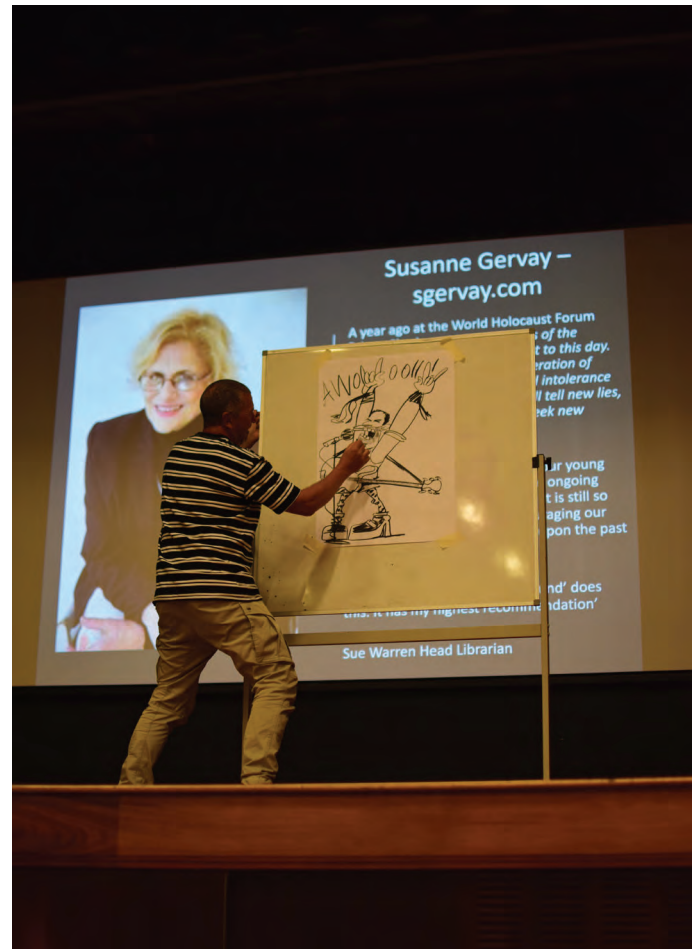
Martin Chatterton exercised his mind-reading techniques on unsuspecting PE teacher Mr Wilson.

Ignoring the “one in one thousand” chance of spontaneous head combustion, Mr Chatterton searched through Mr Wilson’s “disgusting” mind and gleaned his innermost thoughts and secrets.

After his search was complete, he announced to the rapt audience that he knew of Mr Wilson’s secret ritual. Every Friday, at 3:21PM he would run to his car and speed out of the Newington carpark.

Breaking most, if not every road law, he rushes into his house and changes into his new outfit. His large, purple high heeled boots, black and purple tights and dark red shirt with a lightning bolt in the centre is the outfit of choice.

Mr Wilson sprints into his garage, picks up one of his eleven electric guitars, turns on the microphone and starts to rock. After he has finished singing every single Led Zeppelin song, he gets changed back into plain clothes, sits down, makes a cup of tea and enjoys the peace and quiet of the weekend.



Martin Chatterton drawing Mr Wilson (Courtesy: William Turner)



Mr Wilson reacting to his “portrait” (Courtesy: William Turner)



# The Greatest Worst Play of All Time

By Minh Nguyen and Preston Zhang



Kim Ho (Courtesy: Hamish Ingham)

Established playwright and actor Kim Ho asked a Year 9 Drama class to write the greatest play of all time. In eight minutes. Needless to say, some struggled with the task. Mr Ho emphasised the value of authenticity and “writing from the gut” in his presentation on the third day of Litfest.

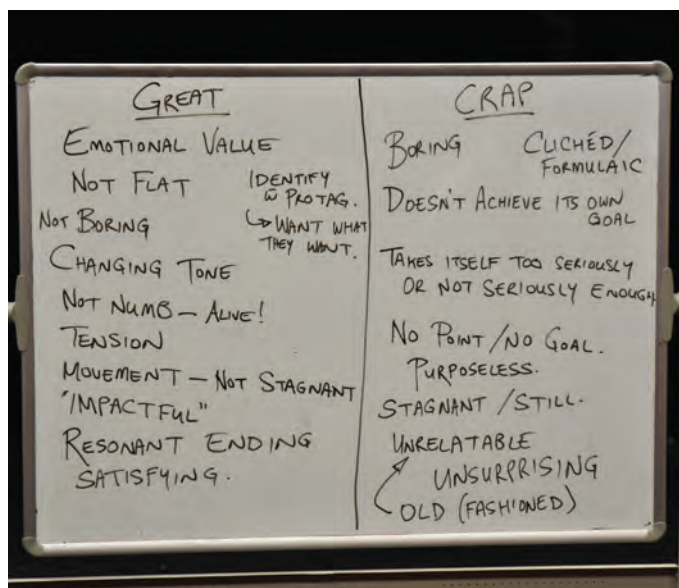
The class dismantled the features that distinguished average plays from the greats (good cast, gags, drama) then the features which made a play garbage (predictability, unfunny jokes, and, apparently, rap). The room was filled with great ideas.

