

## The Fellowship of Australian Writers (Western Australia)

With a new name, logo and location, writingWA is poised to pull WA's writing community up by the proverbial bootstraps. On the eve of her first anniversary as CEO, Sharon Flindell tells *Fellowship News* what we can expect from the former SLC's makeover.



There's a very literary atmosphere at the new home of the former WA State Literature Centre Inc. (SLC). Well, surrounded by the state's largest book collection at the Alexander State Library in Northbridge, it's little wonder. Patrons bustle past the spacious new office with literary purpose. Students, researchers, writers—and those who seek a good read—prowl amongst the stacks, tomes in hand. The foyer buzzes with activity and an air of promise, as if the words within will unleash all manner of possibilities and change. Thus, it's a fitting place for WA's most influential writing body to reside.

However, it seems faintly ironic that the SLC's move coincides with renaming itself to the less literary, writingWA. But as CEO Sharon Flindell explains, the lofty SLC title just didn't fit.

### Sharon Flindell & John Hart outside writingWA's new office at Alexander State Library

"The name WA State Literature Centre was not accurate. The only thing that was accurate was the WA. State suggested we were a part of government, which is incorrect. Literature didn't embrace all the forms of writing that we support, and a Centre, we clearly were not. The name wasn't communicating appropriately what we do so we reviewed and changed it."

And what a difference a name makes! writingWA's modern, upbeat moniker reflects the new vision that our peak body has set for itself – to fully serve its sixty-plus member organisations to support writers and the

Continued on page 7...

## In this issue...

### Page 2

- President's Ponderings
- Mattie's House

### Page 3

- News
- 2007 Writers in Residence

### Page 4

- Joseph Furphy & Sons
- Favourite Things

### Page 5

- June Calendar

### Page 6

- Members' Credits
- Virus Alert
- Masterclass Impressions

### Page 7

- writingWA cont'd

### Page 8

- writingWA cont'd
- Juice 2006

### Page 9

- Poetry Review

### Page 10

- Opportunities

### Page 11

- Competitions

Don't forget to

**Renew your  
Membership!**

Renewal form inside.

## President's Ponderings

This 'season of mists and mellow fruitfulness' is having its effect at the Fellowship. There's a greater sense of purpose in the air. Its effects are visible from the road, in the new plantings to the north of the house. Thanks to members of the Heritage Garden Society we have a Bay and Lemon tree, three grevilleas and the first stages of a rosemary hedge that will surround the northern garden area. Thanks, Tessa.

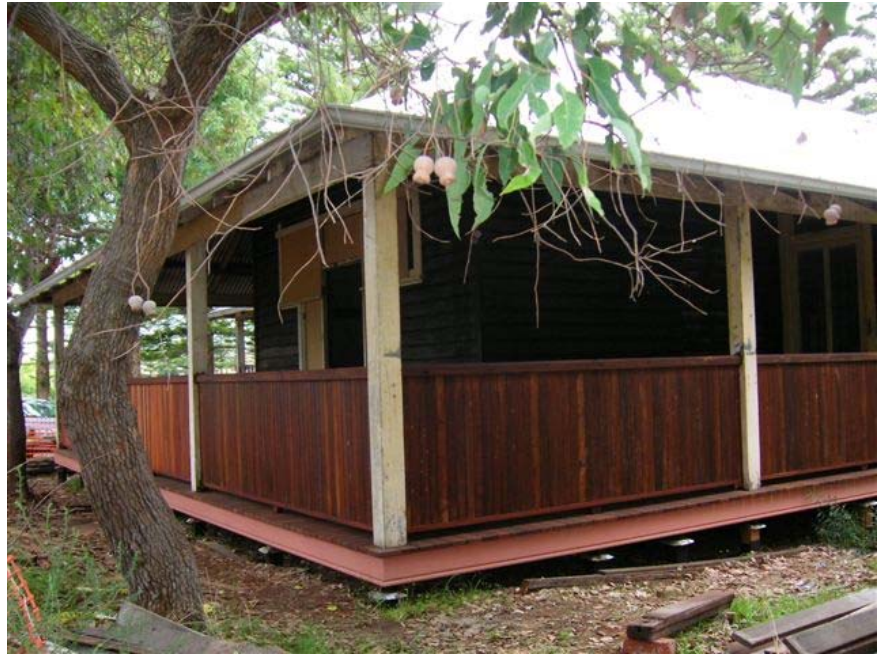
Spaces inside are fruiting pleasingly, too. Catherine is making great sense of the office space. It seems moving from the back room to the front was a sound decision. We had a Feng Shui reading done which shows the north side of the house is particularly positive this year. We expect great things!

The traditional photographs of past presidents and literary worthies have been stored in preparation for the process of scanning and storing on CD. The plan is to replace the originals with copies and lodge the originals in the Battye Library where they will be archived appropriately. The wonders of modern technology make this possible in my own study. What a blessing, if somewhat time consuming!

In the meantime there's an invigorating feeling in the bare walls. Hopefully they will leave space for today's members to move more creatively! As you can see from the enclosed Membership Application/Renewal Form, we would like to know more about you all and have you become more involved in your organisation. So here's Power to your Pen – and Benison!

— Trisha Kotai-Ewers

## Mattie's House



Mattie's new veranda

Visitors to Tom Collins House and the Heritage Precinct will see that our 'new/old' addition is looking a little more sprightly. Work has just finished on external repair/reconstruction work of Mattie Furphy House. This was made possible by a \$30,000 grant from Lotterywest.

We were fortunate to have an excellent carpenter, who has worked on rebuilding the veranda that wraps the house on its north, east and south sides and restore the front and back steps.

This is a veranda that invites you to sit out under the marri, or wander, glass in hand, as you chat to friends and visitors. A great place for entertaining!

Thanks to a Work for the Dole team from Westnet, under the supervision of Nick Bahremand, work is also beginning on cleaning up the surroundings and preparing the interior for further restoration.

While this work takes place, officers at the Heritage Council of WA are preparing to have the house listed on the Interim Heritage Register, essential for further funding applications.

