

RING OF BRIGHT WATER

The Society of Women Writers Qld. Inc.

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Bi-Monthly Newsletter

Patron: Estelle Pinney



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MEETINGS 2nd Tues each

month 9.45 –11.45 a.m.



Hello everyone,

Well, the Bribie Island 'retreat' is now well and truly over. The retreat was not only a treat in all of the usual ways that writer gatherings are but also a smorgasbord treat of activities, good conversations and good food. Our two facilitators,

Lauren Daniels and Vicki Bennett received many compliments (and got us writing). There were 10 people attending and we hope to double that number next year by inviting the members of the writers' groups around the area to come and join us. The dates for next year are **from 18th Oct–22nd Oct**, so make your plans for a get-away now.

I've asked at various gatherings the reason people write. Some of us use the written word to sort out our thoughts, get things off our chest and look at life a bit differently.

Why do people read? If they read, do they read our "stuff"? Does that matter?

The world has honoured its writers of epics, romances, comedy and tragedy, genial essay or caustic satire. There may be rhythms of phrases, or line or stanza that charm our 'inner' ear. There may be music of vowels and consonants; or exquisite imagery depicting emotions. But always there must be the pleasing sense of artistry, of a job well done with the right tools, with the right technique. That's what adds to our heritage of literature in all its forms. What do you think?

This means there's plenty of scope to learn more, not only about our 'craft' but also about reading and giving supportive feedback to our fellow 'scribblers'. So, are you going to add to our end of year magazine?

Regards, Thea

NOVEMBER 2016

Members' meetings Community Meeting Room,
ground floor, City Library.

Room opens 9.00 for **9.45 a.m.**

Start. 9.45–10.15 Report back
to members about c'tee deci
sions. **10.15–11.30** - activity

NOTE the change of time

We ask for a donation of \$3 per attendance.

A door prize raffle is held at each meeting for \$1 p.p.

Program:- **25th Nov** **DEADLINE FOR REGISTERING**
your interest in contributing to the
Dec/Jan **magazine of holiday**
reading

13th Dec. **End of year meeting**
TRIVIA QUIZ + PRIZES

Bring a plate, please

Committee meetings **Every fourth Tues. Rm 1.06,**
1st floor City Library.

Room opens at 9.30a.m.

Submissions to the C'tee should be addressed to
the Secretary to be received a week prior to C'tee meetings.

DON'T FORGET OUR DAY IN THE CITY LIBRARY talking about
Literary Awards, specifically the ALICE AWARD.

SEE PAGE 2 for the panel details and time.



It's Jacaranda Time!

HISTORY

Not long ago I was given a *folio* book documenting some early history of the Society of Women Writers. According to that, in September, 1975 the Society celebrated its 50th Anniversary, mainly as a N.S.W. entity. There were no Qld representatives at the time. At the second Biennial Conference, held in Victoria in September 1980, Marj Wilke represented Qld. By 1986 we had three representatives there, (Bettina Savage, Jean Scouller and Daphne Land). In 1988 the 6th Biennial Conference was held in Queensland and nine women from Qld attended, including our present Patron, Estelle Pinney. In 1989 there was a Postal Delegates Conference, attended by Marj Wilke, (then listed as Federal President), Shirley Lawrence (Federal Secretary) with Elizabeth Homes representing Qld on the Council. The list of past Presidents shows that from 1982—1984 Mocco Wollert was in the chair, 1984—1988 Marj Wilke, 1988—1990 Elizabeth Holmes, 1990 Hilary Smiley, 1991—1993 it was Cheryl Jorgensen, 1993—1995 Annette Dooley 1995—1997 Marj Wilke (again), 1997—1999 Judi Cox, 1999—2001 Shirley Lawrence, 2001—2003 Trudy Graham, 2003—2005 Corinne Soda, 2005—2007 Joan Turnour, 2007—2009 Judi Cox (again), 2009—2014 Heather Jacobs, 2014 (Sept) to 2015 (March), Ann Santangeli, 2015—present, Thea Biesheuvel.

We owe all of them a big “thank you” for keeping this show ‘on the road’.

NEXT YEAR—YES! Next Year, 2017, we start our regular meetings again on Tues.10 th January with a “your plans” meeting. More of that later. What would you like to see happen at our meetings?

