



fellowship
of australian
writers

FELLOWSHIP OF AUSTRALIAN WRITERS VIC., INC.

NATIONAL LITERARY AWARDS RESULTS 2015

The winner and place-getters were honoured at an Awards Ceremony in
Brunswick



PART 1—BOOK AWARDS

1. FAW Excellence in Non-Fiction Award

Sponsored by Dulcie Stone

An award for a NON-FICTION work, including biography and autobiography, of sustained quality and distinction with an Australian theme, first published after 30/11/14

WINNER \$500

Peter Rees, *Bearing Witness* (Allen and Unwin)

HIGHLY COMMENDED

Gideon Haigh, *Certain Admissions* (Viking/Penguin Books)

Tim Winton, *Island Home* (Hamish Hamilton/Penguin Books)

Judges' Report: Jean Thornton and Dr Bill Anderson

A fine selection of books was entered this year. The entries were generally of a high standard.

Peter Rees' biography of Charles Bean is an outstanding contribution to Australian historiography. This is a superbly researched and well-written biography. Both judges found it marvellously engaging and enthralling. A worthy winner from a strong field.

Gideon Haigh's *Certain Admissions* is a deeply researched, wonderfully well-written and vastly entertaining Australian true crime investigation. Tim Winton's *Island Home* is a beautifully written, deeply reflective memoir on landscape, life and writing. Both of these books are very fine examples of the writer's craft.

2. FAW Christina Stead Award

Sponsored by Colin Peterson

An award for a work of fiction by an Australian author, first published after 30/11/14, and not previously published locally or overseas.

WINNER \$500

Debra Oswald, *Useful* (Penguin)

HIGHLY COMMENDED

Antonia Hayes, *Relativity* (Penguin)

Maureen McCarthy, *Stay With Me* (Allen and Unwin)

Scott West, Margo Lanagan, and Deborah Biancotti, *Zeroes* (Allen and Unwin)

COMMENDED

Lili Wilkinson, *Green Valentine* (Allen and Unwin)

Jim Briginshaw, *Katungal's Curse* NSW

Jenny Ackland, *The Secret Sun* (Allen and Unwin)

Judges' Report: Philip Rainford and Gail Blundell

This category had a great collection of books this year that made judging extremely difficult resulting in a number of excellent books being eliminated. Some of the most common reasons for rejecting a book, especially self published entries, is firstly the lack of editing. By this we mean poor phrasing, poor imaging, spelling mistakes and incomplete sentences. Secondly, is the inability to maintain a strong plot throughout the book. In other words the plot does not hold interest by leading the reader further into the labyrinth of the story or the story simply peters out and leaves the reader unsatisfied. This was also true of a number of professionally published books, perhaps too many accountants and too few publishers are running the publishing industry.

Warning: Many publishers and authors entered short story anthologies which are hard to judge against an entire novel and our recommendation to future entrants, is do not enter this award you are at a disadvantage. They are written using an entirely different formula in construction and need to maintain a quality of story line throughout. Many put their best stories up front and throw in at the end the rest – this usually destroys the books chances of success in a competition.

As a general rule we look for uniqueness in the story first, then eliminate based on plot and overall writing skill. It is not enough to have a great story if it is clumsily told and although they say there are no new stories, it is how you tell the story that makes the author.

3. FAW Anne Elder Award

Sponsored by Cathie Elder and the FAW as trustees of the Anne Elder Trust

An award for a first book of poetry first published after 30/11/14

WINNER \$1000

John Hawke, *Aurelia* (Cordite Books)

High COMMENDED

Shari Kocher, *The Non-Sequitur of Snow* (Puncher & Wattmann)

Jillian Pattinson, *Babel Fish* (Puncher & Wattmann)

Linda Weste, *Nothing Sacred* (Australian Scholarly Publishing)

COMMENDED

Natalie Harkin, *Dirty Words* (Cordite Books)

Ann Vickery, *The Complete Pocketbook of Swoon* (Vagabond Press)

Judges' Report: John di Mase and Anne Elvey

As poets we were frequently humbled by the quality of writing in this year's entries. Most showed evidence of careful editing, effective language, maturity of ideas and cohesion as collections. Just a few would have benefited from more careful selection. The strongest entries were remarkable in their lack of cliché, their original shifts of language, a compassionate eye, and their capacity to integrate response to ecological and political exigencies with careful attention to the intricacies of human relationships.

Aurelia impressed us with its epic quality and sublime subtlety—its giving form to counter an impetus for destruction. This winning collection displays a sureness of voice, with barely a word out of place or a line misjudged. Its poems have a gravitas without pretention that invites engagement. Full of light, colour and music, *The Non-Sequitur of Snow* is a beautifully crafted and coherent collection that almost floats in its imaginative universe. *Babel Fish* took references to Borges and Eliot beyond homage. A distinctive voice, spare language and strong lines made this an impressive debut. Through well-measured lines, careful choice of language, effective characterisation and humour, *Nothing Sacred* constructs a deeply engaging narrative set in late Republican Rome. *Dirty Words* challenges with its sharp alphabetically-staged polemic and a voice bridging the communal and the personal reminiscent of Bellair and Fogarty. With its surety of voice, quiet passion, and intelligent shifts of imagery, *The Complete Pocketbook of Swoon* is playfully serious in its engenderings. Also shortlisted were *Conversations I've Never Had* and *Thylacine*.