We're putting together a sponsorship package. Any members willing to help in any way will be warmly welcomed.

— Trisha Kotai-Ewers

### HOW CREATIVE ARE YOU?

As FAWWA plans an all-out fundraising appeal to restore Mattie Furphy House, we need a catchy name for the program – something to draw the attention of people from all areas.

Rather than limit the house's appeal and dedication to any one art form, we'd like to focus on **CREATIVITY**. Suggestions for a new name include: Creativity Centre; Coastal Creativity Collaboratives; or more simply, Coastal Creatives. What do you think?

Let us have your ideas by email to [fawwa@inet.net.au](mailto:fawwa@inet.net.au), subject line: **Creativity Contest.**

**A book prize for the best name!**

## News

### Special Members Meeting

To ratify the recently passed constitution amendments, the Fellowship will be holding a very short special meeting at Sunday at Tom's on Sunday 25th June, 3pm-3.10pm. All members are encouraged to attend.

Following the meeting will be an engaging talk by Elizabeth Millett on her grandfather, Sir Walter Murdoch, an FAWWA Foundation member.

RSVP to TCH on 9384 4771.

### Last chance to get into the *Animate* Fremantle Festival

The deadline for securing your place at this three-part workshop has been extended to 15 June. Running in July, August and September, the workshops will create new writing for the Fremantle Festival 2006.

Ten places have been reserved exclusively for FAWWA members. Cost is \$60, so don't miss out! Contact TCH for more details.

### Writers on the Road

writingWA is inviting writers to apply for the 2006 Writers on the Road Program. Deadline is Friday 30 June 2006.

Sponsored by Country Arts WA and Healthway, the program aims to engage practising and published West Australian writers (and illustrators) to tour rural and remote regions of WA and deliver a program of activities which will involve locals in reading, writing and the creative process.

### 2006 Tours

1. Mid West region – 11 days duration, Oct-Nov 2006.
2. South West region – 5 days duration, Oct-Nov 2006.

For more information contact John Hart on 9228 9908 or email: [info@writingwa.org](mailto:info@writingwa.org). Full details available at [www.writingwa.org](http://www.writingwa.org)

### Gemstones Poetry Prize Results March 2006

Judged by *Ruth Strachan*

#### Category A - Grand Prize

##### 1<sup>st</sup> Place

Angela Jennings, Vic 'Slipping Away'

##### 2<sup>nd</sup> Place

Simone Busch, Qld 'Epidemic'

#### Category B - Jewels

##### 1<sup>st</sup> Place

John Egan, NSW 'And Night Rolls In'

##### 2<sup>nd</sup> Place

Caroline Eldridge Alfonzetti, NSW 'The Wind'

#### Very Highly Commended

John Goldsmith, WA 'Friendly Fire'

Helen Venn, WA 'Tryst'

#### Highly Commended

Helen Cullen Wells, ACT 'Prelude'

John Egan, NSW 'Angels and the Moon'

John Egan, NSW 'Illegals Depart from Prague, 1942'

#### Commended

John Goldsmith, WA 'Old Young Lovers'

Yvonne Saw, Tas 'Flames'

Caroline Eldridge Alfonzetti, NSW 'Valentine's Day'

Caroline Eldridge Alfonzetti, NSW 'The Gardener'

Elli Housden, Qld 'At Camden Lock'

Sarah Browne, WA 'Lady Moses'

Gavin Austin, NSW 'Time'

#### Results Category C – Cameos

##### 1<sup>st</sup> Place

Jo Barrett, Qld 'An Airport Meeting'

##### 2<sup>nd</sup> Place

Joan Parker, Tas 'The Lovers'

#### Very Highly Commended

Lynda Langley, Vic 'Seeing Double'

#### Highly Commended

Rosemary Abbott, Vic 'Feathered Affair'

Paula J. Armstrong, Vic 'One night I had a dream'

Yvonne Saw, Tas 'The Stalker'

Patsy Zohs, NZ 'Good Riddance'

#### Commended

Eva Youssef, Vic 'Regrets'

Pat Barron, Vic 'Thicker than water'

Judith Green 'Without a name'

Christine Tapper, WA 'Impact'

Robin Hillard, Qld 'The Prayer'

Janeen Samuel, Vic 'A tale of two seas'



## 2007 Writers in Residence

**The Fellowship of Australian Writers WA is calling for applications from writers who are interested in participating in our 2007 Writers-in-Residence Program.**

Our 2007 program will provide residencies for one established, one emerging and two young writers. Residents will receive financial support, facilitation and the writing space to develop or complete work(s) in progress.

The maximum duration of a residency will be four weeks full time for established and emerging writers and two weeks full time for young writers.

Part-time residencies may be negotiated.

All positions are dependent upon and subject to funding.

**Applications close  
30th June 2006**

For further details contact FAWWA (08) 9384 4771, [fawwa@inet.net.au](mailto:fawwa@inet.net.au)  
PO Box 312, Cottesloe WA 6911  
(Please enclose an SSAE).

### Don't forget FAWWA has new Office Hours

Tom Collins House is now open to the public:

**Mondays: 10am - 1pm**

**Wednesdays: 10am - 1pm**

**Thursdays: 10am - 1pm**

### The Australian Centre Literary Awards 2006

Applications are invited for the Australian Centre's two annual literary awards:

The Kate Challis RAKA Award (\$10,000 fiction award for Indigenous writers) and The Peter Blazey Fellowship (\$5,000 award to further a work in progress in the non-fiction fields of autobiography, biography or life writing).

Applications close **Mon 3 July 2006**.

Get info and an application from [www.australian.unimelb.edu.au/public/prizes.html](http://www.australian.unimelb.edu.au/public/prizes.html) or contact Caroline Hamilton at 03 8344 7235 or [awards-austcentre@unimelb.edu.au](mailto:awards-austcentre@unimelb.edu.au)

## J. Furphy and Sons Pty Ltd

In 1984 the Shepparton foundry, J. Furphy and Sons Pty Ltd donated \$500 for the prizes in FAWWA's annual Tom Collins Poetry Prize. Since then the sponsorship has risen to \$2,000.