COME TO A FREE EVENT in partnership with Brisbane City Council Library Services we are presenting a panel discussion on the merits or otherwise of THE ALICE AWARD and Literary Awards in general to a writing career.

10.30 a.m. Saturday, 26th November

End room, first floor, Brisbane Square

Library, 266 George St., Brisbane.

Panellists will be:-

Lauren Daniels She's been publishing since '92 She's published and edited many works. This year the manuscript for her novel *The Serpent's Wake: a Fairytale for the Bitten* is shortlisted with the “Half the World Literary Award” and her essay, “*Maternal Lines*” appears in the ‘Ante’ magazine.

Shelley Davidow An award winning author of 40 books published on four continents. Her latest memoir, *Whisperings in the Blood* has recently been published by UQP.

Marilyn Hume (MK Hume) has written 12 novels based on Arthurian legends, published in the UK, Europe and Commonwealth countries as well as the USA. Marilyn was the 2016 Qld nominee for the Alice Award, presented every two years

Kristina Olsson Her most recent book, *Boy, Lost*, won three Premier's Awards for non-fiction, the Kibble prize for Women's writing and was shortlisted for several other awards. She has previously won three other awards

This event is brought to you by the hard work and dedication of Adele Moy and the support of Brisbane City Council

Adele also coordinates the **Sandcliffe Festival**, in 2017, which SWWQ auspices.

Please support these important “showcases” of our events by attending and BRING SOME FRIENDS

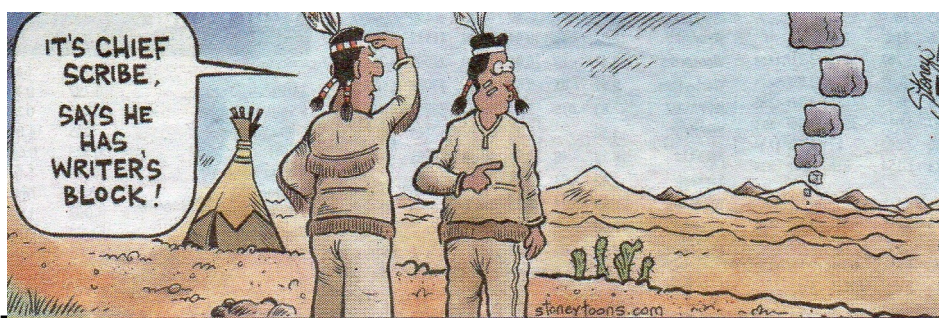
AS YOU KNOW POSTAGE IS NOW \$1 FOR A STANDARD LETTER. IT COSTS \$2.50 TO MAIL *ROBW* TO YOU BY POST. If you haven't already done so, please switch to email and let us know your address, to cut down on our costs. We've kept subscriptions low, but something's gotta give!

Poetry Judge's Note on Plagiarism

I would strongly advise all poets to be extremely cautious that they do not 'intentionally or inadvertently *reference or draw on other work*', since this is defined as plagiarism. This is the rule to follow even when you assume that readers will recognize a quotation: if you want to incorporate others' material, reference the source. Sometimes a great idea or a phrase can come a bit too readily to mind. If it does, be suspicious. Google it, or ask your well-read friends if it seems at all familiar. If you have access to an online plagiarism checker, use it.

Most competitions these days use plagiarism checks, and to be accused of plagiarism is an upsetting and damaging charge for entrants, competition hosts and judges to have to deal with. For your own sake, and the sake of the poet or writer who originally produced those words with hard work and soul searching, err on the side of caution and always acknowledge quoted material.

You can find further useful information on this topic at sites like 'Avoiding plagiarism' at <http://usingsources.fas.harvard.edu/icb/icb.do?keyword=k70847&tabgroupid=icb.tabgroup106849> This is part of Harvard's guide 'Using Sources'.
Ynes Sanz, Sept 2016



YES—WELL, we all get tired of writing in our chosen *genre* from time to time. Especially when we submit the work and it “gets nowhere”.

This doesn't mean the work is no good, it just needs a more **serious revision**. (see p. 4)

UPDATE ON THE SWWQ ANTHOLOGY “HOME”

Twenty of our women writers will have their work collated in this Anthology, that is, six short stories, five articles and nine poems.

Both of the judges will add their views on the competition to the anthology.

We will include a short history of SWWQ and its previous publications.

