

BOORANGA NEWS

WAGGA WAGGA WRITERS WRITERS

Number 6

Editor: Christine Ferrari

November / December 2002

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OFFICE HOURS

Monday: 10 am—1 pm
Tuesday, Wednesday,
Thursday: 2pm -5pm.

From 6 December Booranga Writers' Centre will be closed until 1 February 2003. However telephone and e-mail messages will be checked weekly and responded to during this period.

WHAT'S COMING UP?

Launches of *fourW thirteen*

Wagga Wagga
Saturday 23 November at 2.30
Wagga City Library
Baylis Street

Sydney
Sunday 8 December at 2.30
Gleebooks
Glebe Point Road

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**COPY DEADLINE: 25
JANUARY 2003**

JACQUI WILLIAMS IN WAGGA

When writer-in-residence Jacqueline Williams presented her reading at the Wagga City Library she was joined by our own historian Sherry Morris and drama students Gabby McMillan (below left) and Lauren Carlson (below middle). The combination of fiction, historical thrillers and dramatic monologues resulted in a reflective, occasionally lurid, comical and always entertaining evening.



Despite the preparation for the reading and presentation of workshops, Jacqui was elated to complete the final draft of her novel *Calling Daddy Mango*. She has returned to Ballarat, Victoria to prepare for another production, the arrival of her adopted daughter early in the new year.



OPEN INVITATION TO THE LAUNCH OF THE ANNUAL ANTHOLOGY

fourW thirteen is currently in press. We invite members and friends to help us launch the anthology in Wagga on 23 November at 2.30 in the Wagga City Library and in Sydney on 8 December at 2.30 at Gleebooks. Refreshments will be served, wine will surely flow and contributors will read from *fourW thirteen* which will be on sale in time for Christmas.

is also well represented with work from Susan Beinart, Louise D'Arcy, Jane Downing, Virley Dunning and Austragoth, among others. Sydney poet MTC (Margie) Cronin will launch *fourW thirteen* in Sydney. See you at the launch.

As well as stories, monologues and poems from our four writers-in-residence in 2002, Greg Bastian, Campion Decent, Magenta Bliss and Jacqueline Williams, there are poems and stories from every Australian state. The Riverina



DIRECTOR'S DIARY

A WRITERLY SPIRIT OF PLACE?

We're pleased to welcome Leslie Cannold from Melbourne to the writers' cottage for three weeks. Leslie is a philosopher who has published numerous academic articles and a monograph on the abortion debate which is in the Booranga library. In Melbourne she appears regularly on talkback radio where she makes ethics accessible to listeners. She is currently writing a novel about Jesus's sisters (yes, you read correctly) and has taken up residence at Booranga to complete it.

Other writers like Leslie, looking for a peaceful space should remember that the cottage is available for rental—very low rental. Leslie thinks the cottage has a good vibe and our writers-in-residence would agree. All comment on the amount of work they are able to complete. It could be that there's not much else to do but Leslie believes in the spirit of place and

prefers to think of all the writers who have stayed in the cottage as contributing to its feel. Hopefully we can convince Leslie to remain until the launch of *fourW thirteen*.

SPIRIT OF THE ROSE LAUNCH

Pat Skinner launched her new collection of short stories in Canberra on 19 October. David Gilbey, Catherine Edwards, Jane Downing and I attended with David officially launching the *Spirit of the Rose* (from Ginninderra Press) which was completed when Pat was writer-in-residence last year. Pat won the Hal Porter Prize earlier this year and has just received a grant from the Australia Council which will enable her to give even more time to her writing. *Spirit of the Rose* is a must for short story writers and readers in general. It can be purchased through Ginninderra Press, PO Box 53 Charnwood, ACT or from www.ginninderrapress.com.au A review of the collection will appear in the next edition of

Booranga News.

FELLOWSHIP

APPLICATIONS 2003

Subject to the confirmation of funding for 2003 we are calling for applications for Booranga fellowships. Contact us by phone or email booranga@csu.edu.au for guidelines and an application form. These will also be available from the Booranga website over the Christmas period.

