

OCTOBER - NOVEMBER, 2011

Stylus



THEME FOR DECEMBER, 2011 - JANUARY, 2012

...nostalgia ...

Deadline: Thursday, NOVEMBER 24, 2011

(short poem, or prose up to 750 words)

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PRESIDENT'S MESSAGE

It was with great trepidation that I entered the Launceston Poetry Cup and I would recommend it to everyone, both poets and non-poets. It was a wonderful evening of entertainment. Run this year on Saturday, 8th October, during the Launceston Poetry Festival, each poet or aspiring poet had one minute to woo over the audience and the judges with their poem.

This year there was an astounding thirty two entries from both young and old, upcoming and old hands, all vying for the honour of winning the Cup. It was a great pleasure to see the Launceston Poetry Cup awarded to our very own member, Joan Webb for her poem, which had everyone in stitches. Congratulations Joan, we are all very proud of you.

At our last meeting we decided to do something a little differently. Everybody brought along something unusual to put in the middle of the table and then we had half an hour to write a short story about one of these objects. These stories were read aloud and it was amazing to hear so many different interpretations of the objects that were on display. You can see photos of them and read some of the stories on our website, thanks to our website administrator, Rose Frankcombe, who is doing a wonderful job keeping our site updated and informative. You, too, can participate with a short story or poem - look up the details under Curios, Collectibles and Compositions at: swwt.org.au

Sharpen those pencils and get your thinking caps on because we have decided that next year our Society will hold a Short Story Competition. The details are still being put together but more information should be available soon in both Stylus and our website.

*Bye for now,
Wendy Laing*

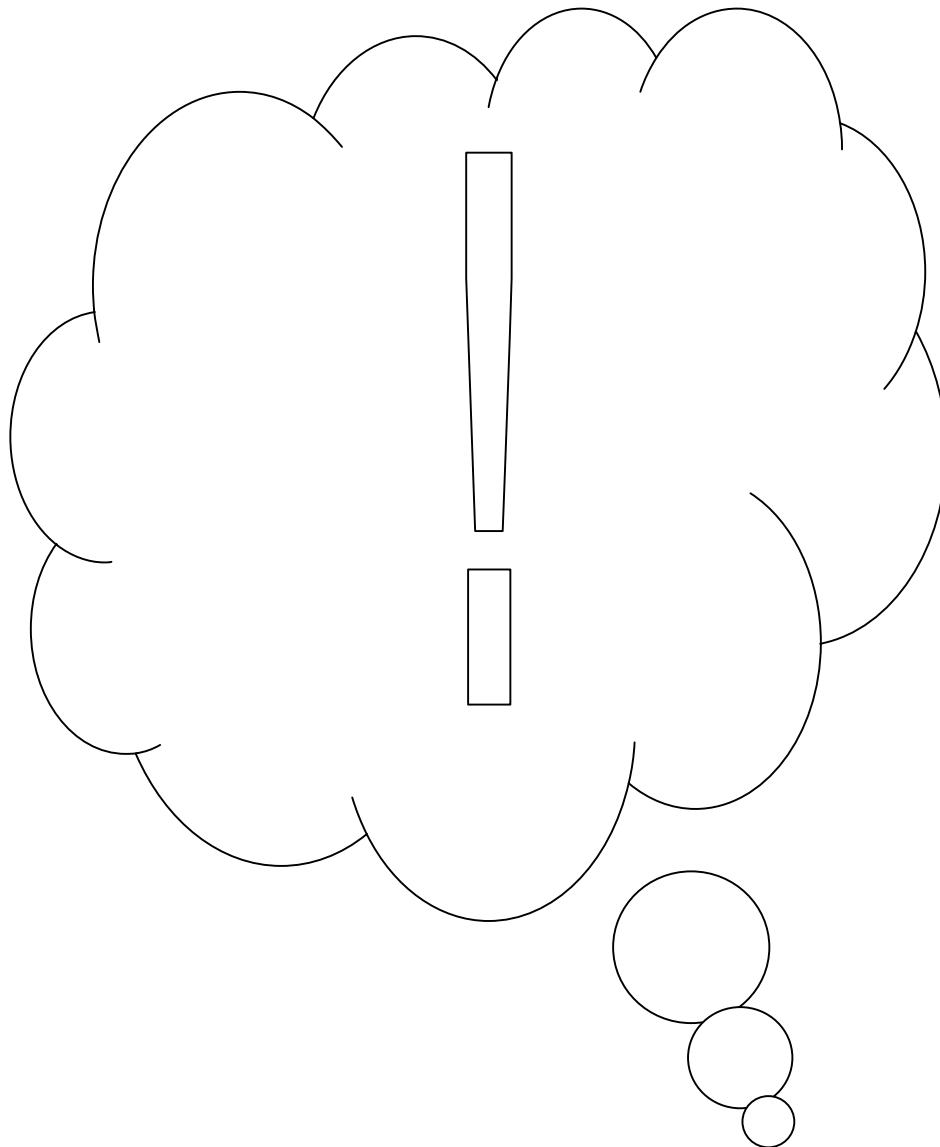
From the desk...

