

DECEMBER, 2010 - JANUARY, 2011

# Stylus



**THEME FOR FEBRUARY - MARCH 2011**

*...take no prisoners...*

Deadline: Thursday, February 7, 2011

(short poem, or prose up to 750 words)

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## President's Message:

Did you know that tourists came to Tasmania in the 1870s to visit our lakes?

I was not aware of this until I started researching for my history page in the Examiner newspaper.

I feel that research is important when writing, whether it is for a fiction novel, a biography, non-fiction or poetry. You may not need all the information you have found for the work you have in progress, but it just might come in handy for another project you have not started yet. To me, research is a very important weapon in my writing artillery as I am sure it is in yours.

Congratulations to our Vice President, Mary Hawkins. Her book, *Justice at Baragula* has been accepted for publication by Ark House Press and tentatively scheduled for release in April next year. Added to this was the bonus of being short listed in the CALEB book contest for her novel *Return to Baragula*.

I have nothing but admiration for the work achieved by Rose Frankcombe, Yvonne Gluyas, Liz Russell-Arnot, and Natasha Devereux in producing our extremely professional Anthology of Poetry, titled 'Word Weavers'. Congratulations also to all our members who have had poems accepted in this anthology.

A big thank you to Denise Bottom for offering to take on the role of magazine coordinator. There is information in Stylus for new and/or existing members to contact Denise if they wish to join a magazine.

We are fast coming up to the end of another year and I would like to wish one and all a very happy Christmas. I look forward to seeing everyone again at our first meeting in 2011.

Wendy Laing

## From the desk...

This is the final message for the year from 'the desk'. And what a year it has been, culminating in the publication of our poetry anthology, *Word Weavers*. Congratulations to all participants, the sixteen poets.

And a big thank you to the 'team' who have been working assiduously behind the scenes for months to make this project happen - Liz, Natasha and Yvonne - and Lynne when she was still in Tassie.

Of course next year we will be striving towards bigger and better things, but don't ask me what those bigger and better things are at this moment, for I confess I don't know!

To Denise, thank you for your response to the call for a Magazine Co-ordinator. I much appreciate your offer to take on the role.

To Wendy, Mary H, Robyn, Jane, Jennifer, Yvonne S and yet again, Denise, on behalf of all members we send you all a big thank you for a job well done in 2010.

To the regular and not so regular contributors to Stylus, keep the submissions coming, without you our newsletter would flounder.

For those members whose health is troubling, may 2011 bring you healing and a return to good form.

So, all that remains for me to do is wish one and all a Very Merry Christmas.

*Until next time ...all the best in writing... R*

## ***Book! Book! Book! Book! Book! Book!*** ***Word Weavers***

*An Anthology of Poetry*

***Word Weavers***

*An Anthology of Poetry*

***Word Weavers***

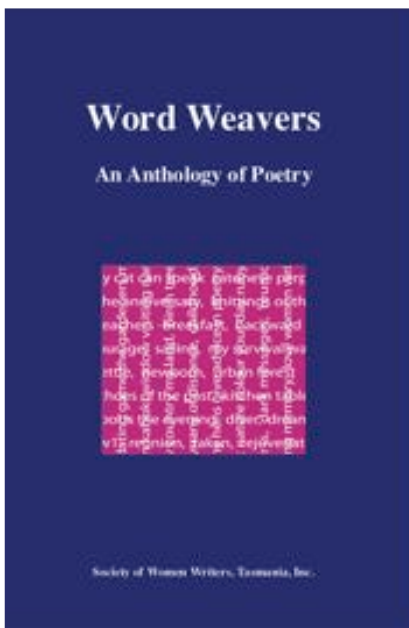
*An Anthology of Poetry*

***Word Weavers***

*An Anthology of Poetry*

***Word Weavers***

*An Anthology of Poetry*



***\$15.00!***

plus \$2.00 postage & handling

Orders are being taken for SWWT's new publication

***Word Weavers***

*An Anthology of Poetry*

The work of 16 poets, this anthology will make a great Christmas present for that hard-to-buy for person in your life.

