



the
australian writer

The official newsletter of The Fellowship of Australian Writers (Vic)
Issue #356 June - August 2007

WINTER ISSUE

National Literary Awards Results

the australian writer

The official newsletter of The Fellowship of Australian Writers (Vic)

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PO Box 152
Yarraville Vic 3013
Tel: 0412 389 463
email: austwriter@yahoo.com.au

The Australian Writer is the regular publication of the Fellowship of Australian Writers (Vic) Inc. It is mailed to all FAW members four times per year.

Submission guidelines

We welcome details regarding competitions, publishing opportunities and events such as readings, performances and launches. Members are also encouraged to send details of their recent achievements, in particular new publications.

The Australian Writer welcomes unsolicited contributions about the craft of writing, as well as the business of writing.

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Contact FAW

PO Box 973
Eltham Vic 3095
Tel: (03) 9431 5573
philip.lifeplan@bigpond.com
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WELCOME TO the winter issue of *The Australian Writer*. Inside you'll find a full listing of the FAW National Literary Award winners. It's a list full of talented established and emerging writers. Once again a highlight of the awards night was the high number of young writers there to collect awards.

This issue also features a discussion on poetry by FAW member Fred Curtis as well as short fiction by Corrine Templeman. There's also an extensive list of competitions to keep you busy during the winter months.

As always, submissions to *The Australian Writer* are always welcome, including articles about the craft of writing, as well as fiction and poetry. Deadline for the next issue is August 1.

More words soon

Jacinta Cleary, Editor

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Member Achievements

Edel Wignell's achievements include having two short poems awarded Very Highly Commended and Highly Commended in the Twiggy Branch Gumnuts Competition. Both were published on the Scribbli Gum Website (www.scribbligum.com). Another poem was selected for *Short and Twisted* (Celapene Press) and six for *Celebrating: The End-of-the-Year Reciter* (Triple D Books). Articles were published in *Teachers4Teachers Reading Box*, *Touchdown Magazine*, *Buzz Words* e-zine, *PIO* e-newsletter, *SCBWI Bulletin* (USA) and *Children's Book Insider* (USA).

Fred Curtis' chapbook on versification, titled *Prosody*, has been published by the Melbourne Poets' Union and officially launched at their last meeting. His poem 'Crows and Haiku' was Highly Commended and 'Little Icarus' was commended in the Gum Nuts Poetry Competition (Scribbli Gum Website). 'To Wear the Willow' was commended in the prose section of the Rolf Boldrewood Literary Awards. 'The Witch's Bottle' was commended in the Australasian Short Story Awards and 'News' was commended in the Highlands Literary Awards.

Phil Ilton in recent months had poems performed on ABC Radio National's *Poetica* on three occasions as well as poems published in *Mattoid*, *Going Down Swinging*, *Pendulum*, *Space: New Writing*, *Polestar*, *Poetry Monash* and *The Mozzie*. He also has a poem displayed on Melbourne's trains as part of the Connex Moving Galleries Project and was awarded Commended Certificates in both the Manly Poetry Competition and the Ibis Festival Poets at the Pub.

FAW seeks treasurer

The FAW Vic is looking for someone to take on the important role of treasurer. If you have a few hours to spare each week then please contact FAW president Philip Rainford on 0413 736 723 or email philip.lifeplan@bigpond.com.

New Members

Rudy Azzola, Phil Beer, Tracy Dean Blackadder, Trevor Code, Philomena Essex, Damien Finlayson, Meredith Grant, Russell Griffin, Jennifer Hearn, Ian Kerr, Carol Knight, Diane Lawton, Joe Paris Lee, Maree Lock, Jean Lopez, Marnie Lyons Campbell, Suzanne Mcleod, Marilyn Nagy-Jhuaz'z, Yvonne Old, Simone Rodda, Siegmund Siegreich, Robert Tolman, Debra Trayler, Kylie Treble, Blaise van Hecke, Maria Villella, Sally-Anne Watson, David Yarrow, Simone Zmood

FAW Regional Branches

Bayside Regional

Meets 8pm, 3rd Wednesday of month at Black Rock Community Hall, Cnr Balcombe Rd & College Gve. President: Tony Coyle, 14 Rhoda St, Dingley Village, 3172. Ph. 9551 1329 email: toncoyle@melbpc.org.au, secretary: Gaye Robinson gye27bigpond.net.au

Ballarat Regional

Meets 7.30pm, 3rd Tuesday of month at Ballarat Community Centre, Cnr Sebastapol & Errard Sts, except dinner meetings (Mar, Jun, Sept, Dec) President: D. Wallace Campbell (03) 5332 3640

Bendigo Regional

The Bendigo Branch of the Fellowship of Australian Writers has decided not to continue its speaker program and to reduce the number of meetings. Members of the Bendigo Branch will be notified of meeting dates and venues next year. We offer mutual support for writers of all ages. President: Helen Bruinier (03) 5442 3268

Central Gippsland Regional

For information including meeting details check local papers or contact Claire Van Baalen, (03) 5148 3226, vanbaalen@bigpond.com or Mandy Clancey, (03) 5122 1643, mandy@mdpictures.com.au

East Gippsland Regional

The latest addition to the FAW regionals. For more details call Glenda Maddern on 5157 6391.

Peninsula Regional

Meets 1.45pm, 2nd Sunday of month at Contact House, 9 Albert St, Mornington. President: Owen Quayle (03) 5975 3351 PO Box 574, Mornington 3931

Warrnambool Regional

Meets 8pm, 2nd Monday of month at City Library. President: Vivien Stanley, 13 Birdwood Avenue, Warrnambool (03) 5562 0108

Nillumbik Regional

Offers a range of activities in the Eltham region. All FAW members welcome to attend meetings. For more information, contact Philip Rainford on 0413 736 723 or email: philip.lifeplan@bigpond.com

Amanda Wilson Memorial Launch

A new collection of poems by Melbourne-based poet, artist and teacher Amanda Wilson, who died in 2005 aged 44, will be launched at La Mama Theatre, Carlton, on Saturday, 16 June (Bloomsday) at 2 pm. Alex Skovron will launch *Cities of Liquid Night*, published by Papyrus Publishing, and the commemorative occasion will include readings from Amanda's work. For more information phone Alex (9532-8697) or Jennifer Harrison (9529-1460). All welcome.

Melbourne Writers Festival

Audiences will be pleased to know that the festival has gone carbon neutral this year. Running from August 24 to September 2, the carbon emissions of the festival will be audited and offset with investment in renewable energy or emissions reducing projects. Even flights by international guests will be offset, and visitors to the festival can also offset their travel to the event.

A full program will be available in the *Age* in late July, or via the festival website at www.mwf.com.au.

Words in Winter Festival

A celebration of words in all their forms and expressions. See and hear local poets reading their poetry, authors discussing their works, historians with their fascinating facts, all celebrating words at the annual Words in Winter celebrations.

Where? In Daylesford, Clunes and Talbot you'll find all sorts of wordsmiths performing in tiny, moody cafes or centre stage in the magnificent Gold Rush Era Town Hall, in neighbourhood centres, at a scrabble Fest, Book Ball, film screening, workshops, pubs, restaurants, old Court House or the convent.

When? Friday 3rd, Saturday 4th and Sunday 5th August in Daylesford and Clunes. 10th, 11th and 12th August in Talbot. Prices: Most Daytime events between \$2 and under \$10. The complete program for the Words in Winter celebrations 2007 will be available from mid June at the Daylesford Visitor Information Centre.

OPPORTUNITIES

Sleepers Almanac Submissions Open

Closes June 29, 2007

Be in the next *Sleepers Almanac*: the smartest, kindest, funniest, writing coming out of Australia right now. Fiction, poetry, non-fiction, lists, cartoons, etc. up to 10,000 words. This year, there's no theme! Checkout the Publishing page at sleeperspublishing.com for full details and to download a cover sheet. More details from sleepers@sleeperspublishing.com. PO Box 1204, Collingwood VIC 3066 Tel: 03 9417 0686.

Monash Literature Festival short story competition

Closes 15 June, 2007

There are categories for children, teens and adults in the Monash Literature Festival Short Story Competition 2007. There are also opportunities for participating in writing workshops throughout the festival. Go to www.monlib.vic.gov.au/caleven.html#shortstory07 for more info.

Newcastle Poetry Prize

Closes June 30, 2007

Over \$12,000 is up for grabs in the annual Newcastle Poetry Prize <<http://www.hwcentre.com/>> , including a local prize and new media section.