Hello again, everyone,

As Wendy has already mentioned, for our workshop in Launceston in October, we brought along a number of curious objects. Some were recognisable, others weren't. After considering the assemblage of curios we then set about writing something inspired by the item we had chosen. As a result of this exercise some very interesting writing emerged, and we were all the wiser once the eclectic collection was finally explained. If you, too, would like to participate in this writing exercise, you can view a photograph of all the items online (and there's an index of what they are, but leave it until you can absolutely resist no longer before reading it). Our web page is: www.swwt.org.au Select something that takes your fancy and please, feel free to send your creative work to me via our web page (or post it to me) for inclusion with what's already there. Look forward to hearing from you.

We break up for the Christmas season on the first Monday of December. In the north we will be having a luncheon somewhere (venue not yet decided) and if you are available and would like to join us, we send out a cordial invitation to all to come and share with us. I will place the venue details online after our next meeting (14/11/11). We will resume meetings and magazine rounds in February.

Happy writing everyone... *R*



Forgotten something?

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WELCOME TO NEW MEMBERS

Kathie Willson; Kathy Duff; Dorothy Popiel; Emalisa White

CONGRATULATIONS

Rita Summers - 4 drawings and poetry published in Short and Twisted literary journal

Joan Webb - a winner in the Tasmanian Poetry Slam Final, Saturday October 8, 2011
(Joan next goes to Sydney to compete in the National finals)

Robyn Mathison - read 5 poems on Radio 7RPH

The H[elp] Files

For ... Some Technical Notes

Sometimes technicalities with terminology and structure can cause confusion between different forms of writing – one such example probably exists between playwriting and screenwriting. The following points hopefully will help differentiate one from the other.

-
- Playwrights write scripts or playscripts; Screenwriters write screenplays but these can also be referred to as scripts.
 - Plays are performed live (although they can be recorded or screened live for television etc); Screenplays are acted out and recorded for an audience.
 - Plays are written in Acts. Generally, most plays are either One-Act or broken into Three or more Acts.
 - Screenplays are written in Scenes. Each time the location or time changes a new scene is created.
 - At the beginning of each Act ‘the scene is set’ with descriptions of setting and which characters are present, as well as any information relevant to the mood of the play.
 - Each scene in a screenplay is headed by a Logline which states whether the scene is set inside or outside (INT/EXT), the location (DAVE’S LOUNGEROOM), and time of day (DAY/NIGHT/TWILIGHT/DAWN). If it is important, the location can be denoted specifically DAVE’S LOUNGEROOM/FIREPLACE.
 - Actions or character actions within a play are written in italics and placed within brackets beneath dialogue or the character’s name (*Opens the door.*), (*Recovers – changes her tone.*)
 - Actions in screenplays each have a separate line within the body of the work, and character’s names are always in capitals YORK turns to LANCASTER. Style or direction speech (whispering) (to LEICESTER) is placed under the character’s name or directly before the associated dialogue.
 - Plays are weighted towards dialogue predominately moving the story forward.
 - Screenplays are moved forward firstly by action and then with dialogue.

For further clarification, check out examples of both formats either on the internet or at your local library.

Please note: a transcript of a film is not its screenplay.

Next in The H[elp] Files
Revisiting Romance Sub-genres...

RESPONSE TO A THEME

...renaissance...

AGELESS

First thing in the morning is not the best time to view one's maturing features, every line, every wrinkle, every blemish seems to be magnified out of all proportion.

Sipping gratefully that initial reviving cup of coffee, I leisurely scan the Daily Blah! Ever the advertising executive, flicking from back to front surveying the advertisements before reading the editorial, a four-line classified in the personal column caught my eye.

*Guaranteed to look like new again.
Let us give you a complete 'makeover'.
Phone: Renaissance 1800
for a free appraisal in your own home.*

Just the ticket I thought, dialling out.

Two hours later, the doorbell rang and a young man in a dustcoat stood before me. "You rang for an appraisal luv? Just show me what you want done, I'll make a few notes and I'll come back with some suggestions."

"What I would really like," I said, ushering him into my newly refurbished sitting room, "is an ageless look."

"Ageless," he repeated, "not easy but I'll do my best."

That's funny, I reflected after he had left, he made a lot of sketches, but apart from enquiring, 'If I wanted to retain the 'hide' and what would be my preferred colour', he didn't ask any other questions.

A week later he returned presenting me with a folder.

Inspection revealed a complete set of drawings, accompanied by an astronomical quote. I sat there gazing at it gob-smacked, unable to utter a word.

"Taken you by surprise has it luv? I knew you'd be impressed."

"Impressed!" I squeaked, "Your plans are ludicrous, you're way off beam!"

"You specified 'ageless'. This is a complete renaissance, what is wrong with my concept?"

"Well, nothing really - except you're proposing to revamp my brand new sitting room. What I had in mind was a new Me!"

"Lord luv," he muttered as he made for the door, "that's a tall order. You'd better pray for a miracle!"

