

# Writers Voice



Winter Edition #252 JUN 2016

QUARTERLY BULLETIN OF THE FELLOWSHIP OF AUSTRALIAN WRITERS NSW INC.

## Short Story

### Precipice

*Beverley Lello*

I'M COLLECTED from the hospital like a parcel. 'She'll be right with me. Where do I sign?' says Edwina, appearing in the doorway of the ward. I don't know how they found her number. The nurses have me packed and wrapped and sitting on the chair, the one that's been waiting for a visitor all week.

Edwina is my grandmother's sister, my great aunt, but she's always been our Aunty Edie. Now she's here to take me away in her work-stained jeans, blue-checked shirt and scuffed Blundstone boots. Straight away I want to bury my face into that shirt, knowing it will smell of all the things I love about Edie: her dogs, the hay she throws to the cows from the back of her ute, the jams she makes for the CWA stalls, the wood smoke from the old Aga. I want to breathe it all in, together with the warmth of her hug. But all I'm offered is a nod and a tight smile.

She's left her battered Akubra in the ute. The ute, I know, will be dusty, dirt-caked, with maybe a bale of hay still in the back, if she'd got the call from the hospital and driven straight to Melbourne from the farm.

We negotiate the route onto the Hume Freeway in silence and the purr of the engine soon lulls me to sleep. At the loo stop near Euroa, Edie produces a thermos and some sandwiches. She's never believed in takeaway.

As we drink the tea, she rests a rough freckled hand on my knee and says, 'Your Mum and Dad are on their way home. No-one could get in touch with them until yesterday. They've changed their flight.' I know I've ruined the trip to Africa they've been planning for months, but Edie adds, 'They love you, Libby. They were so grateful to the friend who called the ambulance.'

This was new information. Tara must have found me. Tara. My friend? Tara and Jacob?

I'm awake when we turn off near Wangaratta. How many times had I driven this stretch of road with Mum, Dad and my brother when we were kids? I'd even driven myself to the farm after I got my licence. That was when Grandma was still alive, before uni, before I went to Melbourne, before Jacob, before ...

Despite all the things that have happened, nothing about that drive along the valley has changed. It's still green because it's spring, and Edie tells me the winter rains have been good. Weather is always a safe topic when two people need to feel their way into talking about what's really important. Weather can be a springboard for memories too.

Winter rain, me in bed with Jacob in his room in the shared house in Brunswick Street. Warm and buried under the doona, drowsy from love-making and hung over from too much wine at the party the night before. The memory is an undigested lump in my heart, a thought in my head that

sits alongside the things I'm trying to focus on as a distraction: the black and white cows in the paddocks like plastic toys in a farm animal set, the new growth on the poplar trees, the sweep of the road down the centre of the valley taking me away from all that, taking me back.

A breeze, soft as a puff of breath blown into a lover's ear, stirs and lifts the lace curtain, exposing, then hiding a patch of blue sky. I'm in my mother's old room and bits of her past have been carefully selected by someone—not Edie, it isn't her style—to represent all the years she'd slept here. There's a doll, its plastic face fixed into a pout; a teddy-bear worn in patches with one glass bead eye; framed certificates; a shelf of books,

*cont. page 12*

*Reproduced here is the first-prize winning story from the 2015 Central Coast FAW's Biannual Mona Brand Award Short Story competition.*

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## QUARTERLY COPY DEADLINES:

15 AUGUST, 15 NOVEMBER, 15 FEBRUARY, 15 MAY

## FAW NSW Inc. State Council: Biannual Delegates Meetings

The Executive Committee and Branch Delegates meet the first Saturday of May and November each year. Minutes are mailed to each Branch Secretary.

**Next meeting: Saturday 5 NOVEMBER 2016 at 9:30am** at Sydney Mechanics School of Arts, 280 Pitt Street, Sydney; followed **the same day** by the **Annual FAW Awards Luncheon, 11:30am** for 12 noon, at '99 on York', 95-99 York Street, Sydney.

## General Membership and Subscriptions

Membership is open to anyone who has a love for writing—writers, whether amateur or professional—or anyone interested in promoting Australian literature.

**AFFILIATION FEES – \$40 pa** Full Membership (\$20 U21/Youth Rate)—due by 31 DECEMBER each year and paid to the *Branch Treasurer where a member attends meetings*. Cheques/money orders payable to **Fellowship of Aust Writers**.

**Each Branch sets its own ANNUAL FEE** from which the \$40 (or \$20) affiliation fees are forwarded to FAW State Council for costs involved with printing and mailing *Writers Voice*, public liability insurance and administration.

**ISOLATED WRITERS – \$46 pa** (\$51 overseas, \$23 Youth U18)—see inside back page. Please mail subscriptions to the FAW State Treasurer Kay Bakon (address at left). Please make cheques/money orders payable to 'Fellowship of Australian Writers'.

## Writing Fellows

FAW Writing Fellows are listed here: <[fawnsww.org.au/membership/writing-fellows/](http://fawnsww.org.au/membership/writing-fellows/)>. The broad criteria for this class of membership, are that the applicant should have had a substantial body of work published and should normally have been a member of the FAW for at least two years. A committee of the State Council adjudicates on each application, which should be forwarded to the Registrar of Writing Fellows, FAW State Council, C/- Hon Sec. 22 Promontory Way, North Arm Cove NSW 2324. The application should:

- be accompanied by a \$50.00 cheque, payable to 'Fellowship Aust. Writers'.
- indicate the Branch where the applicant is currently a member and the number of years of FAW membership.
- have attached a list of published, performed or broadcast works, with dates and details of publication. Also list any literary prizes awarded, although such works may be unpublished. Unpaid contributions to newspapers etc. and self-published works (unless widely sold and acclaimed) should not be included.

The one-time fee of \$50.00 will be used to cover costs of administration and cost of certificate. Excess funds will be used to further the work of the FAW. If the application is unsuccessful, the cheque will be returned, perhaps with a suggestion to re-submit an application when a greater body of work has been published.

## Distinguished Service Award

This annual award recognises FAW members confidentially recommended by their Branch Committees and approved by the DSA Assessment Committee. DSA members will be honoured in the following way: successful candidates will be presented with certificates acknowledging their outstanding service at the Annual Awards Luncheon and in addition, a permanent Honour Roll in *Writers' Voice* lists the names of recipients, as well as on the website <[fawnsww.org.au/about-us/distinguished-service-awards/](http://fawnsww.org.au/about-us/distinguished-service-awards/)>. Guidelines for assessing recommendations for Distinguished Service Awards:

- Recommendations must be as a result of a unanimous decision of a current Branch Committee.
- Qualifications to include the following features:
  - Length of service as a current financial member to be at least ten (10) years.
  - Required to have a regular attendance record at Branch Meetings.
  - Required to have participated in activities organised by the Branch Committee on a regular basis for at least eight years or to have served on the Branch Committee for at least eight years.
- All recommendations to be submitted to the DSA Assessment Committee, C/- Hon Sec. 22 Promontory Way, North Arm Cove NSW 2324, by 30 June of each year.
- A committee comprising the State President, the Vice President, the Secretary and the Treasurer will assess recommendations. The DSA Committee's decision is final.

## ISBN

Members requiring their FREE ISBN (one number per publication) should, in the first instance, contact the FAW Secretary Maureen Kelly <[honsecretary@fawnsww.org.au](mailto:honsecretary@fawnsww.org.au)>. Your request will then be passed to Alan Russell (phone 02 9680 3374) or email <[alanjrussell46@gmail.com](mailto:alanjrussell46@gmail.com)> for action.

## Public Fund

Donations of \$2.00 and over to this account are tax deductible. When there are sufficient funds, Branches may approach State Council for an amount for a specific purpose. Without donations FAW cannot grow and achieve this aim. When a member makes a donation, a note of his/her Branch is made.

## FAW Manuscript Assessment Service

Critical reading with general criticism, editing including interpolation of articles, short stories and novels. A fee applies of \$50 (\$60 non-members) for a sample assessment of 2 chapters and \$25 (\$30 non-members) for 1 or 2 poems of no more than 60 lines each. A detailed quote for the critical assessment of the remaining work will be supplied should the author require further editorial or constructive advice. For manuscripts, please include a synopsis and approximate word count and a stamped self-addressed envelope for return of all the assessments. For further information phone 0417 403 720 or write to FAW Assessment Service, C/- Hon Sec. 22 Promontory Way, North Arm Cove NSW 2324.

# State Council News

## From the President

**H**ELLO TO all members.  
Wow the year is galloping away!  
As I write this I am in Brisbane for a short time.

We recently had our AGM and I thank everyone for the honour of once again continuing as your State President. I am pleased most of our talented committee are returned along with some new blood in the form of Vince Hatton.

It was nice to see Dr Hilarie Lindsay in attendance—what a trouper she is! I always enjoy meeting up with Hilarie who has such a wonderful memory of the early days in the FAW and the many legendary people involved. Such stories she can tell. [see p14 'A Brief History...'—Ed.]

Congratulations to all committee members. You will find a report on the AGM from the Hon. Secretary in this issue.

Thank you to members who attended from other branches and their contribution to the general meeting and the AGM held on the day.

It's always good to get together over lunch after the meeting and have lots to talk about as friends.

Hilarie has been very concerned about recent news reports concerning copyright; there have been various articles in the press involving Government minister George Brandis.

I am pleased to see that the Prime Minister Malcolm Turnbull has now

taken over from Mr Brandis and there will be further discussions about it as both people have been at odds with each other's views.

I would urge you to Google the news items regarding Copyright and read up on it as the subject does involve you as a writer. I am sure we will hear more of this matter.

I do have a book review coming up but being away it has to be put on hold so this report is rather less than more.

I am sorry I have not been able to attend the various Sydney Writers Festival events and also Art exhibitions that I have been invited to, but one cannot do everything and be everywhere at once.

Regards

**Trevar Langlands, State President**

## From the secretary's desk

**A**NOTHER BUSY year producing challenges for the 2015/2016 State Committee who have all been doing the job for quite a while now, only Stefania McDonald and I, the fairly recent additions.

Living so far apart, communication has been greatly enhanced by using emails to communicate with each other, and we have recently even had one electronic Management Committee meeting which I found worked well.

We all enjoyed our last regional visit which, in 2015, was to Eurobodalla FAW where we received amazing hospitality. The State Committee has now held a meeting in Newcastle, Shoalhaven, Mudgee, Port Macquarie and Moruya over the last few years. We hope outreaching to our far-flung members has brought us closer together.

We were sad to lose Barbara Simmons as webmaster but along came North Arm Cove member Wayne Jarman who 'volunteered' his time to take on the position once Ken Driver had redesigned the website. It is all working really well with Wayne at the helm of the website and as secretary I have noticed a rise in interest in the FAW via this electronic method. Thank you Ken and Wayne for a great job.

From my point-of-view as secretary I love the contact with members and possible new members via the phone or internet and have met some very interesting people, all with a story to tell, and I hope I have been able to help them on their writing journey.

The committee, what can I say—Trevar, Colleen, Kay, Cate (now, thankfully, getting better), Stefania together with Ken and Wayne are great to work with so I happily sought re-election as secretary for one further year. Thank you one and all from every corner of the state for making this voluntary position so enjoyable.

In closing, the State Committee, all re-elected at our Annual General Meeting held May 7, 2016 at Sydney Mechanics School of Arts, warmly welcomes Sydney City member Vince Hatton on board as the FAW's new public officer replacing Helen Luidens who has resigned due to extreme ill-health.

I encourage all members to enter their short stories in *Writers World*, poems for *Poets Voice* and keep supporting all the competitions listed each quarter in *Writers Voice*.

**Maureen Kelly, OAM**

*Hon. Sec., FAW NSW Inc.*

## DISTINGUISHED SERVICE AWARD HONOUR ROLL



Denise Aldridge	Elaine Burton	Margaret Jackson	Alan Russell
Carolyn Alfonzetti	Ken Challenor	John Jacobs	Albert Scott
Patricia Allen	Jan Dean	Maureen Kelly OAM	Bridget Sharp
Gavin Austin	Beryl Dundas	Lyn Leerson	Dr John Sheppard
Barbara Aylott	Margaret Ekin	Pat Lindsay	Margot Shugg
Eileen Backhus	Thelma Flower	Helen Luidens	Barbara Snel
Margaret Barlow	Eileen Gray	Vince Morrison	Dorothe Squires-Cooper
Miriam Bates	Pip Griffin	Peter F Pike	Frank Urban
Cyril Bentley*	Mavis Gunter	Margaret Robinson*	Margaret Wilkinson
Meryl Bentley*	Mavis Hayes	Rina Robinson	Margaret Young

\*Deceased

# State Council News

Fellowship of Australian Writers NSW Inc.  
Financial Summary Year Ended 31 March 2016

	2016			2015		
	WORKING ACCOUNT	AWARD TRUST ACCOUNT	TOTAL	WORKING ACCOUNT	AWARD TRUST ACCOUNT	TOTAL
<b>INCOME</b>						
Advertising	90.00		90.00	0.00		0.00
Affiliation	13,745.00		13,745.00	16,691.00		16,691.00
Affiliation – Isolated Writers	1,150.00		1,150.00	1,931.00		1,931.00
Book Sales	484.00		484.00	2,415.15		2,415.15
Competition Entries	972.00		972.00	752.00		752.00
Donation	0.00		0.00	30.00		30.00
Interest	703.14	1,392.36	2,095.50	820.00	1,702.08	2,522.08
Luncheon/Raffles	1,995.00		1,995.00	1,970.00		1,970.00
Miscellaneous Income	150.07		150.07	1,011.54		1,011.54
Writing Fellows	50.00		50.00	50.00		50.00
Write back stale cheque		175.00	175.00			
<b>TOTAL INCOME</b>	<b>19,339.21</b>	<b>1,567.36</b>	<b>20,906.57</b>	<b>25,670.69</b>	<b>1,702.08</b>	<b>27,372.77</b>
<b>EXPENSES</b>						
Advertising & Publicity	0.00		0.00	150.00		150.00
Audit Fees	300.00		300.00	300.00		300.00
Bulletin	13,920.28		13,920.28	18,775.30		18,775.30
Depreciation	105.00		105.00	0.00		0.00
Early Bird Award	0.00		0.00	50.00		50.00
Filing Fees	53.00		53.00	52.00		52.00
Functions & Luncheon	2,310.00		2,310.00	2,200.00		2,200.00
Insurance	1,822.86		1,822.86	1,965.59		1,965.59
Judging Expenses	416.00		416.00	530.00		530.00
Petty Cash	274.69		274.69	1,103.15		1,103.15
Prizes	160.00		160.00			
Rent	57.20		57.20	57.20		57.20
Sundry Expenses	50.00		50.00	74.79		74.79
Website	330.00		330.00			
Workshop Travel & Accommodation	900.00		900.00	900.00		900.00
Prizes		950.00	950.00		2,400.00	2,400.00
<b>TOTAL EXPENSES</b>	<b>20,699.03</b>	<b>950.00</b>	<b>21,649.03</b>	<b>26,158.03</b>	<b>2,400.00</b>	<b>28,558.03</b>
<b>OPERATING SURPLUS/(DEFICIT)</b>	<b>\$(1,359.82)</b>	<b>\$617.36</b>	<b>\$(742.46)</b>	<b>\$(487.34)</b>	<b>\$(697.92)</b>	<b>\$(1,185.26)</b>
<b>REPRESENTED BY</b>						
Working Accounts	25,333.82	343.07	25,676.89	27,645.06	1,118.07	28,763.13
Public Fund Account	67.88		67.88	61.46		61.46
Term Deposits	24,284.48	57,134.88	81,419.36	24,284.48	55,742.52	80,027.00
Non-current Assets	945.00		945.00			
<b>ACCUMULATED FUNDS</b>	<b>50,631.18</b>	<b>57,477.95</b>	<b>108,109.13</b>	<b>51,991.00</b>	<b>56,860.59</b>	<b>108,851.59</b>

# FAW Branch Reports

## BLUE MOUNTAINS FAW

THE BLUE Mountains Writers are looking to attract new members as natural attrition has seen a decline in the last year. The smaller numbers of members at our meetings has meant that more attention can be given to individual work. Several of our members are writing life stories and we are looking to focus on this area in the coming year. Vice President, Pat Allen, initiated an ongoing writing project called *'A House Somewhere'* which she hopes will lead to publication.

*Kerry Healey-Binns*

## EASTWOOD/HILLS FAW

What have we done? This is the question I ask myself as I sit down to write this quarter's report. The honest answer—I don't know. I barely remember yesterday at the moment, life has become so incredibly busy for everyone. However, that is rather exciting, for me anyway as I dig deeper into the world of being an Australian Writer. As you're part of the FAW, permit me to assume it's the same for you. So what exciting things have we been up to in meetings?

Since the last quarter we have had Anne Howard and Carmel Summers present workshops on 'Plotting' and 'Free Verse' and we responded to Dr. Kathleen Warren's and Anne's workshops by completing the assignments they set.