Avoca Press Short Story Competition for Seniors

Closes 30 June 2007

Authors must be 50 years or over on Jan 1, 07. Each entrant shall receive a short critical evaluation of their work by an experienced author. Minimum of 20 winners will be chosen and a book will be published containing all winning entries with royalties from the book shared equally. See www.avocapress.com.au or contact: Avoca Press, PO Box 6790, Baulkham Hills BC, NSW 2153 for guidelines and details

Geebung Writers Short Story Award

Closes June 30 2007

Murder stories from 2000-5000 words.

world poetry

A World Of Poetry
In Motion

9 June, 2007, 2-4pm | The Atrium Federation Square - poetry@fed square includes: The Alea Ensemble performing a mesmerising original piece inspired by the evocative poetry of Lino Concato on the theme of Aboriginal Australia; plus other spoken word and performance artists offering original Italo-Australian poetry.

1st prize \$350, 2nd \$150. For guidelines and entry form, send SSAE to Geebung Writers, PO Box 122, Geebung Qld or ph: 07 32654577

The Bridport Prize

Closes June 30, 2007

Open to anyone. Poems up to 42 lines. £5000 1st prize. Short stories up to 5000 words. The richest OPEN creative writing competition in the English language. Enter online: www.bridportprize.org.uk

Winter Surprise short story competition.

Closes 30 June 2007

Find a white object, something cold, an animal and a stranger and write a short story of up to 500 words about them. Post your story and an entry fee of \$2 worth of unused stamps to Chris Broadribb, PO Box 116, Burwood NSW 1805. Include an SSAE if you want your story returned afterwards. You can enter as many times as you like. The winner will be determined by 30 July 2007. The best entry will be displayed on the website and win a mystery prize. Competition website: www.geocities.com/spiky_one/winter.html. For any questions, email cabbook-ws@yahoo.com.au

CALL FOR SCRIPTS

Closes 31st July 2007

Entries for Short & Sweet, the biggest 10-minute theatre festival in the world, are now open!

Here's the skinny on what it's all about: *Your script has to be 10-minutes or less - so no stressing about the second act *Other than the 10-minute form there's no theme for the Festival, we're looking for the best 60 scripts *Your script could be performed at the Arts Centre *There's \$20,000 in prizes

to be won *You can write about anything you want *The style is up to you *You don't have to be an experienced writer - absolutely anyone can enter!

All it takes is a good idea. So think big, but also short, in fact 10 minutes short!

Society of Women Writers, Victoria Inc,

Closes July 6, 2007

Poetry to 50 lines, short story to 2500 words, article to 2000 words. 1st prize \$150, 2nd prize \$75 for each section. Entry fee \$5 per entry or 3 entries for \$12. For guidelines and entry form, send an SSAE to the Receiving officer, 3 Yanake Cres, Caulfield, Vic 3161 or see home.vicnet.ent.au/~swwvic

Reason Brisbane Poetry Prize

Closes 16 July, 2007

Each entry must include two copies of your original poem, no longer than 30 lines in length, entitled "When the juice flows". Cover page showing your name, residential address, email address (if applicable) and phone number/s. Cheque or money order for \$5, made payable to Spa Country Events Group Inc. Full guidelines are available from the competition website, www.geocities.com/wordcomp/ Results will also be published in The Advocate newspaper in early August 2007.

The Reason-Brisbane Poetry Prize is named in honour of Len Reason and Jeff Brisbane - two special men who loved poetry and life.

Moonbeam Children's Book Awards

Closes August 1, 2007

Calling All Children's Book Publishers. Entries now being accepted into the Moon Beam Awards. Moonbeam Children's Book Awards are designed to

honor the year's best children's books, authors and illustrators. The new book awards program will accept entries until August 1st, 2007 for books with 2006 or 2007 copyrights or that were released in 2006 or 2007. The new contest is presented by Jenkins Group and their book marketing webzine, Independent Publisher Online, sponsors of the popular Independent Publisher Book Awards.

The Moonbeam Children's Book Awards are intended to bring increased recognition to exemplary children's books and their creators, and to support childhood literacy and life-long reading. The new awards program will recognise books in a wide range of children's publishing categories, from board books and alphabets books to young adult novels and multicultural non-fiction. The Moonbeam Awards will also recognise excellence in specialty categories like Religion, Holiday, Interactive, and Audiobook, and give special awards to Best First-time Author and Best Children's Book Illustrator.

Visit the Moonbeam Children's Book Award website for a full list of the 25 awards categories: www.moonbeamawards.com. Complete entry guidelines and secure online entry form at: http://bookpublishing.com/ip/includes/moon_beam/moonbeamguidelines3.pdf

Max Harris Poetry Award 2007

Closes 1 August 2007

Entries are now invited for the Max Harris Poetry Award 2007. Offering a prize of \$3,000 for the winning entry, the Max Harris Poetry Award aims to recognise the work and talent of Australian poets.

Established in 1993 with the encouragement of the acclaimed writer Max Harris, this national award acknowledges the significant contribution that poetry offers to

Australian literary culture.

The winning entry and two unpaid commended entries will receive University of South Australia Max Harris Poetry Award Certificates, which will be presented at an award ceremony in October 2007. The best entries will be published in the Max Harris Poetry Award poetry collection to be released in 2008.

The entry fee is \$10 for one poem and an extra \$5 per poem for up to two additional poems. Visit www.poetryandpoeticscentre.com for entry forms and the conditions of entry.

NSW Writers' Centre Coves Historical Writing Competition

Closes August 17, 2007

An award for unpublished pieces of historical fiction and non-fiction. www.nswwriterscentre.org.au

International Pen Letter Writing Competition

Closes August 31, 2007

To celebrate its 40th anniversary year, International Pen Friends (IPF) has launched a letter writing competition based on the theme: "Greetings from 2007! ... A Letter that will be Discovered 40 Years Later."

The competition has four different age group categories for prizes (8-14 years; 15-20 years; 21-60 years and 61 years and over), with prizes ranging from US\$25-US\$100 in each category. There is also a separate prize group category for students (from 10-17 years) who join IPF through its school class service, with prizes ranging from US\$25-US\$100 for the winning students, and prizes from US\$75-US\$250 for the schools of winning students.

Entry is free to everyone who has a current IPF membership, including people who join IPF

before the competition's closing date of 31 August 2007. Full details and entry form can be obtained at IPF's web site www.ipf.net.au or by writing to: International Pen Friends, P.O. Box 156, Suffolk Park, NSW 2481.

Booroondara Literary Awards Open Short Story Comp

Closes August 31, 2007

Over \$3000 in prizes. Entry form and details available from www.booroondara.vic.gov.au or email bla@booroondara.vic.gov.au

Rolf Boldrewood Literary Awards

Closes 21 September 2007

For prose and poetry with an Australian theme. Prose is limited to 3000 words-fiction, article or essay (including family history). Poetry is limited to 80 lines and can be in any form or style. First prize in each section is a Boldrewood bust by sculptor Brett Garling valued at \$100 plus \$600. Second prize is \$300 and third prize \$150. Highly Commended and Commended

certificates will be awarded at the judges' discretion.

Entry forms are available from: The Convenor, Rolf Boldrewood Literary Awards, PO Box 1042, DUBBO NSW 2830 or www.mrl.nsw.gov.au. Please Send a SSAE for return of forms.

Biggest Little Short Story Competition

Closes September 30, 2007

Open theme to 500 words. Prizes: 1st \$200, 2nd \$100, 3rd \$50. Entry fee \$5. Entry form and rules are available from Eastern Writers Group website: www.wordsatwork.com.au or email easternwritersgroup@hotmail.com or phone 03 9434 3491.

The **Booranga Writers' Centre** is currently accepting submissions for their fantastic annual anthology. <<http://www.csu.edu.au/faculty/arts/humss/booranga/submissions.html>>. Closes 30 June 2007.



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Where Do We Go From Here?

Fred Curtis says that a call for the revival of the poetic conventions could “bring jouissance back into the world of poetry,” renewing public interest in the form. Following is his article about the forgotten craft of poetry.