Eileen Webster

RENAISSANCE

Mum was devastated when Dad died.
"I want to die now too!" she cried.
We loved her, we held her,
My sister slept with her
So she would feel less alone,
But we could not ease her grief.

She hated her back garden now,
The wide expanse of empty earth
Reminding her of a death;
So we filled the plot
With flowers of many kinds,
Which bloomed brightly,
Concealing the dark soil.
Mum added to her garden,
Planting silver beet between the flowers.
(Mum always had her own way of doing things)
As the garden grew,
Filling the space with colour,
My mother's courage also grew
And she faced life again with spirit,
Her brisk footsteps heralding her approach
When she came to visit,
And we saw her smile again.

*For the garden, for my Mum,
Renaissance!*

Helen Brumby.

TIME AWAY

As with most prospective holidays, thoughts of rest and relaxation, having a complete change of scenery and climate left John and Elizabeth with an inner emotional joy. It had been a while since they'd spent some time away together.

Life at home had been stressed. The increasing demands of family life and work had left little time for themselves. Into the mix had been a change of work schedules and onto a regime of shift work with more adjustments to a busy daily routine. It was a time for change.

The plan was to connect the caravan, stay in parks and see some parts of our wide brown land not visited before. A dream indeed. Caravanning as a short term fix had appealed for some time, and now seemed the right time to just - go!

As a loving, caring wife Elizabeth had always wanted to please. She'd always looked to John as the initiator of ideas in their relationship. He was the teacher and she the pupil.

Her childhood and early teen life had left scars. With her earlier life being spent alone in the country, she had to

initiate her own games, learn to amuse herself and be stoic displaying a tough outer skin. This had left her looking only to her parents or older sibling for comfort, but often she was left alone. Being second in line, her older brother was away at boarding school, and soon she'd be going also. Her alternative company was her parents who were working, forever working. They were bonded to the land, absolute workaholics.

She had not known or felt love, nor the hug or cuddle for comfort. Her mother could not transmit easily to her the warmth and radiation a loving relationship gives. She was always too busy.

So touch was foreign. It gave Elizabeth goose bumps. It irked her sensitive centres. She stiffened up, wanted to turn away, felt nauseous. No muscle fibres relaxed. At these moments all she wished was to be someplace else, and quickly.

One morning in the van when John wanted to come back and slip under the doona with naught on, except for the whiff of male cologne, she was so out of her comfort zone.

What should she do? Roll over? Act tired, and unrousable - or attempt to be the loving wife and do likewise. A little bottle of perfume and some soft and sensual body cream was on her bedside table. Bravely, she allowed her silky nighty to fall to the floor. She generously sprayed *Panache* about her neck, on her breasts and arms. The sensual fragrance lingered across the doona, where John stirred – looking surprised.

For a long time now, intimacy had been minimal in their relationship. It was, however, not talked about, just accepted and that's how it was. But John must have had other ideas. He must have been longing to feel the closeness, to caress her soft skin and kiss her soft lips. Now, with some encouragement this was possible. A revival had begun.

How did she feel about this change? Was she able to relax or did the tenseness still grab hold of her body. One aspect that she had not experienced for a long time was the warmth and closeness of two naked bodies. The joy was awakening, the tensions erasing and emotions rising.

She'd also had trouble looking at the naked body, let alone feeling one – but with gentle nurturing from her soul-mate that phobia started to dissipate. A renaissance was happening.

One warm afternoon as the sun sunk low in the sky and warm shadows lengthened, they both went for a walk to a distant purple paddock that was waist high with Paterson's Curse. This weed in all its glory and magnificence was attractive yet seductive. It emitted a power of enticement these two lovers submitted to, lowering themselves amongst this natural, violet carpet. This time there was no curse, only joy, and a new awakening.

Margot Manchester ©

CHINA DOGS, CATS AND ROOSTERS

(Renaissance in a non-classical sense.)

One could be forgiven for thinking the heading in a 1920s Hobart Mercury article, China Dog's Renaissance, was about that populace country, China, the place where they at times celebrate the Year of the Dog. But no, it's literally about the china dogs that were so popular as domestic ornaments made by British pottery factories that graced so many mantelpieces and odd corners of gloomy parlours in inner city dwellings or country cottages of the day. And apparently the china cat and rooster were also having a renaissance alongside 'birds and beasts'. And if you were astute enough to keep the items long enough, they may well have increased in value, as the 'model' (mould) was discarded after a run was completed.

With my interest stimulated, I went further searching for other indications of renaissance, again finding an item in the Hobart Mercury of 1938, whereby this heading was Renaissance in Education. The article goes on to discuss a school near Totnes, in Devon, UK, where the pupils 'are not obliged to take lessons in a particular subject if they are not interested in it' - and, 'they may even answer back'. Goodness.

Mr W B Curry, the headmaster of Dartington Hall (don't you just love it), was happy to discuss 'one of the most interesting social experiments of the generation', by giving dispassionate talks at various venues, blaming 'educationists' in considerable part for the Great War.