J. Furphy and Sons occupies a unique position among Australian manufacturers, having been managed continuously by the one family. Today's Managing Director, Adam Furphy, is a fifth-generation descendant of John Furphy, who founded the company in 1873.

What began as a blacksmith and wheelwright shop, grew quickly into an engineering business and iron foundry, producing farm implements that included the now famous Furphy water cart.

It was in the original foundry that John's younger brother, Joseph Furphy (aka Tom Collins), found work whenever his own enterprises failed. Here, too, Joseph's two sons, Felix and Samuel, learned the skills which they later put to use in their own Furphy Foundry established in Grey

Street, Fremantle in 1903.

The company has undergone several changes of venue and structure since 1873, although always located in Shepparton.

In 1989 Andrew Furphy bought out his two brothers, Roger and Timothy. Andrew and now his son, Adam, have expanded into the areas of project engineering and fabrication. What has not changed is the company's determination to provide for the engineering needs of the district and the State whilst moving into new areas of expertise.

J. Furphy and Sons is now the country's largest manufacturer and exporter of large equipment including galvanizing kettles. A long way from the humble water carts, which, however, are still used in rural areas.

The previous Managing Director, Andrew Furphy, takes an especially lively interest in Tom Collins House and was present at the official opening in March 1998. Recently he encouraged Professor John Barnes, author of

the definitive biography of Joseph Furphy, *The Order of Things*, to write the history of the famous Furphy Water Cart. I believe John is now working on a history of the Furphy family.

Another attribute of J. Furphy and Sons that has remained constant since its inception in 1873 is its family motto, *Good, Better, Best*. Engraved on millions of Water Carts, the adage continues:

*May we never rest  
Till our Good is Better  
And our Better, Best.*

—Trisha Kotai-Ewers

## Favourite Things

Since I am a writer it is no surprise that my favourite things are books. There are seventeen bookcases in my house and they're all full.

Pride of place though, is taken by books with wacky titles.

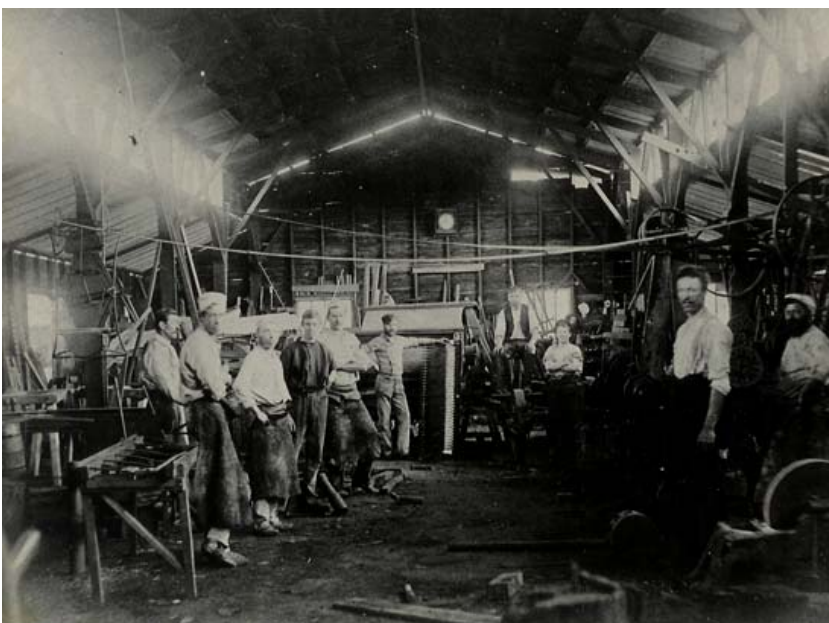
Most are cookery books with titles such as "The Awful Cook Entertains", "Rabbit on a Shovel" and "Cooking with Coca Cola". The "Kitchen Bestiary" has recipes for cooking everything from aardvark to zebra.

There are handy-hints books such as "Wash Your Hair With Whipped Cream" and "Teach Your Chicken to Fly" (complete with Leonardo-style drawings).

"The Entrepreneurial Cat" imparts business hints from a cat. Take lots of naps, groom yourself and others, and "If the job entails unravelling wool and catching sticks, you unravel the wool and employ a dog to catch the sticks."

My favourite is a travel book titled "No Shitting in the Toilet".

—Ethel Webb Bundell



## June Calendar

**Sat 3 June, 1-4pm:** Hunting the Poem II Workshop: Going in Search of Inspiration in your past code. See box this page for details \$25/members \$40/non-members.

**Mon 5 June, 6:30-8:30pm:** Third Power of the Soul Workshop with Adrian Glamorgan. \$19

**Tues 6 June 7-9pm:** Time to Write writers' group with Trisha Kotai-Ewers. \$11.

**Fri 9 June:** Final day of Sarah French's residency.

**Sat 10 June 2-5pm:** Writing Junior Fiction: Assessment Intensive with ProofEd Editing Services. One-to-one editing consultation of your junior fiction writing with Georgia Richter or Deb Fitzpatrick of ProofEd Editing Services. Receive advice on common pitfalls and remedies on how to fix them. \$33/\$44.

**Mon 12 June 7-9pm:** Masterclass with John Harman for pre-selected writers.

**Tues 13 June 7-9pm:** Time to Write with Trisha Kotai-Ewers. \$11.

Last chance to enter FAWWA's

### Lyndall Hadow/Donald Stuart Short Story Competition 2006

**Closing Date:** 15 June 2006 (entries must be postmarked by this date to be eligible)

**Max. 3000 words per story.**

**Prizes:** First: \$400; Second: \$100; 2 x Highly Commended: \$50 each.

**Entry Fee:** \$7 per story (max. of three stories per entrant). Entry form required from **FAWWA, PO Box 312, Cottesloe WA 6911** fawwa@iinet.net.au or download from website:

www.fawwa.iinet.net.au

**Tues 20 June, 7-9pm:** Time to Write writers' group with Trisha Kotai-Ewers. \$11.

**Thurs 22 June, 5pm:** Deadline for all *Fellowship News* submissions.

**Sun 25 June, 3-3.10pm:** Short members meeting to ratify constitutional amendments.

**Sun 25 June, 3.10-5pm:** Sunday at Tom's. Hear Elizabeth Millett reflect on her memories of her grandfather, Sir Walter Murdoch, an FAWWA Foundation member. \$3/\$5.50.