Many poets and readers of poetry remain in blissful ignorance of versification: the art and craft of writing verse and or prosody: the theory and analysis of the structures of verse. The past five decades have been dominated by open forms; accentual syllabics have been damned, rhyming schemes ignored, traditional poetic forms scorned or made into a travesty of the original. More often than not the craft of accentual syllabics has been dismissed as nothing more than the repetitive use of a single duple foot, the iamb. Vers libre and/or prose poems (open forms) are considered the cutting edge of poetic form, despite their having been around for a long time and the fact of their hegemony over poetic form since the 1950s. Needless to say, many younger poets have known only the predominance of non-metrical verse. Indeed, Mary Oliver states:

“Students (U.S.) come to poetry with tin ears. They cannot scan. They don't know an iamb from an anapest. They read for comprehension and sound and pattern of the poem but they do not with the heel of sound, or move from the self-pride rustling through it.”

hear little of the interwoven pleasures of the poem. Not knowing how to listen, they read hear it sing, or slide, or slow down, or crush leap off the line, or hurry, or sob, or refuse to of the calm pentameter no matter what fire is

It is a sad fact that a majority of readers will not part with their money for anthologies of contemporary poetry (inevitably in open form) or that garages and rumpus rooms are filled with unsold volumes of self-published (vanity) collections. In general, the reading public declare that they simply do not understand today's poetry, cannot recognise it as poetry and, at worse, find it boring. Publishers refuse to print new poetry because they claim a lack of demand for it, yet judging from the shelves of booksellers, consumers are buying everything from Chaucer to Dylan Thomas. Books of poetry in a conventional form (work that looks and sounds like poetry) appeals to readers other than poets as well as poets themselves. Non-metric poetry, often reduced to the plainest of prose, appeals almost exclusively to contemporary poets, representing the smallest and therefore the most unviable of markets for the publishing houses.

Whilst touring the London booksellers in 1995, I discovered a British survey revealing that the favourite poems of the nation were Kipling's *If*, Tennyson's *The Lady of Shalott*, Walter de la Mare's *The Listeners*, Stevie Smith's *Not Waving but Drowning*, Wordsworth's *Daffodil*, Keats' *Ode to Autumn*, Owen's *Dolce et Decorum est*, Keats' *Ode to a Nightingale*, and Yeats' *He Wishes for the Cloth of Heaven*. The most recent of these poets died in 1971. There is not a single, living contemporary poet represented, nor a vestige of open or non-metrical forms. Furthermore, in the London bookshops, re-runs and re-works of Betjeman anthologies were selling well.

Versifiers could be forgiven for suspecting that poetry has come to the end of its run. The gatekeepers have imposed an ever concentrated negativity towards the conventions that have taken 600 years of development, insisting that it has little place in the twentieth century and none at all in the post modern world of multinational capitalism and consumerism. The removal of poetic conventions (the devices that allow traditional poetry to work) renders verse into prose to the bemusement of the general reader and potential buyer. So where does poetry go from here?

The partial answer might lie in the development of New Formalism as practiced in the U.S.A. from the 1980s and later by the Expansive Verse movement, advocating a return to the study and use of prosody and reducing the predominance of free verse, by offering consumers a choice of forms, by educating poet, reader, academic, school teacher, student and publisher. In this essay I quote from a number of imported texts on prosody, if for no other

reason than the scarcity of such work on Australian booksellers' shelves as compared with an abundance to be found in the US and to a lesser degree in the UK where formal verse continues to be embraced. Firstly, and to paraphrase the U.S. poets Philip Dacey and David Jauss: the most radical poem a poet can write today is a sonnet. Rhyme, meter, and pattern have lost their hegemony, but not their effectiveness. Indeed, it would be unaccountable if these devices, which have enriched poetry for hundreds of years, had suddenly lost their value. It is pointless to suggest that formal verse is superior to free verse. Nor is there any need to diminish the achievements of free verse. The strongest poetry can be written when all options of form are open to the poet. When one is discredited, as free verse was earlier this century and as formal is now, poetry runs the risk of becoming too limited.

Poetry is artifice. Traditional poets manipulate metre, rhyme and pattern, exponents of free verse modulate rhythm, sound, and line length. The reality is that both are artificial, yet both lay claim to being the most natural. Exponents of free verse say that their work is the more natural because its origin is organic. Formal poets claim that there's is based on human physiology, therefore the more natural. Dacy and Jauss quote John Frederick Nims: that the iamb is the lub-dúbb of the heart beat when a child is in the womb. 'Why, by the way, pentameter? Could it have anything to do with the fact that our heart pulses five times for every breath we breath?' 'Nothing unnatural about that rhythm.' As well as using the old forms, contemporary formalist poets experiment with traditional forms in a multiplicity of ways: slant rhyme or no rhyme, rhyme replaced by varied line-length, the echo of internal rhyme (the mnemonic devices of assonance and alliteration); metric substitution (mixing the feet), a looser use of the iamb or the replacing of it with a trochee or other foot; syllable counts, varying the stanza, creating hybrid forms, inverting, truncating, lengthening old forms and creating forms for the nonce.

In *How Poetry Works*, Philip Davies Roberts reminds us that spoken English is a stress based language and the key to understanding the magic of English poetry is to be found in the rhythms and phonetic patterns of our language. He goes on to suggest that contemporary readers approach a poem as if it were prose: alert to the print, to nuances of characterisation, vividness of imagery, aptness of expression, use of metaphor and word-combinations, in short, reacting to everything that is evident to the eye, all but oblivious to the sound of the poem's rhythms, to the regular procession of its metre, and to its other patterns of sound, yet rhythm and sound are the heart of the poem. Roberts concludes: "True

poetry is based on the delight of using speech sounds creatively."

The joy to be had from the rhythms of poetry is open to everyone; if we just listen to where the stresses fall we will find the pattern, if there is one. This is where scansion comes in, the abstract, imperfect, but useful art of detecting the pattern made by the stressed and unstressed syllables. Scanning is to make a graphic representation, a schematic presentation of the poem's rhythmic skeleton by a series of marks above each syllable (~ ') – rather like substituting a vocal 'ti tum' for an iamb. Poet, critic and teacher, X. J. Kennedy, says that poets offer their work to be read more perceptively, thoughtfully and considerately than prose, with more attention to sounds and connotations. The reader assumes that the poem may use certain enjoyable devices not available in prose: rhyme, alliteration, meter, and rhythms. She or he expects the poet to make greater use of the resources of meaning: figurative language, allusion, symbol, and imagery. Readers of prose might seek no more than meaning: no more than could be paraphrased without serious loss. Meeting any figurative language or graceful turns of word order are thought of as pleasant extras, but in poetry these extras matter as much as the paraphraseable content, if not more.

Kennedy sums up by quoting Paul Valery: "Poetry is to prose as dancing is to walking." Paul Fussell of the University of Pennsylvania comments that meter results when the natural rhythms of colloquial speech are heightened, organised, and regulated so that pattern (which means repetition) emerges from the phonetic haphazard of ordinary utterance. Meter is the most fundamental of order available to the poet. The other poetic techniques of order — rhyme, line division, stanzaic form, and over-all structure — are all projections and magnifications of the kind of formalising repetition which metre embodies. They are metre writ large.

In America, the Expansive Poets are concerned about the loss of audience, reducing poetry to a minor art form. Among other things, they want to use all the resources of the craft; they seek to return the pleasures of rhyme, metre, music and storytelling to today's poetry. They feel that modern academic poetry is withdrawn, self-indulgent and too plain boring to have much value for the general reader. Poetry should be as relevant and exciting as a good novel, or so they believe. Andrea Hollander Budy is an Expansive Poet who claims that the free verse movement has produced a poetry that seems to have become stale, or at least it may seem so when one peruses some of the literary journals. Therein are too many examples of poetry that contains flat, unremarkable, unmusical language. Whether free or formal, poems should please the ear as well as arouse the

emotions. Budy believes all good poetry must sit well in the ear before it can travel to the heart, where it is ultimately headed.

Dana Gioia, an American poet made world famous for his essay 'Can Poetry Matter?' says that metre is a means of making the language of poems understandable to the greatest number of people. Metre is how poets converse with readers. By learning about rhyme and meter, a young poet learns by extension, how others will hear those words. A well-executed formal poem provides a pleasure that the writer and reader can share on equal terms. Gioia cautions that intelligent formal verse is difficult to write. Nevertheless, he encourages poets to persevere, because form provides something we can't get so easily elsewhere.

Annie Finch author of *The Ghost of Meter*, editor of *An Exaltation of Forms* and *After New Formalism* claims that learning to write in regular form will train a poet's ear to hear the music of language while also obtaining a foundation for good writing of poetry of all types. Robert McDowell adds that anyone serious about poetry will learn all they can about various poetic traditions and their education should include a comprehensive study of metrical forms.

