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Behind the Scenes...

Hi all,

What a wonderful turnout we had for the second Writers on the Waterfront. Over one hundred people attended Ciao Italia to hear David Hill talk about his new novel, *The Gold Rush*. A popular celebrity, mainly of ABC fame, David entertained locals and regional writers alike and helped us to celebrate yet another successful Cairns Festival event.

The Tropical Writers Retreat with Venero Armano, who is currently speaking at the Brisbane Writers Festival, is the next event on the Tropical Writers calendar. Many participants have taken advantage of Veny's generous offer to appraise their work and to offer a one-on-one feedback session. We will shortly email the time-slots for Friday 23rd September. Participants from out of town will have their feedback sessions during the retreat.

The Queensland Writers Centre has requested our group encourage locals to celebrate Queensland Writers Week at the Stratford Library (Thursday 13th October, 10.30-12noon). This year QWC offered our group free access to a variety of workshops normally costing up to \$150. If they are to continue to give support to events such as the Cairns Tropical Writers Festival and other initiatives, it is important that we reciprocate. Please add your name to the forum or send us an email for planning purposes. The Cairns Regional Council is showing its support by waiving the meeting room fee.

Berni Curnuck will be at the October meeting to show us her designs for the front cover of our anthology, *Category 5*. She will take a photograph of the whole group to grace the back cover. We will be uploading it to the QWC site to represent our group's involvement in Queensland Writers Week.

Yours in writing,
Carol Libke
(President)

TW 2011 Anthology Category 5

As was reported last month, there were 84 submissions to the anthology; 53 were short stories and 31 were poems. The selectors chose submissions based on merit. They had three lists: (1) *definite*, (2) *possible* and (3) *reject*. Selections on the 'definite' list were chosen for originality and writing style.

Selections on the 'possible' list were weighed up against other stories/poems on the 'possible' list. The ones chosen were those that padded out the overall book to include a diverse range of authors and subject matter.

All submissions that made the *definite* and *possible* list will be published online as an 'e-book, including many of those that are not in the bound book.

A few short stories were originally selected to be on the *definite* and/or *possible* list, but were later rejected because they required heavy editing. Those stories will be edited and will also be published in the e-book version of *Category 5*.

Yungaburra Book Fair

Reported by Elizabeth Martin



It was a beautiful day for the 3rd annual Yungaburra Book Fair, with blue skies, a cool breeze, sun shining and nasturtiums flowering in terracotta pots and peeping through wire fences.

Our Panel was preceded by other local writers; Donna Vawdrey who wrote "Toots, Woman in a Man's World" about her mother, a truckie for 30 years across the Cape York Peninsula, Stephen Chong, who has brought out his second book "The Music of the Soul", and Hazel Menehira who spoke about the realities of writing. Pam Galeano, children's author from the Cassowary Coast, followed our discussion.

This year the Author's Panel was chaired by Barbara Hannay, writer of over 39 romance novels, and included Helene Young, author of "Wings of Fear" and "Shattered Sky", and me, author of "The Coffeeholic and the Cafe". We all write different subgenres of romance; Mills and Boons, romantic suspense, and romantic comedy respectively. The Fair's theme was Books and Cooks, and we had a delicious time talking about this subject!

The Panel thought the vital ingredients needed for good fiction were strong characters that the reader cared about (not necessarily liked), conflict to move the story forward, good writing, emotional punch, and a setting that is vivid, almost as if it were one of the characters. We discussed food and drink as a metaphor, the usefulness of it as a literary device as it evokes all the senses, and the use of it to heighten sensuality in romance writing. We talked favourite cook books and comfort reads, and we ate some extremely rich chocolate cake.

Thanks to Sarah Braund for a well organised Book Fair and for her continued support of local writers.
EM.

Write a Christmas Haiku

David Delaney sent me the results of an international competition on haiku writing. (See Poetry Talk - page 7). As you know, Haiku is a Japanese poetry form. The best haiku uses just a few words to capture a moment and create an image in the reader's mind.