In Anne's enticingly titled workshop 'Plots and Plans—Cooking up the Short Story' she took us through the ingredients necessary to write a great short story from *A Good Beginning* which is full of action and also introducing the main characters through the Conflict, Denouement (climax—for those of you like me who are new to this word) to *A Satisfactory Ending* where all the loose ends are tied up quickly. She also taught us how to Spice it up with consistent or clearly delineated Viewpoint and interesting Dialogue which serves to progress the story. Are you seeing a theme here? Well, next you need to mix in the essentials of Correct Grammar, Punctuation and

Good Sentence Structure. Finally, ice the lot with a catchy and Fitting Title which both predicts and reflects the text. There was so much more than I have room here for in this detailed and practical workshop.

Carmel Summers kept us equally entertained and busy as we explored the use of 'Colour in Poetry' with a focus on Free Verse. Carmel used many examples from Traditional and Free Verse to highlight the role colour can play in poetry from; Adding Dimension, to colour as a Metaphor, Poetic Voice, Lyricism, Narrative and of course as the Subject of a poem itself. We examined the works of many poets from Emily Dickinson to Romaine Moreton and including poets such as Judith Wright, Clive James and Tomas Tranströmer. Throughout we had opportunities to have a go (with varying degrees of success) ourselves.

We look forward in the next quarter to workshops with Will Kostakis on 'Writing for the Young Adult Audience' and Sally Lewry on 'Writing Horror'. As always if any of these appeal you are most welcome to attend. Our details can be found at the back of this publication. August will be our Presentation Day for our Annual Literary Competition (entries closed 31 May).

Eastwood Hills had been particularly busy in the entering competitions, submitting manuscripts and winning prizes stakes lately which you can see in the Literary Achievements section of *Writers Voice*. We did, however, want to make special mention of Beverley George who launched *Eucalypt: a Tanka Journal* ten years ago this month. During this time as *Eucalypt's* Editor, Beverley has done much to promote this genre here in Australia and to encourage writers here to give it our own unique stamp. Thank you and congratulations Beverley! As a group we celebrated this special occasion with a delicious cake baked by Julie Thorndyke, aptly decorated with fondant shaped like eucalypt leaves.

Lastly, on behalf of Anne Benjamin, Carmel Summers, Julie Thorndyke and several other past and present

members of E/H FAW we would like to invite you to the launch of their new publication *Gemstones: Collaborative Tanka* on Saturday 26 June 2016 at Hornsby Library from 2–4pm.

*Artelle Lenthall*

## EUROBODALLA FAW

Tip for the week: William Boyd, in Australia for the Sydney Writers Festival, says that, apart from a well-functioning imagination, a writer needs to relish observation. 'An eight-hour delay at an airport isn't a problem. It's like three short stories... you're like a sperm whale with your mouth open.'

Workshops also provide us with new ways of observing and we've been lucky to access three recently. One of our members, Debbie Richardson, a prolific author who publishes as DL Richardson, presented 'Rockin' the Edits' in which she uses song lyrics to analyse/ imagine character motivations as drivers for narrative arc. Lots of potential here. Then there was Kyla Metcalf's use of the environment, both inside and out of the Priory Gallery at Bingie, to explore the dynamic between a character's interiority and their external worlds; how to move a story with setting, how to generate motif and tone with place, and the ways that can be worked with character arc. Finally, we visited our local Moruya Museum, had a tour of the exhibition, 'The Wallpaper Manse', then used this as a stimulus for a story titled, 'If these walls could talk'. All three provided wonderful practical and learning experiences.

Early May we held our AGM, with the following positions for the next year: Rosie Toth (President and Publicity), Vicki Mennie (Acting Secretary), Judy Turner (Secretary), Dianne Wiggins (Treasurer) and Suzanne Newnham (Webperson and Night Group Liaison).

One of the Eurobodalla's main yearly festivals is *River of Art*, this year May 20–29. Primarily visual art and music, for the first time EuroFAW

*cont. next page...*

# FAW Branch Reports

## Eurobodalla

*cont. from previous page*

are participating in 2 events titled 'River of Words' in which we will be presenting short samples of our work to the public. We hope to build on this in following years, generating new ideas each time.

Our night group has just published their speculative fiction novel, *Alien Zoo* and hope to market it soon in both print and digital form.

One of our members, Stafford Ray, about to embark on an interstate book tour for his second novel, *Australian Gulag: A Love Story*, has also been working with two members of the local Aboriginal community, the Yuin, to come up with ways of preserving their Dharug language. They are the only two left who speak Dharug. Stafford has written a play, in both English and Dharug, based on stories they have provided. This will provide a real opportunity for literacy in both languages.

**Rosie Toth**

## FOREST FAW

It's hard to believe that we are already half way through 2016! Our group has had a busy and productive year to date and after a long hot summer we are looking forward to completing our creative writing projects, maybe with a glass of red wine in front of a warm heater, during the cold months ahead.

Our AGM was held in April with no changes to the committee.

At our March and April meetings we were inspired by presentations from one of our members, Christiana Star, who led lively discussions about the use of emotions expressed in thoughts and actions in our writing. We revisited our current projects to experiment with this approach and were surprised by the improvements made using these creative writing techniques.

Our poets continue to have their poems published internationally. Two tanka poems appeared in *RIBBONS*, the Tanka Society of America anthology journal; two tanka, one haiku and one tanka prose were

accepted for publication in *Kokako*, a New Zealand Journal and one tanka was chosen for publication in *Atlas Poetica* Special Feature called, 'I'll Be Home.'

Our short story competition closed on April 30th. A good response was received from entries Australia wide. The successful writers will be notified by phone and email and the results will be published in *Writers Voice* (Summer Edition).

We wish all FAW writers success and fun in their writing projects for the second half of 2016.

**Mary Ann Napper**

## HUNTER FAW

Our group is steadily progressing through our plan for the year with members' presentations leading the way to creative writing either in prose or poetic genres.

In March we were led by eminent Hunter poet, Jan Dean who hosted a workshop based on the American poet Charles Simic. We analysed his poem 'The Stray' and subsequently developed a piece in our own voice themed on what may have happened before the events in the poem.

April was led by recently graduated Louise Berry who led an excellent workshop on the theme of place in poetry, which she developed as the topic of her thesis. We followed up with our own discoveries of Place in Poetry. Leonie Wellard read her own poem 'The Temporary Men'. Luci Croci read her own poem 'The First of May'. Chris Brotherson read a poem by Sarah Holland-Batt 'A Scrap of Lace'. Jo Tregellis read 'Only Stones' by Alyson Hallett. Jan Dean read her own poem, 'World Light' inspired by a Holman Hunt painting 1853. We then wrote a short poem about the pub and discussed the recently held Newcastle Writers' Festival which most of our group attended.

May was led by Luciana Croci, a student poet who is currently evolving a work on memory and autobiography. She presented these themes as portrayed in Robert Lowell's poem, 'My Last Afternoon with Uncle Devereux Wilson', then

read one of her poems. Gail Hennessy read a cleverly constructed sonnet illustrating a memory of a friend and a place, called 'Sonnet for Frothy Coffee'.

Our group is enjoying these meetings, frequently attended by visitors whom we hope will soon become members of FAW.

**Luciana Croci**

## ISOLATED WRITERS BRANCH

It was a tremendous shock to hear of Dudley Skelly's passing earlier this year, having joined Isolated Writers in 2013. Dudley was also an active member at the State Council Meetings when he represented Manly Branch.

Unfortunately, we've had a few members not renewing due to either old age or illness, including our only Isolated Writer from New Zealand.

However, we welcome new members from interstate, including Western Australia.

Our thanks to Brian Armour who still runs the Isolated Writers *Electronic Round Robin*, which has been very beneficial with receiving feedback on one's work. At the moment, we still have about four or five participants. If you need help with your writing, why not contact Brian at <[isolatedwriters.err@gmail.com](mailto:isolatedwriters.err@gmail.com)>.

**Carolyn Cash**

## LAKE MACQUARIE FAW

Earlier this year members Pam Greene and Linda Visman won commendations in the poetry competition at the Morisset Lake Macquarie District Show. The theme was Lake Macquarie Moods. Pam won a Highly Commended with her poem 'Not 'omeless'. Linda was also commended for her two entries 'Old man kangaroo' and 'In stitches'. All of the fifteen finalists, including Pam and Linda, were invited to read their poems at the Show.

The year's formal meetings began in February with an enjoyable session led by *ABC Open* producer, Anthony Scully. Anthony filled in members and guests about the ABC Open Projects on <<https://open.abc.net.au>> and got them working on 500-

word stories for the current project theme, 'Heartbreak'. Several members subsequently submitted their pieces online.

The March meeting was led by Pam Garfoot, on the topic of 'Writing Family History'. Family history is becoming increasingly popular and it is not surprising that many who have researched their families want to share their stories. Pam described what had led her to co-write her award-winning family history book *Making them real: finding a Queensland past*. She then presented on the key lessons she had learnt about researching, writing and preparing family history.

Several members were able to attend various sessions at the annual Newcastle Writers Festival, which ran over the first weekend in April. Member Jan Mitchell presented to a very well attended session on the topic of 'All in the family: writing family memoir'. Using her recently published memoir *Crossings in Realitas* as a starting point Jan was able to both engage the audience and impart much useful information.

Annemarie Fleming, author of the hilarious *Collected Minutes of the Bad Mothers' Meetings*, was a guest at our April meeting. Annemarie entertained us with the story of where her book's inspiration came from, and led us in an interesting writing exercise where we used various memoir excerpts as the starters for small memoir pieces of our own.

**Pam Garfoot**

## LAMBING FLAT FAW

Last meeting was our AGM and one wonders where the past year has gone. As President, this is the time to reflect and acknowledge those efforts without which any club cannot operate.

Firstly to our members at large. Our meetings have maintained a regular pattern of attending members presenting their 'homework' for group discussion. Thank you to every one who has participated.

Thanks to Valerie Parv who has shared her blog with us; it is like

having a mini workshop. We are lucky to benefit from your experience.

Thanks to Claire Brown, not only for her secretarial work but even more so for her limited family history publication. Over some months Claire shared with us some of her research and her struggle to interpret bald statements of events, to consider the evidence and capture it all in a sympathetic yet truthful account.

Thanks to Carrie Hayes, our retiring Treasurer. Carrie took on the job three years ago as a raw accounting beginner but was prepared to give it a go. Well done Carrie.

I also thank Maree Myhill as a club unsung hero. Maree is not on the club executive but has readily stood in as secretary as required, written a number of *Writers Voice* reports, taken photos at various events.

That our annual writing competition was successful is largely due to Joan Dwyer. Our competition could not happen without her efforts.

On the down side I feel that membership level, currently 10, is an issue for our club. Last year we had 12 members, lost three, but only gained one. In my opinion we should try to build membership to 15. This would allow for an injection of new ideas, have a broader pool for club activities but still retain enough meeting time for reading and discussion sessions. I know that there will be other views so recommend that the new executive table the matter for group consideration. I look forward to the coming year in the hope that we will all find our FAW pursuits a rewarding experience.

So end the 2015/16 President's report...

Our new executive for year 2016/7 is Secretary Julie Alavoine, Treasurer Claire Brown and yours truly carries on as President.

Our club will be running a writing competition again this year and pre planning is in full swing with a target launch date late July.

On August 1st and 2nd, the Young Regional Library and the Young District Arts Council are combining together to present a number of writing workshops to be held both at

the library and at local schools. They envisage a TV, radio and local press drive to advertise the program that will have adult workshops on the Monday 1st and plus informal talks that night, followed by a secondary schools' workshop on Tuesday 2nd.

They have invited us to use this event as a launch pad tool for our competition. They are also happy for us to use the opportunity to promote our club and FAW membership in general. This will be great exposure for us and hopefully will generate new members.

One problem of being a small club in a small town is that we tend to become inward thinking. A visitor from another club is very refreshing so if any of our FAW friends happen to be passing through Young please stop and say hello. Our meeting is at 7pm every second Monday of the month at The Catherine McCauley Centre but we would be happy to meet anytime and chat over a cup of coffee.

**Ted Webber**

## LIVERPOOL FAW

At our February Meeting, the following Office Bearers were chosen...

President	Rick Vincenti
Vice President 1	Peter F Pike
Vice President 2	Toula Papadam
Treasurer	Vindu Maharj
Secretary	Lydia Vincenti
Catering Officer	Vi Cochrane
Publicity Officer	Rhonda Rice.

With our anthology done and dusted, we can now relax somewhat. Although there is always another job waiting to be tackled. We are looking forward to increasing our knowledge of writing. This has been due in the past to lots of hard work by our members. Toula especially has given in depth exercises on grammar. Most helpful as there are so many ups and downs on the road to correct punctuation.

Due to ongoing difficulties with venue and arrangements, we have decided not to hold summer Writers Soirees as in past years.

We were also searching for alternative venues for our monthly

*cont. next page...*

# FAW Branch Reports

## Liverpool

*cont. from previous page*

meetings. We hoped to find somewhere more user-friendly as regards to parking, and more public, with a view to attracting more members. But after discussion it was agreed that we are happy and comfortable with the present meeting place.

*Rhonda Rice*

## MACARTHUR FAW

Acting on an initiative from Rodney Hunter, and after much planning, we have mounted a display at Campbelltown Library. The display includes members' publications, as well as copies of *Writers Voice* and our own in-house bulletin, *Inkblot*. Also available is information about the operations of the FAW at both state and local level. Margot Shugg has been busy collecting exhibits with everyone invited to contribute. We are all congratulating ourselves on being famous for a month. The display started 18th May, running for one month.

On the subject of publicity, we are considering having a club banner made, emblazoned with our branch name as well as the FAW logo. The banner would be displayed at public events, such as readings or displays. Its first use might be at an enquiry table which we are hoping to set up at one of our local Malls.

I notice *Yours Magazine* continues to feature short stories by Victoria Chie, the latest being a story with a twist, entitled 'Moving On'. It certainly had me fooled, right down to the last line. Victoria has just sold another story entitled 'Big Spender'. Congratulations, Victoria, on your continuing success.

What do our members fear most? In our last writing exercise, we found out. High on the list was 'Things That Go Bump in the Night'—writers have vivid imaginations. Previous to that, we were invited to form small groups in order to compose and act out a short play based on a given theme. An example: 'Reminiscing on Old Times to a Teenager'. In no time people

were on their feet, strutting the stage. This was generally agreed to have been one of our best creative writing exercises ever.

In my last article I briefly mentioned the launch of Graham H Smith's book of poetry, entitled *McDonald's Empire*. Graham states in his preface: 'How many know that it is at McDonald's that one can come closest to the living God?' Read the collection and his meaning will become clear. Graham first achieved success in the 1990s when some of his poems were accepted by Les Murray for publication in *Quadrant Magazine*. He has two more manuscripts ready for publication. Again, congratulations Graham. His books are available at Picton Post Office and Sinclair's Chemist, Argyle Street Camden; with more outlets to come.

One of our most prolific writers is Barry Flanagan. In my last article, I mistakenly gave the title of his latest novel as *Brokeback*. The correct title is *Brokenback*. The book draws on his own experience as a miner and is available on Amazon and Smashwords.

Occasionally members bring along books that they have finished with and place them on a table for others to take. This has proved to be a good idea with most of the unwanted books finding a home; better than having them sit dormant on a shelf till they are eventually thrown out.

The Macarthur Branch continues to be a vibrant and enthusiastic group, keen on attracting new members.

*Bernard Russell Smith*

## MUDGEY VALLEY FAW

Here at Mudgee Valley Writers we are planning a busy second half to 2016 with several workshops planned. Our group has been invited to attend the Mudgee Performing Arts Society Playwriting Workshop. This is in preparation for the Mudgee Short Play Festival in August. We have invited visitors to join us for our planned 'Visual Literacy and Making Photo Books' workshops and are

looking forward to the experiences and learning new skills.

A special campfire poetry and short story reading day at the farm of our President Joan Taylor has been booked in for September. This is the first time we have tried a campfire reading but we are hoping it will fire our imaginations and produce some interesting stories of Australian life and bush poetry. Bob and Joy have offered to provide us with live music as well, so we are expecting a most enjoyable day.

*Jill Baggett*

## NORTH ARM COVE FAW

With twenty members and a prospective new member John Davies, branch activities are very busy at present.

As we all know, it is usual for writers to plan their storylines, however, a group of members are taking this practice one step further—they are planning a fictional community!

Those involved are collaborating to set up the early history of 'their' own town, yet to be named, as well as residents' characters, occupations and the town layout.

The town was 'founded' in 1830, with the population established at between 2,500–3000.

Once the town and characters are fully established, members will start writing their stories which will eventually be compiled into a book for later sale.

It is thrilling for members to be part of this project as well as so much participation at monthly meetings, all members reading their assignments from the previous month plus one member each month conducting a tutorial.

Bob Bush conducted a rhyming poetry evening in April. Last month Maureen Kelly took members through a dialogue writing evening. Members embrace doing 'their homework' which is read out at the following month's meeting.

At the beginning of school's term 2, the branch launched their annual short story writing competition for Grade 5/6 students attending



Karuah and Tea Gardens Public Schools. Entries will be judged by branch members in August. This is an amazing and rewarding experience for both the students and members.

So, all-in-all a busy few months at North Arm Cove on the northern foreshore of Port Stephens.

*Maureen Kelly, OAM*

## **NORTH SHORE BRANCH [FAWNS]**

FAWNS office bearers for 2016 were chosen at our AGM in March...