Forward your cheque or Money Order to:

SWWT Treasurer,  
3 Hawley Street,  
NEWSTEAD, 7250

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## **Committee**

### President

(& Minutes Secretary)

Wendy Laing,

Telephone: 6362 3850

[president@swwt.org.au](mailto:president@swwt.org.au)

### Vice President (North):

Mary Hawkins

Telephone: 6383 4757

<http://www.swwt.org.au>

### Vice President (South):

Robyn Mathison

Telephone: 6234 4418

(afternoons only)

### Treasurer & Public Officer:

Jane Waite

Telephone: 63342842

[treasurer@swwt.org.au](mailto:treasurer@swwt.org.au)

### Secretary:

Jennifer Caygill,

[secretary@swwt.org.au](mailto:secretary@swwt.org.au)

### Stylus Editor

Rose Frankcombe

Telephone: 6395 4206

[editor@swwt.org.au](mailto:editor@swwt.org.au)

## **Magazines**

### Magazine Co-ordinator

Denise Bottom

### Overflow:

Denise Bottom

<http://www.swwt.org.au>

### Coffee Break:

Robyn Mathison

Telephone: 6234 4418

(afternoons only)

### Ripples

Yvonne Saw

Telephone: 6356 1318

### Chrysalis:

Rose Frankcombe

Telephone: 6395 4206

### WEBSITE:

<http://www.swwt.org.au>

Email: [editor@swwt.org.au](mailto:editor@swwt.org.au)

Postal contact for Stylus Editor:

118 Arnolds Road, Karoola,

7267

## CONGRATULATIONS

Mary Hawkins - *Return to Baragula*, is a finalist in that CALEB book

Mary Hawkins - *Justice at Baragula* accepted for publication  
by Ark Hous Press, tentatively scheduled for release in April, 2011

Eleanor Coombe, writing as Dan Jerris, has had her books sold on internationally.  
The books will be released in the UK, Brazil and Turkey in 2010, 2011 (read below)

Jennifer Caygill - poem - in *journeys* the RACT Magazine (Oct-Nov 2010)

Yvonne Gluyas has gone to Sydney, to compete in the National Poetry Slam - we don't know yet how well she did,  
but we congratulate her for being there!

## NEW MAGAZINE CO-ORDINATOR

We are very pleased to say that Denise Bottom has kindly agreed to become our Magazine Co-ordinator. This means that will she need to know when you are going away on holidays or for any other reason, so the magazine editors can be made aware of your impending absence. This will enhance the smooth running of the magazines and no-one will be left wondering why their magazine is taking so long to reach them. Also, if you have an interest in joining a postal magazine, or indeed an email magazine if someone's willing to construct one, get in touch with Denise and she'll look at the roster vacancies for you.

Profile

## ELEANOR COOMBE



The magic of giant manferns and seductive moss carpets coating rocks and fallen logs, and dappled light filtering through branches of forest giants, trees reaching up to the heavens, is the Tasmanian world that young Eleanor Coombe inhabited.

Here was a magical place, a fairyland world where the imagination could take flight. And take flight it did, resulting in fairy stories, books that now flit around the world and grace children's bookshelves everywhere.

Some 40 books later, there are children's books published via Pancake Press, a subsidiary of Pan MacMillan. The *Ultimate Fairy Book*; *Fairy Spell Collection*; *Fairy Secrets*; *Desert Secrets*; *Waiting for the Fairies*; the *Magical Cup*, and *Dragon's Treasure*.

The *Faraway Fairies* series, twelve titles, was published

by Lothian.

To her further credit, the *Faraway Fairies* made the Book's Alive list in 2009. In this *Magical Spells Collection*, you will find: *The Wonderful Starberries*; *The Magical Upside-Down Plant*; *The Fire Flower*; *The Golden Flower*; *The Magical Roses*; *The Silver Nut Tree*. If you would like to know more, go to: <http://www.farawayfairies.com.au/>

Then there's the Book of Games, and a board game through Mattel, and the Yoopasootix through Funtastic.

Eleanor has also received a Distinguished Alumni Award from Canberra University, for her work with children's books and children's games.

For the past two years Eleanor has been writing as a children's author for Hachette.

But wait, there's more!

In contrast to the sweetness of fairies, Eleanor also writes as Dan Jerris, creating a series of 18 titles for boys - *Dragon Blood Pirates*, which is published in Great Britain. This series will soon appear in other languages and will be sold internationally.

In the pirate series you'll find the skull and crossbones, the ubiquitous, terror instilling pirate's flag many a hapless mariner has sighted to his regret on the turbulent seas. And then there's the language of the scurvy dog, with many ahoy's to get the young reader into the mood of high seas skulduggery, treasure maps and indeed buried treasure to find.