A NEW DIRECTOR FOR BOORANGA

It's been a very full year at Booranga what with a heavy workshop demand for our four writers-in-residence, two publications and visits by writers passing through Wagga. I want to thank the NSW Ministry for the Arts, the LitLink group, the writers-in-residence, the Wagga Wagga Writers Writers Committee, local arts organizations and writing groups, school teachers, students and WWW members for their support over the past two years. Because of the difficulty of juggling an ever-increasing teaching load with Booranga responsibilities, I have decided to resign as director though I'll still be around as a WWW member.

Finally congratulations to our office administrator Caronne Porter who will marry Steve Vella in Wagga on the 30 November.

Christine Ferrari

MAGENTA BLISS WINS THE POETRY CUP IN TAS TAS

News from the Apple Isle is that Magenta Bliss (below) has snaffled the Launceston Poetry Cup with a poem inspired by the double-barreled name of our town. Having heard Magenta perform her poems during her recent stint as writer-in-residence at Booranga we are not at all surprised at her success.

The report in the Launceston *Examiner* says Magenta "stole the night in a first-ever four-way run-off when the clapometer could not separate the battling poets. In the end Bliss was two clapping points better than Kathryn Allen ..." We hope you enjoy the poem 'come by chance' as much as the Tasmanian audience. Congratulations Magenta — woop woop woop woop.



come by chance

on the mainland
it's easy for me to believe
i'm tasmanian
people tell me the names of towns
in duplicate.
The locals call wagga wagga
"wagga" once
to me they say it twice.

so there's elong elong, gin gin, woy woy
yeo yeo, nap nap, grong grong & gol gol
cullen bullen
to let me know I'm in new south wales

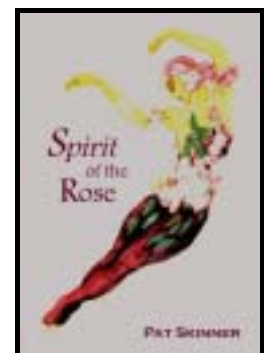
in Victoria it's the same
drung drung, jil jil, mia mia, wuk wuk
lang lang, mitta mitta, bang bang
like they're reminding themselves
of dance steps to pop songs,

or maybe they were weaned too young
here comes the choo choo past the woof woof
& the moo moo. open wide for yum yum

so long so long
woopwoopwoopwoop

wait till I tell them in tas tas
i've learned place names
is a second language

© Magenta Bliss 2002



WRITING WORKSHOPS IN WAGGA AND LEETON



Jacqueline Williams with some of the workshop participants at Wagga and Leeton in October



THE SORT OF PLAYS I WRITE

by Campion Decent

On 10 August Booranga held a Literary Luncheon with playwright-in-residence Campion Decent. For those who missed Campion's address, the text version is published below. Ed.

I'd like to acknowledge I have been a guest here in your community for the past four weeks and thank you for the warmth of your welcome and similarly thank the Wiradjuri mob who are the traditional owners of this land.

Since my arrival in Wagga Wagga I have been asked in radio interviews what kind of plays I write. In workshops I have been asked what my process is when I write.

I notice with interest that the upshot of either question has been to produce panic on the inside and incoherent verbal diarrhoea on the outside. I realise I keep talking until the eyes of the asker – at first inquisitive – become glazed from incomprehension. Better still, by the time I have shut my mouth they have forgotten what it is they asked in the first place.

The alternative to panic and verbal diarrhoea seems to be to say the unforgivable: "I don't know."

"What do you mean you don't know what sort of plays you write or what your process is?" In this day and age writers are meant to know this stuff. They're meant to be masters (or mistresses) of snappy theoretical explanation. I read interviews with writers who do seem to know. Or perhaps they're very good liars. I suspect a bit of both. So what I tell you now is true for today, but tomorrow it may be different. Today's truth is I'm stumbling around in the dark – which isn't a bad place for a writer.

I'm reading a book at the moment called *The Playwright's Voice*. It was published in 1999. It is an anthology of interviews with American playwrights

edited by the cultural theorist, David Savran. I was immediately struck by his introduction, which is titled *The Haunted Stage*. He writes: "As the twentieth century comes to an end, American plays are suddenly full of ghosts, ghosts that are absolutely central both to the plays' themes and to their emotional impact."

Like all good academics he unpacks his hypothesis as to why. I haven't the time to discuss it here. Although clearly his first cab off the interview rank, the always provocative Edward Albee, perhaps most famous for *Whose Afraid of Virginia Woolf?*, thought his hypothesis a load of tosh and told him so.