President	Len Hume
Vice President	Richard Brookton
Treasurer	Kathy Lee
Secretary	Kathy Lee

The committee has developed a new welcome package for our new members. This has been well received.

The FAWNS Literary Competition has been re-instated for 2016. The prose section is a Mini Memoir Competition, and the poetry section is a Poetry Theme competition with this year's theme being 'Nature'. Full details for these competitions appear in the Competitions section of this issue of *Writers Voice*.

*Richard Brookton*

## **PORT MACQUARIE-HASTING**

Port Macquarie-Hastings branch has a new committee for 2016: Colleen Parker, President; Joie Black, Vice President; Debbie Deasey, Secretary; Brian Tolagson, Treasurer; Wilma Boyd, Assistant Treasurer and Debbie Bayliss, Publicity.

In 2016 we will focus on creative writing skills and completing *Heartbeat of the Hastings*, an anthology to be published later in the year. The anthology will be memoir stories on unsung heroes in the Port Macquarie-Hastings district.

Our primary focus this year will be on practical interactive writing seminars; putting skills into practice. Some of the topics we intend to discuss will be effective editing, writing dialogue, point of view, read and analyse prize-winning stories, feedback and slam dunk writing. We also intend to have our usual high quality seminars by well regarded

writers in their realm of expertise. Our group is small enough to personally assist each member, old and new, in their writing journey.

Three members attended the Grassroots Writers weekend. Colleen Parker learnt that using words such as 'and' can make your writing linear. Words such as 'but' can cause tension and the best two words together are 'and therefore.' Debbie Bayliss found the poetry collage session a novel calming session to start the weekend. Debbie was also honoured to have the first skit she had ever written performed at the formal Saturday night dinner. Debbie Deasey enjoyed the desktop publishing session and found the free website links helpful. All in all, the three of us had a wonderful weekend.

I personally would like to thank Joie Black for graciously assisting me in my new role as Publicity Officer.

*Debbie Bayliss*

## **SHOALHAVEN FAW**

Our Shoalhaven FAW meetings are always entertaining and stimulating. Every month we have something new to learn and explore. At our May 14 meeting, we were delighted to welcome John Hockney who ran a 'Your Life Your Story' workshop. John was very generous with his extensive knowledge of writing and distributed comprehensive handouts on trigger points and memory joggers to assist in the writing of a life story. John clarified the distinct difference between a family history and a life story; a life story being written from one person's perspective, that of the writer. In this way, it is the writer's unique experiences—details and emotions—that are the story. The group shared a couple of short pieces written during the Workshop and finished up the meeting feeling enthusiastic and motivated.

*Chere Le Page*

## **SOUTHERN HIGHLANDS FAW**

If you look on the Writing Competitions page of this issue you will see that we are launching the inaugural Margaret Cech Memorial

Writing Competition (MCMC). This is to honour the memory of one of our original members who died recently following a long illness. Margaret's love was Science Fiction and all of her writing, whether short story, poem or article mirrored that passion. She was in the process of completing her first full length novel in that genre when she died. Sadly the novel was never finished. For this first year of its existence we will limit entries to people who live in the Wingecarribee Shire in the Southern Highlands, but we are publicising it here because we plan to extend it State-wide as soon as possible and, at that point, to confine the subject matter to Science Fiction—so all SF fans should take note.

Because the boundaries of this *first* competition cover such a limited area we will not confine that one to Science Fiction. SF entries will be very welcome, but MCMC No. 1 can reflect the writers' own choice of subject within the confines of the official Entry Form. But watch this space because we aim to make the Margaret Cech Memorial Competition a major date in the Science Fiction calendar. The Award Presentation will take place on March 31, 2017, with full details soon.

By the time this Report is published, our May meeting will be in the past but on that occasion we called on members to arrive at the Henrietta Rose Room with suggested titles for our upcoming anthology. We look forward to keeping you up-to-date with the progress of the anthology, and settling on a title will be the first step taken in that process. Submissions will be accepted until early 2017 and the work will be published in time for Christmas next year. This is a great chance for our members to get published, and at the moment we can accept up to three submissions from each member. So get writing, all!

We are currently reading some of our members' works on local radio, taking shameless advantage of friends whose talents lie in the entertainment field. The first selected Short Story went to air in May and

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# FAW Branch Reports

## Southern Highlands

*cont. from previous page*

was the murder comedy *Sisters* written by Ron Jones.

With the exception of the MCMC, the above glittering opportunities are limited to Members of FAWSH so why not consider joining us?

*Dr Barb Angell*

## SUTHERLAND FAW

2016 has already proved to be a year of consolidation and innovation for Sutherland branch. We welcomed four new members to our group, who bring with them a wealth of experience in editing, publishing and teaching, thus enriching our already diverse membership. A new venue for our meetings has provided a refreshing change, offering us a bigger and more flexible space to work in, at Gynea Community Hall. Another plus is its location, with plenty of on-site parking, close to excellent cafes and across the road from Gynea station.

At our first meeting for the year, it was decided that we would focus on developing our narrative writing skills with the goal of publishing an anthology of our work. We gained much knowledge from our guest speakers in 2015, and with so much talent in our group, we are now sharing resources and implementing these skills in our writing. To enhance this process we are continuing with writing exercises including a mandatory flash fiction section, which are critiqued by the group, in our meetings.

At our March meeting, one of our new members, Donna gave a lively presentation on grammar, in which we were given a multiple choice quiz, and ended in a very handy guide of 6 rules and examples of their usage. We discovered that rules are a guideline only, and often are made to be broken! But adherence to conventions of spelling and syntax are a necessity for publication. An editor is not going to be impressed if you send a manuscript full of spelling and grammatical errors.

Our newsletter has been praised for its detail, on events, competitions, and its monthly column of writing tips, 'Erudition' by our talented editor Joyce Noble. She has also set up a Facebook page for group interaction, with other media enterprises planned for the future.

We are very keen to promote our organisation to a younger demographic, and encourage young people in developing their creative writing skills, so we have launched a pilot creative writing program with a local high school. This will be a very productive partnership, with workshops conducted by our members, leading to a writing competition for junior and senior students. The program will be run in school time, in their library. The outcome will be a writing competition for junior and senior students, and open to all high school students in the Sutherland Shire.

The schools writing competition will be judged by FAW members and teachers involved in the pilot program. A generous sponsor has come forward to fund the prize money, and venue for the presentation of prizes. The winning entries of the schools creative writing competition will be published in our

anthology, and the students will be invited to our Writers Unleashed Festival.

Our Writer's Unleashed Festival will be held at Gynea Tradies on Saturday, 22 October.

The Festival Committee have confirmed their author list and promotion will commence soon.

Our picture book writing competition is open from Monday 16 May until end of July. Visit our festival website for more details on <[www.shirewritersfestival.weebly.com](http://www.shirewritersfestival.weebly.com)>.

Our anthology will also be available for purchase on-line and at the festival.

*Sylvia Vago*

## WOLLONDILLY FAW

Wollondilly Branch held its AGM in March 2016.

All members of the committee stood down from their positions pending the appointment of the new committee.

Vince Morrison had decided to have a rest from his position as Publisher and Editor having done a wonderful job in producing our monthly *Scribblings* for a number of years, he will still attend meetings. Yvonne Wooldridge decided to have



Wollondilly FAW's stall at IlluminARTE (story next page). Front, left to right: Narelle Noppert, Glorya Gray and Rosemary Peters; back row, Andy Renella and Sandra Reynolds.

a break from the group for a little while and concentrate on other things she is involved with, she will however continue to write. The hard work put in by both has been much appreciated.

The new committee are: Narelle Noppert President, Rosemary Peters Vice President, Andrew Renalla Treasurer, Sandra Reynolds Secretary, Jean E Mills Publisher and Editor, Olivia Mulligan Publicity Officer, Sue Southwood Librarian and Glorya Gray Tea and Coffee Facilitator.

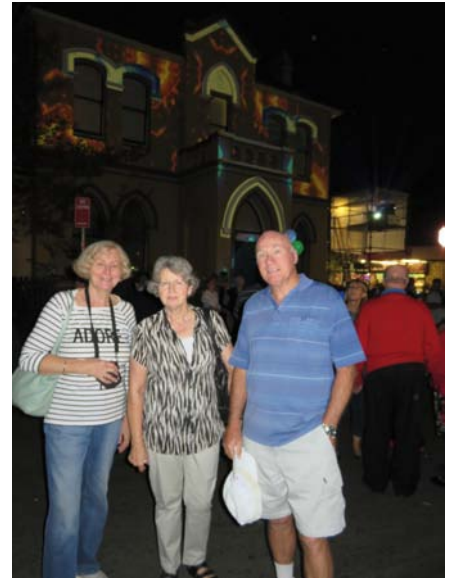
Long-time member Maysel Ode's book is currently being printed and it is hoped it will be available soon. Maysel not only wrote the stories and poems for such but also did the artwork. Maysel has been encouraged by members to write this book for a number of years and it is soon

to come to fruition and is eagerly awaited by members.

\* \* \*

**IlluminARTE** was held at Picton on 7th May and it proved very popular as it was in 2015. Wollondilly Branch of FAW participated in this event again this year by having a stall in the Shire Hall where our group's most recent Anthology, and Clare Bell's books were on sale. A handout re the group and copies of our *Scribblings* newsletter were given to people who enquired about our organisation. There were a number of enquiries on the day and some seemed very interested. It is hoped we may see some of these people at our meetings in the near future. Our stall also had a book sale which proved popular as did the raffle.

**Sandra Reynolds**



At **IlluminARTE** for Wollondilly FAW: Narelle Noppert, Mary Renella and Andy Renella.

### Out and About with Trevar

IT IS really good to see Australian writers' work not only selling books but great to see those novels made into really popular TV series—a rare thing I grant you.

*Miss Fishers Murder Mysteries* has become one of the most popular TV shows and it's into its third series!

The series is based on author Kerry Greenwood's novels and created by Deb Cox and Fiona Egger.

It revolves around the personal and professional life of Phryne Fisher, a glamorous private detective in the 1920s and set in Melbourne. Each episode had a budget of \$1 million.



Pictured left to right: Ruth Robertson, Trevar Langlands and Brenda De Lacey at the 'Miss Fisher's Murder Mysteries' Costume Exhibition.

The main role is played wonderfully by Essie Davis wearing some glorious 20's clothes.

The show has been bought by 120 places world wide. How's that writers to make a name for yourself! Reports of a film are in the wind.

I recently went to an exhibition of clothes from the film at Old Government House Parramatta along with actress Brenda De Lacey whom I have played opposite in a number of Theatre productions and small movies parts... and also in company with a fellow radio presenter Ruth Robertson.

The girls had the chance to try on similar clothes to this in the TV show and with the absence of male try-on gear I even threw down the gauntlet and tried on one of the 20's fabulous fur collared coats, flapper style.

What a fun day we had with the exhibition and the good nature of the exhibition guides urging us on to try the clothes on and so good to know that it all started with the words of an Aussie writer!

**Trevar Langlands**

## Precipice

*cont from front page*

*Anne of Green Gables, The Secret Garden, Jane Eyre, Hamlet*, all old friends because I'd read them myself during hot lazy summer holidays with Gran and Pa. Sometimes Edie was there occupying a back room, sometimes she wasn't.

There's even a photo of my mother as a bride taken sitting at her dressing table in this room, preparing herself—her hair, her face, her heart—for marriage to my father.

Everything is fixed into place and I tell myself it's a safe place to be. Edie's in the kitchen, banging pots, filling the kettle with water, talking to the cat, or herself. For a while there's music on the radio, still probably perched on top of the fridge like a grinning Cheshire cat.

Later the phone rings and I hear snatches of Edie's voice, '... sleeping. I don't ... wake ... I'll call ...' It had been the same in the hospital—me cocooned in the bed, a drip attached to my hand, the hum of the ward, a trolley being wheeled past in the corridor, the clatter of teacups—all like a protective outer casing, soothing, lulling me in and out of sleep. I only needed to lie there knowing all those distant, comforting sounds were part of the machinery of caring for people who couldn't look after themselves. Like me.

Edie appears in the doorway of the bedroom, Minnie cradled in her arms.

'I thought you might like to become reacquainted with an old friend.' She releases Minnie onto the end of the bed and the sooty cat negotiates the lump of my legs and coils into the space between my waist and arm, her purring another source of comfort.

'Thank you, Edie ...' My voice trails away.

'Time enough for that, Libby. The hens have laid specially for you and there's a pot of tea made.'

Edie never rushes things. She'll wait until I'm ready to talk. Build me up with eggs and tea; let Minnie and the dogs, the chickens and the rooster, work their homespun medicine.

Later, she settles me on the back veranda in a battered wicker chair, Minnie in my lap and the oldest of the farm dogs, Clancy, warming my bare feet. My guards. I watch Edie fiddle under the bonnet of the ute, chop logs, split kindling and stack it near the back door, even pull a few weeds out of the kitchen garden. I sense she's doing all the jobs that will keep her near to me. Another way of guarding me.

Across the yard from the veranda there's a shed, its corner posts tipped at an angle. My brother, my cousins, we'd all played games in there, hiding in dark corners, disturbing the cobwebs and dust motes. Beyond the shed, a line of trees fringe the river and I know the yellow canoe will still be moored to a river red gum, and a rope will be hanging noose-like from an overhanging branch. Swinging on that rope carried us over the water and launched us shrieking into a deep dark pool. I remember how it always took a burst of courage to swing away from the bank and let go. I close my eyes because this image is a nicer place to be than where I've been in the last week.

I doze. The sound of the cups clattering as Edie puts a tea-tray on the table jolts me awake and Minnie shoots off my knee and flings herself off the veranda. The dog stirs and eyes Edie hopefully, but she ignores him.

'Lunchtime,' she said. 'Ham sandwiches.'

I move my chair closer to the table. The bread is a thick grain, a supermarket brand that I've always liked, and the ham is smoky and salty. The bread they served in the college always tasted stale, and ham and cheese came in plastic slices. Why had I ever wanted to leave the country?

Edie sinks into another wicker chair and rubs her knee. 'My head says I'm twenty-three, my knee screams seventy-three.' She laughs and I like the way her face skin bunches along the ridges of past smiles.

I've never thought of Edie as being any particular age. Recently, her sister—my Grandmother—had died of cancer, and everyone said Pa died of grief soon after. Edie told me it was a heart attack, but I understood about hearts now. Hadn't I nearly died because mine had been broken?

We drink our tea from the thick white mugs and I think Edie has gone to sleep because she closes her eyes and lets the mug tilt forward. Then: 'I had a baby, you know. He'd be fifty-five if he's still alive. A grown man.'

I glance at her then away. Hear a flock of cockatoos screeching in the trees near the river. This isn't how it's supposed to be. I'm the one who needs sympathy. 'Was he put up for adoption?' I eventually manage.

'Something like that,' she says. She leans forward and puts the mug back on the tray. 'I was told to forget about him,' she says, 'told that he'd have a better life without me. Every day I ask myself, has he?'

I see Edie handing a baby wrapped in a blanket to a person I can't see as if it was a parcel. 'Who knew?' I ask.

'My parents. Your Grandmother. They were all keen to keep it hushed up. Your Grandmother was about to be married. I was sent to an aunt in Adelaide. The baby was born there. I came home ... they all acted like it never happened.'

'Have you ever tried to contact him?' I'm caught up in her story now.

'I think ... I always hoped he'd find me.' She stares in the direction of the road. 'I used to imagine that I'd be sitting where we are now and a car would turn in the gate. The make of the car changed over the years, but it was always a car, not a ute or a truck because, in my mind, he was a city boy. Then he wasn't a boy anymore and it became harder to imagine him as a man. What would we say to each other? No shared lives. No-one else who cared or chose to remember.' She pauses, then stands up and reaches out to stroke my hair. 'The fantasy was an easy thing to slip into. Reality ... well, reality can often be harder.'

'You know I lost my baby then?' It's the first time I've said the word 'baby' and it comes out like a hiccup.

When I took the pills, I knew it was there, a tiny thing hooked inside me. I remember speaking to it. 'We'll go together,' I'd said. 'You don't want any part of this world.' Now the baby is gone, but I'm still here, with Edie who's



Image: Pixabay

lived with her bit of sorrow all her life. She leans down and I hook my arms around her neck and snuffle into that old shirt losing myself in all the smells and sadness that have made up Edie's life.

'You've lost a baby, Libby—unravelling a bit—but you'll heal.'

'I'm glad Tara found me,' I whisper.

'Of course you are, but talk about it, cry, be angry, and then get back out into the world.'

The phone rings. Edie prisms me away. 'That'll be your Mum. She said she'd be able to ring this afternoon. I'll bring the phone out here.'

She disappears inside. The screen door bangs, a loud clap making the old dog lift his head and prick up his ears. The ringing stops. There's an opening up, a promise of possibilities.

And I step back into life.



You can read Jacqueline Winn's inspirational and informative **Judge's Report** from the 2015 Mona Brand Short Story Competition on the FAW NSW website here: <[fawnsw.org.au/judges-report-for-mona-brand-award-2015/](http://fawnsw.org.au/judges-report-for-mona-brand-award-2015/)>

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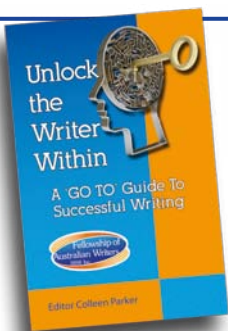
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### Where to send copy?