Each student was tasked to write the greatest play of all time; but the highlight of the event was when Mr Ho challenged them to do the opposite. Writing an absolute joke of a play was certainly easier the class found. With his guidance, they also discovered intentionally writing badly could also free the play from limitations and expectations.

The results included:

- Un-dramatised Luke Skywalker
- Lin Manuel-Miranda and Shakespeare rap battling
- Three hours of actors removing pieces and disassembling a set from a previous play

The most important takeaway from Mr Ho’s presentation was to create a play that was unique to the playwright and these hilariously great bad plays were the pinnacle of individualism.



What makes a good and “crap” play (Courtesy: Hamish Ingham)

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# Christopher Richardson

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Interviewers: Peter Koumoulas and Richard Bai

## Why did you start writing?

I've always been a writer. Writing is just play on the page. I've been writing since I was five or six. I played make believe with my sister and cousins at the garden, beach or a park. I've always wanted to be a writer and it was a revelation to realise that it was an actual career path. I like to tell the story when I was in Year 6 at school and the teacher put together a special creative writing club, which was invitation only. I wasn't invited and it was absolutely devastating. It was the only time I wanted my parents to intervene. Under some protest the teacher allowed me to join the club. The first thing we did was enter a creative writing competition. You could probably guess the twist, which is, that I won the competition in Sydney. The prize was \$500 worth of books each, for me and the school. There was a literacy legacy on the shelves that proved to the teacher that they made a mistake and should've let me join the club. If you want to be a writer you have to just keep on writing even when people doubt you. After winning the competition, I met an amazing Australian writer Diana Kidd and it was a special moment for me to hear that a writer actually liked my work.

## Do you have any other passions apart from writing?

So many, I'm a very passionate person who feels that life is far too short and the days are far too short. I love music, I'm crazy about cinema and I'm always really happy to meet other people who like weird stuff. I'm a Christian so I'm very passionate about theology but one of my weirdest hobbies is the belief of extraterrestrial life. I've always thought about how they could come to our world and save us.

## So what do you think you would be if you weren't a writer?

I can't imagine myself as anything other than a writer. It's really important for a writer to not think about publication. I didn't start my debut novel thinking I would get it published. Writing has to be a passion. Whatever life has thrown at me or whatever I've gone through in life, I would still be writing. I love books, I love words and I love writing. I believe words are central to my life.

## So what are you curious about North Korea?

North Korea is a country where everyone thinks they know something about. We only get combinations of propaganda images, projected by the regime, by the government and on the one hand the parades and the missile launches. Everytime North Korea was in the news you would see the same five stock images, the same images of marching in Kim Jong Un's square, the same images of missiles taking off and they never went any deeper. On the other hand you have kind of cartoon depictions like James Bond depictions of North Korea it was obvious there was more to it than that. So I wanted to break the wall of propaganda that was being generated by North Korea, itself and also by its enemies. So it was something that drove me and I also studied it in my master of security studies which revolved around missiles and nukes. There's 25 million people who live there and I want to know what it's like to live there and what it is to be a North Korean.

## What was the most unexpected thing that you encountered when you went to North Korea?

Well, I'm ashamed to say this now in some ways because now I know so much about North Korea but it was the warmth and loveliness of the North Korean

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# Q&A Interview

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people. If North Korean propaganda was as powerful as it claims to be, they wouldn't need to have one in 300 people in political prison camps. They wouldn't have so much surveillance and wouldn't need to have a heavily patrolled border. Immediately, it tells us that there is a reason, because there are 25 million individual lives with their own stories to tell but all we hear are the stories of the people in power.

**So what you are saying is that they are putting on a fake act for tourists so they can promote North Korea as a non-developed country?**

Yes, it's a performance for us, the audience and for the people in power. The people living in North Korea do not need to like the government but they must act like they do. It's an abusive relationship where someone has to perform life and affection even if they secretly hate you because there is no alternative.