'Proneness to hate, so much in evidence everywhere today, is to some degree a direct product of unwise education,' Mr Curry argued.

He espoused the benefits of freedom of expression, the inculcation of shared opinions in the classroom that he said would carry over into 'manhood', thus offering a different route to final outcomes.

The cane was an anachronism in this new educational concept, so different from traditional school norms.

'In the modern school, it was the development of the child's emotional life that counted, rather than behaviour and habits,' Mr Curry concluded.

continued on page 6

RENAISSANCE

There's a renaissance of the '60s fashion
the things I wore when young –
those nipped-in waists with skirts that swung
while dancing with a heightened passion.
I can no longer wear the stiletto heel
and never did the platform sole
but they did something for our sex-appeal
while being denied a place at man's watering hole.
But the shoes are back and a change in law
allows a woman to drink at the public bar
and soon to fight in a front line corps
like Boadicea who'd already burnt her bra.
The corselet is back with suspender for your stocking
so will the crinoline make it next
also baring inches of flesh that could be ever so mocking
to suitors who would, of course, become so terribly vexed?
It is said there's nothing new under the sun
so sooner or later it all turns around
not the same but undone, re-done, over-done
and I remember my own teen-aged battle ground.
In twenty-one-ten will there be a major or minor renaissance
what will happen to the time in-between
can we manage to create a peaceful ambience
and please, please, can I be eighteen?

Jacqueline Lonsdale Cuerton

continued from page 5:

We move on now to 1944, just prior to another war's end and the call for a renaissance in the theatre, the Hobart writer concerned about 'the disquieting fact that the majority of our young folk have missed entirely the education that is the product of a good flesh and blood play. Be it comedy, or tense drama, light opera, or Shakespearean tragedy, there is a world of difference between the real life presentation and the celluloid strip.'

The writer lamented the children 'talk pictures day and night, and this purely-picture complex must be tackled after the war', saying we, society, owed a debt to repertory. The writer had a grand plan, for Tasmania to lead the Commonwealth 'again', by getting together to form a national theatre movement.

One could go on and on about today's renaissance of the bicycle, from penny-farthings to childrens' tricycles to mountain bikes. For many, a bike was a mere childhood plaything, to be discarded in time in favour of the motor car.

And while speaking of the motor car, something that had been of concern to Mr Egbert McDougall in 1918, when he had introduced his *Evolution of a Motor-car* to the Mercury readers. The ensuing discussion had concerned one particular writer who quoted from the grave concerns of Mr McDougall for the myriad small inns lining the highways and byways of the landscape. Not clearly defined as the Tasmanian landscape, but the sentiments would surely still have applied. These establishments had flourished on the patronage of the coaches and other horse-drawn traffic that availed the services of the 'hospitable old inns'. The railways put the kibosh on the thriving inn-trade, 'spoiling everything'. But, but with hope ever springing eternal, salvation came in the form of the motor car. Heavens be praised! I quote: 'The motor-car arrived and rapidly restored to the inn the years that the locust had eaten'.

I WISH FOR A MIRACLE

In the history of our lands
there are sly detours,
facts and innuendos,
unforgettable individuals
and shabby characters.

Avidly I read,
journeys into the history of Tasmania,
following in the shadows of
Francois Peron, and Captain Baudin,
during what could have been
this country's renaissance.

What incredible discoveries,
plants, birds, insects, minerals -
the magnificent journal by Baudin,
Journal de la Belle Angélique.

Peron, Freycinet, Bicheno,
Bligh, Furneaux,
what wonderful personalities
of our history;
books, recitals, films, journals
of expeditions to our Australia.

And yet I crave for a rebirth,
I want a miracle.
I want to witness
a magnificent renaissance of
Truganini, and have her
write her own journal of events,
help me discover the other side of our history.

The one perceived and lived by the
members of Nuenonne tribe,
from the moment when,
for the very first time
the white man from another world
cast anchor on their beach.

Splendour, stupefaction, misery,
pity, fear, rage, astonishment?
We will never know.
I am but a small blot in this life,
my heart torn by desire of a history reborn.

Danijela Hlis

And what would Alexander Graham Bell have thought about these new-fangled little phones one can carry in one's pocket these days - and communications coming via satellites roaming the skies! Unbelievable. And what of those little plugs you embed in your ears while you jog along by the municipal landscape while listening to the latest of the 5,000 hit list selections embedded in the unit? And there was the cracking of the Enigma Code, that cumbersome Cold War invention that has brought us full circle to the home computer that you can now easily carry anywhere with you, set the pod on a café table, take a sip of your latté, log on - and away you go...

Or Mr John Logie Baird whose invention, the 'televisor', has today strayed far away from the cathode ray tube to huge LCD's and plasmas gracing home-theatre walls. Can you believe the first television demonstration occurred in 1926 - and the early sets were snuggled into fine wooden frames that became an additional piece of furniture decorating - or dominating- the living-room? Australia was a little behind the times, though, with telly not generally being available until the late 1950s early 1960s.

And coming full circle to the very essence of life, food - and water, for that matter.