If you have Bookshelf items, Regional Writing Competitions, Competition Results, Branch News etc, remember that if you would like them to appear both on the FAW NSW website and in *Writers Voice*, you need to send them separately.

Send copy for the WEBSITE to the Webmaster, WAYNE JARMAN:  
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Send copy for WRITERS VOICE to The Editor, KEN DRIVER:  
<[wveditor@fawnsw.org.au](mailto:wveditor@fawnsw.org.au)>



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# Article

## A brief history of the FAW

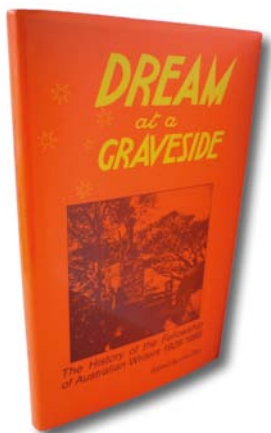
by Dr Hilarie Lindsay MBE, OAM

I ENJOY *Writers Voice* which goes back a long way, and has blossomed under editor Ken Driver's guidance. I joined the FAW in 1966, when I heard about it at a writing seminar in Brookvale organised by the late Dr Grace Perry, poet and medico.

I wrote my first poem when I was seven which has since been recorded for the Mitchell Library. I attended a workshop run by the FAW which was conducted by John Heiss, Len Fox and Mona Brand. Here, would-be writers sat round a table and read their work aloud. At the end of the year I won the Grenfell Henry Lawson statuette for a short story and again the following year. Now over thirty books later I am still writing and the round table workshop is still held once a month by the City FAW. Anyone can wander in as well as regular members. Tutorials are done voluntarily and those attending put in a few dollars towards the rent if they can afford it. Often people wander off the streets. Some with problems, but we listen and try to help.

I served as state president for seven years and also had a term as Federal President when the various states met annually at Adelaide Writers' Week and received a grant from the Literature Board for fares. When this ceased the Federation disbanded.

The history of the FAW has been written up in *Dream at a Graveside* which I asked Len Fox to write. He was not paid but reimbursed for travelling expenses. As we approach our 100th year in 2028 it would of interest to members if excerpts of the book were printed in the *Writers' Voice*.



*'Dream at a Graveside—The history of the Fellowship of Australian Writers 1928–1988; edited by Len Fox and published by the FAW in 1989. ISBN 0909497516.*

One of the aims of the FAW was to get recognition for Australian literature. Through the work of the FAW a Chair of Australian Literature was established at Sydney University. The FAW also hosted the launching of the first edition of the University's literary magazine *Southerly*. For a while we gave a \$1000 prize to help a student in that faculty but it was discontinued by the State Council after my term was over.

Before Walter Stone died he installed me as president of the newly formed State Council. Previously there had been two meetings a month. One with a guest speaker open to the public and one with a roundtable workshop. As traffic congestion grew and it was difficult to find a parking spot we closed our Club Rooms in Clarence Street and Walter and Jean Stone devised the idea of starting regional groups. I took over from Jean and Walter as time went by and with my husband travelled frequently to country areas to establish new regional groups. Often we received publicity on ABC Country radio and held the first meeting in a local library which was attended by would-be writers.



*Hilarie Lindsay speaks to the gathering at the FAW Awards Luncheon, December 2012.*

When writer, Dal Stevens, came back from England with details of an English Society for Writers, Walter Stone became interested and was instrumental in starting the Australian Society of Authors. Our secretary became their first secretary. Previously the FAW had lobbied the Government for better pay for authors and the Commonwealth Literary Fund was established to help impoverished older writers. Later the Australia Council was formed to assist writers with grants.

When Walter and later Jean Stone died the State Council under my leadership, invited well wishers to contribute money to establish a trust fund which would be used to benefit writers by a monetary competition prize with a gold medal in the name of Walter Stone. Another competition for poetry became the Jean Stone Award. A legal document was drawn up by our treasurer Geoff Hinde, who was also a solicitor. Without consulting me another prize in my name was added for young writers, because of the work I had done for young writers by promoting creative writing in schools. I visited many schools on a voluntary basis.

Like many of our members I believe in putting back which I have received. In my case encouraging me to establish a literary career, I also had my skills as a business woman to contribute to the setting up of the state Council and the regionals. I was not alone in this. Jan Williams was of great importance. She had a computer and for the first time we were able to establish a membership list. At the time the bulletin was only given to those attending meetings; now we were able to mail a copy to every financial member.

When I decided to stand down from the position of president of the State Council I proposed that Jan Williams be made a life member which was carried unanimously.

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## The Monarchy in Australia. . . ... an Australian claims right of reply

David Mathers

In 1954 the Queen came to Australia. She even came to Annerley Junction (southern suburbs of Brisbane). They marched the whole school up Waldheim Street to see her. Poor Jenny Wilson\* was so excited she wet her pants. What a brilliant metaphor for the juvenile over-reaction of the nation as a whole. I confess I was part of the problem – all dressed up in red white and blue to stand beside some city street and wave my flag as she went by. I think it was an Australian flag, but it could just as easily have been a Union Jack. Such was the mentality of the times. Gimme a break, I was only nine.

In 1959 Princess Alexandra came out to swan around while Queensland celebrated a centenary of separation from New South Wales. Princess Who? Who cares, she's one of them, and the populace went into an embarrassing frenzy of adulation. . .

*Alexandra, Alexandra, a fairy-tale princess come true*

We probably asked for the Queen, and the gig got passed down that list of privilege and occasional obligation with no one prepared to tear themselves away from the society scene in the Home Counties 'til it reached someone sufficiently insignificant to be unable to wriggle out of it.

The royals have been coming here since 1867. Great, but what did they actually do? These days it's photogenic twenty-somethings with their cute kiddies. The media love it. (And all the hacks have gathered to the fray.) You can bet someone will say, 'They've set the cause of Republicanism back by years.' Have they? I reckon nobody who's not already a fan even cares. It's not like 1954.

As Carolyn Cash has told us, Queen Victoria signed the Commonwealth of Australia into existence. She signed lots of things. It's what she did. . .

'I have some bills for you to sign, Majesty.'

'What's this?'

'Something about turnip growers in Norfolk, I believe.'

Scribble scribble.

'And this?'

'Oh, a couple of colonies in the Antipodes want to get together and call themselves a commonwealth.'

'Whatever.'

The present queen is the best person to ever occupy that position.

Not hard considering the competition. Victoria rescued the monarchy from the madness (not his fault, a metabolic disorder), debauchery and just plain stupidity of her predecessors, only to turn her back on her subjects for an unconscionably long time after Albert died. In the last century two unpromising heirs apparent variously died and abdicated before they could take the throne. Would we still be having this discussion if Edward had reigned, with or without Wallis? Sorry Liz, it's not about you it's about us. The Queen represents the pinnacle of the British class system, and that alone should be anathema to Australians.

It's just symbolism. As Ms Cash points out, we have 'more important priorities' to deal with. On the other hand, she seems to devote a lot of time and energy to pushing her side of the argument. Come on, Carolyn, is it important or isn't it?

In 1999 Australians voted not to become a republic. Even Carolyn doesn't attribute this to a preponderance of pro-royal sentiment ('. . . because the Australian Republican Movement and their supporters failed to come up with a viable alternative.') Change the vague 'come up with' to the more specific 'agree on' and you've got it.

Someone said, 'If it's not broke don't fix it.' and a Greek chorus of Auntie Beryls took it up like a mindless mantra. (I know mine did.)

It's true. . . up to a point. The point where it ceases to be true is where *de facto* becomes *de jure*. On paper the Queen is the Head of State and she appoints the Governor-General as her representative. In practice the Governor-General is the Head of State and the Queen is irrelevant. This is the bit that isn't broke and we'd be out of our minds to mess with it. Effectively the governor-generalship is an honour conferred for a life of outstanding service. The Governor-General is beyond partisan politics and as such can be a unifying figure. Don't sacrifice that for an elected president. You'll get a couple of Turnbull-Shorten lookalikes slugging it out in the way we're about to see Hilary and Donald doing in the United States, and that's a very divisive process. I want to believe the presidency is greatness thrust upon somebody and not greatness achieved by overweening ambition. (As for *some are born great*, not for this country.)

The Queen is Head of State of the country in which she resides, and her continuing presence in our constitution is a symbolic grovel to that country. The relationship we need between Australia and the United Kingdom is not the one our founding fathers were prepared to accept in 1901. That's the bit that's broke and we need to get rid of it.

It's been broke since the Anzacs charged Lone Pine in 1915. . .

*Perhaps the worst of it was that this loss of life was not even a 'battle': it was designated a 'demonstration' or a 'feint' to draw Turkish opposition from a British landing being made at Suvla Bay. (Patsy Adam-Smith Anzacs)*

At Fromelles the British generals sent our men on an unnecessary and impossible mission. They managed to pull their own Sixty-first Division out before things got too serious. The Australians suffered 'the most casualties for any Empire division in twenty-four hours'. The Brits got off lightly.

In the Second World War when Curtin (Prime Minister) wanted to bring our troops home, Churchill strenuously opposed him. He thought they should be defending British interests in North Africa rather than their own homes and families here.

In his New Year message of 1942 Curtin said, 'Without inhibitions of any kind, I make it quite clear Australia looks to America, free of any pangs as to our traditional links or kinship with the United Kingdom. . .'

This has defined our defence arrangements ever since. Left to the UK we would have been invaded. Britain ditched all its preferential trade deals with the Commonwealth when it went into the Common Market. And if you've ever shuffled forward in the slow queue at Heathrow while Europeans waltz through unimpeded, you may well wonder what all our sycophancy has done for us.

Wake up Australia. Work out what's not broke and defend it. And realise what's not serving any useful purpose and ditch it.

\*Not her real name. And possibly a false *ad hoc ergo propter hoc* assumption. Maybe she needed to go before she left school and elected to hang on in case she missed something. Why waste a good metaphor? □

*David Mathers is a Green atheist leftist intellectual and reluctant trouble-maker but someone's got to do it. [his words—Ed.]*

*CONCERT ITEM. Gabriel Faure:  
Elegie for Cello and Piano*

Only the cello can make that sound  
that woos the stomach, drawing empathy  
in visceral waves. Here it is  
right at the start. The piano emerges  
a respectful companion with steady  
but elegant tread. An effective couple  
they enmesh all in a blanket of calm  
surrender before a storm breaks.  
Noise and pace rage. It is an elegy  
after all and complacency  
is not welcome here.

But storms always pass. The cello  
collects our senses, prisons them  
in our entrails. The piano tactfully abets  
in this exquisite bondage. There they stay  
long after the music ceases.

*Greg Tome, Southern Highlands FAW*

## Lybster Owl

One eve at Lybster manse  
I saw it – just by chance:  
A lone owl in our garden tree.  
His round, all-knowing eyes,  
Inscrutable and wise  
Were gazing quite intently down on me.

No single word I heard  
From that still and silent bird  
In the tree just by the garden wall,  
So I told a little joke,  
Yet not a word he spoke –  
No hoot or who or other owly call.

Then overjoyed was I  
To catch a brief reply  
As he took off amid the gathering gloom.  
But that wise and clever bird  
Had grammatically erred:  
His 'to who' should have been 'to whom.'

*Tony Lang, Lake Macquarie FAW*

*[Lybster is a small village on the  
NE coast of Scotland]*

This poem was written for an ANZAC project called *Australian Spirit*. A number of Central Coast veterans were chosen, each to be interviewed by a poet, a photographer, and an artist to gather the veterans' thoughts and feelings in artistic form. These were then displayed to the public...

## For Colesy

Abandoned at birth  
on a Church doorstep,  
he drifted until  
he joined the navy.

Frigates such as Putaki  
were his homes;  
their crews  
family – friends.

On deck, fore or 'aft,  
he was surrounded by the sea –  
his Mother  
and worked with his comrades.

His Mother had many moods  
her anger whipped up white horses  
and then abandoned them.

Fury spent – peace reigned

Dolphins filled her with playfulness  
racing the ship  
to a new port of call  
or – a battle.

Now submarines lurked  
where dolphins once played  
silently menacing  
bringing fear and tension.

Wherever the ships sailed  
Moonglow etched them deeply  
in silver and shadow.

The sea, his Mother,  
alive and beautiful  
embraced them.

© *Margaret A. Young,*  
*Wyong Writers FAW*

### **Submissions to Poets Voice:**

*If you would like to contribute to this page of Writers Voice, please send your poem to our honorary Poetry Editor, Shirley Goodbar for consideration. Send by email as a typed attachment to: <[sgoodbar@theorchards.com.au](mailto:sgoodbar@theorchards.com.au)>*

*Shirley needs to receive copy by the beginning of February, May, August or November, for inclusion in the March, June, September or December edition respectively. Please provide your name and FAW branch for publication.*

*Please note, poems accepted for publication under the 'Poets Voice' banner will be deemed to have been published and therefore are not eligible for entry in FAW competitions.*



### Dear Readers,

What a great pleasure it is to see the poetry being written by our members. Thank you for sending them in. One important thing you can do to increase the probability of your work appearing in this 'Poets Voice' section of *Writers Voice* is to single-space your lines with only one line between stanzas.



Shirley Goodbar

Wide variations in formatting make it difficult to judge if a poem will fit on the page with others.

Do you recite your poetry out loud and listen to yourself? We have become so used to reading from the page that we forget poetry is an oral art form. When attempting to compose in metred rhyme, for instance, it is essential to listen for the natural pulses of the English language. Just altering the word order, or using synonyms can often change a "clunky" line into a smooth one.

In what it pleases us to call "modern poetry", reading aloud helps work out where the line breaks should be. Where to break the line is an essential technique to reveal continuities and nuances in thought. Where you choose to put them can alter the meaning or understanding of your poem.

A final suggestion—read other's poetry, lots of it. We learn from each other in all things. It's the key to developing your own style.

*Shirley Goodbar, Poetry Editor, Poets Voice.  
Wyong Writers FAW and Central Coast FAW*

### POEMS ARE MADE (BY FOOLS LIKE ME)

I am washing up and a wooden spoon  
with an interesting grain  
catches my eye.

An ordinary spoon that has  
stirred this morning's porridge.  
And I think, if I believe in God  
then I'll give thanks.

Not for the wooden spoon,  
but for my mind that sees  
beyond the spoon to the tree,  
and the birds that flee  
when the tree is felled.

The cut is clean and I smell  
the blood already  
spilling from  
the rings of growth  
which match the grain  
of my wooden spoon.

*Pat Lindsay, Central Coast FAW*

### TETRACTYS CHALLENGE

I was excited this month—I received a double tetractys. For those of you who have never tried the tetractys form: It is a poem of 10 lines. The first line has one syllable, the second line has two syllables, the third line has three, the fourth line has four, and the fifth line has ten. The five lines are then reversed: 10, 4–3–2– and one. A tetractys can be complete in one ten-line stanza.

The double tetractys has two stanzas. The second stanza completes or expands on the idea expressed in the first. I'd really like to see some of our poets experimenting with the various forms that lie outside the usual...

### Culture

you  
sliced off  
clitoris  
and labia  
bits of my tiny body fed to birds  
custom, to save me – from what is unclear  
wed as a child  
owner changed  
possessed  
still  
we  
children  
are precious  
unique star stuff  
with respect, care, knowledge, trust, we flourish  
we can be stifled, potential destroyed  
intelligence  
distorted  
via  
you

*Susan Robinson, Blue Mountains FAW*

### The Spider Queen

Last night I saw her,  
Regally pale in the glow of the moon.  
Her dress, a gown of silk,  
Ornate with dew, like fairy pearls,  
Was spread about her; her coronet  
A crown of distant stars.  
Her beauty caught my breath while she,  
Unmoved, uncaring as a queen  
Hung in the silver night on delicate feet.  
I wonder if she, curled in her leafy throne  
Through the long, sleepy day,  
Remembers the glow of the moon's caress,  
Remembers her sparkling, sequined dress  
(tied with silk to the sentinel trees);  
Remembers the song in the cool dawn breeze?

*A.D. Lang, Lake Macquarie FAW*

# Prizewinning Short Stories

## The Lost Girl

by *Lindsay Morrison, St. Pauls College Kempsey*

THE GIRL awoke to a beautiful morning, the clear early sun streaming through her lace curtains to rest upon her pale face. She wanted to ignore its warmth and remain on the bed, but it coaxed her up. She gracefully slipped off the bed and drifted over to the window, leaning over the ledge to peer out of the second storey view.

The sun was rising just over the distant rises of the suburb, stretched out in shadows across the awakening neighbourhood. Trees rustled in the cool spring breeze and dropped bright flowers onto the smooth pavement. Birds flew high overhead, dipping and flapping their wings as they delighted in the new day. The sun's orange light bathed the world in a bright and cheerful light, one that the Girl would have delighted to see, once upon a time. Now, she felt nothing, not even a stirring in her heart at such a beautiful scene.