In putting these notes together, my hope is that more poets and educators will study the philosophy of New Formalism and Expansive Poetics. Making available contemporary poetry based on traditional metrics may not be the complete answer to the lack of sales of poetry books and journals, but I suspect that it might help by reintroducing a vigour into poetic form that has long been absent.

New Formalism is not a demand for a return to the relentless tread of the iamb, the discipline of poetic forms set in concrete or the use of archaic language, but a call for the revival of the conventions that will bring jouissance back into the world of poetry. An appropriate and final observation from Professor Timothy Steele of California State University from his on-line Statement about Poetics:

"I employ the traditional instruments of verse simply because I love the symmetries and surprises that they produce and because meter especially allows me to render feelings and ideas more flexibly and precisely than I otherwise could. This preference is personal and aesthetic, however; I have never imagined that it provided me with access to cultural or spiritual virtue. And despite allegations to the contrary about Missing Measures, I have never said that vers libre is somehow wrong and immoral or that meter is somehow right and pure. The experimental school of Pound, Eliot, Lawrence, and Williams has its own beauties and achievements. But we can prize them justly and build on

them, it seems to me, only if we retain a knowledge and appreciation of the time-tested principles of standard versification. Free verse cannot be free, unless there is something for it to be free of."

Fred Curtis' chapbook *Prosody*, published by the Melbourne Poets' Union is available by writing to MPU, PO Box 266, Flinders Lane, Vic, 8009 or by contacting Leo Shann at shann3056@optusnet.au. The book costs \$5.00 including postage and handling.

Prosody refers to the study of versification, ie. the principal and practice of metre, rhyme and stanza, perhaps extending to include the sound effects of aliteration and assonance, euphony and onomatopoeia. It has been said that poetic form is the force that controls and transforms blind impulse into the material of art.

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The Ordinary Dad

by Corinne Templeman

Philip hacked at the maidenhair fern with determined jabs. He whistled softly. He had cut this fern back more times than he cared to count and today something different had to happen. The body of fern, overcome by its own weight, had finally collapsed onto the path during the heavy rain in the night. He shoved a boot into the sodden mass several times to clear a space for the chicken wire he planned to stake to the back wall. "Bring it around and swaddle the damned stuff that'll fix it," he muttered. When his belly got in the way as he bent to drag up the end of the chicken wire, he settled up a bit to take a deep breath and gave a hefty sigh. Perhaps that was what he needed, a brace around his own middle?

As it was Sunday morning and odd jobs were his lot Philip had stripped to his singlet and shorts. He thought mournfully that it was only when clad in this mode he'd become acutely aware that his well-worn shorts were not guaranteed to stay up where they were supposed to. They fell below this paunch, which to his bewilderment appeared to be forever developing.

A sudden image of Molly Bourke came into his mind. This sparked off another small question. Is he imagining it, those little mounds of breasts that appear to be sprouting up on his chest? He is sure he is not a vain man but can he be blamed for measuring himself against the visiting guest speakers at some of the Labor Party meetings? Smooth, well dressed men for the most part, Molly is on familiar terms with them all. Molly, who referred to prominent writers, professors and the like, as though close confidants. Just because Molly is a schoolteacher (never see her foxing the tea and scones at suppertime like the other ladies) and voices her political convictions at every opportunity, shouldn't make him conscious of his . . . what?

Annoyed, Philip grappled with Molly Bourke, the chicken wire and a prudish modesty just as his youngest daughter descended upon him. He kept his back to her and carried on straightening the kinks out of the wire. He knows what she is after. She had been on at him for days, seeking permission to go to the Saturday evening rave party. Her theme was that if she was old enough to work then she was old enough for everything else.

"Dad . . ."

"Your sister's only just started going to the dances and she's eighteen months older than you."

"That's just it, Dad," she worried away at a bit of stem breaking it into

pieces before grabbing at the fern. "I'll hold this out of your way."

"No, leave it be, stand out of the way!" he yelled as a coil of chicken wire sprung back nearly striking her, "get that in your eye you'll know all about it."

His mantle of peace, usually a time for reflection in the calming stillness of Sunday morning, was fast becoming a memory only.

Cathy stepped back. "Sorry, sorry, I was only trying to help." She hesitated for a minute before breaking her silence. "Dad, now I want you to consider this."

Philip cast his eyes to the heavens. Whenever Cathy adopted reasoning in a patient tone it was like he was listening to himself. She shouldn't be allowed to do this.

Exasperated, he whistled through his teeth and turned to face her, holding the wire cutters as though to ward off an intruder. How old is she then? Fifteen, going on sixteen? A whisper of fear followed by a twinge of guilt smote him. Keenly, for as long as it took to visualize all sorts of terrible pitfalls ahead of him, as the father of girls who every time he looked at them metamorphosed into that mysterious of all creatures, woman, Philip relinquished his role of put upon male. His youngest daughter's doughty stance made him forget for a moment that it was Sunday morning, and all the females of the house wanted a piece of him, pushing him into the soil before his time.

She had this way of fixing him with her mother's eyes." Consider what, what are we considering now? Hurry up, I've got to put some shoes on the last after this."

And he had been looking forward to it. Half-soling the shoes, his and the girls (but of course they had no use for that now) always pleased him. The ancient shoe last had belonged to his father. Working the leather, fitting it over the worn sole, the marking, the trimming to fit, and all the while standing in the same spot at the battered but still sturdy bench, and which he remembers seeing the old man knock up in a few hours, steadies his mind like nothing else.

But now, like a cold wind of recognition, Philip hears his father's voice and his own replication just seconds ago. "Out of the way now! Don't touch that it's sharp." and so on. The only thing missing—the expressive grunts that signified a satisfactory job completed.

Cathy's voice firmed, "That's just it, you see, Dad. I have Ruthie to go with. It's different when you have an older sister anyone will tell you that. It's not as if I'm asking to go on my own . . . beside I've been going to the church dance on a Wednesday."

He mumbled something about it being different because the church ran it and the priest was always present. Then in the next breath said to go and ask her mother.

And she was gone. Swooping on his

weakened self, running like crazy before he realised. Blonde hair flying as she skipped along the side of the house elation in every step and he knew, he just knew, the outcome of this Sunday morning. It was a well-thumbed blueprint both girls used to their advantage. And it always began with, "Ask your father." Goodness knows why, because his feeble attempts to keep some sort of a rein on the girls was always in the end relegated to their mother's say so.

"Dad says I can go if Ruth is with me." Cathy quickly closed the argument while her mother was bending over taking a tray full of butter cakes from the oven

"I thought you were adamant she was too young?" his wife raised a quizzical eyebrow when Philip appeared from outside.

A slight quiver trekked his cheek. The weight of his breath before he answered seemed to be sourced from a distant planet, "I was, I was I was definitely against it." He sank down onto the stoop between the kitchen and veranda. She noticed the powdery cinnamon freckles on his shoulders and the roll of moist flesh gathering in folds on his neck. She put her hand on his neck smoothing the prickly fronds of sweat stiffened hair growth.

Her gesture evoked a sadness, a remembrance of a baby boy miscarried at four months. The prickly feel entreated her caressing fingers to realize, in some form, what she had known but remained closeted and residual. That the cut to her heart now would always re-echo with the same sharpness as when she'd first learned of her son's failure to survive.

Usually her husband would respond to any pressure of her leg against his side, being quick to slide a hand in half fun along its length. This was their mutual leavening, pasting up the cracked shell of the too exposed, and the too raw. But not at this moment. She sat next to him on the stoop and placed her hand on his knee.

Thoughtfully—the nervous tic in his face matching his voice—Philip spoke, "You know, love," he turned to her, "You know when you're caught in the slipstream of memory . . . yeah, that's it—a slipstream of memory, it can trigger an unexpected capitulation. So that's what happened. All of a sudden it seemed trivial, me holding out over the dance. Moments like that are rarely grounded in consideration of anything, they just tear up all caution, all everything." He pressed his lips together like a rueful boy. "Pretty heavy stuff eh?"

He was pink with embarrassment. The rush of a tear to her eye surprised her. Yes, she knew exactly.

FAW NATIONAL LITERARY AWARDS

PART 1: BOOK AWARDS

FAW MELBOURNE UNIVERSITY PUBLISHING AWARD

In its thirty-fourth year, an award for a non-fiction book first published in Australia, of sustained quality and distinction with an Australian theme. Sponsored by Melbourne University Publishing.