**Which book are you most proud of and what was your inspiration behind it?**

Empire of the Waves because I learnt how to become a writer by writing this book. This book has opened so many doors for me. The two things about being a great writer is the process of writing and the people you get to meet.

**Your upcoming book is about North Korea. Does this book help us understand more about this country or what?**

It's a huge responsibility to write about something that is true. I have spent a decade thinking about North Korea and I hope to do justice. I have written a PHD thesis, spoken to journalists and done workshops. I have also spoken about it on television.

There are only so many people that you can reach with a news story but hopefully with a novel, I can reach a wider audience. More and more North Koreans are able to speak for themselves and more North Koreans are coming of age and taking their own place in society and telling their own stories and that is as it should be. I

**What ideas do you have in the future in your writing career?**

I have to do some edits with my North Korean novel, the business side of things such as publishing. I really want to write a sequel to Empire of the waves which is my first novel.



Christopher Richardson (Courtesy: Hamish Ingham)



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# Q&A With Jack Heath

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By Toby Eastway and Benjamin Firth

## **What was your inspiration for the 300 Minutes of Danger Series?**

Basically I thought about 10 horrible ways a kid could die and then I tried to think of 10 clever ways to avoid that horrible death. This was because my publisher asked me to write a book of 10 dangerous stories, so it really was as simple as thinking of horrible deaths, clever solutions and then writing it down. It was only in the later books where I tried to make things more complicated and difficult for myself.

## **How did you start writing?**

When I was 13 there was a girl I knew who really liked reading and I wanted to impress her so I started writing a book. This did not impress her, but it got published and sold a lot of copies and the rest is history.

## **What is the biggest challenge you face when you're writing?**

These days I think distractions. As an author I'm expected to spend a lot of time on social media promoting my books connecting with readers and stuff, but I think writing well requires peace and quiet and isolation, so it's harder to be isolated enough to write good stuff than it used to be.

## **How do you isolate yourself when you're writing?**

I have a writing studio at home. I put my headphones in and listen to music that has no lyrics, a bit of chill-hop and then I make sure my phone is out

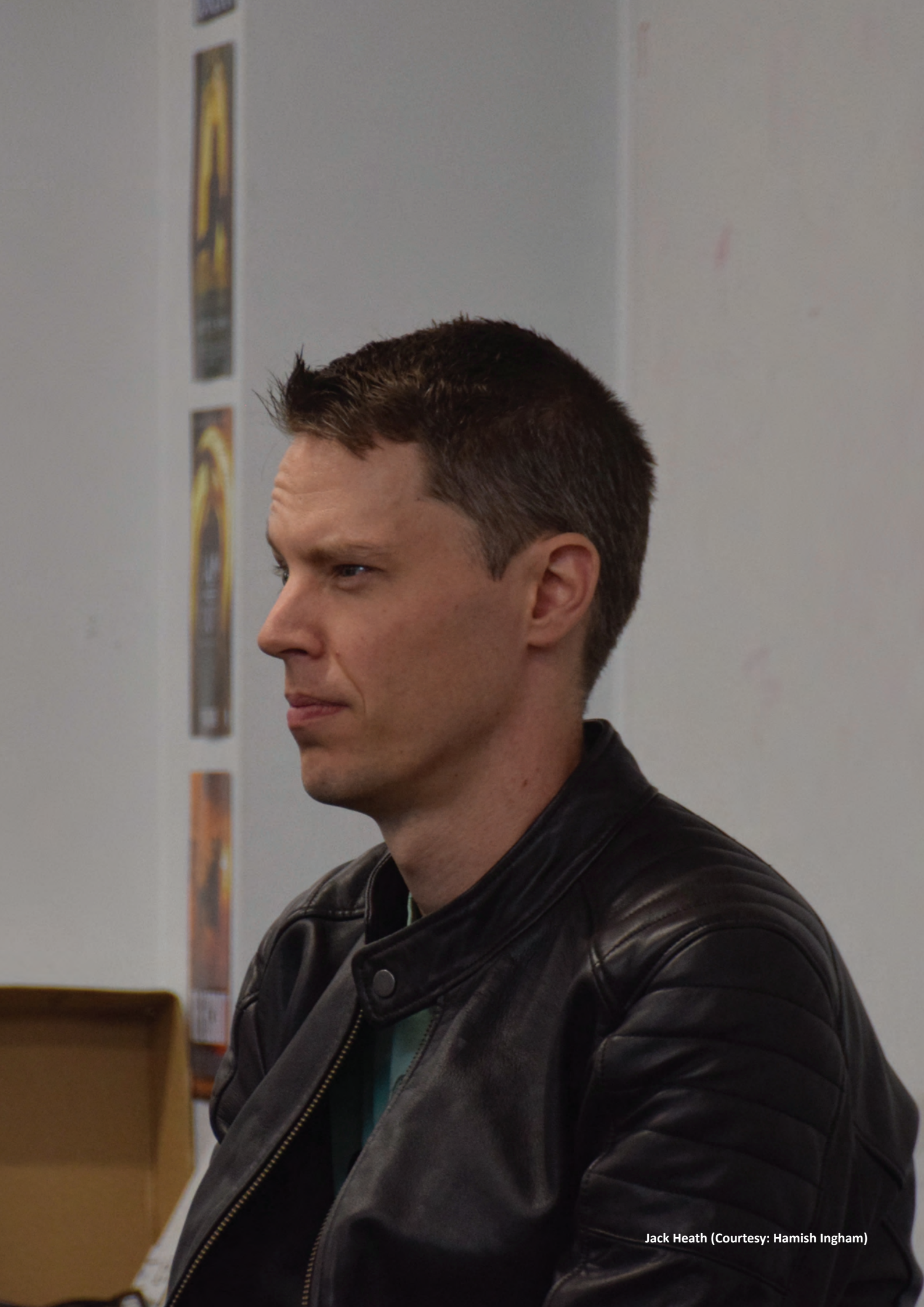
of reach. I switch off the wifi and data on the phone so if my son's school calls me to say he's fallen off the monkey bars and broken his leg they can still call me, but I'm not going to get Facebook notifications. I try not to check my email until after lunch and I usually fail. As soon as you check your email suddenly you're working to someone else's requirements rather than your own, so I try to put that off as long as I can.

