

RING OF BRIGHT WATER

The Society of Women Writers Qld. Inc.

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Bi-Monthly Newsletter

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**MEETINGS 2nd Tues each
month 10–12 a.m.**



Hello everyone,

As you can see in the list above, we have a full and duly elected Committee. They are all 'old-time' members and I'm most grateful to have a hard-working team around me, including all those who volunteered to become the (extra) ordinary members. More about them later.

It's a pity if you missed the AGM as most people seemed to have an enjoyable time, especially when the sandwiches appeared.

The Draft Constitution has now been adopted with a few minor adjustments and a copy will come your way.

We had a constructive debate about whether or not to amend the "class of membership" to incorporate supporters, including males, as 'non-voting' members. This motion did not get supported as those members attending felt that the comfort and support coming from other women was too valuable to get submerged by men (who probably write about different topics and have different styles).

We have the winners of the Anthology Competition and Judges' comments, on a separate page. We'll be meeting to compile the contents and engage a publisher some time soon. Winners will need to send an **e-mail copy to me**. It saves us retyping them all.

We'd like to ask you to attend our "Retreat" in October, since it will be about women writers supporting other women writers and we have two good workshops lined up.

We'd like to hear your ideas about what should happen in the coming year. In the meanwhile, Happy Writing *Thea*

SEPTEMBER 2016

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

Room opens 9.30 for 10 a.m.
Start. 10–10.30 Report back
to members about c'tee deci
sions. 10.30–11.30 - activity

Cost of attendance is \$3

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

Program:- 10th Oct 2nd Workshop on "supportive
critiquing" (bring own work)

**15th Oct DEADLINE FOR REGISTERING
FOR BRIBIE IS. RETREAT**

14th Nov. Guest Speaker

12th Dec. End of year (re-cap)

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**

27th Sept Process for Anthology
Planning for 2017

**WE OWE SPECIAL THANKS TO COMMITTEE MEMBERS
LEAVING US THIS YEAR, namely Dr TONI RISSON and
HELEN BOARDMAN, both busy and valued members.**



IT'S SPRING

Apart from the Sneezes and Sniffles, Spring is traditionally the time to start again (in the country of my birth after a Spring Clean). So—here we are, about to start again with a new team. As well as welcoming those intrepid souls standing for “Office” we have those lovely people who add substance to our deliberation. These are **the “Ordinary” members of the Committee**. We must thank the following people: - *Adele Moy*, who will give us her expertise on organising ‘events’, *Marjorie Wilke*, who has a safe and long-serving pair of hands, *Julia Fielding* who will concentrate on publicity for SWWQ, *Di Hill* who will keep her eyes on Facebook and the blogosphere and *Glenda Thomson* to give us that fresh perspective on all we do.

YOUR WRITING

Due to the fact that the Committee and YOU, the reader, seem to be happy about the slightly changed format of our Newsletter, the continued concern about getting your work “out there”, or supported by other writers crops up. If not in this Newsletter, then in what?

We’ve discussed how beneficial and supportive our Postal Magazines are for those who participate in them. The work goes around and gets commented upon. Have you contacted Sue Wagner (listed on the front page) to discuss this?

The other avenue is to publish “members’ work”, unedited, towards the end of the year, to give you Holiday reading in December and January.

This would be a supplementary “members only” magazine and sent out **ONLY BY EMAIL**. The cost of postage is now \$1 minimum for a letter. For magazines it is much more expensive.

ARE YOU INTERESTED in submitting a short story or article up to 1,000 words or a poem up to 80 lines for this “members only” magazine?

These works won’t be edited, so you must ‘polish’ them yourself.

Send to theabiesheuvel@gmail.com by **14th November please**

BRIBIE ISLAND (again)

We have engaged Lauren Daniels to hold the Saturday morning workshop for our writers. Her experience and qualifications are outlined in the information about the Library Services presentation on 26th November.

Vicki Bennett will hold the Sunday morning workshop.

Both women have a very fresh view on the world and the place of the writer it.

These mornings will be valuable on their own, but coupled with the time to “retreat” and mix, it will be a stunning ‘retreat’ for us all. **REGISTER NOW** or if you’ve mislaid the form, email

h.j.boardman17@gmail.com for another copy

The Alice Award 2016

Unfortunately the Qld nominee, Dr. M. K. Hume did not win the overall Award.