Winner (\$1000)

Paul Collins, *Burn: The Epic Story of Bushfire in Australia*, Allen and Unwin

Highly Commended

Ruth Gooch, *Frontier French Island*, Prahan Mechanics Institute Press.

Garrie Hutchinson, *Pilgrimage: A Traveller's Guide To Australia's Battlefields*, Black Inc.

Alice Pung, *Unpolished Gem*, Black Inc.

Judges' report: Jean Thornton and Bill Anderson

There was a large and varied number of entries this year and, in general, the standard of entries was good. Although it was fairly difficult to decide on the final selection, the judges found they were able to agree on the winner and the commendations.

Paul Collin's history of bushfire in Australia was judged the outstanding book entered in this award. *Burn* is not only an important contribution to Australian historiography it is a finely written, engrossing book. Collins tackles an important subject with great energy and sensitivity and the book is insightful and entertaining. This is a splendid history and a major contribution to our understanding of an important aspect of Australian life.

Ruth Gooch's *History of French Island* is a model local history. It is extremely well researched, the illustrations are excellent and it is written with great warmth. *Pilgrimage*, Garrie Hutchinson's guide to Australian battlefields, is the fruit of immense research, it is written with passion and great skill and contains a wealth of fascinating information. This is historical research and writing of a very high order. Alice Pung's memoir *Unpolished Gem* is a delight. In this, her first book, Pung displays remarkable storytelling skills; this is a vastly entertaining, insightful and witty book.

FAW CHRISTINA STEAD AWARD

In its twentieth year, an award for a work of fiction first published in Australia. Sponsored by Merchant of Fairness Bookshop

Winner (\$500)

Sandy McCutcheon, *Black Widow*, Scribe Publications

Highly Commended

Kevin Brophy, *What men and women do*, Flat Chat Press

Andrew McGahan, *Underground*, Allen & Unwin

Tara June Winch, *Swallow the Air*, Uni Qld Press

Commended

Azhar Abidi, *Passarola Rising*, Penguin Group

Adrian Hyland, *Diamond Dove*, Text Publishing

Peter Yeldham, *The Murrumbidgee Kid*, VIC, Penguin Group

Judges' report: Joanne Lee Dow and Philip Rainford

Sandy McCutcheon's novel impacts hauntingly as it evokes the crime against humanity at Beslan: the urgency of the victims and perpetrators desire for retaliation, the terrible complexities of the issues of justice, and the centrality of witness.

Kevin Brophy's original short stories search relationships in their elegant and quirky joining of the daily with the unknowable.

Andrew McGahan's political satire disturbingly previews a possible rocky Australian and global future.

Tara Jane Winch's stories of sensuously realised moments in a life interweave to convey the darkness and resilient hope of contemporary Aboriginal lives.

Azhar Abidi's fabling eighteenth-century adventure of a flying ship is pacy, inventive and engaging.

Adrian Hyland's crisp and witty whodunit creates a mixed-race heroine to give unusual insight to the peoples and landscapes of Central Australia.

Peter Yeldham's story of a boy's life in the depression from the Small Murrumbidgee town to Fast Paced Sydney's Theatrical Life is entertaining throughout.

FAW ANNE ELDER AWARD

In its thirtieth year, an award for a first book of poetry first published in Australia. Sponsored by the Anne Elder Trust, managed by Catherine Elder and FAW.

Winner \$1000

Libby Hart, *Fresh News from the Arctic*

Highly Commended

Luke Beesley, *Lemon Shark*

Francesca Haig, *Bodies of Water*

Paul Magee, *Cube root of book*

Commended

Jennifer Chrystie, *Polishing the Silver*

Nathan Shepherdson, *Sweeping the Light Back Into the Mirror*

Simon West, *First Names*

Judge's report: Lorraine McGuigan and Earl Livings

The standard of entries was quite high, which made the choice of winners a challenging yet enjoyable process. There was also that excitement in seeing what emerging poets were attempting in poetics and subject matter. There was a broad range, from the confessional to the imaginative, from traditional verse forms to postmodern/avant garde processes. However, some observations may benefit those preparing their first collections. Firstly, a book should contain a poet's best work. It is better to have a good, small collection than a bigger one with weaker pieces that are there because of theme or because the poet liked them too much. As William Faulkner said, 'Kill your darlings'. Secondly, poets should avoid trying to lift poems through the use of literary references or exotic settings, or have process words overwhelming impact words,

AWARDS RESULTS

thus merely producing an account of events.

The late writer John McGahern said, 'A poem is a dead thing unless it comes to life in the reader's mind'. Fresh imagery and imaginative use of language will engage the reader, but seemingly contrived obscurity is tedious. Beware, too, of endings; too many times a poem's natural ending was a line earlier, or even a stanza before. By contrast, some short poems cried out for development, to give them body, resonance. Also, watch that first line, which is the hook for the reader; make them amusing, seductive, surreal, anything but flat.

Our experience as judges has been rewarding and illuminating. We thank all poets and publishers for their efforts.

PART 2: MANUSCRIPT AWARDS

FAW MALVERN NEWS SHEET COMMUNITY WRITERS' AWARD

In its tenth year, for an anthology by a community writers' group. Sponsored by Malvern News Sheet

Winner (\$500):

Glam, *Seasoned with Honey*

Equal second prize, Montmorency Writer's Group, *Turtle Eggs*

Bayside Poetry Group, *This Life*

Highly Commended:

The Williamstown Writers, *Half Open Doors*

Southern Scribes, *Sea Sirens*

Wednesday Women Writers, *Journeys*

Commended:

Tuesday Writers, *Falls the Shadow*

Drumcandra Writers, *Beyond the Picket Fence*

The Hut Creative Writing Group, *Writing from the Hut*

Judge's report: Helen Cerne

Twenty-one anthologies from writing groups all over Australia entered the FAW community award for 2006. Comprising engaging stories, memorable narratives and inspiring poetry, they ranged from competent to very professional in form and content. Overall, the standard of writing and presentation was impressive and very competitive which made the judging a challenging task. There were five, good poetic anthologies, four interesting prose entries two of which were non-fictional accounts of local history and twelve effective submissions comprising both prose and poetry. The shortlisted entries were fresh, insightful about human experience or observation and often unpredictable in form and content. Overall, it was pleasing to see so many 'community' writing groups producing inclusive collections which were well edited, well crafted and displaying a high standard of writing.

FAW DI CRANSTON AWARD

In its nineteenth year, for a play, screenplay or TV script. Sponsored by Di Cranston

Winner (\$250):

Robert Rabiah, *Jericho*

Highly Commended:

Nathan Curnow, *Mystery in a Blimp*

Robert Davies, *Full Late in the Season*

Ann Francis Lall, *How to Love Wombats*

Commended:

Stanley J Richards, *Yagan Wardargatuk*

George Bavinton, *One Man's Vision*

Jane Malone, *The Rumour*

Judge's report: Peter Krausz

It was very gratifying to see the increase in the number of entries for this award this year, especially the increase in the number of screenplays, as well as an overall increase in the quality of entries, making judgements quite difficult. Where writers took risks and wrote on contentious subject matters, or used language in challenging and appropriate ways, the outcomes were duly rewarded. The range of subjects explored by writers, as well as the forms used: stage play, radio play, and screenplay; demonstrated the willingness by writers to use different approaches to communicate themes. It is still disappointing however to see some writers take a safe approach to an idea that is either quite old-fashioned in style, or fails to properly explore the wide-ranging aspects of the issue. Genre pieces are fine, but it is value-adding to that in a fresh, challenging way, that will lead to better rewards. I encourage writers to keep thinking outside the square and come up with challenging, exciting scripts that communicate complex ideas or themes in a way that engages and challenges the audience. In particular I continue to urge writers of screenplays to use the drafting process to refine ideas and improve the quality of the scripts. Overall though, a strong year for writers in this category, and I hope to see that expanding in subsequent years.

WHITE LIGHT FEATURE FILM SCRIPT AWARD

In its second year, for a play, screenplay or TV script written by a writer. Sponsored by White Light Productions.

Winner: (\$250)

Robert Davies, *Full Late in the Season*

Highly Commended:

Serhat Caradee, *Cedar Boys*

Michael Griffith, *Release*

Frances Overheu, *Refuge*

Commended:

Luke Preston, *The Big Dead End*

Donna Williams, *The Tower*

Judge's report: Angelo Salamanca

The response to the White Light Productions thriller screenplay award was substantial with 22 entries.