Each of the twenty writers will also feature in a short biography.

All this work has now had a “rough” edit and been organised into a total document for the publisher to work on.

We hope that the period between Xmas and New Year will see a proof print ready for a launch when we resume in 2017.

WOULD YOU LIKE TO RESERVE A COPY?

(We're not sure of the costs as yet, but will notify you when that becomes clearer).
Thanks.

Punctuation Like many of the so-called *laws* of grammar, the rules for using punctuation would never hold up in court. They are *conventions*. As Paul Robinson observes in his essay 'The Philosophy of Punctuation' (in *Opera, Sex and other Vital Matters*, 2002):-

“Punctuation has the primary purpose of contributing to the plainness of one's meaning. It has the secondary responsibility of being as invisible as possible, of not calling attention to itself.” This quote was part of a workshop presented by Heather Jacobs in 2014, but is still topical.

Poetic Form

In the societies that produced the sonnet, the villanelle and the sestina, poetic form was not just an expression of art, it was also a register of power. Society and its rulers, who sponsored poets, had real expectations for the product. Wit, learning and flattery were all factors of form (as well as deep feelings). From *The Making of a Poem: A Norton anthology of poetic forms* (Strand & Roland, ed, 2001).

Grammar

AND HERE ARE YOUR OPPORTUNITIES TO ENTER OTHER COMPETITIONS

December

ABR Calibre Prize for an Outstanding Essay	editor@australianbookreview.com.au
Flash 500 International Competition	info@flash500.com
Hal Porter Short Story Competition	pedrom53@bigpond.net.au
Kibble Literary Award	philanthropy@perpetual.com.au
Somerset National Novella Writing Competition	events@somerset.qld.edu.au
Overland Magazine Judith Wright Poetry Prize	overland@vu.edu.au

Always contact the organisation to confirm closing dates and conditions of entry.

Competitions give you some idea about your progress.

Melbourne Books publishes a yearly *Award Winning Australian Writing* anthology of short stories and poems that have won first place in an Australian Award in the previous year, extending your 'audience' even further. (the winners of our Anthology competition will go into the next volume).

SERIOUS REVISION (see page 3 box insert about 'not getting anywhere')

You want to write **re-readable stories**?

What *genre* do you write? Serious issues, (Jodi Picault), Westerns (Elmore Leonard), Social commentary (Margaret Attwood), Life-Style (take your pick of a dozen or more)?

Do you want to write *mainstream* stories? What's the difference?

Genre fiction heavily relies on one plot, e.g. Small, Great Things, Girl with the Dragon Tattoo, Da Vinci Code, Westerns, Romance, etc. It has to have a good ear or eye for timing and phrasing. The essence of it is for the reader to feel that they are participating in the action(s). The characters are not lost souls or dead souls. They might be terrible or pitiable but they are mostly 'ordinary' people.

Mainstream fiction has a about a dozen plots that get combined and recombined, e.g., boy meets girl, girl meets other boys, love beats all, love turns to hate, good beats bad, bad ends up worse, etc. It relies more on a narrator or the author's point of view, as discernible throughout the story or the novel.

Do your stories do all that?

You want to write **memorable poems**?

In *poetry* everyone knows that rhythm and metre are more important than actual rhymes. But wouldn't it be excellent if a poem had both? Two notable modern examples are the Bob Dylan and Leonard Cohen, both composers and singers of songs, mostly with their own, superbly crafted lyrics:-

"you who philosophise, disgrace and criticize all fears, take the rag away from your face. Now ain't the time for your tears." OR "Idiot wind, blowing through the buttons of our coats, blowing through the letters that we wrote. Idiot wind blowing through the dust upon our shelves. We're idiots, babe, it's a wonder we can even feed ourselves." (Both from Bob Dylan songs);

"yes, you who must leave everything that you cannot control, it begins with your family, but soon it comes around to your soul." OR "they're lining up the prisoners and the guards are taking aim. I struggled with some demons. They were middle class and tame. I didn't know I had permission to murder and to maim." (Both from Leonard Cohen songs).

Both poets have gone on record telling us how they revised and revisited every line, for days on end until they were forced to leave them alone and hope for the best. Leonard Cohen is said to have rewritten the lines of his poems every day for about 40 versions of the same poem.

Have you done all that with your poetry?