For the sheer pleasure of hearing the sound of a ship's bell, or the murmur of the ocean as a mighty windjammer plies the waters under sail, have a look at <http://www.dragonbloodpirates.com.au>

And while she's not busy writing these fantastic tales, Eleanor does find time for other things, such as helping to renovate an old wooden house from Colonial days, clearing blackberries and weeds and accumulated rubbish off an acreage before a vineyard can bear fruit. Not so glamorous as the idea of fairies and pirates, but everyone has to have some 'recreation time'!

Bush walking is also on her list of likes, and swimming - and then there's the chooks - and walking the dog - and loving the cat - and socialising at local rural shows - and spending time on the sailing boat, just drifting and dreaming - perhaps of fairies glinting and darting about the shining waters. But the fairies must take heed and be careful lest the rambunctious pirates careen down, recklessly scattering the sprites and dreams to the winds.

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## The H[elp] Files

*For ... What's in a name, a title*

Jane Schell Waite

It is possibly one of the most difficult tasks you will ever face as a writer...what name to grant, bestow, endow, burden or scuttle a story.

It's tough...James Cameron, famous filmmaker certainly has a knack for getting it right. *Titanic*...which is about...drum-roll for the iceberg...*Titanic*, *Aliens*...which is about...get those machine guns ready...more than one alien, and *Avatar*...which is about...drum-roll and machine guns at the ready...avatars...whoops, Mr Cameron slipped a bit here on the last letter.

Alfred Hitchcock managed the same trick with a number of his films – titles reflected the principal emotion, object or location around which the storyline revolved and evolved. *Rope*, *Lifeboat*, *Vertigo*, *Psycho* and *The Birds* are good examples.

Clearly, including the name of the main character in the title worked extremely well for J.K. Rowling...we all know who Harry Potter is and there is a hint of his adventures in every title – they are both succinct and informative.

Some titles have become catchphrases, like *Catch-22*. Now originally, this book was going to be *Catch-18* but it really doesn't have the ring of the title finally chosen by author Joseph Heller because he wanted to avoid any confusion with Leon Uris' *Mila 18*.

Jane Austen's *Pride and Prejudice* manuscript was sent out to a publisher under the title *First Impressions*, and was rejected. Perhaps that lack lustre title didn't play a part in this work being returned to its author but it probably didn't help either.

Leo Tolstoy's *War and Peace* also presents a good case for going with a punchy title. Its original published title of *All's Well that Ends Well* doesn't do this epic justice.

Possibly, most times out of ten, someone is more likely to remember (and pass on to another person) a short title of a work than a longer one, either that or you should make it so totally bad that no one can ever forget it – it will be spoken about in hushed tones around the little fires of post-apocalyptic tribes.

Lastly, to see some truly terrible book titles go to [www.thevine.com.au/](http://www.thevine.com.au/) - it's not for the squeamish.

Next in The H[elp] Files ... *Convicts ahoy!*

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Christobel is pictured here receiving the Alice perpetual statuette from the Society of Women Writers, Queensland's patron Estelle Pinney.

## THE BIENNIAL ALICE AWARD

The biennial Society of Women Writers Alice Award presentation was held this year in Queensland in September. The reception enjoyed by the 100 guests, saw this year's winner, Christobel Mattingley, receive the perpetual Alice trophy.

Christobel is the Patron of the Society of Women Writers, South Australia and is a recipient of the honour of Member of the Order of Australia.

Her passion is to tell the Australian Aboriginal story. Through her writing she attempts to bring their history alive.

As far back as 1988 Christobel edited and researched *Survival in our own Land*, a publication that was reproduced in 1992 and in 1998, and then again in 2008.

Having written over forty-five books for young people, Christobel finds she now has a readership which spans more than one generation.

Her books include: *Rummage* (CBCA Junior Book of the Year, 1982), *Windmill at Magpie Creek*; *The Miracle Tree*; *The Angel with a Mouth Organ*; the *Asmir* trilogy; *The Race* (CBCA Picture Book of the Year awards, Honour book, 1996).

A number of Christobel's stories have also been made into films - *Black Out!*; *Colour In*; *The Bubble Machine* and many more.

*The Anangu Story*, the culmination of over eight years work, which included the assistance of the Yalata and Oak Valley communities and chronicles the accounts of the Aboriginal people after the atomic testing by the British at Maralinga, near Woomera in South Australia in the 1950s, has been made into a documentary in two parts for *Message Stick*, SBS television, *Maralinga the Anangu Story*.