**Tues 27 June, 7-9pm:** Time to Write with Trisha Kotai-Ewers. Critique night, bring a piece to read. \$11.

**Fri 30 June 11am:** Newsletter folding. All welcome.

**Fri 30 June:** Deadline for membership renewal.

**Call Tom Collins House at (08) 9384 4771 or email us at fawwa@iinet.net.au to book your place. Don't miss out!**

## Poetry Workshop

### Hunt The Poem with Sarah French, Poet in Residence Sat 3 June, 1-4pm

There are still places left for the second workshop run by FAWWA's poet-in-residence, Sarah French.

Entitled, *Hunting the Poem: Going in Search of Inspiration in your past* code, you will explore how the past can be shaped into poetry.

Use the dry facts of history, photographs and family trees as creative kindling. \$25/members \$40/non-members.



Sarah French

## Creative Writing

with

Michèle Drouart

since 2000

writer, editor, author of *Into the Wadi*

Skills – strategies – support

6-wk 2-hr classes every term (Feb-April-July-Oct)

9382 2930 or 043 993 4450

## Members' Credits

Congratulations to Trisha Kotai-Ewers for her story, 'A Walk with Jean'. Published in *Dementia: Walking not Wandering*, ed. Mary Marshall & Kate Allen, Scotland.

Gwenda Steff has been commissioned to collaborate again with composer Andrew Batterham and produce another event for the 2007 Promenade of Sacred Music in the Southern Grampians, Vic.

Not only has Gwen found a new avenue for her writing, but, being disappointed with the local media's failure to cover this year's concert, she suggested she freelance for them to cover artistic events in the district. How's that for taking the initiative?

FAWWA Treasurer, Sally Gaunt had a poem read on 25th May on ABC National Radio's program, *Ars Poetica*.

**Don't forget to**

**Renew your Membership!**

**Support your Fellowship**

Book now for

### Writing at Rottneest 2006

2.00pm Thursday, 28 September  
to 3.00pm, Sunday, 1st October.

Sergeants' Mess, Kingstown.  
Cost: \$280 per person includes  
workshops, food and  
accommodation  
[excludes ferry fares & optional  
bike hire, lighthouse visit]

Details & booking form  
[www.geocities.com/jjdeg](http://www.geocities.com/jjdeg)  
Jenny de Garis: 9310 3896

## Dangerous Virus Alert

There is a dangerous virus being passed electronically, orally and by hand.

This virus is called Worm Overload Recreational Killer (WORK).

If you receive WORK from any of your colleagues, your boss or anyone else via any means DO NOT TOUCH IT.

This virus will wipe out your private life completely.

If you should come into contact with WORK put your jacket on and take two good friends to the nearest pub.

Purchase the antidote known as Work Isolator Neutralizer Extractor (WINE).

The quickest acting WINE type is called Swift Hitting Infiltrator Remover All Zones (SHIRAZ) but is only available for those who can afford it. The next best equivalent is Cheapest Available System Killer (CASK).

Take the antidote repeatedly until WORK has been completely eliminated from your system.

Alert five friends. If you do not have five friends you have already been infected and WORK is controlling your life.

Note: After extensive testing it has been concluded that Best Equivalent Extractor Remedy (BEER) may be substituted for WINE but may require a more generous application.

## Masterclass Impressions

"Did you enjoy tonight's session on point of view and dialog?"

"Yes, but my characters swear too much, they're too colloquial, long-winded, and sometimes inconsistent. They're propped up with too many adverbs and embarrassing speech verbs," she sniveled.

"Never mind. Just get through the first draft by writing two thousand words a week for the next nine months, write the whole thing over five more times and you might just be ready to hand it over to a publisher!"

She looked up tremulously from the dregs of her tea and raised a shaking hand to her forehead.

"Hmm. Reality appears to be hitting the fan. Perhaps you're wondering if you might just toss this one in and take up with that little old story about the nymphomaniac secretary with the broken stiletto heel.

"Alternatively you could just pack it in. Stick with the day job."  
"Nah. I bloody well started it, I might as well finish it, cobber."

—Karen Dixon

### Wanted Part-time Cleaner

Two hours per fortnight to clean Tom Collins House. \$15 per hour. Experienced cleaners only please. Call Catherine at 9384 4771.

### Display Advertising Rates

Standard (85mm x 60mm) \$50  
Deluxe (85mm x 110mm) \$100  
Luxury (110mm x 110mm) \$150  
Trump (full page) \$200

Inserts (if material supplied) \$80

Ten percent surcharge for preferred position, if finished artwork not supplied or for complicated layouts.

Members/ongoing ads receive 10 percent discount.

### WORDWORK MANUSCRIPTS

*Take your work to a higher level  
with professional editing and  
manuscript assessment by*

#### Dr Chris McLeod

Author of three novels and two  
collections of short fiction

Former fiction editor of *Westerly*

Experienced teacher of creative writing

Experienced mentor for emerging writers

PhD & MA in English/Creative Writing.

Phone: 9293 2882

Email: [wordwork@inet.net.au](mailto:wordwork@inet.net.au)

Website:

[www.wordwork.inet.net.au](http://www.wordwork.inet.net.au)

## writingWA cont'd

writing industry, and effect real change.

"Our focus is very much on helping our member organisations grow and service the sector," says Sharon. "We're already doing that in a number of ways through a range of services including providing information, advocacy, specific programs such as festivals and supporting regional activities. And now, through the strategic planning process, we're reviewing all of our activities and setting the direction for the next three years."

Although many of the changes implemented over the last twelve months since Sharon became CEO seem sweeping and sudden, repositioning writingWA hasn't happened overnight. The new identity, reviewed purpose and better location are a culmination of months of hard work re-examining writingWA's purpose and redefining its goals.