Some scripts adhered to the genre more than others. Those that didn't would best be described as drama with very few moments of heightened suspense and lacking in essential thriller elements.

There was a good mix of the cinematic and tele-movie material. One screenplay, though strong and bold in the themes tackled, was

essentially a theatre piece.

I essentially looked for compelling material of the thriller genre which afforded strong imagery, gripping big print, well-written dialogue, and non hackneyed story-lines.

The themes writers tackled were diverse: political; existential; contemporary and futuristic dystopian societies; racial, sexual and gender issues; depiction of drug addiction and peddling; hysteria over imagined terrorism threats - to name but a few.

On a more basic level of criticism, some writers neglecting to present their screenplays in the industry standard format. Prospective producers/assessors would probably not bother reading such scripts if they landed on their desks. I would urge everyone unsure of the correct formatting to simply request a copy of "suggested script layout" from such bodies as the Australian Film Commission.

Notwithstanding some manifestly under-developed scripts, the writing overall was of a high standard. I believe the winner and those commended stand a good chance attracting producers to have their work realised.

FAW JENNIFER BURBIDGE SHORT STORY AWARD

In its seventh year, in honour of Jennifer Burbidge, for a story dealing with any aspect of the lives of those who suffer from some form of mental disability and/or its impact on their families. Sponsored by Mary Burbidge

Winner (\$250)

Janet Shaw, *Sophie's Rose*

Highly Commended:

Joan Kerr, *Louise, Louie, Lou*

Jennifer Lehmann, *A Certain Dignity*

Judge's report: Mary Burbidge

There were more of entries this year, with stories covering a diversity of disabilities and looking at many aspects of how disability might impact on people's lives. Many writers had used their imaginations to create stories about how it feels for the person with the disability, sometimes with bizarre or black outcomes. Stories from the perspective of those caring for a person with a disability seem to be based on experience and are often touching and empathetic.

A second reading of all stories proved worthwhile, with some seeming stronger and better developed when I knew where they were heading, but the same story stood out as my winner. Several well-written and engaging, if rather grim, stories were hard to choose between for commendation.

The winning story, *Sophie's Rose*, presents the anguish of a pregnant woman facing the news that her child has a chromosomal abnormality. In making the decision she must now make, a serendipitous encounter has a powerful impact and the choice she makes, with all its consequences, turns on a rose petal. This is a delicately written story with strong emotions and social relevance.

A Certain Dignity has a deftness and lightness in depicting the intertwined lives of three siblings, each with their own demons, as a brother and sister attend the funeral of their protective elder brother.

Louise, Louie, Lou is a gentle exploration of the mindset of a man caring for his wife as she is changed by dementia.

FAW MARY GRANT BRUCE SHORT STORY AWARD FOR CHILDREN'S LITERATURE

In its twenty-sixth year, for a manuscript written for readers aged 10 – 15 years. Sponsored by Wellington Shire Council

Winner (\$600):

Catherine Bateson, *The stray Dogs Café*

Second Prize (\$300)

Caroline Barry, *Jimmy Opal*

Highly Commended:

Simone Busch, *Andi Quigley*

Janeen Samuel, *Four on the Fence*

Commended:

Dianne Bates, *Yours in Desperation*

Margaret Watts, *Lucky Break*

Judge's report: *Margaret Campbell*

Most striking about the entries for this year's competition was the choice of genres and the age group at which the stories were aimed. Most surprising was the distinct drop in the number of fantasy, and also stories for the lower end of the 10-15 age group. The majority of entries were suitable for 13-15 year old readers.

While many stories were attention grabbing in the beginning, they became predictable or failed to reach a resolution. Presentation is all important, as is grammar and punctuation; the reliance on computer spelling checks and sloppy grammar and punctuation marred some original ideas.

For young readers the themes of separation, grief, death and war are as relevant as humour, mystery and romance, and they are particularly relevant to young people today. These were some of the themes explored in the outstanding entries, stories which were engaging, holding my attention until the end. The writers applied their skills to create believable characters and places; they used appropriate language and constructed strong narratives with satisfying conclusions.

FAW JOHN SHAW NEILSON POETRY AWARD

In its thirty-sixth year, for a poem or suite of poems. Sponsored by Collected Works Bookshop

Winner (\$600)

Rob Wallis, *Centres of Silence*

Second Prize (\$150):

Anne Shenfield, *Raised signs*

Highly Commended:

Rosanna Licari, *Variations in Travel*

John West, *I Don't Care Any More*

Sue Pearson, *If You Go Down to the Woods Today*

Commended:

Susan Kruss, *Chronic*

Sandra Hill, *The Edge of Art* (Blue Mop)

E.A Gleeson, *The Hair Appointment*

Judge's report: *Garth Madson*

This was a difficult competition to judge because of the number of poems of quality. Towards the end it was an excruciating process whittling down the short list, casting off poems at the same time as appreciating them all the more. Good poems are enhanced by re-reading and this was certainly true of the final 30 entries on the short-list. These poems, all completely individual, showed a

cohesion of subject, imagery and the rhythm of the language. No word was superfluous. The metaphors were apt and original. The winning poem, 'Centres of Silence', illustrated all of this. A political poem, it did not preach, but each of its short, sometimes one-word lines, cut like razor wire. The use of the first person plural indicted writer and reader along with detention centre guards and government officials as well as reinforcing an 'us and them' dynamic. The poem pushed us towards its conclusion but it was never predictable. Second prize went to 'Raised Signs'. A poem that kicked the reader in the stomach, it merged metaphors of graphic fonts and foreign cities with the death of a sister. The poet embraced the nuances of grief - the sense of loss, the anger, the guilt, the banalities we bring to death and life.

FAW JIM HAMILTON AWARD

In its thirteenth year, for an unpublished novel. Sponsored by Eltham High School

Winner (\$1000)

Jarad Henry, *Spider Web*

Highly Commended

Clancy Tucker *KY!*

Judges' report: Randle Armstrong Donna Murphy

Spiders Web is a sometimes confronting but well scripted murder mystery set in St Kilda and is a page turning read. It is a well researched novel with a realistic and believable storyline that at times explores areas of human behaviour that is unsettling and all too real in current times. The author is descriptive, creating the environment for the reader, without being overly wordy and diluting the action of the story. The novel maintains a steady pace and like the best of this genre, the author evolves a cast of characters that the reader wants to follow; to find out what happens to them

KY! was well written and encompasses many issues relevant in today's society including racism, bullying, Australian values, team building through a common goal and illness; a worthy read for all young Australians.

FAW ANGELO B. NATOLI SHORT STORY AWARD

In its seventh year, honouring the late Angelo B. Natoli, who served for many years as FAW's Honorary Solicitor. For a short story of up to 3,000 words. Sponsored by A. B. Natoli Pty.

Winners (\$600)

James Hughes *The Dogs of Korea*

Second Prize (\$400)

Karen Foxlee *Small Fortunes*

Highly Commended:

Stephanie Buckle *The Facts of Life*

Suzanne McCourt *Cleaning out the Shed*

Pierz Newtonjohn *Where Parrots Alight*

Commended:

Pierz Newtonjohn *Mary and Jane*

Julie Waight *Renegade Tear*

Penny Gibson *The Vine Year*

Judge's report: Louise Le Nay

The range of style and subject in this year's entries was delightful. The final twenty were difficult to separate in quality and have led to

a higher than normal number of commended stories.

All awarded entries are characterized by skill and polish, inventiveness (in style as well as in narrative), and truth. Both the Winning and Second Place entries – which are both stories of publishable standard – tell tales of emotional complexity without resorting to florid sentiment. They demonstrate great insight into the human spirit.

It's important to be aware that travelogues and family reminiscences are not necessarily short stories. It is a narrative which results in an insight (complete or incomplete) that moves us from the realm of anecdote, reminiscence and travel diary and into the realm of "story".

My congratulations to the winners and thanks to the FAW for the privilege and pleasure of reading the entries.

PART 3: YOUNG WRITERS' AWARDS

FAW YOUNG POET OF THE YEAR AWARD

Part A (for writers aged 8 – 12 years). In its thirteenth year. Sponsored by Aileen Kelly

Winner (\$100)

Bethany Peterson, *A Series of Unfortunate Events*

Highly Commended:

Makeely Blanford, *Drought*

Taylah Baggs, *Snow's Kiss*

Benjamin Clark, *Money*

Commended:

Brielle Blanford, *Dragon's Breath*

Alexander Kelloway, *The Beach*

Charlotte Glance, *A Book*

Judge's report: Carla de Goede

This was a hard competition to judge because all the entries were of a high standard. So well done everyone — you should all be very proud of yourselves.