And there's a Tasmanian connection to Christobel's writing: *King of the Wilderness*, and *Ruby of Troutta*.

Closer to home, Christobel has written the story of her husband's WWII experiences as a bomber pilot, using the notations in his diaries and crew papers. The book is titled *Battle Order 204, a Bomber Pilot's Story*.

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## RESPONSE TO A THEME

...extempore...

### OFF THE CUFF

A weird clunking sound on the roof above dragged me from a deep sleep.

Clunk, clunk, caw, caw.

Next door's tame Jackdaw was performing his morning ritual.

Daily he transported and lined up along the capping pebbles to be flicked off with his talons accompanied by a sideways shamble and what sounded remarkably like a hoarse laugh!

I stuck my head out of the dormer window and swore at him.

A slice of toast was all I had time for. I placed a cup of tea beside my flatmate's bed and shouted at her to wake up as I fled down three flights of stairs, out of the door and along the high street, sans makeup and hair a tangled mess!

A hand bearing a cup of coffee emerged from the tea ladies cubicle as I shot through the back door. My secretary brushed my long hair into a neat roll, while I put a face on and doused both of us in perfume.

My boss appeared at the doorway. "If you've finished your ablutions Miss Fesey, they're waiting for you. Grab your notes and get into the boardroom chop chop!"

Board room? Notes? What the hell was he talking about! I muttered to myself as I sped along the corridor.

A sea of faces greeted me as the Managing Director, having performed his introductions, handed me a microphone and left the room.

Playing for time, I placed the notebook I was carrying on the table before me as I donned my glasses. Twenty blue-rinsed matrons sat there expectantly gazing from beneath their immaculate coiffures. Who are they and what am I supposed to be talking about, I wondered, smiling as I said the only thing I could think of, "Good morning, ladies."

One hour and much laughter later, my extempore presentation came to an end with a standing ovation, just as the MD returned to escort the ladies to morning tea.

I was greeted on arrival back at my desk by an expensive looking box of chocolates and a bottle of champagne.

"Miss Smarty Pants delivered them personally," said my secretary referring to the MD's personal assistant. There's a note attached.

"You'll get instant dismissal if she hears you talking like that." I retorted.

"Exactly what she would have got if you hadn't rescued her - and my head would have been on the block if I hadn't come up with a solution." My boss had appeared. "I knew you'd think of something to say," he said gratefully as he placed a dozen roses in my hand.

"Who were they?" I asked.

"A Probus club chaired by the MD's wife. They were supposed to be listening to a talk on modern day business practice, only his PA forgot to organise a speaker," he said with a grin as he departed.

My secretary turned to me with a quizzical look. "So what did you tell them?" she enquired.

"That's for me to know and for you to guess!" I retorted cheekily as I got stuck into the chocolates.

"Help yourself to a couple of these and see if you can find something to put these lovely roses in please," I said as I reached for yet another scrumptious chocolate.

Eileen Webster

## The Hat Drops

It's always extempore for me,  
off the cuff, the hat drops  
and it is done.  
Maybe not done well,  
but that is for others to say.  
Extempore, my word of the month.  
I found it in the LBJ article,  
when he landed in Alaska,  
pre a 60s election,  
when he spoke to the waiting  
crowd, well-wishers on the tarmac  
greeting his return  
from the Asia-Australia region.  
Ex-tem-po-re,  
the syllables roll like a haiku  
off the tongue.  
Extempore, unprepared,  
ad lib and impulsive,  
now who does that remind me of?

Rose Frankcombe

## Try and try again

*I've just received my Stylus; Of necessity I need to write  
extempore if I'm to beat the deadline;  
I want to finish this and start another year  
with words, but each deserves the scrutiny, examination,  
to fit it in the place just right. Rushing will demean  
and break my code, prepare, prepare, prepare  
and draft and draft again! And the penalty if I  
should break this rule - does that portend a sloppy year?  
Or, is this word especially chosen - to make us think, to raise  
the bar? Rose, who, by any other name would be as sweet, is this  
her subtle benefaction? And I promise I shall try in all  
my coming tasks, to think, as Rodin might and though  
the piece might not be good, its preparation would be sound  
and this will go as is, loose threads and all and you may judge  
its worth.*

Jacqueline Lonsdale Cuerton

## EXTEMPORE

Not Long Before Marlarkey Left but after a wee apocalypse.

An old house, an old person.