She no longer wanted to gaze upon such a happy scene when no joy could be reaped from it for her. Turning away from the enticing window view, she studied her bare pink walls, once decorated with posters of boys and puppies and photos of friends. They had hung there for so long that the paint was darker in their absence than other spots. Although she knew what she would see, she turned to the wardrobe and peered in. Empty drawers and clothes hangers greeted her eye, completely stripped of the bright clothing she once owned. It was a reminder of how long she had been gone.

She cast a critical eye over the whole room. Where books had once crammed the bookshelves, only dust filled their places. The desk was empty when once it had been covered in notebooks and loose papers. The only furniture unaffected by the change was the bed, and even that looked forlorn. The room once had been a hive of life and activity and now it was bare and cold. But even the nakedness of the room stirred no emotions within her. She felt nothing at all.

Slipping out of the doorway, she drifted downstairs, not a sound marking her passage into the kitchen. There she found her mother seated at the table, staring dispassionately at her bowl of cereal. The Girl paused by the doorway, resting one hand lightly on the frame and studied the pitiful figure before her.

Her mother had once been a vibrant woman, always dressed in bright colours and with her blonde hair left free to fly. She had stood with an erectness to rival a marine and made her rounded shape seem somewhat desirable. Her eyes that held the sky had always reflected a light of mischief that had never faded despite the accumulating years and her status as mother. Her mouth was always quirked and her hands roamed unconsciously, reflecting her treasured ADHD condition.

Yet the woman the Girl saw before her was not the same woman that she had remembered so vividly in her mind. This woman was broken, both on the inside and out. Her back was stooped and her greying hair was frizzed

and tied back in a loose bun. Her clothes were dark and hung loosely on her withered frame. The eyes were dulled as she gazed at the cornflakes drowning in milk. Her mouth was tilted downwards and the irrepressible hands were stilled at last, lying loosely in her stiff lap.

The Girl turned her head to one side as she studied the woman, whom she had trouble remembering as her mother. Saying they were one was like suggesting that lions and tigers were the same animals; of the same species but utterly different from each other. As she found herself remarking upon so often lately, the Girl still felt no emotion, even when faced with the sight of her mother's complete transformation. The child she had once been would have cried and tried to comfort her mother's silent form, but that child was long gone. All that was left was the empty soul that hung by the doorway.

Her mother still had not acknowledged her presence, so the Girl turned to leave when she heard heavy footsteps behind her. She glanced over her shoulder to see her father brush past her, heading into the kitchen without even a glance in her direction. He didn't look at the woman either, but went and stood at the cupboards, peering in at the only option available.

Once a powerfully built man, his shoulders now dropped with defeat and he had allowed his dark beard to grow until he had several days' worth of scraggly stubble on his chin. Dark crescents cupped his tired dark eyes and his hair stood up a messy crest. Like his wife, his clothes were now too big on him and he had a defeated appearance about it. They were both broken.

Her mother finally lifted her head and stared straight at the Girl, but by the unfocused look in her eyes, the Girl knew she wasn't really seeing her at all.

"I miss her," her mother said, her voice a low croak.

Her father didn't flinch as he continued to gaze at the single box of cornflakes. "She's not coming back. Not ever."

Pain reflected in his wife's eyes and she dropped her gaze back down to her bowl. "I know."

The Girl quickly grew tired of watching her parents mourn. It never varied from her days to day. She turned and walked away, stepping out of the front door and headed down onto the footpath.

She wandered along with no definite direction in mind. She knew the streets better than the back of her pale hand, not that it mattered if she got lost. No harm could come to her and no one would miss her.

Occasionally a person would head her way and she would step out of their path and watch them pass. No one ever acknowledged her or even noticed her presence. She was used to it by now, not that it mattered any more. She was beyond normal human emotions.

She liked to watch people walk past. She felt fascinated by how their legs moved, feet shuffling or being stretched out in a hurry. The memory of how to do so had escaped her. Much of what she used to be able to do was by now.

**2015 HILARIE LINDSAY YOUNG WRITERS  
SHORT STORY AWARD**

**SECTION 1 WINNER  
(SENIOR SECONDARY, YEARS 10–12)**

She paused by a house that she used to visit often, staring up at the window that faced the street. As she watched, a figure moved past the window several times, looking like they were pacing. The Girl continued to watch as the figure paused and came to the window, opening it to lean out.

It was a young woman, her long brown curls hanging over her shoulder. She wore a loose singlet and had a silver chain hanging from her neck. Her brown eyes seemed to search the street for something and although her sight passed over the Girl several times, she didn't notice her. The woman seemed to sigh and withdrew back into the room, closing the window behind her.

The Girl continued to stand there and watch what used to be her closest friend. If she could feel, she would have been surprised at how much she had changed over the years, maturing into such a beauty. She was so full of life, like the Girl had been once.

Turning away, she continued to rove the streets, passing the houses she remembered so well. Flowers sat in window boxes or were planted below. Some had dogs cooped up behind fences and although they usually barked at any one who passed, none even made a sound when she did.

Getting bored of the streets, she headed into the centre of town, hoping for something to distract her from the meaningless void that had consumed her life. But the longer she drifted past the bustling stores and passed through the hurrying crowds, the more bored she got. It was like someone was determined to make her life miserable.

She decided to head to her favourite place, the one spot that she actually enjoyed being at. Previously it had been the one spot she'd avoided above all others, but it was strange how perspectives changed over time.

The cemetery was on the edge of town, nestled away from sight. Trees overhung the tall black gates, giving the area a serene and quiet look. That and the fact that there was no one else around. Only a few dedicated mourners were interspersed among the field of gravestones, mostly hidden from view by towering markers or trees.

The Girl drifted through smoothly, knowing exactly where she was headed. She had been there every day for the last few months, unable to stay away. It was like something drew her there, an enticing and irresistible temptation. It was the one place where she felt whole, the one place that almost made her feel alive again.

She supposed that it made sense that she felt so at home there. It was where her body had been laid to rest.

Coming to a stop by a small curved gravestone, she stared down at the words that were imprinted on the stone and in her head and heart:

MARCIA RICHARDS  
20TH APRIL 1996 TO 19TH JULY 2012  
BELOVED DAUGHTER AND FRIEND

When she'd first seen those words, she thought it had been an elaborate trick on her expense. But when she went to visit her friends and family and found that they couldn't hear nor see her, she knew it was no trick.

She'd cried the first few days. It was hard to adjust to being a ghost. But as the weeks passed and the months followed, she'd found her grasp on humanity slipping from her until she felt no emotion. She didn't even know why she still resided in the human world until she'd tried to pass into the otherworld. But something held her back, preventing her from getting the peace she wanted so much. She'd tried so many times to let go, to be free of the restraints that bound her to the land of the living, but she couldn't. At first she thought it was because she had died so suddenly, walking past a field when a cricket ball had hit her in the head and sent her into a coma. She'd died before the ambulance even had time to arrive at her stricken body.

When she was living she'd heard of spirits who found it hard to let go when their death was unexpected. But as she gazed down at her grave, she realised why she couldn't let go.

A bouquet of flowers rested on the smooth green grass below her gravestone, the pink flowers vibrant in their freshness. The colour had always been her favourite and it brought a smile to her usually emotionless face. She went to her knees in front of her grave and brushed the flowers, even though she couldn't actually feel the petals. But it was the thought that counted.

She'd been dead for several years now and yet her friends were still bringing fresh flowers to her grave. It reminded her that although she was no longer a part of the mortal world, she was not forgotten either. She was still loved.

That was why she hadn't been able to leave. She'd been so afraid that they would forget her, that their memories of her would waste away like her body in the dirt. She'd subconsciously believed that if she stayed, then she could prevent them from forgetting her, that she'd somehow be able to make them remember her, even though she no longer had any influence in the world.

A blissful peace came over her then. Seeing those flowers made her realise that she'd never be forgotten. She no longer had any reason left to remain.

Closing her eyes, she felt a warmth steal over her, a sensation she hadn't felt since the day she'd died. It spread throughout her body until her skin tingled with relief and yearning. And, with the thoughts of her friends and family filling her mind, she let go and slipped away forever.



# Prizewinning Short Stories

## The Secret Document

by Georgia Cleverly, St. Ives North Public School

UNKNOWN TO others, a beautiful garden hides behind Elizabeth's house. At the bottom of her garden, water trickles like a tinkling wooden chime across the mossy rocks of a creek. A little bridge allows her to walk between two lily pad covered ponds. Within each pond, little squirmy black tadpoles hide underneath the water lilies. The flowers can be a golden yellow or a pretty pink. Sometimes, Elizabeth can see tiny little green frogs hopping on the leaves.

Beside the ponds, was a large wooden cubby house, covered in vines and sweet smelling jasmine. Walking up the rope ladder was eight year old Elizabeth Vemeth. Elizabeth's blue eyes were as bright as the sky, and her blonde hair was tied in plaits with beautiful red ribbons.

Elizabeth loved being outside so much that she had convinced her parents to move her bedroom into her large cubby house. Her parents had even put a smoke alarm in it. Her bedroom was in her favourite spot as no one could see her.

On this day, Elizabeth climbed into her bedroom to write in her secret diary. Her secret diary had some of her darkest secrets ever! Importantly, she had recently discovered a mysterious organisation called "VLG". At first, she had thought it was something super important, until she found the Members book with letters VLG and the words "Very Lovely Girls" on the cover. When she opened the front cover, her face went red when she read it was

about an organisation of boys who loved the attractive girls in Year 3. Especially Amy, Elizabeth, Veronica and Milly.

Elizabeth blushed as she turned each page. Most embarrassing was the list of the boys and the girls that they liked. The first four boys were those she had liked since Kindergarten. In her secret diary there were lots of secret funny things like that.

As she reached the top of her ladder and pushed the door open, she expected to see and feel the warmth of her cubby house bedroom. To her surprise her room wasn't there! Another completely different room was in its place. She walked over to the unfamiliar desk and saw a piece of white paper with words written in capital letters:

**"SECRET DOCUMENT – DO NOT OPEN  
UNLESS YOUR NAME IS ELIZABETH VEMETH".**

She opened it carefully.

Elizabeth was about to start reading the document when the fire alarm went off. She looked down at her wrist, only to find that her silver charm bracelet was glowing red and getting hotter by the second. Elizabeth looked frantically around and saw a shiny silver bucket. She looked into the bucket and was relieved to see that it was full of cold water. She poured the water on her wrist, and to her surprise she noticed a secret symbol on it. She realised that the symbol was the same as that on the first page of the secret document. She opened the document and touched the symbol – out popped a small gold key.

Elizabeth then saw on the wall of this strange room, a door that had previously been hidden. Using the key, she opened the door, and found the very same boys whose names were in the VLG book.

"What are you all doing here?" she cried.

"Surprise!" they yelled, "did you forget it was your birthday?"

Peeping behind the boys were her parents and her other friends.

"How exciting" said Elizabeth. "What a happy surprise!"

Elizabeth had a wonderful party and loved how her friends had gone to so much trouble to make her happy. She loved a good mystery!

□



Image: Pixabay

# Writers World

## Conversations with Reg

Pam Garfoot

YOU KNOW, Reg dear, I saw the sweetest thing when I was at the shops today,' Lillian said. The lamp was switched on next to the bed as she prattled on, and she had turned down the covers.

'I had a few things to do in the post office and, tied up outside on one of the parking signs, there was a darling little dog. It had the most gorgeous appealing eyes. I could have taken it with me then and there.'

Lillian busied herself with getting fresh pyjamas from the chest of drawers, looking occasionally across to Reg's spot. Her white hair was noticeably thinning now, and her skin was loose and patchy with age spots. Her teeth rested inanimate in a dish on the bathroom vanity. Without them she knew she looked every bit her age, perhaps even older. But she knew too that Reg wouldn't mind.

Pausing in her bedtime routine for a minute she recalled how Reg had held her on their wedding night. *You're so beautiful, Lil, he'd said. So beautiful, but it won't matter when you're old and toothless and walking with a stick. I'll love you just as much.*

Lillian's eyes flooded with emotion, just as they had sixty years ago. Wiping the tears away she returned to her chatter, brightening a little as she changed for bed.

'Anyway, darling, I decided that I'd rather like to get a little dog. I'll ask Trisha when she visits next week to take me out to the dog shelter. Perhaps there'll be a small dog waiting for me to love.'

There was no response from Reg. Lillian finished the slow job of fastening her pyjama buttons and moved her glass of water across to the bedside table.

'Don't be cross with me, dear. I know you're not that fond of dogs,' she said, glancing up a little uncertainly. 'I'm so very lonely, you know.'

With a long sigh and moist eyes she moved across to Reg's spot in the corner. Her gnarled hand brushed softly over the small case which was covered in sea green velvet and adorned with a little plaque. Inside, Reg's ashes rested. Perhaps they may have felt the reassuring caress of Lil's hand.

It had been seven years since Reg had passed away but she couldn't abandon her nightly chats with him. They were gossamer threads, suspended between the two of them, both delicate and strong. Like a determined spider she wove them anew each night after they had been brushed away roughly by the day's practicalities. She knew that she should move on, as her children often said, and it wasn't that she wouldn't. She just couldn't.

At last Lillian sat on the side of the bed. Slowly she lowered herself down and pulled the comforting covers about her. Tears were drying on her cheeks as she reached across to switch off the lamp.

'Goodnight Reg. Sleep tight, my darling.'



Here is a wonderful opportunity to become a *Published Writer* and assist in enhancing the variety of topics to be found in our regular bulletin.

### Writers World

#### Guidelines for submissions:

- 500 words maximum.
- Stories may come from essays, articles or memoir extracts but must form a complete story—ie. have a beginning, a middle and an end.
- Selection will take into account: Grammar, punctuation, suitability for WV readership, word count and presentation.
- If your submission is accepted it will be stockpiled and only one published in each edition, with the others held over.
- The author of each issue's selected story will receive \$20 for its publication in *Writers Voice*.

NB: Once the publication fee is paid, that story cannot enter into a competition. However if it has already been in a competition then that is acceptable.

Send your submission via email attachment using the 'Contact Us' form on the FAW NSW website <[fawnsw.org.au](http://fawnsw.org.au)>. Tick the 'Hon. Secretary' box for forwarding and consideration by the editing committee.

## SAVE THE DATE

### Annual FAW Awards Luncheon



**Saturday 5 November 2016**

**at '99 ON YORK'**

95–99 York Street, Sydney

11:30am for 12 noon

(immediately following the State Council Meeting at nearby 280 Pitt Street, Sydney).

More details next issue.

**DON'T MISS IT!**

# Literary Achievements

## BLUE MOUNTAINS FAW

**Lilliana Riljic's** short story 'Friends' received an honourable mention from the Writers' International Forum in the 1998 Summer Fall Writing Competition.

**Richard Slade** had his story 'The Barn' published in the eJournal *The Wild Goose*, Editor Natalie Muller.

## EASTWOOD/HILLS FAW

### Carolyn Alfonzetti:

Poem 'The Holiday is Over' featured as Poem of the Day on the Australian Children's Poetry website;

Sold an article on critiquing which will be published in a future edition of *Buzz Words*;

Won a book in a *Buzz Words* competition for the opening paragraph of a children's story;

Poem 'Not Hot Cross Buns Again' featured as Poem of the Day on the Australian Children's Poetry website;

Poem 'Cobbler' published in *The School Magazine*, illustrated by Matt Ottley.

### Anne Benjamin:

Won Eastwood/Hills FAW Pauline Walsh Award;

3 tanka in *Gusts* 23, Spring/Summer, 2016;

Tanka prose in *Skylark*, Summer 2016;

Tanka prose in *Kokako* 24, 2016;

Response tanka sequence with Patricia Prime in *Kokako* 24, 2016;

Reflection on Daw Aung San Suu Kyi at Burmese Community celebration of Democratic Government, Blacktown, 17 April 2016.

### Adeline Burton:

Wrote and performed a poem at her Grandson's Wedding.

### Beverley George:

Focus #39 poet in *Presence* #54 2016 pp.58-59 [UK];

Haiku translated into Japanese and published in The Bilingual Imabari Information Issue 108 Winter 2016 [Japan];

Haiku commended 5th Setouchi Matsuyama Photo Contest, Japan;

Reading with David George recorded on *Frameless Sky* issue 3 [USA];

3rd place and HC for rengay with David Terelinck HPNC contest [USA];

4 haiku requested for inclusion in *naad aaunaad*: an anthology of contemporary international haiku [India];

Edited and produced the 10th year/20th issue of *Eucalypt: a tanka journal*—Australia's first poetry journal to publish tanka only.

### Philippa Holland:

1st Place for children's Story 'Ten Little Boys and Girls' in Eastwood/Hills FAW March Workshop Competition.

### Anne Howard:

Letter published in *Australian Doctor Weekly* Journal.

### Artelle Lenthall:

2nd Place for Picture Book text in Eastwood/Hills FAW March Workshop Competition.

### Margaret Longhurst:

Highly Commended for children's story 'My Little Stone Frog', Eastwood/ Hills FAW March workshop competition.