The renaissance of organic produce to keep us all healthy and vital, now we're finally rejecting the chemical-dusted products and genetically modified delights of the multi national's broad acre farms is one aspect of change to consider - while the availability of water has taken a new form. Not only does it come out of ordinary taps, but it has become the nouveau-nectar of the vibrant and vital, the individuals who can be seen bounding and bouncing about everywhere today in their designer sport's shoes and anklet socks, water always to hand in plastic bottles - or sips in plastic disposables being taken from the office cooler.

And we no longer have to spend hours in dark, candle-lit kitchens with inglenooks at the ready or huge black iron cooking ranges radiating untenable heat over the cook, scullery and kitchen maids who are forever plucking feathers from scrawny chickens (heads and feet still attached) (to the chickens, I mean), or waiting for the jugged hare to ripen. Nor do we have to eat pickled sow's ears on a slow day for sustenance.

There is so much more that can be said - but - ah, renaissance - I love it!

Rose Frankcombe

Omitted from last edition:

AND THEN THERE WAS LIGHT...

After outgrowing the novice stage at the local camera club Paul and Anna wanted to set up their own studio and enter into the realm of portrait photography. They both possessed an inherent desire to create beautiful images that would stand their ground in any competition, but in order to fulfill their passion they would need a set of good lights. Time was spent talking to people, surfing the Internet, visiting the camera house franchise, considering their budget, and thinking about exactly what was the end product they desired.

It was going to be a steep learning curve. They understood this as the sliding glass door to their studio opened. Before them they would need supporting stands, premier flash heads, lighting stands, umbrellas, a soft box, infra- red trigger and receiver, reflector and carry case. This equipment would provide consistent output, a versatile light level control and flexibility.

They felt almost blindfolded as they embarked on another steep mountain to climb. Would they ever reach the top of this never ending journey where signposts of position, direction, size, spread, softness, colour or multiple lights, lay before them, and they hadn't even considered placement or setting. It was all starting to get very technical.

Paul thought the essential parts were only power source, flash tube, reflector and a modelling light. How wrong he was.

He could only think in terms of end results. He wanted beautiful forms with no shadows, and softness. Absolute softness and delicateness, possessing the purity of a newborn. The type of look that is often revealed in fashion magazines. Those images looked so cool and he wanted to by-step the need to know this new language... The further he proceeded the more complicated the English language became.

His side kick, Anna shared this burning desire for Portraits. Her father had kindly built them this wonderful adjoining studio and "*Images by Anna*" had already been detailed on her sporty car and now she was deciding...

How many flashes, one or four from which side, above or below, how much brightness or softness... what wattage..., and then what coloured background, was it to be black or 50% grey, was the hair highlighted or toned down, and this unit was fitted with a Conical snoot, or a honeycomb grid, a Gary Fong Puffer, Power Snoot or a collapsible light-sphere. A Gobos might be positioned to block stray light. Was this what she wanted?

Barn doors could be attached. The only ones she remembered from her farming childhood. Was this another light option?

It was a huge, precise, controlling, technical, appealing game. Where a ray of light could be made diverse, dramatic or dull, and the golden days of seeing the emotive face and book side lit as the candle burned was long gone.

Technology has invaded these two keen image maker's souls, but it would not dampen their enthusiasm. They were advancing into the IT era with confidence. May the force be with them.

Margot Manchester

MAGNUM OPUS

is this the music
of the spheres

white crescendo
of lightning flash

syncopated
thunder crack

flicker of a
candle flame

black shadows
dancing

Rita Summers

COMPETITIONS AND OPPORTUNITIES

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

2011

- Nov 15 **OVERLAND JUDITH WRIGHT POETRY PRIZE FOR NEW & EMERGING POETS**
\$6000 1st prize & 2 runner-up prizes of \$1000 for poets not yet commercially published. One entry can be up to 3 poems, 2 copies of each, \$11; can enter more than once. Poems not to exceed 80 lines. Judge is Peter Minter. Go to www.overland.org.au for details. Winners announced March 2012. Phone (03) 9919 4163. Mail to Overland Judith Wright Poetry Competition, Overland Magazine, P.O. Box 14428, Melbourne, Victoria, 8001.
- Nov 20 **AUSTRALIAN LITERATURE REVIEW MONTHLY SHORT STORY COMPETITION**
Submit a short story 1000-3000 wds to auslit@hotmail.com as attached document or in the body of the email, by midnight. Free entry. Prize is a book pack from Simon and Schuster. Theme: Murder. Stories should involve murder as an important element of the story. Winner announced 30th November. Go to <http://auslit.net> for full details.
- Nov 21 **THE PETER PORTER POETRY PRIZE**
1st Prize \$4000 Shortlisted poems \$250. 1 poem 100 lines, multiple entries accepted. \$15 (ABR subscribers) \$20 (non-subscribers) e/fee. 6 poems will be shortlisted and published in ABR March 2011. Judges are Judith Beveridge & David McCooey. Winner announced March 2012. Send to ABR Poetry Competition, P.O. Box 2320, Richmond South, Victoria, 3121. Go to www.australianbookreview.com.au or contact Peter Rose (03) 9429 6700 editor@australianbookreview.com.au for further details.
- Nov 30 **THE SOMERSET NATIONAL NOVELLA WRITING COMPETITION**
Open to all Secondary students attending Australian schools this competition, organised by Somerset College, is for Novellas 10 000-20 000 wds. State winners receive cash, personalised advice from Penguin and a full editorial report. National winner prize \$2650. E/fee \$20. Go to www.somerset.qld.edu.au for e/form, email events@somerset.qld.edu.au or phone (07) 5559 7377
- Dec 1 **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 1st prize of \$7000 2nd \$2000 3rd \$1000. Visit www.australianbookreview.com.au email Peter Rose editor@australianbookreview.com.au or phone ABR (03) 9429 6700 for details.