Umm ... on second thought, that would be far too high blown literature-sounding for Marlarkey. He would prefer it be written thus – (sound-effect of clearing throat) – An old dump, an old geezer. They had survived flood together, bushfire apart, and the Taxation Department with help. Not as much bloody help as he thought he would've needed — stupid bastards. Just how many flamin' bunnies can get rubbed-out, metaphysically speaking?

You're awful careless with your rabbits, Mr. Marlarkey, had commented the serious Taxation Officer. Ever thought of putting a bell around their little necks? ... Pen poised ... So, how many rabbits was it this year?

Marlarkey had held up a lengthy piece of bell-encrusted string.

Taxation Officers were his best-est people ever, right up there with Insurance Claim Officers, and District Nurses. For example, when The Great Marlarkey could no longer drag his feet up near his chompers, did he inherit the latest technological support from the pretty bit of fluff that all his mates had bragged into their beers about? Gor' bugger me no, he was sent King bloody Kong, who severed his flamin' toenails with banana-bloody-bending cold hands and a cool jungle mentality towards defenceless old folk.

Don't worry, Marlarkey, if you should croak, I'll lay you out real nice, no one will even know I did it. Humpf, bloody, humpf, humped the old man. His flamin' bloody grandson had no bloody respect — struth no.

Marlarkey passed under a photo of himself taken after his first magical performance. Splendid. But he had made his first *theatrical* entrance screaming blue bloody murder in this house. His mother had daintily marvelled at the child miracle, his father had loudly commented on the flamin' good lung capacity and – holy mackerel – how flamin' wrinkled he seemed to be.

What goes around comes around, bloody oath, thought Marlarkey as he looked into another one of the multitude of mirrors tarting up the dump. He grinned wolfishly, revealing a couple of gold laden teeth.

As he passed the next mirror and caught a glimpse of his next wrinkled reflection, he wondered whether any intelligent life would ever upstage his curtain-call. Bloody miracles happened. Spiders were pretty flamin' bright, he conceded.

As he hurriedly shuffled through the many rooms, remembering how he had dipped out of vacuuming every single blasted one of them (the white rabbit, aptly named Lunch and patiently waiting in the carry-box by the front door, sneezed as if on psychic cue) he held a key in his hand which he intended to put in to bat for a bloody miracle. If the bloody miracle ever sussed it out, he'd never know. Ah, there goes bloody irony beating itself to a pulp against that damn moon.

Where to damn well drop it?

The kitchen may grow squatters since takeaway was now hard to come by. Perhaps if he simply tossed it on the table. He shook his head. Shove it in a drawer? No, probably get lost amongst the other dooverlackeys. One logical place.

He heard a car horn impatiently summoning. Bugger off, will you. Blasted King bloody Kong, he'd never make the grade of magician, no flamin' sense of timing or time.

Marlarkey reached over the light switch next to the back door and left the key on one of the hooks put there for keys. No other keys tingled against the slightly swaying sole survivor. It could be called this because there wasn't another to be found in the house. This old geezer was souveniring them all. You never know what bloody idiot might breeze by and try to take me place — difficult seeing how bloody unique I am, the old man puffily thought. Although, granted, there weren't as many of them idiots waiting for defenceless old folks to croak so they could land all their feet on the will like flies on a roadkill rabbit.

From inside the house, the spiders could undoubtedly overhear The Great Marlarkey as he shared his thoughts of this situation with the hoon grandson ... although they may have covered their delicate ears after 'if you had a long-drop full of —'

He could four b' two the vernacular, did Mr. Marlarkey.

Jane Schell Waite

Introducing our new Correspondence Secretary Jennifer Caygill,  
who not only likes to write, but can often be found at home on:

## **GARDEN RAMBLES**

My garden is a reflection of who I am. It is an eclectic mix of trees, annuals, perennials and vegetables each with their own individuality. I have trained it to be as self sufficient as possible. The vegetables nourish my body and the flowers feed my soul.

Even though I came from a long line of keen gardeners, you could say I was a late bloomer!

I had many moves over many years, never staying in one place long enough to put down roots. But now in my autumn years I have finally established a garden, and enjoy the many blessings it brings.

When cares of the world overwhelm me I find peace and serenity in my surrounds. The therapeutic value of getting ones hands in the soil can never be reproduced synthetically. The ‘Wow’ factor experienced when much loved bloom comes into flower, lifts the spirits far more than any drug. And joy is felt when sharing with others an over abundance from the vegetable patch.