### David Terelinck:

3rd place in the 2016 San Francisco International Rengay Contest with Beverley George;

Honorable Mention in the 2016 San Francisco International Rengay Contest with Beverley George;

2 tanka in *Eucalypt* 20;

Honorable Mention in the 2015 TSA Inaugural Tanka Prose Competition;

Tanka sequence in *The Tanka Journal* [Japan];

3 tanka in *Gusts* 22;

Rengay with Carol Judkins in *Skylark* 4:1;

Tanka prose in *Skylark* 4:1;

2 tanka in *Frameless Sky* 4;

3 tanka in *red lights* journal.

Publication of *A Shared Umbrella: the responsive tanka & rengay of Beverley George & David Terelinck*.

### Julie Thorndyke:

Poem 'Following Directions' featured as Poem of the Day on the Australian Children's Poetry website;

3 tanka in *Gusts* 23.

## EUROBODALLA FAW

**Cassy Webb** started her own publishing company and has now reached 1,000 books sold via the internet.

**Mike Robinson** and **Tony Maynard** have now sold all copies of their book, *Absorbing Yarns*, raising over \$1,900 for Cancer Research.

## ISOLATED WRITERS BRANCH

### Carolyn Cash:

One article, 'Pregnancy and Childbirth in Tudor Times', which was originally published on *Suite 101* back in 2009, was published on Carolyn's blog <[carolynmcash.wordpress.com](http://carolynmcash.wordpress.com)> and received 717 hits in just one day (16 April 2016).

Carolyn is still writing, presenting and producing her weekly radio show, *Right Royal Roundup*, and posting articles on the website <[rightroyalroundup.com.au](http://rightroyalroundup.com.au)> including one about the new \$5 note.

### Cynthia Rowe:

5 haiku published in *paper wasp* volume 22 number 1 2016; 'bloodline' haiku Commended, the Blood Donation Haiku contest 2015;

haiku published in *Windfall* #4;

haibun 'Ficus Carica' published in *Presence* #54;

tanka published in *Presence* #54;

haiku published in *Presence* #54;

2 tanka published in *A Hundred Gourds* 5:2 March 2016;  
haiga published in *A Hundred Gourds* 5:2 March 2016;  
haiku published in *Pulse* March 2016;  
haiku published in the Book of the Fifth Contest  
Sharpening the Green Pencil;  
haibun 'Echolocation Awry' published in *Kokako* #24;  
haiku and tanka published in *Kokako* #24;  
haiku and 2 haiga published in *Failed Haiku: A Journal of English Senryu*, Issue 5, May 2016.

## LAKE MACQUARIE FAW

### Pam Garfoot:

Published in *Hunter Professional Arts Magazine*, Issue 1, March–April 2016, memoir 'The Gilis'.

### Pam Greene:

Highly Commended in the Poetry Competition at the Morisset Lake Macquarie District Show, with poem 'Not 'omeless'.

### Elizabeth Horwitz:

Published in *Hunter Professional Arts Magazine*, Issue 1, March–April 2016, editorial 'New pathways to adventures in the arts'.

### Tony Lang:

Published in *Hunter Professional Arts Magazine*, Issue 1, March–April 2016, memoir 'Privations of an army padre';  
Published in *The Great Australian Shed*, 2nd edition, eight different pieces (both poetry and prose).

### Jan Mitchell:

Published in *Hunter Professional Arts Magazine*, Issue 1, March–April 2016, film review 'The dressmaker';  
Presented at the Newcastle Writers' Festival, April 2016, 'All in the family: writing a family memoir';  
Published in February 2016, children's book *The White Wallaby of Adventure Bay*.

### Linda Visman:

Published in *Hunter Professional Arts Magazine*, Issue 1, March–April 2016, poem 'In stitches';  
Commended in the Poetry Competition at the Morisset Lake Macquarie District Show, poems 'Old man kangaroo' and 'In stitches'.

## LIVERPOOL FAW

### Rhonda W Rice:

Poems 'Coming Home' and 'Running With Dad' selected for inclusion in the anthology *IMAGINE* by Poetica Christi Press 2016;  
Poem 'To a Teacher' published in the *Starting School Anthology* 2016 (W.A.);  
Anzac Poem in *YOURS* magazine, May 2016;  
Anzac Poem in *FreeXpresSion*, April 2016;  
Mothers Day poem in *FreeXpresSion*, May 2016;  
Poem 'Who Cares for the Carer?' Runner-up in SWSC Int. Women's Day Comp 'Womanhood in Words' 2016.

## MACARTHUR FAW

### Victoria Chie:

Story entitled 'Big Spender' sold to *YOURS* Magazine.

## MOOCOOROOOLA FAW

### Paul Vallis:

Poems 'Love Flickers' and 'Love among the Ruins' in *FreeXpresSion*, February 2016.

### Wendell Watt:

Poem 'The Great Sandy Desert' in *Imagine*, an anthology, Poetica Christi Press, J. Fernando and M. Silver editors, Melbourne, 2016.

### Mary Bramston:

Short story 'Love among the Ruins' in *FreeXpresSion*, February, 2016;

Short stories 'Big Red Roses' in *Positive Words*, March 2016, and 'Married in Black', April 2016.

### John Egan:

Poems 'Perspectives', 'Illegals depart from Prague' and 'The Fire Next Time', and a review of his book *Lines Continue Forever* by Julie Lucas, in *Polestar Writers Journal* 29, February 2016;

Poems 'Don't Go There' and 'Widow' in *The Mozzie*, December 2015, and 'Like a Glove' and 'On the Discovery of the Wreck of HMAS Sydney', February 2016;

Poems 'Epitaph on a Conservative', 'The Moon Appears', 'Steps to There', 'White' and 'A Dress of Words' in *Valley Micro Press*, Jan/Feb. 2016, Wellington, New Zealand.

Poems 'Barangaroo', 'Megalong', 'Dance of the Knights' and 'Bright Morning Star' in *FreeXpresSion*, March 2016 and 'The Moon' and 'Cold Mountain', April 2016;

Poem 'For Your Birthday' in *Positive Words*, April 2016;

Tanka 'The Golden Wattle' in *Kokako* 24, New Zealand, April 2016;

Poem 'Ghosts and Memories' in *Imagine*, J. Fernando and M. Silver, annual anthology of Poetica Christi Press, Melbourne, 2016;

Chapbooks *Reworkings* 3, 4 and 5 published by Ginninderra Press, Port Adelaide, South Australia.

## MUDGEY VALLEY WRITERS FAW

### Kevin Pye:

1st Place Dunedoo Bush Poetry Festival for 'She Only Speaks If You Listen' and H/C for 'I Regret to Advise';  
1st Place Mid-Western Regional Council Senior's Week Competition for 'Here's To Henry' and H/C for 'The Silence'.

### Miriam Bates:

2nd Place Mid-Western Regional Council Senior's Week Competition for 'Family Picnic'.

### Bob Campbell:

Video clip made of his song 'When It All Boils Down'.

*cont. next page...*

# Literary Achievements

## Mudgee Valley

*cont. from previous page*

### **Pamela Meredith:**

Short Stories published in *ABC Open*.

### **Jill Baggett:**

Short Stories published in *ABC Open*.

## **NORTH ARM COVE FAW**

### **Garry Boyd:**

Fifth novel *Barely Sane* launched this month at Tea Gardens Hotel;

Performed his poetry at April's *Grey & Thespian Mardi Gras*, Hawks Nest.

### **Bob Bush:**

Between February 16, 2016 and May 15, 2016 performed his poetry at Maitland U3A, Stroud Elderly Support Services, Women Welcome Women World Wide Convention, *Grey & Thespian Mardi Gras*, Hawks Nest, Maitland U3A Thursday Thinkers and Tea Gardens Manor Nursing Home.

### **Lee Clayton:**

Performed her own music/songs *Myall Coast Entertainers'* production as part of April's *Grey & Thespian Mardi Gras*, Hawks Nest.

### **Rosalie Daw:**

Community profiles written and published in *Myall Coast Messenger*.

### **Jan Furness:**

Community profiles written and published in *Myall Coast Messenger*.

### **Maureen Kelly:**

Re-elected FAW State secretary at FAW Annual General Meeting, May 2016;

A member of the judging team for Karuah Public School's public speaking competition.

### **Ron Stewart:**

Featured in 'community profile', *Myall Coast Messenger*.

## **NORTH SHORE BRANCH [FAWNS]**

### **Richard Brookton:**

Children's short story 'Being a Darling' accepted by the NSW Department of Education and Communities for reprinting in *The School Magazine*.

## **PORT MACQUARIE-HASTINGS FAW**

### **Joie Black:**

Completed her second book of Poems, *Life, Love and Laughter Lines* Vol. 2. Written and illustrated by Joie Black. Self published. Available soon.

### **Colleen Parker:**

Judged Country Women's Association (CWA) National Essay Competition;

Anzac story, 'Not Just A Name', was selected by Port Central Mall, as part of their ANZAC Exhibition. Colleen's photograph was mounted on the wall, as part of the exhibition.

## **SHOALHAVEN FAW**

### **Bill Bean:**

Highly Commended, Eyre Writers Literary Competition; Commended, *Port Stephens Examiner* Literature Award; Commended, Laura Literary Award.

### **Jen Mors:**

Story, 'Miss Talbot circa 1960', published online in *ABC Open's* 500 words Project: 'Shaped by Childhood'.

### **Chere Le Page:**

Story, 'Lolita helped to change my life', published online in *ABC Open's* 500 words Project: 'Shaped by Childhood'.

## **SUTHERLAND FAW**

### **Helen Armstrong:**

Designed and printed new flyers for Bundeena Maianbar Chamber of Commerce tourism flyer; Reprinted edited book by Tina Kontozis for memorial.

### **David Harris:**

Manuscript sent for publishing, 'Nature and Love', to Dorman USA publishers.

### **Elaine Staples:**

Short Stories 1st, 2nd and Commended in Hurstville Discovery Writers Group competition, printed in *Discovery* anthology;

Short Story Commended in FAW Young Regional Competition.

### **Lynn Sutherland:**

Submissions and achievements of various community group announcements, press releases and flyers for Lionesses Club.

## **SYDNEY CITY FAW**

### **Pip Griffin:**

Poem, 'Little Golden Bay, Coromandel', published in *Poetry Matters*, Issue 26, March 2016.





# Competition Results

## RESULTS: LAMBING FLAT FAW (YOUNG)

### REGIONAL WRITING COMPETITION

*Sponsored by The South West Slopes Credit Union, Young Shire Council, Young Services Club and The Wombat Bush Poets  
In conjunction with the 66th National Cherry Festival 2015.*

#### ADULT SHORT STORY SECTION

- First: 'Two Colossal Steps', Ashley Keeling, Broadmeadows NSW  
Second: 'Kelly's Puppy', Julie Alavoine, Monteagle NSW  
H/Comm: 'The Battleground', Anna Edwards, Orange NSW  
Comm: 'Old Blue and the Green Dog', Elaine Staples, Kirrawee NSW

#### ADULT POETRY SECTION

- First: 'The Last Light Horse', Helen Harvey, Coonamble NSW  
Second: 'Whitechapel V', Geoffrey Kay, Ulladulla NSW  
H/Comm: 'For Jean', Jerry Dolan, Kariong NSW  
H/Comm: 'The Old Mine', Terry Piggott, Lynwood WA  
Comm: 'Ode to a Russian Doll', Alan Watts, Karabar NSW  
Comm: 'When My Mind Has Died', Caenys Kerr, Ballarat West VIC  
Comm: 'Mum's Canary', Jim Kent, Port Fairy VIC

#### SECONDARY SCHOOL SHORT STORY SECTION

- First: 'A Dog's Life', Brittany Doolan, Coonabarabran NSW  
Second: 'Don't Blink', Kriste Martinez, Emerald QLD  
Comm: 'Trial', Helana Trantino, Young NSW  
Comm: 'Resilience of the Human Spirit', Bradley Luff, Gundagai NSW

#### Encouragement Awards:

- 'Meal Times at My House', Florance McGufficke, Cooma NSW  
'The Run of Longfang', Joseph Samuel, Coonabarabran NSW  
'Wipe Out', Grace Colantonio, Coonabarabran NSW

#### SECONDARY SCHOOL POETRY

- First: 'Drought', Florence McGufficke, Cooma NSW  
Second: 'Love's Faded Bloom', Brittany Doolan, Coonabarabran NSW  
H/Comm: 'One Minutes Silence', Kirra Horuath, Emerald QLD  
Comm: 'Ragdoll', Kriste Martinez, Emerald QLD

#### Encouragement Awards:

- 'The Rock Girls', Skye Tredinnick, Young NSW  
'Wonderful Day', Tiffany Mason, Young NSW

#### PRIMARY SCHOOL SHORT STORY SECTION

- First: 'The Box', Isabella Grainger Yr 3, Young NSW  
Second: 'The Mystery of the Missing Birthday Cake', Desree Adelaja Yr 5, Clyde North VIC  
H/Comm: 'Lambing Flat School and Museum', Max John Shea Yr 2, Young NSW  
H/Comm: 'An Unforgettable Journey', Ivy McGufficke Yr 6, Cooma NSW  
Comm: 'The Time Travellers', Lachlan Hart, Brisbane QLD  
Comm: 'Tragedy', Siana Graham Yr 6, Tumut NSW  
Comm: 'The Annoying Shoes', Abbey Rose Korner Yr 3, Brisbane QLD

#### Encouragement Award:

- 'The Dragon Attack', Rex Ravenhall Yr 2, Young NSW  
'The Mystery Package', Anastasia Stratford Yr 1, Young NSW

#### PRIMARY SCHOOL POETRY SECTION

- First: 'Lost', Shani Burrows Yr 5, Carindale QLD  
Second: 'Memories', Lindsay Mayfield Yr 5/6, Wagga Wagga NSW  
H/Comm: 'Chained Up', Amy Frisby-Smith Yr 6, Henley Beach SA  
H/Comm: 'Millions', Adam Morris Yr 5, Gundagai NSW  
Comm: 'The Water', Sophia Miskeljin Yr 6, Carindale QLD  
Comm: 'Tom', Ivy McGufficke Yr 6, Cooma NSW

#### Encouragement Award:

- 'Mum', Daisy Donaldson Yr 2, Ebor NSW  
'Best About Young', Hamish Hall Yr 1, Young NSW  
'Family', Anneliese Rothe Yr 3, Young NSW  
'Willy Wonky The Donkey', Sophie Grainger Yr 3, Young NSW.

## MUDGE VALLEY WRITERS FAW

### NORMAN MCVICKER

## YOUTH LITERARY AWARD 2016

#### POETRY

- First: 'Painting the World', Freya Cox TAS  
Second: 'Harmony', Celine Ng WA  
Third: 'If All the World's A Stage', Freya Cox TAS  
H/Comm: 'Villiers Lane', Brooke Murray NSW  
Comm: 'I Am Rain', Brynnie Rafe VIC  
Comm: 'To Be A Doll', Grace Jin SA  
Comm: 'Where the Coolibahs Grow', Rachel Goodwin NSW  
Comm: 'The Bushfire', Alexandra Elgue ACT.

#### PROSE

- First: 'Welcome Home', Freya Cox TAS  
Second: 'The Man With the Voice Like A River', Daisy Andrews NSW  
Third: 'On My Own Terms', Freya Cox TAS  
H/Comm: 'Behind A Barbed Wire Fence', Brynnie Rafe VIC  
H/Comm: 'The Best Laid Plans', Brittany Doolan NSW  
H/Comm: 'The Price of Liberty', Freya Cox TAS  
Comm: 'Walls', Michaela Rowe ACT  
Comm: 'Always Margie', Sophie Eldridge SA  
Comm: 'Multiple Neuroses', Alexandra Elgue ACT  
Comm: 'Variation on an Ancient Tale', Clare Yan-yu Pryor NSW  
Comm: 'Clocks and Bombs', Lizzie Hughes ACT.

# Writing Competitions

**Closing date 31 August 2016:**

## **LAKE MACQUARIE FAW ALICE SINCLAIR MEMORIAL WRITING COMPETITION 2016**

The Lake Macquarie Branch of FAW (NSW) invites writers to enter its 2016 Alice Sinclair Memorial Writing Competition. Open Theme.

- **Category A: Poetry** (free or traditional to 50 lines)
- **Category B: Short Story** (to 2,500 words)

Prizes in each category: \$100 + certificate for first; \$50 + certificate for second; certificates for any commended entries.

Entry fee: \$10 per entry, maximum two (2) stories and/or two (2) poems per entrant.

Entries must be accompanied by the official **Entry Form** from LMFAW's website. Full competition conditions are also provided on LMFAW's website at [lakemacfaw2.wordpress.com](http://lakemacfaw2.wordpress.com).

Winners will be announced at the Lake Macquarie FAW meeting, Saturday 12 November 2016. Results will also be published in *Writers Voice*.

**Closing Date 30 September 2016:**

## **FAWNS (NORTH SHORE BRANCH) POETRY THEMES COMPETITION 2016**

*This Year's Theme: Nature*

Entries can be in any poetic style, but are to be written using the theme of 'Nature'.

Entries can be up to 60 lines in length.

Prizes: 1st \$200, 2nd \$100, certificates awarded at judges' discretion.

Entry fee: \$10 for 1 entry, \$15 for 2 entries. Payment may be made by cheque or money order to FAW North Shore, or by direct deposit to Fellowship of Australian Writers BSB 082 289, Account No. 50667 2584.