I guess the reason I was struck though was a year before reading this book of interviews; ghosts began to appear in my work – in a new play called *Saint Theo*. Coincidence? No, I think not. Whether we like to acknowledge it or not, ghosts – or the trace of lives once lived – inform our own lives.

In short, the dead are piling up throughout the world – even lately in America.

In her marvellous book on writers and writing, *Negotiating With the Dead*, Canadian poet and novelist Margaret Atwood contends that, 'not just some, but *all* writing of the narrative kind, and perhaps all writing, is motivated deep down, by a fear of and fascination with mortality – by a desire to make the risky trip to the Underworld, and to bring something or someone back from the dead.'

"You may find the subject a little peculiar," she goes on. "It is a little peculiar. Writing itself is a little peculiar." So I apologise if you think this is a peculiar subject before lunch, but whichever way I look at it I can't escape the observation that we have just come to the end of a century that is, literally, dripping blood. The Holocaust is arguably the leading 20th century

example of man's cruelty towards man, but we can all think of others.

For example, I recall visiting Vietnam in 1999 as part of a cultural study tour. We didn't go to study the Vietnam War, but it doesn't take long for it to travel through time to meet you in the present. Nearly three decades on and there is still a *sense* of grief and an *imprint* of blood that shapes contemporary Vietnam. We all know how America is dealing with it or not dealing with it because of Hollywood, but what of Vietnam?

Amputees adorn the streets of Saigon. Temples are inscribed with the names of the Vietnamese dead: thousands of inscriptions as far as the eye can see. Our Vietnamese guide cries when she stands in the largest of these temples and tells me how one of her friends lost all eight sons in the war.

Closer to home – in my own life – there are other ghosts. In the '80s and '90s AIDS took its toll on many of my friends and colleagues in Sydney, and my sister died in the late '90s. So you might say death has played a defining part in my life since a relatively young age. Very useful it is too. As a writer it gives one a lot of ghosts to draw upon.

In this past week I have been struck by watching – from a distance due to this residency – my own children at the tender age of five deal with the death of a friend. How interesting it is to learn that they are literally *playing* the experience out. Lots of dolls being buried, dug up and buried again. The backyard is their playground. The theatre is my playground.

Margaret Atwood argues the difference between writing and being a 'writer' is everyone can dig a hole in the cemetery, but not everyone is a gravedigger. I'm slowly becoming a gravedigger – and the best I can say about my *process* for each play is I dig until I find an interesting ghost. Or at least a ghost that interests me enough to dig it up.

As to the kind of plays I write? By now you are probably thinking I write tragedy to slit your wrists by. Sometimes. Sometimes not. While it is true I do have a passion for pondering on human misery I am not quite as bleak as the philosopher, Schopenhauer. He wrote after his birth, but in reference to it: "We can regard our life as a uselessly disturbing episode in the blissful repose of nothingness." On life in general he had this to say: "It is bad today and every day it will get worse, until the worst of all happens."

No, do not consign me totally to the bin of pessimism. As a character in one of my plays says: "See what

happens when you don't laugh? The world's on fire. But for fuck's sake . . . smile."

In fact, if there is anything thematically that connects my plays to date it is that in one way or another they grapple with new possibilities for *living*. Let me try and explain what I mean by that.

Collar of Thistles performed in 1991 was a kind of theatrical poem to my sister who was living with illness at the time. The character of Kate is attempting to find a new way to live that integrates her illness.

Three Winters Green performed in 1993 follows the lives of eight people who are dealing with the AIDS crisis, so ultimately it is about how we move through or don't move through the challenge presented by change.

The Pearls of Heaven performed in 1995 is a romp about order and chaos, courage in place of fear, hope in place of hopelessness, and a quest for wish-fulfilling pearls. *Baby X* performed in 2000 is about bringing a new life into the world inside a gay and lesbian defined family – which is a relatively new family construct.

It is no coincidence then that a new play, *Saint Theo*, currently in development, explores a man's existential crisis. Regardless of my own existential crisis, I happen to think the *world* is undergoing an existential crisis. I would, wouldn't I?