My progressive disability presents many challenges, so most of my gardening is done on hands and knees, giving a whole new meaning to getting down and dirty! My catchphrase “Come On” was uttered long before it was ever served up on the tennis circuit. My fork and my rake they comfort me when somehow I find myself at the bottom of the garden minus my walking stick.

A garden is not only for growing plants, but also for cultivating friendships. Some of which can be likened to annuals, leaving you after much promise - or the very dependable perennials, always there for you.

My garden is not work, but a labour of love, my raison dè être.

Jennifer Caygill

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## **COMPETITIONS AND OPPORTUNITIES**

*All care has been taken sourcing the following information but, please, always check the details for yourself.*

**2010**

Dec 10

### **THE FIFTH CALIBRE PRIZE FOR AN OUTSTANDING ESSAY**

Organised by The Australian Book Review and Copyright Agency Limited, submit an essay 3000-10 000 wds, on any non-fiction subject, for a 1<sup>st</sup> prize of \$10 000. Visit [www.australianbookreview.com.au](http://www.australianbookreview.com.au) email

Peter Rose [editor@australianbookreview.com.au](mailto:editor@australianbookreview.com.au) or phone ABR (03) 9429 6700

Dec 31

### **BONDI WRITERS SHORT STORY COMPETITON**

Seeking short stories between 1500 and 3000 words. 1<sup>st</sup> \$200 2<sup>nd</sup> \$50 Please use a coversheet for all of your details. E/fee is \$5. Include SSAE if want results posted. Send entries to Competition Convenor, Bondi Writers, PO Box 701, Bondi Junction, NSW 1355

Dec 31

### **THE TERRY PRATCHETT ANYWHERE BUT HERE, ANYWHEN BUT NOW PRIZE**

Sir Terry Pratchett of *Discworld* fame and his publishers Transworld, are offering a publishing contract with an advance of £20 000 for a completed, unpublished fiction manuscript between 80,000 and 150,000 words, written in English and aimed at an adult readership. The story must be set on Earth and ‘adhere to known laws of science’, but can be a past, present or future Earth, a parallel universe or an alternative history. Open to residents of British Commonwealth countries who are over 18 years. Complete manuscript must be submitted by email. Six shortlisted finalists will be announced 31<sup>st</sup> March. Winner to be announced end May 2011 and offered publication. Go to [www.terrypratchett.co.uk](http://www.terrypratchett.co.uk) for all the details.

**2011**

Jan 1

### **SHEPPARTON FESTIVAL POETRY COMPETITION**

50 lines of poetry 1<sup>st</sup> prize \$500. Judge is Grant Caldwell. 10 shortlisted entries will be posted on [www.sheppartonfestival.net.au](http://www.sheppartonfestival.net.au) 1<sup>st</sup> February. Results announced in March. Go to website

for e/form \$10 e/fee. Cheques written to 'Shepparton Arts Festival Inc'. Send entries to Shepparton Arts Festival Inc, Locked Bag 1000, Shepparton Victoria 3632. Online entries to [artsfestival@shepparton.vic.gov.au](mailto:artsfestival@shepparton.vic.gov.au) (can pay online).