**CONDITIONS OF ENTRY:**

No entry form is required, but a separate cover sheet should be attached, containing title, line count, name, address, telephone number, and email address (where applicable).

Entries must be typed single-spaced in 12 pt font on one side of A4 paper. No bold or fancy fonts, clipart, or decorations of any kind. No email entries will be accepted.

**Title and text only to appear on manuscript.** Author's name must not appear on the manuscript.

Entries must not be concurrently submitted elsewhere, nor have won a cash prize, or been published previously. Judges' decision is final and no further correspondence entertained.

Send entry with cover sheet and payment (or payment details if you have used direct deposit) to:

Competition Convenor,  
3 Jason Place  
NORTH ROCKS NSW 2151

For further information, email [fawnorthshore@gmail.com](mailto:fawnorthshore@gmail.com)

Results will be posted on the FAWNS website  
<<http://sites.google.com/site/fawnorthshoreregional/>>  
by Friday 4 November 2016.

**Closing Date 30 September 2016:**

## **FAWNS (NORTH SHORE BRANCH) MINI MEMOIR COMPETITION 2016**

A memoir is an incident, or a number of incidents relating to a single theme, as remembered by the author. A memoir should be written in the 1st Person.

Maximum 750 words.

Prizes: 1st \$200, 2nd \$100, Highly Commended and Commended certificates.

Entry fee: \$10 for 1 entry, \$15 for 2 entries. Payment may be made by cheque or money order to FAW North Shore, or by direct deposit to Fellowship of Australian Writers BSB 082 289, Account No. 50667 2584.

**CONDITIONS OF ENTRY:**

No email entries will be accepted.

No entry form is required but you must attach a Cover Sheet to each memoir submitted, stating the name of the entry, plus your name and contact details, and also details of the payment you are making.

The author's name must not appear on the memoir.

Submissions must be the original work of the author, typed on single-sided A4 paper with double spacing, and stapled together. Your entry must not have won a cash prize at close of competition (Friday 30 September, 2016) nor been submitted concurrently elsewhere. If this rule is not adhered to the entry will be disqualified.

Judges' decisions are final and no further correspondence will be entertained.

Send entry with cover sheet and payment (or payment details if you have used direct deposit) to:

Competition Convenor,  
3 Jason Place  
NORTH ROCKS NSW 2151

For further information, email [fawnorthshore@gmail.com](mailto:fawnorthshore@gmail.com)

Results will be posted on the FAWNS website  
<<http://sites.google.com/site/fawnorthshoreregional/>>  
by Friday 4 November 2016.

**Closing Date 30 September 2016:**

## **SCRIBES WRITERS – "SHORT TAKES" OPEN LITERARY COMPETITION 2016**

- **Category A: Fictional Short Story**
- **Category B: Memoir**

Theme: Open. Word Count: 1000 Maximum (excluding Title).

Prizes (each category): 1st \$200; 2nd \$100.

Highly Commended and Commended Certificates at the judges' discretion.

**Entry Fee:** \$7 per entry per category.

Entries must be post marked on or before closing date (30 September 2016).

Entries should be addressed to:

Scribes Writers Prose Competition  
South Barwon Community Centre  
33 Mount Pleasant Road  
Belmont Victoria 3216

For full **competition details, conditions, and entry form** visit the Scribes Writers website Prose Competition page at <[www.scribeswriters.com/prose.html](http://www.scribeswriters.com/prose.html)>

Scribes Writers can be contacted through the website page at <[www.scribeswriters.com/contact-us.html](http://www.scribeswriters.com/contact-us.html)> or Email to <[geelongscribeswriters@gmail.com](mailto:geelongscribeswriters@gmail.com)>.

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**Closing Date 16 December, 2016:**

**FAW SOUTHERN HIGHLANDS BRANCH (FAWSH)  
MARGARET CECH WRITING COMPETITION 2016**

*Open to residents of the **Wingecarribee Shire**,  
this competition commemorates the career of  
Science Fiction Writer Margaret Cech.*

The categories are as follows.

**PRIMARY SCHOOL STUDENTS**

**Poetry** up to 20 lines – prizes of book vouchers of value \$50, \$30 and \$20

**Short Stories** up to 500 words – book vouchers of value \$50, \$30 and \$20.

**SECONDARY SCHOOL STUDENTS**

**Poetry** up to 40 lines – prizes of book vouchers of value \$100, \$50 and \$30

**Short Stories** up to 1,000 words – book vouchers of value \$100, \$50 and \$30.

**ADULTS**

**Poetry** up to 60 lines – cash prizes of \$150, \$100 and \$50

**Short Stories** up to 2,000 words – cash prizes of \$150, \$100 and \$50

'Highly Commended' Certificates awarded in all Categories.

**ENTRY FORMS** may be downloaded from the FAWSH website <[www.fawsh.wordpress.com](http://www.fawsh.wordpress.com)> or by sending a stamped, self-addressed envelope to the address for entries below—or, on the back of flyers circulated in the shire. Photocopies of entry forms are acceptable.

**ENTRY FEE** for adults is \$10, for students \$5 for each entry. Payment may be made by electronic transfer to our Advance Bank Account:

FAWSH  
BSB 802-101  
Account No 100020879

Please include the words "Margaret Cech" in the message line and enclose a receipt with the entry. Alternatively, payment may be by cheque, made out to FAWSH.

RESULTS will be published in the local press and on the FAWSH website <[www.fawsh.wordpress.com](http://www.fawsh.wordpress.com)>

**Conditions of Entry:**

The competition is open to all residents of the **Wingecarribee Shire** with the exception of the judges and committee members of FAWSH.

**NORMAL COMPETITION CONDITIONS**

***Unless stated otherwise, these conditions apply to ALL WRITING COMPETITIONS (except 'Writers World')***

- Entries should be submitted in English, using one side of A4 paper, typed double-spaced (except poetry) in a standard typeface (12 pt min.), using generous margins. No fancy fonts, clip art or decorations of any kind.
- NO names or addresses to appear on manuscripts. A separate COVER SHEET must be attached, containing the title of the entry, competition name, section category if applicable, word or line count, author's name, address, telephone number and email address (if available). Title and page number (ONLY) of the entry should appear on each page of the manuscript.
- Entries must be original work and must not have won a cash prize in any other competition nor been published in any form, as at the closing date of the competition.
- Entries may be entered in more than one competition at the time of entry HOWEVER the entry must be withdrawn from any subsequent competitions if the writer is advised prior to the closing dates that the entry was successful elsewhere with a cash prize.
- Cheques and/or money orders should be made payable to the organisers, unless otherwise stipulated. Multiple entries may be paid with one cheque or money order – do not send coins or stamps.
- Copyright remains with the author. Entries will not be returned and will be destroyed after the announcement of results.
- The judges' decisions will be final and no correspondence will be entered into.
- If you require a copy of the results mailed to you, please send a standard DL-sized stamped, self-addressed envelope (SSAE) with your entry.

These are general guidelines. For complete conditions relating to individual competitions, and to obtain entry forms (where required), contact the relevant competition organisers.

Poems and short stories submitted must be the entrant's own work, unpublished and not having won any competition at the time of entry.

Receipt of entries will not be acknowledged, however a result list will be available if an SAE is supplied with the entry. Entries to be printed or typed on A4 sheets, in minimum 12pt font, on one side, and with the sheets numbered and firmly fixed together.

The author's identity must appear on the Entry Form ONLY. The author's name must not appear on either the poem/short story or any title page or cover note.

The author retains copyright to all work submitted.

Failure to comply with the above conditions will result in disqualification without refund.

The judges' decisions are final and no correspondence will be entered into.

Send entry with Entry Form and Entry Fee/Receipt to:

FAWSH Margaret Cech Competition  
PO Box 2548  
Bowral NSW 2576.

For more information, telephone 02 4872 2607.

# Writing Competitions

Closing date 31 August 2016:

**FELLOWSHIP OF AUSTRALIAN WRITERS NSW INC.  
HILARIE LINDSAY YOUNG WRITERS  
2016 POETRY AWARDS  
FOR AUSTRALIAN SCHOOL STUDENTS**

Entries are sought from school children in the following categories...

- **Section 1 Senior Secondary** (Years 10, 11 & 12).  
Max. 60 lines. Prize: \$200
- **Section 2 Junior Secondary** (Years 7, 8 & 9).  
Max. 40 lines. Prize: \$175
- **Section 3 Senior Primary** (Years 5 & 6).  
Max. 40 lines. Prize: \$175
- **Section 4 Junior Primary** (Year 4 and under).  
Max. 20 lines. Prize: \$50

Entries must be the student's own work, unpublished and not having won any competition at the time of entry. Prizes for Sections 1, 2 & 3 will be presented at the FAW NSW Inc Annual Presentation Luncheon in November 2016. The prize for Section 4 will be presented at the winner's school.

Entries to be typed to fit on A4 paper, double spaced in 12pt font. Entrant's name must appear on the Entry Form ONLY.

**ENTRY FORMS** can be downloaded from the FAW NSW website <[www.fawnsw.org.au](http://www.fawnsw.org.au)> or by request to:

The Competition Convenor,  
FAW Hilarie Lindsay Young Writers Competition  
7/25 Spruce Street  
NORTH LAMBTON NSW 2299

Alternatively, send a stamped, self-addressed envelope to the postal address above. Entry form may be photocopied.

**ENTRY FEE: \$2.00 per entry.** Entry Fee can be sent electronically to the FAW NSW bank account –

**BSB: 082-936 Account: 172389833**

**Account Name:** Fellowship of Australian Writers.

Please include the competitor's name and 'Hilarie Lindsay' as the payment reference and attach a copy of the bank receipt.

Preferred method for entries is to send them by EMAIL as a PDF attachment to <[compconvenor@fawnsw.org.au](mailto:compconvenor@fawnsw.org.au)>.

The email attachments should include the PDF entry, the scanned entry form, and a copy of the direct deposit receipt.

Where the contestant does not have access to email, then the entry may be mailed to the Competition Convenor at the above address. Payment may be made by Cheque, Money Order, or Direct Deposit. Cheques and Money Orders are to be made payable to FELLOWSHIP OF AUSTRALIAN WRITERS.

Closing date for the competition is **31st August 2016**.

Results will be published in *Writers Voice* and on the FAW NSW website.

For more information, contact the FAW NSW Competition Convenor, Cate Plink on 0458 375 256 or email <[compconvenor@fawnsw.org.au](mailto:compconvenor@fawnsw.org.au)>.

Closing date 30 September 2016:

**FELLOWSHIP OF AUSTRALIAN WRITERS NSW INC.  
THE 2016 WALTER STONE AWARD  
FOR LIFE WRITING**

Prize: \$1,500

The Award is for a *Life Writing*, defined as a work of biography, autobiography, memoir, monograph, bibliography. Biography and autobiography may be an extract to meet the word count requirements which is a minimum of 10,000 and a maximum of 25,000.

The Winner will be invited to an Awards Ceremony at the end of the year to receive their prize. Results will be published in *Writers Voice* and on the FAW NSW website <[www.fawnsw.org.au](http://www.fawnsw.org.au)>.

**ENTRY FORMS** may be downloaded from the FAW NSW website <[www.fawnsw.org.au](http://www.fawnsw.org.au)> or by sending a stamped, self-addressed envelope to the postal address below. Entry form may be photocopied.

**Conditions of Entry:**

The competition is open to all residents of Australia 18 years and over with the exception of the judges and management committee of the FAW New South Wales.

Submitted entries must not have previously been published, nor be under consideration for publication, although may have been entered in other competitions but not won a monetary prize. Receipt of entry will not be acknowledged however a results list will be available if an SAE is supplied with the entry.

Multiple entries are permitted, with a separate Entry Form per entry.

Entry Fee is **\$25.00 per entry**. Only one cheque or money order is required for multiple entries or fees can be sent electronically. Cheques and Money Orders are to be made payable to FELLOWSHIP OF AUSTRALIAN WRITERS.

Fee can also be sent electronically to our NAB account—**BSB: 082-936 Account: 172389833**

**Account Name:** Fellowship of Australian Writers—please include the words "Walter Stone Award" in the message line and submit a receipt with the entry.

*TWO* copies of the manuscript are required.

The submission should be printed or typed on A4 sheets, in minimum 12pt font, on one side, double line spaced and the sheets firmly fixed together. Hand-written text will be disqualified.

The author's identity must appear on the Entry Form only. The author's name must not appear on either the manuscript or the title page. A separate **cover sheet** must be attached containing the title and whether it is a biography extract, autobiography, extract, memoir, monograph or bibliography, word count, author's name, address, telephone number and email address (if available).



Only page number and title of the entry is to appear on each page of the manuscript.

Failure to comply with the above conditions will result in disqualification without refund.

The author retains copyright to all work submitted, although prize-winning entries or a précis must be available for publication in the Fellowship's bulletin *Writers Voice* and on the FAW NSW website. Unsuccessful entries will not be returned unless accompanied by a stamped, self-address envelope of appropriate size and postage.

Entries must be original, creative and inspiring works which present to the audience an engaging work of literary excellence. The work is also to show some aspect of Australian history or have some Australian Historical significance.

The judge's decision is final and no correspondence will be entered into. FAW NSW reserves the right not to award any prizes if, in the judge's estimation, no entries of sufficient merit are received.

Send entries with Entry Form and Entry Fee to:

The Competition Convenor,  
FAW NSW Walter Stone Award  
7/25 Spruce Street  
NORTH LAMBTON NSW 2299

For more information, contact the FAW NSW Competition Convenor, Cate Plink, on 0458 375 256 or email <[compconvenor@fawns.org.au](mailto:compconvenor@fawns.org.au)>.

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**Closing date 30 September 2016:**

**FELLOWSHIP OF AUSTRALIAN WRITERS NSW INC.  
THE 2016 JEAN STONE AWARD  
FOR POETRY**

The Jean Stone Award is for a poem or group of poems up to 60 lines. Prize: \$500

The Winner will be invited to an Awards Ceremony at the end of the year to receive their prize. Results will be published in *Writers Voice* and on the FAW NSW website <[www.fawns.org.au](http://www.fawns.org.au)>.

**ENTRY FORMS** may be downloaded from the FAW NSW website <[www.fawns.org.au](http://www.fawns.org.au)> or by sending a stamped, self-addressed envelope to the postal address below. Entry form may be photocopied.

**Conditions of Entry:**

The competition is open to all residents of Australia 18 years and over with the exception of the judges and management committee of the FAW New South Wales.

Poems submitted must not have previously been published, nor be under consideration for publication, although may have been entered in other competitions

but not won a monetary prize. Receipt of entry will not be acknowledged however a results list will be available if a SSAE is supplied with the entry.

Multiple entries are permitted, with a separate Entry Form per entry.

Entry Fee is **\$10.00 per entry**. Only one cheque/money order is required for multiple entries or fees can be sent electronically. Cheques and Money Orders are to be made payable to FELLOWSHIP OF AUSTRALIAN WRITERS.

Fee can also be sent electronically to our NAB account—

**BSB: 082-936 Account: 172389833**

**Account Name:** Fellowship of Australian Writers—please include the words “Jean Stone Award” in the message line and submit a receipt with the entry.

*TWO* copies of each poem are required.

The submission should be printed or typed on A4 sheets, in minimum 12pt font, on one side, line spaced as appropriate for the poem and the sheets firmly fixed together. Hand-written text will be disqualified.

The author's identity must appear on the Entry Form ONLY. The author's name must not appear on either the manuscript or the cover sheet. A separate cover sheet must be attached containing the title of poem/s, line count, author's name, address, telephone number and email address (if available).

Failure to comply with the above conditions will result in disqualification without refund.

The author retains copyright to all work submitted, although prize-winning entries must be available for publication in the Fellowship's bulletin *Writers Voice* and on the FAW NSW website.

Entries must be original, creative and inspiring works which present to the audience an engaging work of literary excellence.

The judge's decision is final and no correspondence will be entered into. FAW NSW reserves the right not to award any prizes if, in the judge's estimation, no entries of sufficient merit are received.

Send entries with Entry Form and Entry Fee to:

The Competition Convenor,  
FAW NSW Jean Stone Award  
7/25 Spruce Street  
NORTH LAMBTON NSW 2299

For more information, contact the FAW NSW Competition Convenor, Cate Plink, on 0458 375 256 or email <[compconvenor@fawns.org.au](mailto:compconvenor@fawns.org.au)>.