Because haiku writing traditionally involves a season, we would like to challenge Tropical Writers to write a haiku for the Christmas season. Send your haiku to Sally and she will publish it in the Nov/Dec issue of this newsletter. Sally's email: smcd46@bigpond.com

In order to refresh your memory, the rules for writing a haiku are:

- 3-short lines
- (17 syllables, 5-7-5)
- 1-season word
- 1-cutting word
- no rhyme or metaphor

Rules explained:

The season word (*kigo* in Japanese) is a vital part of Japanese haiku since it invokes more than just a focus on nature, but also an 'emotion'. For example, an 'autumn breeze' not only names the season, but conjures up images of loneliness and the coming of the dark winter. English haiku do not always include a season word, so break this rule if you'd like to.

The cutting word (*kireji* in Japanese) is where the division in the poem takes place. In most haiku, one idea is presented in the first two lines, and then a shift occurs, by the use of a hyphen, or a cutting word, that shifts the image or meaning. The idea is to create a leap between the two parts (sometimes a contrast or a comparison) as in the following examples.

The last winter leaves Clinging to the black branches Explode into birds.	Looking for the moon In a lonely autumn sky - mountain castle lights.
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We look forward to a December newsletter full of *your* brilliant and thought provoking haiku.

Upcoming Events

Tropical Writers Next Meeting Date

Saturday, Oct. 1 at La Porchetta, Grafton St., 1:00 – 4:00 p.m. The Sept. meeting is replaced by the Writers on the Waterfront luncheon.

Tropical Writers Retreat with Dr Venero Armano

24-25 September 2011 Cairns Colonial Resort, Canon St., Manunda.

Book Creator's EXPO 2011:

Venue: Rydges (opposite St Monica's Cathedral) **Date:** Saturday 24 September 2011. **Speakers:** Dr Lindsay Simpson and Laura Milligan. **Exhibitors:** writers and book industries including publishers, printers and editors etc.

Editor's Corner*

Welcome to the Editor's Corner. Each month I will give you two sentences that require an editor's red pen. Test your editing skills by correcting the sentence. If you need a little help, scroll down to the end of the newsletter and look for the answer in the box titled, Editor's Mark.

Here are your two sentences:

1. Stephanie finally admitted to being a gatecrasher and to not having an invitation.
2. She couldn't remember who's idea it was to write a book about vampires.

*Taken from ideas in Richard Bell's column in Writing Magazine.

Writers on Writing

Category 5

by Sally McDonald

In this space I would like to congratulate all the writers and poets whose submissions were selected to be in our next anthology, titled *Category 5*. The judges based their selections on originality and quality of writing. In the short-story category, 16 submissions were on the 'definite' list, and 13 submissions were on the 'possible' list. In the poetry category, 6 poems were on the 'definite' list and 8 poems were on the 'possible' list. A few submissions were chosen on writing style, and were placed on the 'definite' list, but were later rejected because they required heavy editing.

Some of our writers had more than one submission chosen to be in the anthology. Unfortunately it was not possible to publish all of these selections because our book was limited to 200 pages. However, this achievement is acknowledged here because it means our writers have reached a high standard of writing.

Congratulations to the following authors and poets who had more than one submission selected:

Author	Submission	Definite	Possible
Diane Finlay	For Ruby	X	
	Glorious Mud	X	
	Listen		X
Oonagh Prettejohn	When the Gods Call		X
	Jacob's Creek		X
Mary Bianco	A Life on the Line	X	
	A Hard Day's Night		X
	Centenary		X
Ken Cotterill	Impressionist Imbroglia	X	
	The Claim	X	
	Hell Island		X
Jack Shield	The Corypha Palm		X
	Biker San		X
Talitha Kalago	The Bandershin	X	
	White (Poem)	X	
Diana Merservy	Flotsam (Poem)	X	
	Sustenance		X
Rob Macalister	The Man Who Couldn't Smile	X	
	Honiara (Poem)	X	
	Captain Cook (Poem)	X	
Elizabeth Martin	Mango Jam	X	
	The Red Arrow Flasher		X
Sally McDonald	The Prank	X	
	Uninhabitable	X	
	Ghost Bats (A Play)	X	
Lorraine Collier	Aftermath	X	
	Footsteps in the Sand		X

Competitions and Opportunities

2011 Port Douglas and Mossman Gazette with Reef Writers The 4th Short Story and Poetry Competition

Rules of Competition

- The **closing date** for the competition is **5pm Friday 29th September 2011**
- The theme is or subject is **“Movement”**
- Entries can be fiction or non-fiction.
- Story length max 1,500 word; poem length max 60 lines
- Maximum 3 entries per person

Prizes:

First: Book vouchers to the value of \$100

Runner up: Book vouchers to the value of \$25

Sponsored by: **Whileaway Café and Bookshop**, Macrossan Street, Port Douglas.