- Jan 7 **TASMANIAN TROPFEST AWARD**  
This is a Hobart City Council initiative to reward Tasmanian residents who are entrants in Tropfest and Tropfest JR, with a \$1000 cash prize. Film your Tropfest (signature feature 'Key') or Tropfest JR (signature feature 'Fan') entry and make sure it gets to Tropfest by their closing date of the 6<sup>th</sup> January. Full details at [www.tropfest.com/au/Guidelines.asp](http://www.tropfest.com/au/Guidelines.asp)  
Then get your copy to Wide Angle Tasmania on DVD no later than 4 PM on the 7<sup>th</sup> January, attaching your contact details and credits. Wide Angle has its office at Space 123, Salamanca Arts Centre, 77 Salamanca Place, Hobart, 7004.
- Jan 8 **TROP JR 2011**  
If you are 15 years and under on 8<sup>th</sup> January 2011 and want to have your film shown at festival events around the country on the 20<sup>th</sup> February 2011, enter your short film in Trop Jr. Must include the signature element 'FAN', be its first screening, be made specifically for Trop Jr, be less than 7 minutes (including titles and credits), and suitable for an under 15 years audience. Go to [www.tropjr.com/au/](http://www.tropjr.com/au/) for details.  
**TROPFEST 2011** is the open section, also should be no longer than 7 minutes and include the Signature item 'KEY'. Go to [www.tropfest.com.au/](http://www.tropfest.com.au/) for details of the 'world's largest short film festival'.
- Jan 18 **THE FINCH MEMOIR PRIZE**  
Sydney-based Finch Publishing competition for an unpublished non-fiction manuscript (40 000 – 80 000 wds) in the form of a memoir. \$10 000 & publication on the Finch list.. \$25 e/fee. Read entry details carefully & include a 1 pp synopsis.  
Details: [www.finch.com.au](http://www.finch.com.au) or 2207/4 Daydream St, Warriewood, NSW, 2102. Open now.
- Feb 28 **ART MONTHLY AUSTRALIA EMERGING ARTS WRITER'S AWARD**  
Open to writers of post-school-age with no more than 5 published works – it is suggested you contact AMA's editor Maurice O'Riordon for clarification. An entry which is 1000 to 1500 words written to the theme 'Art meets Fashion', can be anything from a review to an essay and anything in between. The prize is \$2000 plus publication in AMA. Use a coversheet and either email entry to [art.monthly@anu.edu.au](mailto:art.monthly@anu.edu.au) (with 'Emerging Writer's Award' in the subject line) or post to Art Monthly Australia, Emerging Writer's Award, LPO Box 8321 ANU, Acton, ACT 0200. Go to <http://artmonthly.org.au> for their formatting requirements.

## FESTIVALS AND CONFERENCES

Here's a summary of the up and coming festivals in the southern hemisphere which you may consider attending, lucky ducks:

PERTH WRITERS' FESTIVAL 5<sup>th</sup> February – 1<sup>st</sup> March 2011  
[www.perthfestival.com.au/](http://www.perthfestival.com.au/) email [festival@perthfestival.com.au](mailto:festival@perthfestival.com.au) ph (08) 6488 2000 fax (08) 6488 8555  
Can subscribe to enews.

ADELAIDE FESTIVAL 26<sup>th</sup> February – 14<sup>th</sup> March 2011  
[www.adelaidefestival.com.au](http://www.adelaidefestival.com.au) email [info@adelaidefestival.com.au](mailto:info@adelaidefestival.com.au) ph (08) 8216 4444 fax (08) 8216 4455

AUCKLAND WRITERS AND READERS FESTIVAL 12<sup>th</sup> – 16<sup>th</sup> May 2011  
[www.writersfestival.co.nz/](http://www.writersfestival.co.nz/) email [info@writersfestival.co.nz](mailto:info@writersfestival.co.nz)  
Email letter available.

NORTHERN TERRITORY FESTIVAL ('WordStorm') 14<sup>th</sup> – 16<sup>th</sup> May 2011  
www.ntwriters.com.au/ ph (08) 8941 2651 fax (08) 8941 2115

SYDNEY WRITERS' FESTIVAL 17<sup>th</sup> – 23<sup>rd</sup> May 2011  
www.swf.org.au/ ph (02) 9252 7729 fax (02) 9252 7735  
Enews available.

EMERGING WRITERS' FESTIVAL 21<sup>st</sup> – 30<sup>th</sup> May 2011  
www.emergingwritersfestival.org.au/ email info@emergingwritersfestival.org.au

## ORGANISATIONS

**BROAD UNIVERSE** is an international organisation formed to 'celebrate and promote the work of women writers of science fiction, fantasy and horror'- and there are many! Go to [www.broaduniverse.org](http://www.broaduniverse.org) or email [info@broaduniverse.org](mailto:info@broaduniverse.org) for further info.

The **STATE LIBRARY OF TASMANIA (Launceston)** has a very user-friendly family history centre in the Reference section, and the librarians have correlated many useful information sheets, including listing online resources for researching convicts. Here is an unlimited source of, and inspiration for stories, in particular from the proceedings of the Old Bailey, London 1674 to 1913 [www.oldbaileyonline.org](http://www.oldbaileyonline.org) the British Convict transportation registers 1787 – 1887 [www.slq.qld.gov.au/info/fh/convicts](http://www.slq.qld.gov.au/info/fh/convicts) and the National Archives of Ireland – Transportation Records  
<http://www.nationalarchives.ie/topics/transportation/search01.html>

## FELLOWSHIPS, MENTORING AND RESIDENCIES

The **KURIL DHAGUN INDIGENOUS WRITING FELLOWSHIP** closes **31<sup>st</sup> January 2011**. Published and unpublished writers can apply for a \$10 000 fellowship, of which two will be awarded. Accepted genres include: Adult fiction (over 60 000 words), Poetry (minimum 30 poems), and Children and Young Adult fiction (over 45 000 words). Recipients will be based at the Queensland Writers' Centre and the State Library of Brisbane. Go to [www.slq.qld.gov.au](http://www.slq.qld.gov.au) email [indigenous.writing@slq.qld.gov.au](mailto:indigenous.writing@slq.qld.gov.au) or phone (07) 3842 9484 for information.