All my plays then – to varying degrees – are quite personal. This possibly explains why I feel so traumatised when I see my work. I deliberately avoid using the term *autobiographical* because its connotation denies the practice of imaginative reworking at the heart of my plays. David Savran when interviewing the American performance poet Ntozake Shange asks her: "Do you think of your writing as forming a kind of psychic or spiritual or emotional or intellectual autobiography?" Her answer is: "Well I would hope it would form a something."

That, too, is good enough for me. Hopefully my work resonates beyond particular experience to touch chords in other people – because at the end of the day the negotiation of loss within life is something to which we can all relate.

In other words, I don't have a mortgage on this shit.

So as you can see, all this makes answering the simple question of what my plays are about quite complex – well, perhaps I should say it the way Senior Member Ruth might say it in *Saint Theo*: it makes it quite "perplexing."

NEWS FROM THE REGION

THE WILLANDRA EXPERIENCE

Jane Downing (Albury) and Jen Thompson (Oura) spent a week in September at the Willandra Homestead with the eight other writers who participated in the LitLink project 'Writers in the Dust'. The project brought authors from each of the writers' centres in NSW together to use the environment and each other as stimulus for new writing. Below is Jen's personal reflection on an invaluable experience. Ed.

When news came through that I could go to Willandra there were two omens. There was a thunderstorm all through the night. Whenever I asked myself if I should go the rain on the tin roof answered, yes. The drought is broken.

The second omen was the Difficulty. Any time I have taken a contract or sold a script or broken into a new venture I have had to do it despite the difficulties. They are thrown up at the last moment: always in a different guise but recognisable. I usually know it's the right thing to do if it requires the extra effort. Unless I am risking losing something I'm never sure what's worth keeping hold of. I had to rearrange a lot of people to go to Willandra at the last minute. I was ready to quit work if I wasn't given leave. All the signs said go.

Was it worth it? Well in a literal sense the Drought was not broken. The country was still powder dry, the roos were dying on the lawns. I had never seen that before even though I grew up in the far west. But in many ways my drought was broken.

I no longer feel isolated. My sense of myself as a writer was knitted back together. I found a sense of trust and mutual respect in a community of ten other writers. I could track my journey in their footsteps. I recognised myself in the one camped at the outstation, precious and perturbed. I had once been a scriptwriter unsure of whether that meant I was a 'real' writer. I had become too old for the young and talented grants. I remembered being proud to sign the first book my work was published in.

Justin Byrne from the Central West Writer's Centre had organised for local people to talk with the group about the history of the land and their experiences growing up in the region. Steve Meredith, the Koori National Parks Ranger, taught me about living the old law. He showed me things about respect and ignorance. Roy and Beryl Kennedy from Hay showed me the outcomes of assimilation. Lesley Roberts, the Manager's daughter, made me think about privilege.

The luxury of the Willandra experience was being able to do nothing but write and feed the spirit on these things. Time to think. The landscape is uncomfortable. The

profession is as variable as the watercourses. Willandra allowed me the time and peace to come to terms with lots of these elements.

I hope the value of this Litlink project is appreciated beyond the output of the writers or the publishable returns. The process has been invaluable.

Annie McNamara, from the South Coast Writer's Centre, fed us body and soul. The two Coordinators planned and executed the details without flaw, and their support and guidance made the whole experience secure as well as suitably challenging. Without them the literary landscape would still seem a desert to me. Thanks.

Jen Thompson

VALE JOHN HAINES

Wagga Wagga Writers Writers were saddened to hear of the death of John Haines from cancer at the end of August. John's was a familiar face at regional meetings at Booranga. We'll miss him. Ed.

I met John Haines in 1994 when I joined the Lambing Flat branch of the FAW. I recognized him as an intelligent man who enthused the group into lively writerly participation whether they wrote fact or fiction. His constructive criticism of our monthly contributions emphasized the correct use of grammar.

In 1996 John became secretary of the FAW Lambing Flat and four years later he was elected president. He held the latter position until his death on 28 August 2002.

During his presidency John continued to produce our monthly newsletter, *Nugget*, using his initiative and flair to give it a distinctive flavour and character. The publication will be greatly missed as will the other talents John brought to our group.

John had led an interesting and varied life, travelling over most of Australia and New Zealand. His keen observation and love of people gave him a rich background on which to call for his many successes in short story writing. The one he perhaps appreciated most was the Highly Commended he received in the Henry Lawson festival.