A Series of Unfortunate Events, this poem made me laugh out loud. Loved the structure of one line starting with 'Fortunately' and the next with 'Unfortunately' which forced the poem to progress logically from one incident to the next and yet still allowed the writer to stretch their imagination and take us on a journey. A great exercise for everyone to try.

Drought This piece has lovely rhythm and evokes vivid pictures. Also really impressed by the way you get the feel of fire with the 'crackling and snapping' underfoot even though 'there is not a flame in sight'.

Snow's Kiss Love the sound effects in this piece and the contrast between snow and happiness.

Money Another funny, imaginative piece.

Dragon's Breath Like the 'watery lasso' being used to catch the fire.

The Beach I like the feeling of being alone even though the person is in a crowd and also the way the beach is brought alive.

FAW YOUNG POET OF THE YEAR AWARD

Part B (for writers aged 13 – 16 years). In its thirteenth year. Sponsored by Aileen Kelly

Winner (\$150)

Rebecca Davis *Cook's Version of Corinthians 13:1-3*

Highly Commended

Helen Kempton *I Remember Bob*

Helen Kempton *Her Voice*

Commended:

Maree Loughnan *Need to Walk Away*

Naomi Claire Wilkinson *Hero & champ*

Judge's report: Carla de Goede

The 1st place in this section again went to the poem that showed the most originality. While the certificate winners had a strong emotional core to their work. They made me believe the events were true even if they weren't.

Cook's Version of Corinthians Chapter 13: Verses 1–3 The writer has worked from part of the bible and allowed the rhythm of the original work to spark a completely new work. This type of exercise is one of the best ways to put yourself in a poetic space and many adult writers use this type of exercise frequently.

To everyone who entered these awards, thank you for allowing me to read your work. I enjoyed all the pieces and hope that those of you who are still eligible to enter next year will do so.

Just a quick tip for next year (particularly for those who finished a little lower down on the list), don't rush your work. Take a little more time with a spell checker and perhaps a little more rewriting and I'm sure you can write an even better poem than the one you entered this year. And who knows, it might even be your turn to win a prize next time.

MICHAEL DUGAN SHORT STORY AWARD PART A

(for writers aged 8 – 12 years) Formerly the FAW Alan Marshal Award. In its thirteenth year. Sponsored by Penguin Books Australia

Winner (\$100)

Holly Sievers *Bobby comes to life*

Highly Commended:

Paton Lacey *The Deep Dark Forest*

Holly Sievers *Nature*

Emily Dourlay *Flying High*

Commended:

Romy Stephens *Painted by Stars*

Retno Ayu Widyanti *Blood of the Spirit*

MICHAEL DUGAN SHORT STORY AWARD PART B

(for writers aged 13 – 16 years) Formerly the FAW Alan Marshal Award. In its thirteenth year. Sponsored by Penguin Books Australia

Winner (\$150)

Victoria Chung *A Mascot, A Commentator And Many Things Rolled In between*

Highly Commended

Lauren Hawkins *An Angel Named Jillian*

Daniel Paperny *Oswell that ends well*

Jack Burnham *Who am I?*

Commended

Zoy Patel *Andy*

Abigail Cini *In a Heart Beat*

Erica Chan *That Thing with Feathers*

Daniel Paperny *Gallipoli*

Judge's report: Shirley Hassen

I found these entries to be well presented and written. There was small margin to choose between them. I chose the winners and place-getters on their merits and my inner feelings while reading them

FAW COLIN THIELE POETRY AWARD

(for writers aged 15 – 20 years). In its twenty-third year. Sponsored by Be Published

Winner (\$200)

Julia Maurus *Looking Outside*

Second Prize (\$100)

Julia Maurus *Disintegration*

Commended

Georgina Douglas *Streams of Gold*

Judge's report: Grant Caldwell

The quality of the prize-winning entries made them stand out among the otherwise generally disappointing submissions. Reading many of the entries one wonders how much contemporary verse these young poets are exposed to, how much they actually read. The winning entries stand out for their emotional depth, their restraint and achieved tension, all of which hold the reader beyond the final images

FAW JOHN MORRISON SHORT STORY AWARD

(for writers aged 15 – 20 years). In its thirteenth year. Sponsored by Paul Jennings

Winner (\$200)

Anna Elliston *Fall*

Second Prize (\$100)

Julia Mauris *Razzle Dazzle*

Judge's report: Fred Curtis

The best advice that one can offer the writer of short stories is to 'Get on with it' Every word must count. This is closely followed by 'doing' rather than 'telling' exposition is a malady, often cured by the use of dialogue.

The winning entries show on the one hand the effectiveness of (poetic) metaphor and symbolism, on the other, the relating of action via dialogue. Both winning stories grab the reader's attention by fascinating opening paragraphs and indeed first sentences guaranteed to arouse page-turning curiosity. Reader

interest is maintained throughout the narrative and culminates in delightful ending with a twist in the final sentence.

The salient fault is lack of editing, meaning in this case the ruthless elimination of repetition and long-windedness. Much of the work shows a dependence on adjectives where strong nouns would suffice. Added to which is the frequent use of inappropriate words, distracting adverbs and the like. Generally, grammar, including spelling passes muster, but sentence construction is too often awkward and/or leads to confusion.

All entries possess an interesting plot, those that failed the test did so largely on the grounds listed above. I urge the writers to workshop their stories via their local writers' group, the regional branches of FAW for example.

FAW MAVIS THORPE CLARK AWARD

In its twenty-second year. Sponsored by Graeme & Robyn Base

PART 1: For an anthology by an individual student

Joint Winner/s (\$350)

Anna Elliston *Ink- lings*

Sophia Nugent-Siegal *Death and Re-birth*

Second Prize

Amy Reid *isolated truths*

Highly Commended

Bridget Hilliard *Observed in Transit*

Commended

Bronwyn Wrigley *Paraphernalia*

Judge's report: Shirley Randles

The entries were of an inconsistent quality. Some were well plotted, but too much information and unnecessary words slowed the impact in both poetry and prose. Other work faded with weak endings. At times colloquial language was used inappropriately. Strict editing would have improved the quality of these submissions.

FAW MAVIS THORPE CLARK AWARD

In its twenty-second year. Sponsored by Graeme & Robyn Base

PART 2 : For an anthology by a group of secondary school students

Winner (\$200)

Warrandyte High School *A Long and Arduous Quest*

Commended

Fahan School *Transience*

Judge's report: Jennifer Harrison

As a collection of short stories, A Long and Arduous Quest had a surprising degree of sophistication. The writing was unadorned, yet chiselled, and there was an unusual consistency in tone and diction, both within each story and within the anthology as whole. The stories were pearl-like in their exactness and I found the reading of them highly pleasurable and rewarding. Transience was a more diverse collection, containing both short stories and poetry. The poetry explored the visual aspects of text in unusual ways, and offered an energetic mix of traditional and innovative forms. The short-stories were intelligent and resolved. This collection was beautifully presented.

PART 4: FAW CHRISTOPHER BRENNAN AWARD

The thirty-second year of an award to honour an Australian poet who has written work of sustained quality and distinction. FAW supplies a special cast bronze plaque designed by Michael Meszaros. The recipient each year is chosen by judges on behalf of FAW Sponsored by Sally Dugan

Judges: Phil Ilton, Sheryl Clark, Kristen Henry

Winner: Geoff Page

PART 5: BARBARA RAMSDEN AWARD

Returning for the twenty third year with a 14 year absence A major literary award for a book of quality writing in any field of literature. The FAW supplies two specially cast bronze plaques designed by renowned sculptor and medallionist, Andor Meszaros, which is presented to the author and the publisher's editor to recognise the combined effort of both parties to achieve the final result. The design is of the Origin of Art, showing the creator at work, and a figure representing the forces that ensure its effective communication.

Sponsored by The Society of Editors and FAW

Judges Jean Thornton, Bill Anderson, Joanne Lee Dow & Philip Rainford

Awarded for *Pilgrimage: A Travellers Guide to Australia's Battlefield's* Published by Black Inc

Winners: Garrie Hutchinson and Stephanie Holt

From the President of the Fellowship of Australian Writers (Victoria)

The Fellowship of Australian Writers has great pleasure in announcing the results of its 2006 National Literary Awards. I would like to sincerely thank all entrants, sponsors and judges for their interest and support this year, and I congratulate those who have received awards.