# Branch Meetings and Contacts

## **BANKSTOWN WRITERS**

**1st Saturday – 1.00 to 4.00 pm**  
Banksia Room,  
Revesby Workers Club  
*Enquiries:*  
Carney Vaughan 4268 5383

## **BLUE MOUNTAINS WRITERS FAW**

**1st Sunday – 1.45 to 4.45 pm**  
Springwood Court Function Room,  
133 Macquarie Rd, Springwood.  
*Enquiries:* Kerry Healey-Binns (Pres.)  
02 4782 5294. Email:  
<[healbinn@bigpond.com](mailto:healbinn@bigpond.com)>  
*Facebook page:*  
Blue Mountains Writers FAW

## **CENTRAL COAST FAW**

**3rd Sunday – 10.00 am**  
Gosford Hotel, 179 Mann St, Gosford.  
*Enquiries:*  
Helen Luidens (Pres.) 4363 2627  
Secretary: Johan Luidens  
<[centralcoastfaw@live.com](mailto:centralcoastfaw@live.com)>  
*Branch:* <[centralcoastfaw@live.com](mailto:centralcoastfaw@live.com)>

## **EASTWOOD/HILLS FAW**

**1st Saturday – 1.00 pm**  
Senior Citizens' Room, Cnr Farnell &  
North Rocks Rds, North Rocks.  
*Enquiries:* Carolyn Alfonzetti  
(Pres.) 9869 2715  
Email: <[carolyn.alfonzetti@me.com](mailto:carolyn.alfonzetti@me.com)>  
or one of two Secretaries:  
Laura Davis <[lauraceedee@yahoo.com.au](mailto:lauraceedee@yahoo.com.au)> or Frances Moon  
<[mria55@yahoo.com.au](mailto:mria55@yahoo.com.au)>  
Web: <<http://hillsfaw.webs.com>>

## **EUROBODALLA FAW**

**1st & 3rd Wednesdays–  
10.30am to 2.30pm and  
1st Tuesday 6.30–8.30 pm**  
McKay Centre, Page St, Moruya.  
*Enquiries:* Rosie Toth 0437 627 756  
Email: <[rosietoth102@gmail.com](mailto:rosietoth102@gmail.com)>  
Web: <[www.eurobodallawriters.org](http://www.eurobodallawriters.org)>

## **FOREST FAW**

**3rd Saturday – 2.00 pm**  
Forest Community Arts Centre  
Darley Street, Forestville.  
*Enquiries:*  
Maggie Gowanlock 9948 3882  
PO Box 248, Balgowlah NSW 2093

## **GREAT LAKES FAW**

**2nd Friday – 1.00 to 4.00 pm**  
Forster/Tuncurry Memorial  
Services Club, Strand Street, Forster.  
*Enquiries:*  
Christine Hayes 6555 9904  
or post, Mrs Hermione Browning,  
15 Eden Place, Tuncurry 2428

## **HUNTER FAW**

**1st Wednesday – 10.15am**  
Dining Room of Sydney Junction  
Hotel, Beaumont St., Hamilton  
*Enquiries:* Luciana Croci (Pres.)  
0439 601 351 or Christine  
Brotherson (Sec.) 4969 7794

## **ISOLATED WRITERS FAW**

*This group of writers do not meet in person but keep in contact through Carolyn Cash, their Convenor, either through the state FAW website <[fawns.org.au](http://fawns.org.au)> or email <[cmcash@tpg.com.au](mailto:cmcash@tpg.com.au)> See inside back page for full details and guidelines.*

## **LAKE MACQUARIE FAW**

**2nd Saturday – 1.30 to 4.00pm**  
Toronto Public Library Meeting  
Room, Cnr Brighton Ave and  
Pemell St, Toronto.  
*Enquiries:*  
<[lakemacfaw2@gmail.com](mailto:lakemacfaw2@gmail.com)>  
*Facebook:*  
<[www.facebook.com/LakeMacFAW](http://www.facebook.com/LakeMacFAW)>  
*Website:*  
<[lakemacfaw2.wordpress.com](http://lakemacfaw2.wordpress.com)>

## **LAMBING FLAT (YOUNG)**

**2nd Monday – 5.30 pm**  
Catherine McAuley Hall, Young.  
(Retirement Village, off  
Demondrille Street.)  
*Enquiries:* Ted Webber (Pres.)  
0459 707 728 or Email:  
<[juneted@yahoo.com](mailto:juneted@yahoo.com)>  
*Branch email:*  
<[lambingflatbranchfaw@hotmail.com](mailto:lambingflatbranchfaw@hotmail.com)>

## **LIVERPOOL FAW**

**2nd Saturday – 1.00 to 4.00pm**  
Dr Pirie Community Centre  
Cnr Bigge & Moore Sts, Liverpool.  
PO Box 4, West Hoxton 2171  
*Enquiries:* Rick Vincenti (Pres.)  
0404 496 776. Email:  
<[president@faw-liverpool.org.au](mailto:president@faw-liverpool.org.au)>  
or Rhonda Rice (Publicity)  
<[secretary@faw-liverpool.org.au](mailto:secretary@faw-liverpool.org.au)>  
Web: <[www.faw-liverpool.org.au](http://www.faw-liverpool.org.au)>

## **MACARTHUR FAW**

**3rd Sunday – 1.00 pm**  
Campbelltown RSL Club  
(Jade Room), Carberry Lane.  
*Enquiries:* Pauline Twemlow (Sec.)  
Email: <[macarthur@fawns.org.au](mailto:macarthur@fawns.org.au)>

## **MOOCOBOOLA FAW**

**3rd Thursday – 1.30 pm**  
Gladesville Library  
Pittwater Road, Gladesville.  
*Enquiries:* Brian Rutter 9817 5508 or  
John Egan 9799 3077 / 4464 1719  
Email: <[jeganjr@hotmail.com](mailto:jeganjr@hotmail.com)>

## **MUDGEY VALLEY FAW**

**2nd Tuesday – 12 Noon**  
Club Mudgee, Mortimer Street.  
*Enquiries:*  
Jill Baggett 6372 0743  
PO BOX 356, Mudgee 2850

## **NORTH ARM COVE FAW**

**3rd Thursday – 6.30 pm**  
Community Centre, The Ridgeway,  
North Arm Cove.  
*Enquiries:* Maureen Kelly 4997 3237  
22 Promontory Way,  
North Arm Cove NSW 2324  
<[thecovenews@exemail.com.au](mailto:thecovenews@exemail.com.au)>

## **NORTH SHORE [FAWNS]**

**3rd Sunday – 1.00 pm**  
Wallarobba Arts & Cultural Centre,  
25 Edgeworth David Ave, Hornsby.  
*Enquiries:*  
Len Hume (Pres.) 9477 3723 or  
Richard Brookton (VP) 9744 1567  
Email: <[fawnorthshore@gmail.com](mailto:fawnorthshore@gmail.com)>  
Web: <[sites.google.com/site/fawnorthshoreregional/](http://sites.google.com/site/fawnorthshoreregional/)>

## **PARRAMATTA FAW**

**2nd Saturday – 12.30 pm**  
Rita Tebay room, grnd floor, Civic  
Building, Civic Place, Parramatta.  
*Enquiries:*  
Esther Bartulovich 0407 076 699

## **PORT MACQUARIE-HASTINGS FAW**

**Last Saturday – 1.00 to 4.00 pm**  
The Mac Adams Music Centre  
33 Lord Street, Port Macquarie  
[behind the Players Theatre]  
*Enquiries:* Colleen Parker (Pres.)  
6583 3997 or Joie Black 6585 3520  
PO Box 67 Port Macquarie NSW 2444  
<[parkerpattinson2@bigpond.com](mailto:parkerpattinson2@bigpond.com)>

## **PORT STEPHENS FAW**

**3rd Thursday – 10.00 am**  
Tomaree Library, Salamander Bay  
*Enquiries:*  
Christine Gregory (Pres.) 4982 2004  
Email: <[gregorywrite@bigpond.com](mailto:gregorywrite@bigpond.com)>  
Web: <[portstephensfaw.snappages.com](http://portstephensfaw.snappages.com)>

## **SHOALHAVEN FAW**

**2nd Saturday – 10.00 am**  
Meeting Room, Arts Centre  
Berry St, Nowra (next to Library).  
*Enquiries:* Jennifer Dickerson (Pres.)  
Mobile: 0412 530 434  
Email: <[jdickerson@shoal.net.au](mailto:jdickerson@shoal.net.au)> or  
<[info@fawnswoalhaven.org.au](mailto:info@fawnswoalhaven.org.au)>  
Web: <[fawnswoalhaven.org.au](http://fawnswoalhaven.org.au)>

## **SOUTHERN HIGHLANDS**

**3rd Saturday – 1.00 pm**  
The Henrietta Rose Room,  
Library, Bowral.  
*Enquiries:* Ken Challenor (Pres.)  
Email: <[kch34564@bigpond.net.au](mailto:kch34564@bigpond.net.au)>  
Web: <[fawsh.wordpress.com](http://fawsh.wordpress.com)>

## **STROUD WRITERS**

**Fortnightly Thursdays  
9.00 am to noon**  
Stroud Library, Church Lane.  
*Enquiries:*  
Dianne Foster 4994 5727  
c/- Stroud Library – GLLS  
12 Church Lane, STROUD NSW 2425  
Email: <[stroudwriters@gmail.com](mailto:stroudwriters@gmail.com)>

## **SUTHERLAND SHIRE FAW**

**Last Saturday – 12.30 pm**  
Gymea Community Hall  
39 Gymea Bay Road, Gymea.  
*Enquiries:*  
Sylvia Vago (Pres) 9501 2348  
PO Box 602, Sutherland 1499  
Email: <[sutherlandshirefaw@gmail.com](mailto:sutherlandshirefaw@gmail.com)>  
Web: <[sutherlandshirefaw.weebly.com](http://sutherlandshirefaw.weebly.com)>

## **SYDNEY CITY FAW**

**3rd Friday – 4.00 pm**  
Sydney Mechanics School of Arts,  
1st Floor, 280 Pitt Street.  
*Enquiries:* John Clarke 8920 8690

## **WOLLONDILLY FAW**

**2nd Sunday – 1.00 pm**  
Tahmoor Community Centre,  
6 Harper Close, Tahmoor.  
*Enquiries:* Sandra Reynolds (Sec.)  
4684 2142 or 0409 066 770  
Email: <[wollondillybranch.faw@gmail.com](mailto:wollondillybranch.faw@gmail.com)>

## **WYONG WRITERS**

**4th Saturday – 1.30pm**  
Wyong RSL Club,  
Cnr. Margaret St and Anzac Ave.  
Wyong.  
*Enquiries:*  
Mei-Ling Venning (Pres.) 4333 7489  
85 Oaks Road, Shelly Beach 2261  
Email: <[meilingvenning@hotmail.com](mailto:meilingvenning@hotmail.com)>  
Web: <[www.wyongwriters.org](http://www.wyongwriters.org)>

## Fellowship of Australian Writers NSW Inc.



ABN 59 557 152 715

**General correspondence:** Hon. Secretary, FAW NSW Inc.  
22 Promontory Way, NORTH ARM COVE NSW 2324

**Internet:** <[www.fawns.org.au](http://www.fawns.org.au)>

**Facebook:** <[www.facebook.com/FAWNSW](http://www.facebook.com/FAWNSW)>

### ABOUT THE FAW

The aims of the FAW are:

- to foster and endorse the growth of Australian writing
- to promote excellence in writing
- to encourage writers, and those interested in writing, to join the Fellowship and enjoy the support, help and knowledge of members
- to expand the Fellowship across the State
- to provide an organisation to assist writers unable to attend Branch meetings
- to take the Fellowship into the 21st century and take advantage of technology and its new role in writing and publishing.

### Branch Meetings

The branch fellowships hold regular meetings; conduct workshops and tutorials; hold writing competitions and publish anthologies of members' work. Visitors are most welcome to attend meetings or to contact the Fellowship through their respective branch (*listed here*) or by contacting the FAW NSW State body (*as above*).

## The Fellowship of Australian Writers INTERSTATE BRANCHES

### Victoria:

Fellowship of Australian Writers (VIC) Inc.  
6-8 Davies Street, Brunswick Vic 3056  
VENUE: The Hive Creative Centre,  
710 Station Street, Box Hill.  
Phone: (03) 9898 8717  
(Pres. Philip Rainford 0413 736 723)  
Web: <[www.writers.asn.au](http://www.writers.asn.au)>

### Tasmania:

Fellowship of Australian Writers (TAS) Inc.  
PO Box 234, North Hobart TAS 7002  
Phone: 03 6234 4418  
Web: <[www.fawtas.org.au](http://www.fawtas.org.au)>

### Western Australia:

Fellowship of Australian Writers (WA) Inc.  
PO Box 6180, Swanbourne WA 6010  
Phone: 08 9384 4771  
Email: <[admin@fawwa.org.au](mailto:admin@fawwa.org.au)>  
Web: <[www.fawwa.org.au](http://www.fawwa.org.au)>

### Queensland:

Fellowship of Australian Writers (QLD) Inc.  
Web: <[www.fawq.net](http://www.fawq.net)>

## FAW ISOLATED WRITERS BRANCH

### MEMBERSHIP ENQUIRIES:

**Carolyn Cash, Isolated Writers Convenor**  
Fellowship of Australian Writers NSW  
PO Box 429, Caringbah NSW 1495  
Email: <[isolatedwriters@fawns.org.au](mailto:isolatedwriters@fawns.org.au)>

### MEMBERS' ACHIEVEMENTS:

**The Editor, Writers Voice**  
65 Barbara Boulevard, Seven Hills NSW 2147  
Email: <[wveditor@fawns.org.au](mailto:wveditor@fawns.org.au)>

### AFFILIATION FEES:

FAW NSW Affiliation Fees are due **31 December** each year.

**Isolated Writers: \$46.00 pa**  
Under 21/Youth Rate: \$23.00 pa  
Overseas Members: \$51.00 pa

Mail subscriptions to the FAW State Treasurer Kay Bakon (*see page 2 for address*). Make cheques/money orders payable to **Fellowship of Australian Writers** and enclose SSAE for receipt if required.

### ELECTRONIC ROUND ROBIN (ERR):

This consists of manuscripts submitted by members, sent as email attachments for reading and comments by other members. They are collated and at least two parcels of the manuscripts are sent to members as listed, who in turn read, comment and send them on. The last person on each list sends the parcel back, at which time the items are reviewed with comments and each manuscript returned to its author. Poems, articles, short stories, plays and chapters of books are acceptable.

Please limit your submissions to:

- 1 short story, maximum 5,000 words, or
- 2 short stories, total maximum 5,000 words, or
- 1 article of similar length, or
- 3 poems (or 1 poem, maximum about 80 lines), or
- 1 chapter of a book in progress (of reasonable length).

These guidelines are flexible. A combination of several of the above can be offered if the items are only short.

Apart from your comments, your contribution to the scheme is no more than the time required to send the parcel of manuscripts on to the next person on the list—a small price to pay for the value that can be derived from others' constructive remarks on your work.

### ERR Closing Dates

The ERR closes at the end of each month.

### ERR Submissions

Send your submissions to the ERR coordinator,  
**Brian Armour**. Email: <[isolatedwriters.err@gmail.com](mailto:isolatedwriters.err@gmail.com)>

# FAW Members' Bookshelf

PAM GARFOOT & ELIZABETH CONWAY

*Making Them Real*

After their father's death, two sisters find a diary written at Gallipoli by their grandfather, Percy Gooch. It captivates them, compelling them to bring alive not only Percy's story but also that of their family's beginnings in Australia. The authors record their findings and describe how they feel about significant events in their voyage of discovery. Their unique style combines different writing streams: historical narrative, personal memoir, and practical guidance. At each chapter's end helpful explanations are given, illustrating how the story has been uncovered. A substantial bibliography shows how wide research has supported the historical narrative. Photographs, maps and charts complement each story. The voyage helps to document the history of Australia's past and brings a richness to the authors' lives which they will treasure always. The book is available via this link (search on the book title): [www.digitalprintaustralia.com/bookstore.html](http://www.digitalprintaustralia.com/bookstore.html)

TOM PEARSON

*Almost an Ordinary Life*

This is a story of Tom's life for the first 20 years, 11 months and 10 days precisely. It was made particularly interesting by the people who at one time or another passed through it with him, some in close association, others for some little time and others so briefly that as to hardly raise a ripple on the sea of life. But whoever they were they added colour to the kaleidoscope that was to become Tom's life. Available from the author ph: 02 6584 3980. \$26 plus P&H. Tom also has a book titled *Hello My Name is Jennifer and This Is My Story*, about his most treasured pet.

MAVIS GRANT GUNTER

*One and One Make Five*

Mavis Gunter was born in 1930 in Canley Vale, Sydney. She has had poetry and short stories published and plays produced. This memoir is a collection of stories and anecdotes from a childhood living in a wattle and daub house on a small farm in the bush, with no water or electricity between the years of 1932-1942. The hardships encountered by ten years of drought and the depression. The small one roomed school and church. Many animals were born, loved and died. The book shows the love and devotion of the family unit and is told with compassion and humour. Available from online booksellers.

PETER J. UREN

*The Classic Bike Workshop*

Following on from the success of his first two novels, Peter J. Uren has continued with the story of the *old mechanic*, who quickly realises that retirement is not all it is cracked up to be. In this, his third novel, the main character returns to help out his son-in-law, while one of the mechanics' plans come to a crashing halt. In this story, the author deals with a number of difficult subjects, not the least being the death of one of the main characters in a motorcycle accident. As the creator of the character, even though he was merely a figment of the author's imagination, he had to deal with some very real emotions, like grief, when he died. It took him more than a fortnight to deal with the issues raised. Available from the author for \$17.00 plus \$5.00 postage within Australia, email [theoldmechanic1@yahoo.com.au](mailto:theoldmechanic1@yahoo.com.au), or as an ebook from Amazon. Peter's two previous books are also still available, POA.

JOHAN LUIDENS

*Friends and Foes*

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