John was a sensitive and vulnerable man, these characteristics well hidden by his knockabout Australian demeanor. *Vale* to a friend, a personality and a most valued member of our Lambing Flat writers' group.

*Joan Graham
Vice-president, FAW Lambing Flat, Young NSW*

COMPETITIONS, OPPORTUNITIES, EVENTS, WEBSITES

COMPETITIONS

Short and Sweet Story Competition

Short story to 1000 words. 'Short and sweet' theme. Prizes: 1st \$300, 2nd \$150, 3rd \$75. Entry fee \$5. For entry forms send SSAE to Short and Sweet Competition, PO Box 584, Caboolture, QLD 4510.

Closing date: 29 November

FAW National Literary Awards

Extensive categories. Contact the FAW for guidelines and entry forms: (03) 95130906 or www.writers.asn.au

Closing date: 30 November

Western Union Young Writers' Competition

A. Westward Award: stories and poems: 1st prize \$50 2nd \$20. Entry fee \$2 (unlimited number). Word limits: 10 years and under: 1000, 11—14 years, 2000 words, 15 -18 years, 3000.

B. Imagination Creation Trophy: for a primary school class's collection of stories and poems. Entry fee \$5.

C. Wyndham Books Award: \$50 book voucher for a secondary student's folio of prose pieces/poetry. Entry fee \$2.

D. Margaret Callanan Award: \$50 for an inspirational poem, ages 18 and under. Entry fee \$2. Enquiries: (03) 9749 2935.

Call for short plays

The Hook Line & Sinker Drama Studio is asking writers to address the themes of ghosts, dreamers and exiles in works of approximately 30 minutes. Selected plays will be workshopped with a dramaturg and presented as staged readings at the Parramatta Riverside theatre in 2003. For information contact Guy or Annemarie (02) 9686 6084 or email beanie@maxi.net.au

Closing date: 6 December.

Inscape 9

For years 11 and 12 students. Categories are short fiction, non-fiction narrative, biography or essay, writing in any genre by an ESL student, poem, techno poem, article, interview, monologue, drama script, book review, innovative work in any genre, art, photograph, graphic. For more information write to The Editor, Inscape, Box 3058, Auburn, VIC 3123. (03) 9819 2651 or email

jwinn@ozemail.com.au

Closing date: 20 December.

Beyond Ben Bulben: Annual W B Yeats Poetry Prize for Australia and New Zealand

First prize \$350, 2nd \$100, Commendation Certificates.

Entry fee is \$6 for first poem and \$4 for each additional entry. SSAE to be included for return of entries and result booklet. Entries and payment to Beyond Ben Bulben, 6 Samuel Close, Berwick, VIC 3806,

Email declanfoley@ireland.com

Closing Date: 31 December 2002

Tom Collins Poetry Prize

60 lines max. Prizes \$1000, \$400 and 4 x \$150. Entry fee \$5 per poem (max. 3) Forms available from FAW, WA, PO Box 312, Cottesloe WA 6911.

Closing date: 31 December.

Alan Marshall Short Story Award.

Three categories: Open section, 1st prize \$2500. Linked to this award is a writers' studio residency in Eltham Victoria. Young Writers' Award 15—19 years, 1st prize \$200. Contact Katrina Rank, Nillumbik Shire Council, PO Box 476, Greensborough Victoria 3088. Telephone (03) 9433 3126 or email:

Katrina.Rank@nillumbik.vic.gov.au

Closing date: 7 February

Laura Literary Awards 2003

Section 1 Open: short story up to 1500 words, prize \$200. Section 2 Young Adult (13—18 years): short story up to 1000 words, prize \$50. Section 3 Junior (up to 12 years): short story up to 500 words, prize \$25. The CJ Dennis Poetry Awards: a poem up to 60 lines. Section 4 Open, prize \$200. Section 5 Young Adult (13—18 years) prize \$50. Section 6 Junior (up to 12 years) prize \$25.

Please contact for conditions and entry form: Laura Literary Awards, PO Box 18, Laura, SA 5480.

Closing date: 14 February 2003.

Mosh-e Poetry, Short Story and Book Competitions

Open, University and High School sections. Guidelines and entry forms available from Mosh-e Publishing, PO Box 7037, Southport, QLD 4215 or go to www.mosh-e-publishing.com/

compopoetry.htm

Closing date: poetry: 28 March; short story: 25 April; book: 30 May 2003.