Posted entries:

- Must be typed, double-spaced on one side of A4 paper.
- Each page should be numbered.
- Do not put your name on any pages.
- Use only plain type face such as, Courier New or Times New Roman font (12pt).
- Entries can be posted or emailed or delivered

Emailed entries:

- Place "Writing Competition" in the Subject field of the email.
- In the body of the email, write name, address, phone number, title & word count.
- The entry should be on a Word document, attached to the email. The email address is: reefwriters@gmail.com

If posted, entries should **not** be bound, or in a folder. The postal address is:

Gazette/Reef Writers 2011 Competition
PO Box 917, Port Douglas, QLD, 4877

- Winners will be notified by mail or e-mail, and posted in ***The Gazette* on Thursday 26th October 2011**
- Entries cannot have been previously published or entered into another competition. All rights remain with the author. Entries will not be returned.
- Judges for this competition will be selected by *The Gazette* and *Reef Writers*. The judge's decisions will be final and no correspondence will be entered into.
- Entrants must sign this agreement. Entering this Competition constitutes acceptance of these conditions. The sending of an e-mail entry (no signature required) also constitutes acceptance of these conditions.

Tropical Writer's
Retreat
with
Dr Venero Armano

Details of the retreat are as follows:

WHEN: 24th & 25th September, 2011

WHERE: Cairns Colonial Club Resort

COST: \$245 Price includes teas, lunch, dinner on Saturday night and 1 night hotel (twin share). If you wish a room on your own add \$54.50



Elizabeth Martin's book was reviewed on a well-respected writing blog and was given a 4 out of 5 rating! Read the full review on:

<http://australianbookshelf.wordpress.com/2011/08/04/aussie-book-review-the-coffeeholic-and-cafe-by-elizabeth-martin-giveaway/>

Writing and Stuff

By Ken Cotterill

Ideas? Where do they come from and how do writers develop them? Myself, I think the imagination process that develops an idea is an extension of an active childhood imagination. Think back to those days and try to recall how interesting the world was. Everything was new, different and possibly confusing. The games I played in those days also required one to use an imagination. I created imaginary countries that fought wars. Pableo was my country (I have no idea where the name came from) and we were at war with Turkey! I also created an imaginary football team, wrote comics and held puppet shows for my friends.

Paul McCartney had a vivid imagination, one that enabled him to develop ideas and write some incredible songs. The song *Paperback Writer* came about when Paul saw Ringo reading a paperback book. *Eleanor Rigby* was named after Eleanor Bron, an actress who worked on the Beatles film *Help!* While the name Rigby came from the Rigby & Evens wine merchants shop, a shop Paul noticed in Bristol. *Fool on the Hill* was inspired by Paul having an eerie encounter with a man on Primrose Hill, London.

McCartney and his fellow Beatle, John Lennon, were also inspired by their childhood. The songs *Penny Lane* and *Strawberry Fields* were named after and about places they had known in their Liverpool childhood. Lennon was also inspired to write *Lucy in the Sky with Diamonds* by his young son Julian, who produced a drawing in which he said the drawing was of his playmate Lucy O'Donnell playing in the sky with diamonds. Lennon used his imagination to develop an idea into a hit song.

In the late 1970s there was a report in the Brisbane Courier-Mail saying that state politicians were planning to build nuclear fall-out shelters for politicians only. Naturally, the public were not impressed and the plan disappeared as quickly as it had surfaced. Amused by the backlash from the public I kept the idea in mind and, some years later, wrote the play *Rhinoceros Hides*, a one-act satire about three politicians surviving a nuclear bomb blast. The play has been published twice and is one of my most successful to date.

Ideas? They are everywhere. You just need a good imagination to develop them.

Poetry Talk

by Sally McDonald, from information supplied by David Delaney (Thanks Dave!)