At the Gala Dinner in Launceston to announce the Award all biographies of the contenders were read out before the judges announced that Dr. Clare Wright, from Victoria had been declared the best contender to hold this trophy for the next two years. The Society of Women Writers Victoria will also host the event in 2018.

ACHIEVEMENTS

We have two pages of members achievements of course, as part of our competition, but there are some notables. As ever, Mocco Wollert had several poems published. Thea Biesheuvel had one poem published.

How about Marilyn Peck? Winning several awards and then some. She writes: *-I’ve just heard from Susan Stegall president SWW NSW that I’ve been short listed for my poetry book* (and she’s only 84 this year) Congratulations!

WELCOME TO NEW MEMBERS

Our Open Competition resulted in 3 non-members competing, all of which won Awards and have now joined us! **Welcome** to *Bernadette Ketter, Helen Weder and Gretchen Winters*. In August *Carolyn Coombes* also joined us AND 3 “old” members re-joined. All excellent.

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

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 Literary Awards 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 *Ante*.

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 Awards for non-fiction, the Kibble prize for Women's writing and was shortlisted for several other awards.

This event is through the hard work and dedication of Adele Moy. She also coordinates the **Sandcliffe Festival**, which SWWQ auspices.

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 responsibility 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, (read the remarks of the Judge of the Short Stories in our competition).

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).

JUDGES' REPORT SWWQ SHORT STORY AND ARTICLE COMPETITION

SHORT STORIES

Some quite charming stories in need of good editing. Several needed a good look at grammatical structures. A few were not addressing the topic of "Home".

Bonsai Helen Boardman **1st Prize.** A good story about a bad experience of home. Well-chosen words and phrases, needing a tie to the original idea of a curtailed life at its end.

Mulla Mulas Rosemary Stride **2nd Prize.** A well-written story of a girl out of her comfort zone at boarding school, needing a good edit of punctuation marks used throughout.

Homecoming Adrienne de Bouvier **3rd Prize.** Basically historical fiction about the Russian German conflict and a good story. It flows well and is hard to put down.

Home, heart and brain Julia Fielding **Highly Commended.** Written in a good poetic style but with a somewhat jumbled first paragraph. A lovely, homely ending.

Where the heart is Margaret Dakin **Commended.** A good story about a young man who goes back to see his family overseas, which only confirms that his home is in Australia now.

ARTICLES An article differs in that the writer must research the facts, maintain the theme of the topic, present logical dissertation, all fundamentals of good journalism, aided by references so the readers can source the information for themselves

The Homing Instinct Thea Biesheuvel **1st Prize.** Excellently composed with good 'flow' throughout. Good use of footnotes. Largely in article style with a small personal reference right at the end

Home is where the heart is Carolyn Coombes **2nd Prize.** A 'parable' for an article. Well-written. A good concluding paragraph. No footnotes.

Far from Home Helen Kerr **3rd Prize.** A balanced, nice work about Irish orphan girls. Footnotes would have been a good addition here. The Bibliography was not in a standard format and some formatting let this story down.

Ashram and Gum Trees Bernadette Saunders **Highly Commended.** This is an article of sorts on one woman's sense of home. Needed more work. No footnotes or references

Home is where the heart is Mary Mennis **Highly Commended.** A story about a theory supported by an elderly woman with 8 family homes to her credit. This only just qualifies as an article, again, no footnotes or references.

Home Gretchen Winters **Commended.** An article about the most important childhood home of the writer, but written in the first person.

Best wishes to all. Keep up the good work

Dr. J. Rumsey

JUDGE'S REPORT SWWQ POETRY COMPETITION 2016

The theme of 'Home' seemed to me to be a topic where all sorts of snares and leg traps like cliché and sentimentality would be lying in wait. Collectively, this year's entry of 23 poems was as fine a selection of work as I remember judging for you. Hardly a hair's breadth separated the winners this year. The poems were tackled with courage and competence in a remarkable range of styles: exemplary ballads,

a sparkling haibun and sestina and strong, confidently handled, free verse.

I'm really looking forward to seeing the mixed anthology that showcases your winning work in all categories.

First, a Special Mention:

Finding Home

Thea Biesheuvel

This poem made me think of Pieter Breughel's C16th masterpiece 'Hunters in the Snow'. By taking us away from home in harsh conditions, this poet makes us grateful, like her protagonists, for our return.