Philip Rainford, 2006 President

2007 NATIONAL LITERARY AWARDS

The 2007 National Literary Awards will open on 1st September and close on 30th November 2007.

From August 2007 you will be able to download an entry form from the FAW website: www.writers.asn.au or you can obtain one by sending a SSAE to: FAW, PO Box 973, Eltham Vic. 3095

Entry forms are also included in the September issue of *The Australian Writer* the regular publication of the Fellowship of Australian Writers (Victoria) Inc.

Ballarat Writing Council Inc. offers peer review, skills workshops and occasional readings. Bi-monthly newsletter. New members welcome, check www.vicnet.au/~ballwrit, phone Jill on (03) 5331 3287 or email ballwrit@netconnect.com.au.

Balwyn Writers meet on the first Monday of each month from 7.30am-9.30am at the Balwyn Library, Whitehorse Road, Balwyn. Bring writing for workshopping. \$2.00 and BYO tea or coffee. Contact: Joyce Smith on 9859 1471 (BH) or jomar@netspace.net.au.

Bass Coast Writers Inc is a support group for Gippsland writers. Meetings held Thursday afternoon from 1 pm -3pm at the Bunurong Environment Centre, Inverloch. Membership \$10. Weekly attendance donation \$3. Weekly meeting includes readings. New members welcome. Further info call Jane 5674 8174 or Jellie 5674 3061.

Caulfield Writers Group, now in its 20th year, meets alternate Thursday evenings, giving an opportunity for new and experienced writers to read and workshop. Members' current work includes short stories, memoir essays, a novel and poetry. Visitors welcome. Phone Dave Power on (03) 9568-2605.

Darebin Writers Inc. helps members improve their writing skills and achieve publication. Workshops and meetings held on the first Thursday of the month at 7.30pm at 113 Arthur St, Fairfield (opp. Post Office). Visitor's welcome. No membership fee, but \$2 donation to cover drinks. Information available at dr@melbpc.org.au or contact Elle-Mary Whitaker (03) 9484 1722 David Gothard on (03) 9481 0474.

Eastern Writers Group group meets at 2pm on the 3rd Sunday of month at 47-49 Kitchener St, Box Hill South. A support group for writers at all levels. Tel/fax (03) 9802 2205.

Geelong Writers provide a monthly newsletter, workshops and networking opportunities. Annual membership \$20. Call Carmel Reid (03) 5243 2125.

Grampian Writers Group Inc is a very friendly group. Meets once a month in either Stawell or Ararat for a short meeting followed by readings. Call Rhonda on (03) 5352 1100.

Melbourne Poets Union encourages poets at all levels. Monthly meetings. Membership \$20/\$12. Call Leon Shann on (03) 9386 6259 for more info.

Nillumbik Writers Cooperative is a new addition to the Writing Groups section. They meet at the Living & Learning Centre, 739 Main Rd, Eltham. For further details call 9439 3463.

Pen to Paper meets last Sunday of each month at St Arnaud. Contact Maureen on (03) 5497 1243.

The Sandringham Poetry Group meets on the 3rd Monday of each month (except January) at the Sandringham Library, Waltham St, Sandringham. Provides an opportunity for poets and poetry lovers to share their work and that of writers they admire. It does not aim to workshop poems, but does encourage new writing. Call Elizabeth Owen on (03) 9598 2622.

Scribblers is a friendly writing group that meets every 2nd Wednesday from 1pm-3pm at the Altona Green Neighbourhood House. For details phone Jelena on (03) 9369 6979 or Jo on (03) 9369 5272 anytime. All welcome.

Springvale Writers Circle meetings are held at 7.30pm every 1st & 3rd Thursday at Springvale Neighbourhood House, 46-50 Queens Ave, Springvale. New members welcome! Call Ingrid after hours on (03) 9547 2030.

The Avenue Writers Collective meets every Friday morning 10am-12noon to workshop and support each other. We meet at The Avenue Neighbourhood House, corner Blackburn Rd & The Avenue, Blackburn. Call Doreen Pascal-Murray on (03) 9877 1152 for further information.

Wordweavers meet at Waverley Community Learning Centre, 5 Fleet St, Mount Waverley, on alternate Tuesday mornings. Call Beverley on (03) 9802 7094 or Jenny on (03) 9807 1951.

Western Union Writers group meets in and around Wyndham/Werribee in members' homes on the 2nd Friday of each month, from 7.30pm to very late or very early. New members and new writers in any medium or genre are welcome. Monthly open reading and supper at which much is said, as well as occasional workshops and talks. Phone Bronwen on (03) 9749 2510 or Helen on (03) 9749 2935 for your invitation.

About FAW (Vic) Inc.

The FAW was established in 1928 and has branches across Australia. With over 2000 members, the Victorian branch is the biggest and operates without government funding. The daily activities are carried out by a voluntary committee of writers.

FAW members receive:

- Four issues of *The Australian Writer* per year
- Advice on contracts and other matters
- Concession admission to FAW readings
- Details of the National Literary Awards

Life members: Geoffrey Blainey, AO, AC, Don Charwood, AM, Maria Lewitt, Eileen Hamilton, Clare Mendes, Adrian Peniston Bird, Ken Simpson, Ian Hillard, Marcus Niski, Michael Dugan, Philip Rainford
Hon. Solicitor: Paul Natoli, LL.B., 24 Cotham Rd, Kew VIC 3101.
Hon. Auditor: Dirk Balthazaar CPA, contact, 9578 3730 or 0421 801 812.

FAW Committee

President – Philip Rainford, Treasurer and Awards Co-ord – Gail Blundell, Secretariat – Lyn Hatherley, Website Manager – Colin Peterson, Australian Writer Editor – Jacinta Cleary, Events Co-ordinator – Michael Crane, World Poetry Rep – Lella Carridi. For individual contacts visit www.writers.asn.au

FAW is linked with the Copyright Council, Arts Training Victoria, the Friends of Dromkeen, the Arts Industry Council and the Victorian Writers' Centre. We publish opportunities in *The Australian Writer* and on the website that appear to be in accord with writers' rights, but such accord cannot be guaranteed. If unsatisfactory aspects are thought to exist, please tell us. Paid advertisements in *The Australian Writer* do not imply FAW endorsement of the services offered.

FAW

PO Box 973
Eltham Vic 3095
Tel: (03) 9431 5573
philip.lifeplan@bigpond.com
www.writers.asn.au
FAW Reg No. A0029379B
ABN: 20 923 417 049

Want to renew your membership?

Whether you're an aspiring writer wishing to get published or an established one, membership to the Fellowship of Australian Writers (Vic) is an excellent way to make the most of your writing skills. FAW (Vic) members come from all age groups, all backgrounds and all states of Australia.

Whatever your writing interests, membership to FAW (Vic) is a valuable, low cost way to:

- Improve your writing ability
- Hear about the latest competitions
- Learn what publishers want, and how to sell your work
- Receive valuable advice from professional writers
- Increase your knowledge of the writing industry

What do members receive?

- Four issues of *The Australian Writer* per year
- Concession admission to our monthly readings at Gasworks
- Free advice in areas such as contracts and copyright
- The opportunity to enter our National Literary Awards

Are you applying to join as a member or associate member?

A member is a published writer of at least one book (any communication medium) or an editor whose work constitutes a reputable contribution to letters. Full-time journalists, playwrights whose work has been performed, writers involved in sustained writing of a professional, commercial or literary nature – articles, poetry, freelance journalism, short stories, song lyrics, etc – are also eligible for membership. Members have the right to vote at FAW AGMs and other times of election. If you applying for membership, please submit a brief list of writing credits with this application.

An associate member is any other person, not necessarily a published writer, who is interested in writing. Associate members are not eligible to vote on motions at AGMs, but in every other way receive the same rights and benefits as members.

NAME: _____

ADDRESS: _____

_____ P/CODE: _____

TEL: _____

FAX: _____

EMAIL: _____

My chief writing interests are: _____

Subscription Rates

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*Students subscribing at the concession rate must have full-time status. All concession subscribers should please show a student number/health care card number (aged pensioners and seniors excepted)

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(To determine if you are a member or associate member, refer to box at left).

I wish to join FAW as a:

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Post to: PO Box 973, Eltham, Victoria 3095