"You can't just credit sweeping change to me," says Sharon, "but also the board, my coworkers, history, support of our funding bodies — there isn't any one factor, but the time was right to do it now."

In the thirteen years since its inception, writingWA has set about supporting WA writers and promoting their work. But with limited resources, minimal IT support, cramped and largely hidden offices at the Fremantle Arts Centre and a confused identity, the organisation struggled to be heard and recognised outside literary circles.

"Part of our problem was that unless you were already involved in the sector, you wouldn't know our organisation existed," confirms Sharon.

But as the state's peak body for writers and writing, a bold ap-

proach to change was required. The organisation adopted a new constitution in February 2005 and appointed a new CEO in June, after Finance and Communication Officer, John Hart, acted in the role for four months.

After securing support from their main funders, ArtsWA and the Australia Council, writingWA was finally ready to embark on the process of revitalisation.

And this all translates into good news for WA writers. With writingWA's new strategic plan set to be released, those who work in the WA writing industry can expect to see better com-

## writingWA...

munications and collaborations between organisations, increased opportunities for writers and a louder voice at the national and international level.

"Advocacy for writing is a critical role for writingWA," says Sharon. "Advocating for greater opportunities for writers is a significant part of our mandate. At the moment we're looking at how we can tackle that.

It's not just about increased publication opportunities — there are actually an enormous number of publishing prospects out there — but we have to look at the whole chain.

"It starts with nurturing writing activity, connecting writers to editors, script assessors and others who can assist with the process. Getting the work to the publishers, getting the work from the publishers to the distributors and getting it into bookshops and other points of sale... we have to look at that

whole process rather than just any one bit of it. And examine how all those things connect.

"There are a lot of organisations out there doing really good work in their areas. But we need to connect the dots... a more cohesive and coordinated effort across the sector. And that's a role for writingWA — to bring us together. I talk about our community of members and that's how I see it; we are all contributors to the sector. There are probably lots of opportunities for collaborations that we haven't explored — yet!"

This push for improvement marks an exciting time for writing in WA. While agreeing that it is getting harder to be published by mainstream publishers, Sharon feels that there are "a whole range of new media opportunities" for writers.

"Perhaps the challenge is about adapting to those opportunities and shifting the focus," she explains. "If you can't go through that door, go through this one. For example, there's the potential for online publishing — digital publishing is only going to grow. It's wide open in that area."

As organisations including the Literature Board and Australian Society of Authors grapple with national issues such as overseas domination in the publishing industry, the push to sell mainstream books that guarantee profits and the ominous threat of the "death of the novel," writingWA represents the state at those discussions and advocates for positive outcomes.

Ideally Sharon hopes these debates will result in "clearly identified career pathways for writers" and "improved income and employment opportunities." In terms of WA writing, Sharon

## writingWA cont'd

would like to see "WA writers being published and read in the broadest possible marketplace."

With many years working in arts management both here and overseas, Sharon is well placed and amply qualified to be the driving force behind writingWA's next phase. She helped establish Fremantle's SWY theatre which later became Perth Theatre company. In 1992, whilst working as a producer in London, she initiated Hungary's first contemporary arts festival—post communism—which encompassed music, live art, theatre and some visual art.

"That was interesting working across currencies, language and distance," she says wryly.

After returning to Australia in the late 90s Sharon spent a few years doing independent production and project-based event management including work with the Perth Festival and PICA.

Immediately prior to writingWA she worked as the City of Swan's Cultural Development Officer, achieving major milestones such as establishing the Bank Gallery and three festivals: the international arts festival, The National Review of Live Art; the ArtRage collaboration, Urban Edge; and an indigenous arts festival, Respect. Running those festivals three times each and writing Swan's cultural development strategy kept Sharon very busy indeed.

And now she has her work cut out at writingWA. But Sharon is excited about the possibilities of what the organisation can achieve and derives a lot of satisfaction from contributing to improving the writing industry.

"Continuous improvement is a personally motivating goal. It's really rewarding when you see new opportunities emerging,

processes being improved. That's what we're here to do, support the sector to develop to a level of maturity and strength that people are happy with." And those involved in writing in WA—literary or otherwise—won't argue with that.

—Tanya Dewhurst

## writingWA...

**Ground Floor, Alexander Library Building, Perth Cultural Centre WA 6000**  
**Tel: +61 8 9228 9908**  
**Fax: + 61 8 9228 9907**  
**Email: info@writingwa.org**  
**Web: writingwa.org**

### The 2006 TAG Hungerford Award for Fiction closes 30 June 2006

This award for an unpublished work of fiction is open to Western Australian writers who have not been published in book form.

It is co-presented by New Edition Bookshop, the *West Australian* newspaper, writingWA and the Fremantle Arts Centre Press.

The winner will receive a \$6000 cash prize from New Edition Bookshop and a publishing contract with Fremantle Arts Centre Press.

Get guidelines and entry forms from [www.writingwa.org](http://www.writingwa.org)

### Know someone creative?

Be creative in your gift giving.

Give them a membership to the Fellowship of Australian Writers WA  
\$55/\$44 pa.

Application form inside.

## Juice 2006

WA's premier residential writing retreat is on again.

Suitable for all levels of experience (including none) you can spend three days of creative writing in a nurturing, non-competitive environment at the lovely Peace Be Still Retreat in Chittering, just an hour's drive from Perth. Maximum 24 participants.

### Highlights include:

Creative kick-starting writing exercises with well-known local writer Jenny de Garis.

-An evening in conversation with entertaining novelist and Weekend Australian columnist Susan Maushart.

-A workshop with international scriptwriter and novelist John Harman, who will discuss creating a synopsis to send to publishers.

-An opportunity to have your work critiqued by Janet Blagg, editor at Fremantle Arts Centre Press.

-A session with WA writer Christina Houen, editor of *Hidden Desires*, an anthology of women's writing.


Plus plenty of time for self, chocolate and camaraderie with fellow writers.