The poet signals a familiarity with T S Eliot in her first line, an unacknowledged quotation from 'The Journey of the Magi', which is echoed, changed, in the final stanza. The piece seems to look to Eliot's cadence and structure, but her controlled execution, use of language and imagery clearly demonstrate her own skill. If the poet had acknowledged this source, this poem would have certainly have been among the winners. I believe that the inclusion of the quotation was unconscious, but the definition of plagiarism is clear: 'intentional *or unintentional* reference or drawing on others work'. If the editors of the forthcoming anthology feel that **Finding Home** merits inclusion, the source material will need to be acknowledged. 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'.

Now for the winners.

COMMENDED (In no order)

The End of an Era

Pam Innes

Good-humoured realism in this well-rhymed piece documents the fortunes of the marital home in response to the times and a family's changing needs.

Nomads

Thea Biesheuvel

This controlled piece of free verse compassionately ponders the life of the nomads who laid their trails down through history. 'Home' it seems, is a relative term.

Bayside Sunday

Adele Moy

Turf wars on the seashore! Rich with visual images ('*moonstone fish*') and the contentment of one who knows without a doubt where she feels at home.

Going Back Home

Jill Slack

This poet lets us share the overwhelming wave of smells, sounds, and accompanying memories that convince this young woman on her return home that 'you can't take the country out of the girl'.

HIGHLY COMMENDED

Home Is Where the Heart Is (Sestina)

Marilyn Peck

A touchingly ambivalent account of 'home' as country, culture and clan. A difficult form, well handled, its repeated end-words unforced in their placement and integral to the narrative, which tumbles along as if propelled by its own urgency. The rap-like flow occasionally falters, but is then pegged back in place by the key words: *cold, bones, smile, lost* ..

3rd PRIZE.

Home

Mocco Wollert

A moving free verse account of the survival of hope and of the dream of home. Full of the sights, sounds and scents of a woman's devastated hometown, where all that remains is a shell and everything that once seemed solid and assured is lost. '*But this is home, this hell that holds her childhood memories...*' The vividly drawn unblinking realities and the horrors of war are relieved, for us, as for the woman in the poem, by imagined scenes of a return to a peaceful daily life that she must continue to believe in.

2nd PRIZE

At Home on the Coomera (Haibun)

Marilyn Peck

This piece uses the haibun form to good advantage: richly detailed descriptive passages of prose poetry, with subtle emotional undercurrents, have their counterpoint in pithy haiku. We are immersed in dynamic word pictures of the old home farm weathering the seasons over the years in parallel with its owners. I loved the image of cattle '*quietly herding together outside our bedroom window where they feel safe*'.

1st PRIZE

Home

Barbara Bufi

A well-disciplined ballad, its warm unsentimental storytelling is not restrained by the poet's meticulous scanning and rhyme. An intimate story of a man approaching the end of his life, it opens strongly on a faded, sepia tinted photo of a boat. By the end, we understand and care deeply about this old Italian man and the '*olive groves of home*' that, despite a rich and fulfilling life in Australia, so compellingly call him back.

Warm Congratulations to all

Ynes Sanz

September 2016

AND HERE ARE YOUR OPPORTUNITIES TO ENTER OTHER COMPETITIONS

October

Atlantis Short Story Contest

inquiry@atlantis-shorstorycontest.com

CAL Scribe Fiction Prize

info@scribepub.com.au

Fiction Arcade Monthly Short Fiction Competition

administrator@fictionarcade.com

Gold Coast Writers' Young Writers' Competition

info@goldcoastwriters.org (for grandchildren)

Martha Richardson Memorial Poetry Prize

info@ballaratwriters.com

MPU International Poetry competition

mpuinc@yahoo.com

Novel Opening Chapter & Synopsis Competition

info@flash500.com

Raspberry & Vine Short Story Competition

info@raspberryandvine.com

Southern Cross Literary Competition

info@ballaratwriters.com

The Stella Prize

thestellaprize@gmail.com

Stringybark Erotic Short Fiction Award

david@davidvernon.net

The Mornington Peninsula Prize

peninsulafaw@yahoo.com.au

November

Fellowship of Australian Writers (Vic). 15 separate competitions during this month. treasurer@writers.asn.au

Commonwealth Short Story prize

writers@commonwealth.int

Fiction Arcade Monthly Short Fiction Competition.

administrator@fictionarcade.com

Fifty Plus News Short Story Competition

contact@fiftyplusnews.com

Peter Porter Poetry Prize

editor@australianbookreview.com.au

Stringybark Humorous Short Fiction Award

thejudges@stringybarkstories.net

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.