- Dec 1 **IP PICKS NATIONAL AWARDS FOR UNPUBLISHED MANUSCRIPTS**
 In its 11th year, IP offers royalty publication to 1st prize winner in each of five categories. Highly Commended entries receive a short reader's report which is valued at \$249. Commended entries will receive a summary of the judging panel's report. Categories include: Best Poetry Collection – includes verse novels, verse plays, special forms such as haiku etc. Best Fiction, up to 80 000 wds and suitable for adults or young adults – short story collections, short novels, novels. Best Creative Non-Fiction, up to 80 000 wds – based on real-life experiences and research but written with literary flair: biographies, histories, self-help, memoirs, travel etc. Best Junior Fiction or Non-Fiction, up to 70 000 wds – suitable for a readership of up to 12 years, no picture books. Best First Book – author has not had book-length manuscript published by recognised national publisher (self-published eligible): any genre. Entry requires e/form, 2 printed copies and 1 digital copy (CD or floppy disk) & e/fee \$66 (please note this is a reading fee). For more information or e/form go to website www.ipoz.biz/ip/ip_picks.htm email info@ipoz.biz or phone (07) 3324 9319.
- Dec 15 **TOM COLLINS POETRY PRIZE**
 Poems up to 60 lines. Max. 3 entries. 1st \$1000 2nd \$400 4 Highly Commended \$150 4 Commended Certificates. E/fee \$5. Must use e/form. Go to www.fawwa.org.au email admin@fawwa.org.au or phone (08) 9384 4771 for details and e/form.
- Dec 30 **MARGARET RIVER SHORT STORY COMPETITION**
 Open to short stories of any topic 1200–3000 wds. 1st \$750 2nd \$250. \$10 e/fee, additional entries \$5. Prize winners published by Margaret River Press. Go to www.artsmargaretriver.com for full details.
- Dec 31 **BONDI WRITERS SHORT STORY COMPETITION**
 1500-3000 wd stories which are unpublished and have not won a monetary prize. No e/form required, please use a coversheet. Include SSAE/email address for results and judge's report. E/fee \$5. 1st \$200 2nd \$100. Send to Bondi Writers PO Box 701, Bondi Junction NSW 1355. Full details at www.fawns.org.au
- Dec 31 **WRITING LAB'S FACEBOOK SHORT STORY COMPETITION**
 To enter go to the competition post on their Facebook page and post a 300-420 character story as a comment. The story with the most 'likes' at midnight wins. The prize is an iPad2 16GB with WiFi. Can enter once. Winner announced 1st January, prize dispatched by 31st January. Details are at <http://thewritinglab.com.au>

2012

Jan 5

TROP JR 2012

If you are 15 years and under on 5th January 2012 and want to have your film shown at festival events around the country on the 19th February 2012, enter your short film in Trop Jr. Must include the signature element 'JUICE', 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/tropjr for details.

TROPFEST 2012 is the open section, also should be no longer than 7 minutes and include the Signature item 'LIGHT BULB'. Go to <http://tropfest.com/au/> for details of the 'world's largest short film festival', in its 20th year. E/fee is \$45 through PayPal.

The **TELSTRA MOBILE FILM CATEGORY** adheres to the same conditions as the open category, however, your film should be made on a mobile phone or tablet devices with video capabilities. Need to enter online and the entry can also be entered in the main competition. Email mail@tropfest.com.au with any queries.

FESTIVALS AND CONFERENCES

The 37th Annual **SWANCON**, 'a literary convention celebrating speculative fiction in books, TV and pop culture, will run 5th – 9th **APRIL 2012**. This year is **DOOM-CON** 'a five day exploration of all things apocalypse; from zombies to Ragnarok; global warming to demons'. Cool. Guests include Brandon Sanderson, Marianne de Pierres and Chris Creagh. Tickets \$185 \$140 Concession Children under 12 years are free. Swancon is organised by WASFF – the WA science fiction foundation. Go to <https://2012swancon.com.au> if you dare!

ORGANISATIONS

The **STATE LIBRARY OF TASMANIA** has a number of online resources. Go to www.statelibrary.tas.gov.au/ click on the 'Research and Study' tab, then the 'Literature Resource Center' tab to 'find current, comprehensive and reliable online articles on literary topics, authors, and their works. Coverage includes all genres and disciplines, all time periods, and all regions of the world.'