## **Do you have any pieces of advice for aspiring writers?**

Read everything you can get your hands on, especially everything you don't like. You need to read outside your preferred genre and then you need to practise writing outside your preferred genre so you build up a toolkit and good habits. Then you need to get into the habit of showing your work to a diverse range of people and taking on their feedback because you don't know your own gaps. If you repeat those three steps over and over again then eventually you'll write something pretty good.

## **What's next for you?**

I've almost finished writing 10 Minutes of Danger, which will be a book of 20 stories instead of 10, so that's been tricky. I have an adult crime novel coming out later this year called Kill Your Brother. That one is in the editing stage. I've already finished a book called Kid President Totally Rules. I don't know when it'll be out but I know I don't have to do anything with it anymore. The illustrator has finished the pictures so it's good to go.



Jack Heath (Courtesy: Hamish Ingham)

# Wyvern Spelling Bee

By Harry Board

As the crowd filtered into the hall the common barack was clear, anticipation filled the room for the great duel of the english lexicon was about to commence.

As the rounds ticked over, it was obvious Marcus was the people's favourite receiving a hearty cheer after every word. Anthony blitzed through the early words, making it obvious words like dilapidated and commemorate were no problem.

All was set up for a memorable final.

## Spelling Bee Play by Play

Shock reverberates around the hall as Thomas is eliminated on *electricity*.

No *caution* exercised on this one as Alex smashes his opening word

Gus scares the judges with a *pumpkin* blitz.

Ben looks as if *ingredient* troubles him, yet he solves it with such poise.

No apparent *strategy* here.

Like it's namesake, *spaghetti* was long and difficult to hold together, but it is completed nonetheless.

The next contestant *immediately* answers correctly.

Ronan defies old age and blitzes the *wrinkles*.

Kai didn't have to *concentrate* on that one.

Richard ticked all of the *requirements*.

Answers with little *experience*.

Almost a judging slipup yet *cooperation* wins out in the end.

Downfall to the *scissors* of the judging table.

Cooper answers *fiercely*.

He is beaten *disastrously*.

No slipping up on *original*.

*Distribution* issues on this one.

This answer is *ancient* yet correct.

Sparks the judges *curiosity* with his speed in answering this one.

No fault in answering *portable*.

Anthony answers *physical* with physical ease.

## Round two. Eighteen remain.

Alex's intelligence is *noticeable* on this one.

Ben *extraordinarily* misses out on a clear run to victory.

His *knowledge* is shown in this answer.

He is served like a *restaurant* with this word.

Rowan independently smashes *independant*.

Almost a slip-up with the double-U on *vacuum*.