Outback Writers' Centre Inc, Dubbo. National Poetry Competition for poems in any style to a max. of 80 lines, previously unpublished and not having won another competition at the closing date. No limit on number of entries at \$5 each. Prizes \$200 and \$50. No entry form needed but attach cover sheet showing title, name, address and phone number of author. No return. Enclose SSAE for results if required. Send to Poetry Competition convenor, Outback Writers, PO Box 2994 Dubbo NSW 2830.

Closing date: 15 August 2003.

OPPORTUNITIES

Wagga Wagga Writers Writers: *fourW fourteen.*

Submissions are sought for *fourW fourteen*, the annual anthology of writing and artwork from Booranga Riverina Writers' Centre, home of Wagga Wagga Writers' Writers. We welcome contributions of original poetry, fiction and graphics/artwork, not previously published. There is no entry fee for contributors and no payment is made for publication but a free copy of the anthology is sent to each successful contributor. Manuscripts should be typed and will be photocopied for distribution to our selection panel. To maintain the anonymity of the pieces during the selection process, we request that contributors' names and addresses appear on the back only of each page.

Please restrict submissions to eight pieces (poetry) four (short stories). For further details contact Booranga on 69 332688 or booranga@csu.edu.au.

Submissions may be e-mailed or posted to: *fourW fourteen*, Booranga Writers' Centre, Locked Bag 588, Charles Sturt University, Wagga Wagga NSW 2678

Closing date: 30 June 2002

COMPETITIONS, OPPORTUNITIES , EVENTS, WEBSITES

Writing Fellowships at Booranga

Subject to funding confirmation, Wagga Wagga Writers call for applications for Booranga Fellowships in 2003. The fellowships are for three to six weeks residencies in the writers' cottage at Booranga with a stipend of \$150 a week and travel costs to \$300. Booranga Writers' Centre, Locked Bag 588, Charles Sturt University, Wagga Wagga 2678.

Telephone/fax: (02) 69 332688, email booranga@csu.edu.au

Closing date: 2 February 2003.

Varuna Awards for Manuscript Development

For writers with a manuscript of fiction or narrative non-fiction at a medium to advanced stage of development, the Awards offer 10 days intensive manuscript development with a senior HarperCollins editor in the supportive residential environment of Varuna, The Writers' House, in Katoomba, NSW, from Wednesday 23 April to Saturday 3 May 2003.

Application forms and information are available from www.varuna.com.au or from Varuna, The Writers' House, 141 Cascade Street, Katoomba 2780. Telephone: (02) 4782 5674. Email: varuna@vruna.com.au

Closing date: 29 November 2002.

Cornerfold SBS Website

Original work by Australian zinemakers gets a new-media design treatment in Cornerfold, an SBS website launching in December 2002.

Cornerfold is looking for submissions. They are after nuggetty little stories (max. 500 words) as well as small visual works. No poetry please. Entries must be on the theme of 'childhood games'. Visual works can be comics, photo essays, Flash animations or Quicktime movies.

Send submissions to Cornerfold@sbs.com.au. If considering a visual work email Cornerfold for specifications on file sizes and formats before submitting. Michele Sabato, Cornerfold producer, (03) 9685 2849, michele.sabto@sbs.com.au
Website: www.sbs.com.au/cornerfold

Carillon Magazine (UK)

This is a paper magazine looking for new writers. Submission guidelines can be found at the website www.carillonmag.org.uk/. Or contact by email grippon@ntlworld.com or write to 19 Godric Drive, Brinsworth, Rotherham, South Yorkshire S60 5AN.

Poetry International

Seeking submissions until the end of December on a wide range of styles and subject matter. Particularly interested in translations. Contact Professor Fred Moramarco, Editor, *Poetry International*, Department of English and Comparative Literature, San Diego State University, 5500 Campanile, San Diego, CA 92182-8140. Website at www-rohan.sdsu.edu/dept/press/NEWpoetry.html

Aurora: Intensive Workshops for Australian Feature Film Scripts.

The NSW Film and Television Office calls for applications to Aurora 2003, an exciting two part film script development program that emphasizes the creative team. The residential workshop will be held in early April 2003 with a follow up in November 2003. All members of the team must be available to take part in both workshops.