Also under 'Research and Study' there are online databases such as: Novelist – Your guide to fiction, British Newspapers 1600-1900, and Oxford Reference Online Premium Media Scan. Under 'News and Newspapers' there is 'Trove' where you can 'find newspapers online with this growing collection of historic Australian newspapers from 1803'. You can also find pictures, photos, diaries, letters, archives, maps, people and organisations.

Click on 'Tasmania's Memory' tab for 'historical, archival and contemporary Tasmanian information, images and more.' Includes Archives Office of Tasmania, digitized collections, useful Tasmanian websites and online indexes.

And you have access to quick links to the National Archives of Australia, Australian War Memorial and Old Bailey Trials 1674-1913 (just the place to find inspiration for the London detective character you have been thinking about!).

FELLOWSHIPS, MENTORING AND RESIDENCIES (or really interesting tours!)

SUCH IS LIFE: IN SEARCH OF TOM COLLINS is a tour being conducted by the ASALvets group between the **25th March and 5th April 2012** ‘following the trail of Tom Collins through outback NSW looking at the works of Joseph Furphy’. For a full brochure contact Susan Lever by email susan.plever@bigpond.com

OTHER OPPORTUNITIES AND NEWS

HARLEQUIN is accepting manuscripts for the following imprints. Full guidelines for each available on their website. Manuscripts will not be accepted at the Australian office – all submissions must go to the relevant office in either Toronto, New York or London.

Harlequin Books/MIRA Books
225 Duncan Mill Rd, 6th Floor, Don Mills, Ontario, M3B 3K9 Canada.

Silhouette/Harlequin Books/Steeple Hill Books
233 Broadway, Suite 1001, New York, NY, 10279 US.

Harlequin Mills & Boon Ltd
Eton House, 18-24 Paradise Rd, Richmond, Surrey, UK, TW9 1SR.

Harlequin Mills & Boon Sexy Romance (Also published as *Mills & Boon Modern Romance* and *Harlequin Presents*) 50 000 -55 000 wds ‘the ultimate in emotional and sensual excitement’.
Senior Editor: Tessa Shapcott. Editorial Office: London.

Harlequin Mills & Boon Sensation (Also published as *Modern Extra*) 50 000 – 55 000 wds about ‘an independent woman who knows what she wants’.
Executive Editor: Tessa Shapcott. All queries to Elaine Lentell, Admin Assistant, London office.

Harlequin Mills & Boon Sweet Romance (Also published as *Mills & Boon Romance* and *Harlequin Romance*) 50 000 – 55 000 wds which are ‘fantastic short, romantic reads with a lower sensuality level’.
Senior Editor: Kimberley Young. All queries to Elaine Lentell, London office.

Harlequin Mills & Boon Medical Romance (Also published as *Mills & Boon Medical Romance*) 50 000 – 55 000 wds which are ‘intensely emotional romances and pulse-racing medical drama set in today’s medical community’.
Senior Editor: Sheila Hodgson, London office.

Harlequin Mills & Boon Historical Romance (Also published as *Mills & Boon Historical Romance*) 75 000 – 90 000 wds that ‘covers a wide range of British and European historical periods from ancient civilizations (eg Greece, Rome) up to and including the Second World war’.
Senior Editor: Linda Fildew, London office.

Harlequin Mills & Boon Blaze
60 000 – 65 000 wds which ‘features sensuous, highly romantic, innovative stories that are sexy in premise and execution’.
Senior Editor: Brenda Chin, Toronto office.

Harlequin Mills & Boon Superromance (Also published as *Harlequin Superromance*) 70 000 – 75 000 wds of ‘a contemporary, involving read with a mainstream tone in its situations and characters, using romance as the major theme’.
Senior Editor: Wanda OHewell, Toronto office.

Harlequin Mills & Boon Intrigue (Also published as *Silhouette Intrigue* and *Harlequin Intrigue*) 60 000 – 65 000 wds ‘taut, edge-of-the-seat contemporary romantic suspense tales of intrigue and desire’.
Senior Editor: Denise Zaza, New York office.

Harlequin Mills & Boon Desire 57 000 wds ‘a powerful, passionate and provocative read’.
Senior Editor: Krista Stoeber, New York office.

Harlequin Mills & Boon Romantic Suspense (Also published as *Silhouette Sensation* and *Silhouette Intimate Moments*) 60 000 – 65 000 wds ‘sparked by danger. Fueled by passion’.
Senior Editor: Patience Smith, New York office.

Harlequin Mills & Boon Special Edition (Also published as *Silhouette Special Edition*) 60 000 – 65 000 wds ‘sophisticated, substantial and packed with emotion’.

Senior Editor: Gail Chasan, New York office.

Silhouette Nocturne 70 000 – 75 000 wds ‘a dark, very sexy read that will entertain readers and take them from everyday life to an atmospheric, complex, paranormal world filled with characters struggling with life and death issues’.