2011 International Poetry Competition – Results of Haiku Section

This competition received six hundred haiku, and of those, a little over two dozen poems were chosen for their ability to encapsulate a moment and cause the reader to recognise a deep truth. According to the judge, “haiku is a subtle form of poetry, so its effects are quiet, but profound. The best haiku involve multiple senses, have layers of meaning and use ambiguity to keep the poem open to numerous interpretations.”

Recently the winners of this international competition were awarded. Below are a few of the results with comments about the poems from the judge, Joanna Preston.

<p>First place: Greg Pico - Australia</p> <p>her grandson's lips just a little like hers chinese whispers</p> <p>Even on the superficial level, this is an interesting image. A child whispering into an old woman's ear (or vice versa), playing a game. The contrast between their physical appearance - old with young, male with female. And then there's another image - inheritance. He is her grandson, and so only carries one quarter of her genes. Enough to be 'like', but 'just a little'. And the game of Chinese whispers is a perfect metaphor for the way that genetic information changes through generations.</p>	<p>Second place: Tony Beyer – New Plymouth</p> <p>talking it through beside the signer the mayor again</p> <p>Of all the earthquake-related haiku, this was the standout. But it earns its place regardless of the topicality. Did you notice the twist? Reread it. Not 'beside the mayor' (the usual figure of importance), but beside the signer. Just as everything in Christchurch has been turned upside down by the earthquakes, the usual order of importance has been reversed, and the star of the show is the figure signing. And that last word is superb - again. Earthquakes again.</p>
<p>Third place: Chen-ou Liu - Canada</p> <p>crowded in my whisky glass autumn stars</p> <p>A lovely classical haiku, entirely bound into the image and the moment. Key here is the play of the images, and the shift of focus. Crowded - a human scale, combining a certain amount of confinement with an awareness of (occupied) space. Glass - small, intimate, vulnerable. And then autumn stars - opening out into the vast expanse of the night sky. You can feel the person looking into their glass, than raising their gaze upwards. Feel the whirling sensation of the alcohol matching the giddiness of the depths of space.</p>	<p>Fifth place: John Barlow - UK</p> <p>walking barefoot over the paths of snails summer dawn</p> <p>Another haiku in the classical mode. The contrast of the silvery snail-trails and the golden red of the rising sun, the cold wetness of snails and the heat and dryness of a summer day. Not to mention the link between the bare feet of the human and the single foot of the cephalopod. It's a good example of focus shifting - looking down at bare feet, then further down and more focused to pick out the snail markings, and then up and out with an almost audible sigh to register summer dawn. Emotionally satisfying without ever being sentimental.</p>

Editor's Mark

1. Stephanie finally admitted to being a gatecrasher and to not having an invitation.

We can admit being a gatecrasher, we can admit not having an invitation, we can even admit being a writer. But we should not add 'to' after 'admit'. The 'to' is redundant. The sentence should be: "Stephanie finally admitted being a gatecrasher and not having an invitation."

2. She couldn't remember who's idea it was to write a book about vampires.

This is a very common mistake; the confusion between who's and whose. Who's is a contraction meaning 'who is', or 'who has'. Obviously that does not make sense in this sentence. In addition, who's is being used to indicate possession (in this case, the possession of an idea) and it is not a possessive pronoun. The sentence should read: She couldn't remember whose idea it was to write a book about vampires.

Taken from ideas in Richard Bell's column in Writing Mag.

Tropical Writers of Far North Queensland: Mission Statement

As writers we gather to support each other in our shared need to write. We learn from each other, help each other and critique each other's writing with respect. We encourage each other to reach individual goals and rejoice in each other's successes. Most of all, we nurture the creative muse in each of us and share a mutual understanding of that strange creative force that compels us to take pen to paper: In short, we gather to celebrate our individual creativity and our collective energy.

Critique Etiquette

Responsibilities of the Writer

Ask for feedback on the specific area of writing you want help with.

Be able to articulate what you are attempting to do and ask your readers if it works.

If possible, supply the readers with copies of the writing beforehand so that they can give considered feedback.

Respond to critique with respect.

Responsibilities of the Reader

Only give feedback related to the specific questions asked for by the writer

Find out what the writer is trying to accomplish and direct feedback to that.

Take time and care to consider thoughtful feedback.

Give critique with respect.

Tropical Writers of Far North Queensland

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Tropical Writers Banking Details

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