Aurora seek film scripts which are compelling and distinctive and intended for production in NSW. The scripts must be in at least second draft stage but have not reached final draft stage.

Applications are open only to creative teams consisting of Producer, Writer and Director. One member of the team may be resident outside NSW. See website at: www.fto.nsw.gov.au or email aurora@fto.nsw.gov.au
Telephone: (02) 92646400.

Closing date: 17 January 2003

Print Production Management

Workshops (Sydney 26 November and Melbourne 28 November).

A practical approach to the stages and procedures involved in the production of printed communication. Email Libby.Odonnell@publishers.asn.au for more information and registration details.

Playwriting Course by Correspondence

With Timothy Daly. Especially for writers outside the metropolitan area. Audio tapes, detailed notes, writing exercises and feedback from Timothy Daly. Numbers are strictly limited. Cost: \$350. Contact Darren Mattock (02) 9555 9377 or email: info@anpc.org.au

EVENTS

Australian National Playwrights' Conference 2003

The National Playwrights' Conference is Australia's largest working theatre conference, with professional theatre artists from all over the country coming together for two weeks to work on new plays for the stage in an intensive, creative and supportive environment. The conference will be held at the Australian National University, Canberra from 20 April to 3 May. To receive an information brochure email info@anpc.org.au

Outback Writers, Dubbo

Readings are held on the first Sunday of every month from 1 to 4 pm at the Macquarie Regional Library, Dubbo. The AGM will be held on 1 December at these times. Contact: dap@hwy.com.au or president Betty Taylor (02) 6832 1772 or secretary Margaret Johnstone (02) 6823 2362.

WEBSITES

Arts marketing tools and ideas

<http://www.fuel4arts.com>

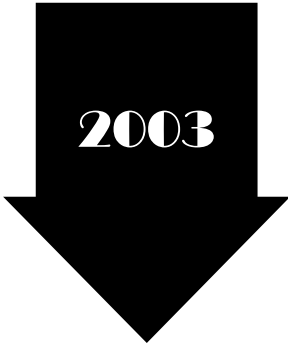
Sydney Theatre Company

<http://www.sydneytheatre.com.au>

Chris Mansell, poet and publisher

www.chris.mansell.name





Membership types and entitlements are shown below. Membership is by calendar year, costs \$30.00 and \$20.00 concession and includes the benefits listed below. Our annual anthology of writing and art work is a particular benefit of membership. The works of authors, artists and photographers, regional and beyond, are collected in one diverse and original fourW publication which is sent free to each WWW member. Members are always welcome at the centre. Browse the library, work on your writing, bring along any ideas for projects, collaborations, writerly activities, contributions for our newsletter or just come visit us.

Wagga Wagga Writers Writers Inc. was formed in 1987 to assist and promote local authors and their work. The group holds regular readings at local venues, conducts writing workshops, offers writing fellowships at Booranga, the Riverina Writers' Centre at Charles Sturt University, publishes an annual anthology, *fourW* under the imprint of fourW Press, and is active in promoting and developing writing and writers throughout the Riverina.

WWW MEMBERSHIP APPLICATION 2003

Single Annual Membership \$30. 00 or \$20.00 concession (GST inclusive) entitles you to:

- * Free copy of *fourW thirteen*
- * Six newsletters & regular mail outs
- * Use of Booranga Writers' Centre resources including the
- * Access to a network of writers and book enthusiasts for information and friendship
- * Access to newsletters from other writers' centres and up-to-date information on competitions
- * Invitations to writing events and gatherings
- * 10% discount at Book City, Wagga Wagga
- * 10% discount at Repeated Reading, Wagga Wagga
- * 10% discount at Angus & Robertson, Wagga Wagga
- * Member discounts at readings, performances and workshops

Please fill in and post application to:

Wagga Wagga Writers Writers Inc., Booranga Riverina Writers' Centre,
Locked Bag 588, Charles Sturt University, Wagga Wagga, NSW, 2678
Telephone/Fax: (02) 69332688

Enclosed: \$

Cheque/money order for single/
concession (*Please circle*).

Name:

Address:

Telephone: Fax.....Email:

If undeliverable please return to:
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Locked Bag 588
Charles Sturt University
Wagga Wagga 2678
Telephone/Fax: (02) 69 332688

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