*Congratulations* deserved after this answer.

After long deliberation it turns out *accessible* has a double "S".

Ticks up the *mileage* as he ticks up the rounds.

Word is too *vigorous* for his liking.

After many laughs he answers *sandwich* correctly.

Should've separated the A and E in *separately*.

Answers *hygiene* with brilliance.

*Distinguished* ability gets the better of him on the very last letter.

Letters trickle down as he answers *precipitation*.

## Round three commences with half the contestants knocked out. Twelve remain.

Alex won't want to savour this one as he blunders on *souvenir*.

*Significance* is answered with great poise.

A *committee* would've helped to answer this word.

Perseveres through *perseverance*.

*Nuisance* is no nuisance.

Will need a survey for this *questionnaire*, stumbles on the very last letter.

No need for skepticism as *skeptical* is answered with





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# Who Englishes The Best?

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no hesitation.

Organic answering on *artificial*.

Judges desperate for words to use as the contestant blitzes through *desperate*.

All humility as he speeds through *obnoxious*.

Waves of laughs and smiles through *tsunami*.

## **Round four. Nine remains.**

Rowan clearly is not the *sovereign* on spelling.

Kai has no *negligence* in answering.

Ali is not a *connoisseur* on the double S.

Needs *resuscitation* after being knocked out .

Marcus *negotiates* with himself yet ends out on top - crowd reaction shows he is the people's favorite.

Anthony *dominating* this tournament.

Even judges struggle, as *millenium* almost knocks out - Kai stays for a chance at redemption.

Crowd rumbles as *effervescent* stumbles Marcus - stays up.

Anthony has a chance at winning it all yet is broken by *dilapidated*.

## **Round five (all contestants answer incorrectly) - top three remain for deciding rounds.**

Kai put in circles around *circumference*, misses the C, answers S.

The people's favourite leaves it all up to Anthony, obliterating *commemorate*.

Crowd left in suspense as *miscellaneous* letters end up forming the correct answer.

Kai leaves the stage.

Marcus almost slips up but ends up killing *jewelry*.  
*Colossal* Anthony continues his class.

## **Round six - two remain.**

Marcus manages to *maneuver* around the correct answer and leaves it all up to Anthony

Anthony wins it on psychiatrist, leaving Marcus as the runner up.

## **Interview with the winner - Anthony**

Interviewer: James Fulton

### ***How does it feel to win the Biennial Litfest Spelling Bee?***

I kind of feel bad for Marcus (the runner up), everyone was cheering for him.

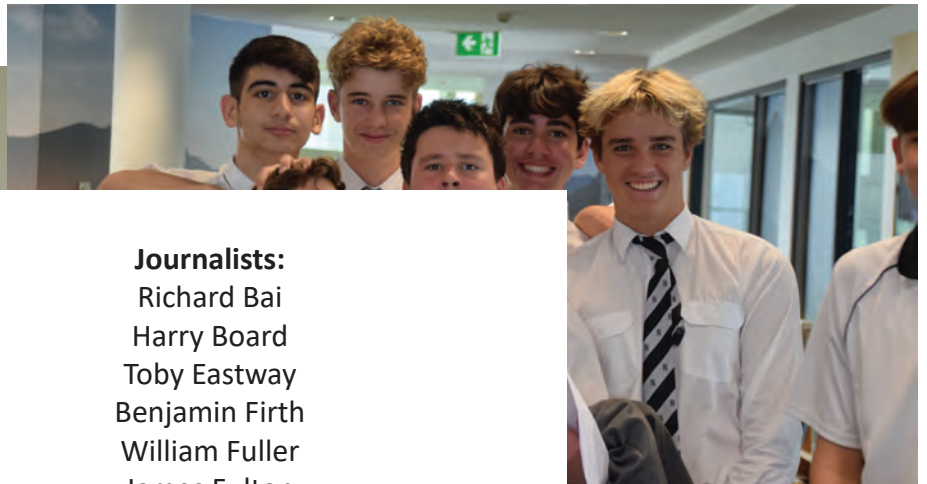
### ***During the competition, what were your emotions and thoughts from round one all the way to Round six?***

In the beginning I was kind of scared, everyone was getting eliminated by difficult words and I didn't know whether that would be me or not. As the competition got closer to the end, the nerves were running very high, but I still had the confidence to win it.

### ***Were there some words that your fellow contestants got eliminated on that you knew?***

Yeah, some of them were kind of easy, but some of them were really difficult, it was a bit of a balance.

# The Postscript Team



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