**When:** 4pm Thurs 10 to 4pm Sunday 13 August

**Where:** Peace be Still Retreat, Chittering

**Cost:** \$450 including all meals, accommodation and tuition.

Secure a spot with a deposit of \$200 to Jane Cornes, 17 Wisbech Street, Bayswater WA 6053. Or email [jcornes@iinet.net.au](mailto:jcornes@iinet.net.au) for direct deposit info. Balance due end of June.



**Authors' Ally**  
We put a spring on your work

**We specialise in:**  
Proofreading, Manuscript Appraisal, Structural and Copy Editing.  
We utilise a large back-up pool of professionals to cover all specialities.

**Qualifications:**

- University degrees in English and Literature and Creative Writing
- Qualified Editors and Proofreaders
- Members of QLD Writers' Centre
- Members of Gold Coast Writers' Association

**Rates:**  
Editing: \$30.00 per hour  
Proofreading: \$25.00 per hour  
Quotes for MAs guideline only; accurate quotes on submission of manuscript

**Introductory Offer:**  
40% Discount for a limited time. \*conditions apply  
Email us at: [kathy@authorsally.com](mailto:kathy@authorsally.com)  
Kathy: 0415 536 546 Sue: 0412 764 185  
PO Box 1521 Mudgeeraba Q 4213  
Website: [www.authorsally.com](http://www.authorsally.com)

## Poetry Review

### Phosphorescence

Graeme Miles

Fremantle Arts Centre Press

Without wanting to over-read the title, *Phosphorescence* suggests an aesthetic of subtle effect; the title poem emphasises the framing darkness required to detect the grey: beginning with caffeine, ending blacked-out and black-eyed. The poem is a pattern of violences: ostensibly about insomnia, it suggests insomnia is a kind of style. 'The Road in the Rear-view Mirror at Night' is an apt companion piece with its bites, toys and doubleness.

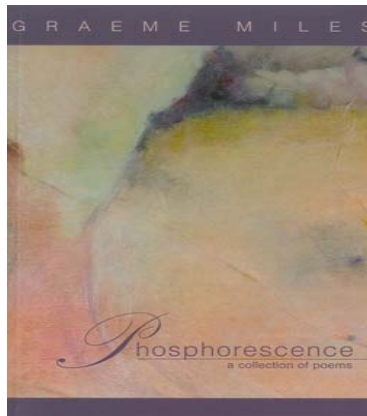
It's nice to think that all poetry aspires to phosphorescence, its radiation detectable once the agitation of writing is over, but there's a reason things seem nice: because they block out, paper-over unpleasant realities. So I want to be careful with figures that deal with light and dark; Miles is also careful.

'and a spray of thoughts purred  
where my head had been.'  
(*'Body's Poem'*)

'The colours are still burning a  
little  
and thoughts have fallen into  
text, the way  
that sailors are buried at sea.'  
(*'Postscript'*)

In Miles' poems the body functions as a persona; the poems come directly out of this body like film; a middle way you could say, avoiding not just silk, snot and shit, but the landscape or over-there poem, and the turgid, book-stuck-in-the-bloodstream poem.

Any style has risks. In Miles' examination of contradiction and doubleness, he can sound too immersed in the riddling, or the childhood-memory mining, and write too-nice, too-clever poems like some generalised English poet who wants you to know they have a sense of humour, despite their long-winded complaints in the literary papers. (*'Word Book'*). His technical ability can have him going through the motions, as in



'Cretan Music'.

'A voice that can speak about the  
circle and the line,  
the straight march forward and  
the curved unwind.'

So begins 'Circle and Line,' the book's great central poem. Many Australian poets have battled with using European figures in Australian contexts; Miles appears to be having a last word by depicting Orpheus on an Escher staircase. Then, by sleight of line, he avoids the stations of Heavy Irony and Academic Humour with the beauty of his Orpheus' song:

'The chamber is a tortoise shell,  
a box for holding sound-tinged  
wind  
that meets itself surprised in  
crowds, and breaks  
over charcoal soil like shards of  
egg.  
A dome for lyre-backed lives to  
echo in...'

A whole book of poems can seem an overwhelming achievement. How could someone write so many poems, line after line, while staying on the money? Without straying into cliché, awkwardness, bathos, complacency, bad taste? *Phosphorescence* is one of those seemingly effortless, almost perfect books that our Marxists warned us about. But wouldn't Brecht be pleased with:

'The clean idea of a yacht is sailing  
on the ad hoc river?'  
(*'Your Backyard Dogs'*)

The following poem 'On My Way to Work' suggests a puzzlement with holidays that aligns the persona with Barthes' 'writers don't have holidays'. By the time 'Dugites' arrives (p 53), I'm aware how much snakebite there is in this textual Eden. Miles splits such an assumption with the doubleness of two snakes in this poem. We aren't just in Australia but Western Australia.

Miles demonstrates control over a variety of line length, occasionally employing rhyme for support. The line 'to it' in 'Ars Poetica' is almost too short, but its rhyme with 'split' five (short) lines above, means it exemplifies its meaning: 'Once more/ and there was a beat/ to it'.

But conversations and skill aside, is such a poem necessary? It comes to the poet, perhaps it clarifies something for the poet, it's not bad – but if it's not strong, what work is it doing? And if it is strong, its voice might be a bit too loud – or indiscreet. It serves to weaken what comes after. Poems may be objects but they are objects of reading, and though many poets claim publicly to read by 'dipping,' I read poems sequentially, as a book. Any poem may be an ars poetica. The excellent 'The Ceiling,' for instance, which again returns to the theme of the intruder has the ambiguous caustic line '... the ceiling is white as a headache'. A line like 'Someone is missing who should live on that bareness' can hardly be read outside our post-colonial context.

The poems circulate through mind, body, and earth-image, and though there's green within reach ('Silt and Green,' 'This Town,' 'The Neighbours,' 'X-rays') it's dark and light the poems are obsessed by. Like Judith Wright's –but unlike Wright's poems–Miles' symbolism is contested, dark and light get mixed, 'voices ... soak in like milk into the sand beside a grave' ('The Neighbours').