The **REDMOND BARRY FELLOWSHIP 2011**, named in honour of a founder of the University of Melbourne and State Library of Victoria, is now open. Up to \$20 000 will be available to assist with a writer's travel, living and research expenses, which will then 'facilitate research and the production of works of literature that utilise the superb collections of the State Library of Victoria and the University of Melbourne.' The writer will be based at the library for 3-6 months. During this time it is expected the writer will 'pursue his or her own project, present a lecture or short seminar to the public, library and university communities, and a brief report at conclusion.' Download information and application form from <http://www.knowledgetransfer.unimelb.edu.au> or contact the University of Melbourne. Application closes **30<sup>th</sup> April 2011**.

## OTHER OPPORTUNITIES & NEWS

**PAPYRUS PUBLISHING** publishes 'non-fiction, fiction and poetry collections by authors in Australia of diverse cultural backgrounds.' You can submit manuscripts in hardcopy or electronically, with a cover letter, synopsis, CV including cultural background, 2 SAE for response plus 1 SAE for return of the manuscript. Chief Editor is Clarissa Stein. Postal address is C/- Post Office Smythesdale, Victoria 3351.

Email editor@papyrus.com.au and go to their website www.papyrus.com.au

The **HIVE CREATIVE CENTRE**, a not-for-profit organisation ‘to build a network of creative centres to promote literature and the arts’ is launching Community On-Line Television in 2011. The centre is seeking material to broadcast, including material already existing and material yet to be produced that ‘entertains and addresses issues of relevance to the community, whether political, sport, church activities, civil liberties groups or other events’. Contact Philip Rainsford, President FAW (Victoria) and Vice-President of Hive Creative Centre Inc. Direct 0413 736 723 Hive (03) 9898 8717.

CHECK OUR WEBSITE FOR COMPETITIONS AS NEW DETAILS ARRIVE:

<http://www.swwt.org.au>



A happy and safe summer to everyone...

## WANT TO GET TOGETHER?

If you would like to meet up, to confirm the next meeting date please telephone one of the numbers given below

### **HOBART:**

In Hobart, there is an opportunity to meet a small group of writers, on the first Wednesday of each month, (Feb - Dec) at Hobart Women's Health Centre, 25 Lefroy Street, North Hobart. For further details, contact Robyn Mathison – telephone 6234 4418 (after 1.00 p.m. only)

### **LAUNCESTON:**

On the first Monday of each month (Feb – Dec) (Nov. is 2nd Monday due to a public holiday) we meet in the Women Tasmania room (building on the corner Cameron and St John Sts., directly opposite the old post office) at 10 a.m - 1.00 p.m.

Always check our website for current news of meetings or guests:  
<http://www.swwt.org.au>

**Writing theme for February - March, 2011: ...take no prisoners...** (see page 1 for details)



### **The Society of Women Writers, Tasmania, Incorporated**

Incorporation No: IA 08090 ABN: 91 079 957 602

SWWT encourages urban and rural writers to be a part of our statewide roster of postal magazines that circulate throughout the year. A critique with positive advice for improvements is given to your submitted work.

## **APPLICATION FOR MEMBERSHIP**

**Do you write verse?  
Short stories? Articles?  
Other?**  
Tell us when you send in your membership application form with payment to:

Treasurer, SWWT, Inc.,  
3 Hawley Street,  
NEWSTEAD, 7250

**Membership: \$20.00**  
(under 16 years \$15.00)

**NAME:** .....

**ADDRESS:** .....

**POSTCODE:** .....

**EMAIL:** .....

**TELEPHONE:** .....

**I AM INTERESTED IN (genre):** .....

Please forward a small sample of your writing (500 words or less) for allocation to a magazine when you submit your application.

**DATE:** .....

**SIGNATURE:** .....

For further information, contacts: or downloads view: <http://www.swwt.org.au>