Senior Editor: Tara Gavin, New York office.

LUNA 100 000 – 150 000 ‘a compelling, female-focused fantasy with vivid characters, rich worlds, strong, sympathetic women and romantic subplots’.

HQN Books (published in Australia under *Mira*) 100 000 – 150 000 wds ‘mainstream romance – all sub-genres – historical, contemporary, romantic suspense, paranormal’.

Editor: Tracy Farrell, New York.

Indigenous publishing house **MAGABALA BOOKS**, Broome WA is seeking manuscripts and artwork by Indigenous writers and illustrators. They publish across genres but are particularly interested in autobiographies, biographies, philosophy, social history, young adult, fiction and children’s picture books. Minimum word count of 50 000, except children’s and young adult titles. Use a coversheet with your name, contact details, MS title and genre. MS should be double-spaced, printed on A4-size paper, bound and complete. Send to PO Box 668, Broome, WA 6725. Go to www.magabala.com or contact Judith Wright, Publishing Assistant (08) 9192 1991 for additional details.

PENGUIN is currently accepting unsolicited manuscripts for their Children and Youth Adult department, including picture books, story books, novels and some non-fiction works. Currently publishing around 100 titles per year. Read guidelines carefully as incorrectly submitted work will be deleted. If unsuccessful will not hear anything further, other than the automatic email to say received your submission. Send one submission per 3 month period. Submit to BCYasubmissions@au.penguin.com Must be under 3MB.

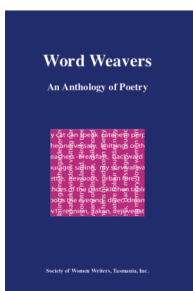
Also accepting unsolicited manuscripts for their Lantern Books imprint – lifestyle books, cook books, fashion, style, interiors, travel and gardening. They publish approximately 35 titles per year. Send proposal to lantern@ay.penguin.com Include a covering letter, short curriculum vitae, a synopsis, table of contents and some selected artwork/photography, and a sample chapter if you have one, under 2MB. Expect a four month turnaround. Go to www.penguin.com.au for all necessary guidelines.

Creative non-fiction journal **THE VOICE OF THE GENRE** is accepting submissions which relate to true crimes and Australia, for a competition and special issue. Deadline is **31st January 2012**. Also seeking submissions for an anthology of writing by and about nurses. Deadline is **30th November 2011**. You can pitch an idea and submit a micro-essay anytime via Twitter. Go to www.creativenonfiction.org/

AN OPPORTUNITY FOR PEOPLE AGED BETWEEN 50 AND 79: The Tasmanian Healthy Brain Project is a collaboration between the Menzies Research Institute of Tasmania and UTAS, who are offering people in the above age group the opportunity to take part in a "unit of study with a scholarship to cover the HECS costs" which will also be looking at "the potential for tertiary education later in life to boost brain plasticity and protect against ageing-related cognitive decline". Contact: Diana Carter MBA, Executive Officer (Strategic Operations), Wicking Dementia Research and Education Centre, Menzies Research Institute Tasmania, 17 Liverpool Street, (Private Bag 23) Hobart TAS 7000 - Telephone: 03 6226 4881 Mobile: 0418 540 558 Fax: 03 6226 7704 or online at: www.utas.edu.au/wicking

SO YOU WANT TO BE A WRITER? UTAS is offering a postgraduate course in writing. Conditions apply. For further information contact: Danielle.Wood@utas.edu.au School of English, Journalism and European Languages 03) 6226 2347 Email: sejel.admin@Web: www.utas.edu.au

2012 is the NATIONAL YEAR OF READING: 21 winning entries in the down-to-earth adult literacy short story challenge, can now be heard or viewed online. Recorded audio podcasts, as well as printable text versions, of the short stories are available for free download at the National Year of Reading website <http://www.love2read.org.au/> The winning stories have been written by new or established Australian writers and the aim is to encourage and inspire those who have been or are struggling with literacy.



Limited numbers left. Order your copy of *Word Weavers - An Anthology of Poetry* from: SWWT Treasurer, 3 Hawley Street, Newstead, Tasmania, 7250. Further enquiries: swwt.org.au

Also available from Petrarch's Bookstore, Launceston and Fuller's Bookshop, Hobart.

Did you know:
YOU CAN DOWNLOAD A COLOUR COPY OF STYLUS ONLINE:
swwt.org.au

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. - telephone 6362 3850

Launceston, Monday, November 14, 2011,

10.30 a.m. Margot Manchester to speak on THE NARRATIVE OF PHOTOGRAPHY

11.00 a.m. Special guest Diana Carter will speak on the TASMANIAN HEALTHY BRAIN PROJECT
(see Opportunities, page 11)

Always check our website for current news of meetings or guests:

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

Writing theme for December, 2011 - January, 2012: ...nostalgia...
(see page1 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.

**Do you write verse?
Short stories? Articles?
Other?**

**Tell us when you send
in your membership
application form with
payment to:**

APPLICATION FOR MEMBERSHIP

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>