The poems are not didactic, emotional, nor relaxed. As we swirl into the digital, *Phosphorescence* favours play over grey.

—Michael Farrell

## Opportunities

### Going Down Swinging

Seeks text-only submissions for its next issue. They are looking for poetry, short story, prose and literary cartoons for a bumper book edition of GDS. More info: [www.goingdownswinging.org.au](http://www.goingdownswinging.org.au)

### Blue Giraffe #4

Invites unpublished poems to 30 lines by 30 June. Email [bluegiraffe@press@yahoo.com.au](mailto:bluegiraffe@press@yahoo.com.au) or send hard copy to Peter Macrow 6/16 Osborne St. Sandy Bay Tas 7005.

### Page Seventeen

Is seeking submissions of short stories, poetry and haiku from new and established writers as well as images (B&W for content and colour for cover) for Issue 4. Deadline 30 June. Details at [www.pageseventeen.com.au](http://www.pageseventeen.com.au) or send SSAE to PO Box 566, Cockatoo, 3781 or email [enquire@pageseventeen.com.au](mailto:enquire@pageseventeen.com.au)

**Wet Ink Magazine** is looking for prose, poetry and creative non-fiction from emerging and established authors. With four issues a year, the magazine wants to find the best new writing from around Australia. Extra short (up to 500 words) and longer (3000+ words) fiction are welcome. Submission guidelines from [www.wetink.com.au](http://www.wetink.com.au) or Wet Ink Magazine, PO Box 3162, Rundle Mall SA 5000.

### Collaborative Project

Requesting talented writers & poets for collaborative project with contemporary artist

Deadline: Ongoing

Participating magazines: Half-Drunk Muse, Foot Steps to Oxford and searching for others  
Format: Poems, prose poems, brief narratives, or brief essays (up to 200 words).

Poets & writers wanted for collaborative project with contemporary artist to be published in literary magazine, online and in touring art show. Exhibit of 36 surreal triptychs is seeking

well-crafted reader interpretation. The criteria: the writing itself must have an authoritative tone, articulate a convincing argument, and hold its own literary integrity. Totem:

[www.swartzentruber.com/13-writers-collaborate-art-criticism.htm](http://www.swartzentruber.com/13-writers-collaborate-art-criticism.htm)

Half-Drunk Muse: [halfdrunk-muse.com/features/totem/](http://halfdrunk-muse.com/features/totem/)

Footsteps to Oxford:

[www.footstepstooxford.co.uk/triptychs.html](http://www.footstepstooxford.co.uk/triptychs.html)

### pendulum

National literary anthology, *pendulum* is seeking poetry (50 lines), short stories, extracts of novels, interviews and articles (3000 words); and artwork (including photography and illustrations) by 30 June.

Email submissions to [pendulum@nims.chisholm.vic.edu.au](mailto:pendulum@nims.chisholm.vic.edu.au) or Pendulum Professional Writing and Editing Department, Chisholm Institute, PO Box 684, Dandenong Vic 3175. Electronic submissions are preferred. Details at [pendulummagazine.googlepages.com](http://pendulummagazine.googlepages.com).

### New Century Notebook Project

This research project aims to capture a snap shot of the use of journals, diaries, blogs, electronic diaries and personal notebooks in the 21st Century. A journal may mean a visual diary, diary, notebook, online diary, blog, audio log, video diary or scrap book as well as other formats.

Researcher, Pamela Weatherill invites you to participate in her survey at

[www.newcenturynotebook.blogspot.com](http://www.newcenturynotebook.blogspot.com) or find out more at [pamelaw@iinet.net.au](mailto:pamelaw@iinet.net.au)



## Competitions

June 2

**The 2006 Queensland Premier's Literary Awards** are now open for nominations.

These awards were inaugurated in 1999 and have grown to become a leading literary awards program within Australia, with \$225 000 in prize money over 14 categories. Deadline is 2 June 2006.

The Awards offer all Australian established and aspiring authors the opportunity to gain recognition in the literary community as well as providing financial assistance to support the development of high quality writing.

For details:

[www.premiers.qld.gov.au](http://www.premiers.qld.gov.au) or email [literary-awards@premiers.qld.gov.au](mailto:literary-awards@premiers.qld.gov.au)

PO Box 15185

City East, Qld, 4002

### Survival Writing Competition

Open to Aboriginal and Torres Strait Islander writers on the theme of survival.

Short story: max 500 words;

poetry: max 20 lines.

No entry form; no fee. All entries are to be anonymous; must be typed; will not be returned; must not have been previously published or won another competition. Cover sheet to specify number of words. May submit any number of entries. Prizes in both categories: 1st - \$150; 2nd - \$100; 3rd - \$50. Also a free 1 year membership to NSW Writers' Group (\$55 value). Submit to Survival Competition, NSW Writers' Centre, PO Box 1056, Rozelle NSW 2039. (02) 9555 9757 or [nswwc@nswwriterscentre.org.au](mailto:nswwc@nswwriterscentre.org.au)

June 15

### The Writers' World's short story competition

This competition runs each month and is open to all age groups and genres. Both the winning author and runner-up will be published in monthly newsletter, The Written

## Competitions cont'd

World, and posted on the Writers' World website. The winning author will also receive prize money of \$200. Entry fee is \$20/\$12 students. All entrants will receive a critique on their work.

Details at: [www.writersworld.com.au/shortStories.jsp](http://www.writersworld.com.au/shortStories.jsp)

June 30

**New Works of Merit Playwriting Contest** is a New York based organisation accepting scripts for new works that meet one of eight criteria. Besides winning readings, five additional contest scripts receive a free reading at 13th Street Rep, New York. For more info visit [www.PlaywritingContest.cjb.net](http://www.PlaywritingContest.cjb.net)

### FAW (NSW) Manly/Peninsula Region Mid Year Literary Competition

Cyril Bentley Short Story Award: 3000 words, 1<sup>st</sup> prize \$100, 2<sup>nd</sup> prize \$50. Highly Commended and Commended Certificates. Betty Bennell Poetry Award: Free or rhyming verse 40 lines. 1<sup>st</sup> prize \$100, 2<sup>nd</sup> prize \$50 and Highly Commended and Commended Certificates. Article to 800 words. 1<sup>st</sup> prize \$100, 2<sup>nd</sup> prize \$50 and Highly Commended Certificate. Entry fee \$5 per entry or 5 for \$20. Entry form not required, must be original material that has not previously won a prize. Full terms and conditions available from: The Competition Secretary, Manly & Peninsula FAW, PO Box 241, Manly NSW 1655.

### Authors' Ally South East Queensland 2006 Short Story Competition

Under the theme 'SOUTH EAST QUEENSLAND' use your imagination to write about anything, anyone, or anywhere from the border to Bundaberg or from the coast to the country.

We'd like a mixture of fiction, non-fiction, love and romance, crime, fantasy, mystery, horror, sci-fi, humour—murders, mayhem, memories, missing persons—

anything that takes your fancy except for porn or extreme violence. Organisers are looking for well-structured writing with engaging characters and a creative spin that helps see South East Queensland in a new way.

1st Prize: \$500, 2nd Prize: \$300, 3rd Prize \$100. All winners and highly commended will be published in an anthology and receive one free copy.

Entry fee: AU\$10. More info: [kathy@authorsally.com](mailto:kathy@authorsally.com) or [sue@authorsally.com](mailto:sue@authorsally.com) or Authors' Ally, PO Box 1521, Mudgeeraba, Qld 4213.

### Dogwood Playwrights Initiative

One-act play 50-70 mins, dealing with an issue relevant to rural or remote life in the new millennium. Max cast of six. First prize \$5000; two runners-up of \$500 each. Details from Ann Gibbons (07) 4628 1131 or [tedgibbons@bigpond.com](mailto:tedgibbons@bigpond.com)

### Newcastle Poetry Prize

Open: For a poem or sequence of poems of no more than 200 lines. Prize \$10,000.

New Media: Prepared using Flash and judged on the quality of the poetry and the creativity of the presentation. Prize: \$2000 [www.hwcentre.com/poetryprize.html](http://www.hwcentre.com/poetryprize.html)

### Margaret Reid prize for Traditional Verse

Cash prizes total \$3,500. Top prize \$1,000. Entry fee \$6 for every 25 lines. Entry form and conditions from [www.winningwriters.com/contests/](http://www.winningwriters.com/contests/) Can enter online at [www.winningwriters.com/contests/margaret/ma\\_subonline.php](http://www.winningwriters.com/contests/margaret/ma_subonline.php)

### Meanjin & Readings Novella Competition 2006

*Meanjin*, Australia's premier literary magazine, is running its first novella competition, providing a rare opportunity for a neglected

form. Manuscripts between 12,000 and 20,000 words on any aspect of the theme 'love and desire' and must be a work of unpublished fiction. First prize \$1500 and consideration for publication in *Meanjin*. \$20 entry fee per submission. Entry details from [www.meanjin.unimelb.edu.au](http://www.meanjin.unimelb.edu.au) or 03 8344 9995.

### Positive Words Creative Writing Magazine

will be holding a mini challenge every month, beginning in June 2006. Prize: Six months subscription to Positive Words Entry Fee: \$1.00 in unused postage stamps. No entry form required. Challenge for June: Write a short story in 100 words or less, or a poem in ten lines or less using the word WINTER at least once. Winning entry will appear in an upcoming issue. Send entries to: The Editor, Sandra Lynn, 466 Old Melbourne Road, Traralgon 3844.



## FAWWA Opps

### Lyndall Hadow/Donald Stuart Short Story Competition 2006

Closes 15 June 2006. Max. 3000 words per story. Prizes: First: \$400; Second: \$100; two Highly Commended: \$50 each. Entry Fee: \$7 per story (max. of three stories per entrant). See details page 5.

### Mattie Furphy House Naming Competition.

Give the refurbished house a new name that will reflect an exciting vision for FAWWA. See page 2.

### 2007 Writers in Residence

For one established, one emerging and two young writers. Applications close 30th June 2006. Full details page 3.

Proudly supported by:

ArtsWA  
Australia Council for the Arts  
City of Nedlands  
Edith Cowan University  
Government of WA  
Heritage Council of WA  
Lotterywest  
writingWA  
University of WA



## IMPORTANT NOTICE

**FAWWA is a not-for-profit organisation.** We depend upon our members' support to ensure we can provide our services and facilities to writers.

**We welcome any member able to spend a couple of hours helping out in the office.**

Ring (08) 9384 4771

## FN Series 2

**Editors:** Angela Caple, Tanya Dewhurst and Trisha Kotai-Ewers

### Tom Collins House

88 Wood St, Swanbourne WA 6010  
Allen Park Heritage Precinct  
Cnr Wood St & Kirkwood St

**P.O. Box 312**

**Cottesloe WA 6911**

Tel: (08) 9384 4771  
Fax: (08) 9384 4854  
Email: [fawwa@inet.net.au](mailto:fawwa@inet.net.au)  
Web: [www.fawwa.iinet.net.au](http://www.fawwa.iinet.net.au)

### Office Hours

10am - 1pm Mondays, Wednesdays  
and Thursdays



### WELCOME to NEW MEMBERS

FAWWA would like to welcome our new and re-newing members: Horst & Jennifer Kornberger, Nuala Keating, Jan Phillips, Wendy Campbell, Deanne Ferris, Dr M Chesbrough, Tanya Dewhurst, Kenneth Spillman

### EMAIL ADDRESS UPDATES

In order to receive the full benefits of membership, we must have your current contact details, in particular your current email address. If your details have changed, please contact the office, preferably via email - [fawwa@inet.net.au](mailto:fawwa@inet.net.au)

**Reminder: Membership due 30 June 2006!**

### IF UNDELIVERABLE

please return to:  
**FAWWA**  
PO Box 312  
Cottesloe WA 6911

**SURFACE  
MAIL**

**POSTAGE  
PAID  
AUSTRALIA**

Print Post Approved  
PP633123/00050