4. FAW Barbara Ramsden Award

Sponsored by Penguin Random House Australia

WINNER of the FAW plaque designed by Michael Meszaros

Under Cover: Adventures in the Art of Editing

written by Craig Munro, edited by Julia Cartomagno (Scribe)

COMMENDED

Lost Relations, written by Graeme Davison,

edited by Clare Finlay, Angela Handley and acquisitions editor Elizabeth Weiss (Allen & Unwin)

Judges' Report: Julia Maurus and Christina Crossley Ratcliffe, AE

In assessing the strength of the editor-author collaboration in the submitted books, the judges took into account the accompanying comments from the author, editor and/or publisher about their respective contributions.

Craig Munro, author of the winning entry, *Under Cover*, described it as 'an utterly different, and far better, book as a result' of editor Julia Carlomagno's 'meticulous, collaborative, and inspiring intervention', which included 'radically restructur(ing) the chapter sequence' and transforming the narrative. This insight is high praise from a seasoned editor of best-selling authors.

Munro recalls readers of Barbara Hanrahan's published diaries nervously checking the index, which he admits is well-thumbed in his own copy. In *Under Cover*, which is replete with media characters and backstory, the lack of an index is curious and regrettable.

Nevertheless, the light sprinkling of 'accidentals' such as the inconsistent spelling of Katherine (Mansfield), and the difficulty of distinguishing Michaels Dransfield and Wilding, do little to detract from an enjoyable and well-paced sequence of stories from Australian publishing's colourful history.

Clara Finlay, copyeditor of another entry (*Lost Relations* by Graeme Davison), is to be COMMENDED for 'finding ways to easily and clearly identify a number of different family members with similar names' in this fascinating biography of the author's ancestors.

Landscape format and finer paper would have better suited the exquisite etchings and maps, and the referencing in the endnotes proved difficult to connect with the text, but the index in *Lost Relations* is helpful, and the genealogical diagrams (added by the publisher) are indispensable.

PART 2—MANUSCRIPT AWARDS

5. FAW Community Writers Award

Sponsored by Impact Digital

An award for an unpublished manuscript of short prose and/or poetry which was compiled, written and edited after 30/11/14 by a group of writers.

WINNER \$500 Impact Digital Voucher

The Dewhurst Jennings Institute, *Seven Stories, TAS*

Judge's Report: Garth Madsen

Compiling an anthology of any kind is a difficult balancing act. Add to this a writers' group where there is a variation in skills, experiences, interests, purposes, styles and genres, and it is very difficult to bring such a collection together. Successful community writing groups depend on good conveners just as successful anthologies require very good editors. But the diversity that marks out a strong writers' group can be a liability when that same group comes to collect their work into a single volume. Sometimes, the best piece in such an anthology stands out from the rest and has a detrimental effect on the collection as a whole. In the end, the WINNER was the anthology that had the best writing. *Seven Stories* was true to its title. It only contained the short story form and with so few works, this gave the collection a greater consistency than any of the other entries. The editing was minimal but effective. The first three stories are powerful and strongly dependent on landscape. The fourth story, 'The Reach', marks a turning point. Like 'Fast Food Librarian' and 'Spokes' that follow it, it is quick to hook the reader and hold them to the end. And what better way to finish than with a dust storm? *Seven Stories* has a distinctly Australian flavour, not of the flag-waving kind, but with the simple marriage of place and experience.

6. FAW Jennifer Burbidge Short Story Award

Sponsored by Mary Burbidge

An award for a short story of up to 3000 words dealing with any aspect of the lives of those who suffer some form of physical, intellectual or mental health disability and/or the impact of disability on their families.

WINNER \$250

Vicki Daddo, *Just Being, VIC*

Judge's Report: Mary Burbidge

The entries this year were of a pleasing standard in that they were generally well shaped, carefully edited and imaginative (or a convincing crafting of a true experience into a story). However, there was an emotional flatness to much of the writing, so that I did not feel deeply engaged with the characters or the situations they were encountering. So, although all the stories were very readable and thoughtfully addressed issues relating to aspects of disability, only one stood out from the crowd. It was made distinctive by laugh-out-loud humour, a strong narrator's voice and clever use of dialogue to create two individual and realistic characters who I wanted to follow into their futures. More entries in this award would be welcome.

With "A bus full of retards" as its opening phrase, *Just Being* created its own handicap to be overcome in an award focussed on disability. Should I read any further?

As a thought in the mind of a teenager with Cystic Fibrosis, reluctantly on an excursion with a group of young people with a variety of disabilities, this 'politically incorrect' language becomes excusable and starts

the development of the character who then opens a complex and amusing conversation with the annoying boy sitting beside her. The quirky and thoughtful take of this young man on his acquired blindness leads to a revision of her perspective over the course of the outing and they sit together as allies on the return trip.

7. FAW John Shaw Neilson Poetry Award

Sponsored by Fellowship of Australian Writers

An award for an unpublished poem, or a suite of poems, between 14 and 60 lines, including epigraphs.

WINNER \$500

Mark O'Flynn, *Lyudmila's Cottage*, NSW

HIGHLY COMMENDED

Maggie Slattery, *Grandfather*, SA

James Hughes, *Now Arriving at ... Orwellian Gardens* VIC

Rob Wallace, *When innocence disappeared* VIC

Tim Collings, *Wood Smoke and Ash* QLD

COMMENDED

Tim Collings, *The Cold Stones of Feeling* QLD

Daniel Hutley, *Lan Kwai Fong*, VIC

Kitty Owens, *Lost Moonlight*, VIC

Judge's Report: Garth Madsen

This year's crop of poems included the usual themes. There were ones about love, death, family, travel, childhood, and, as expected, the odd tribute to the Anzacs at Gallipoli. But the best work depended not on the subject matter but on the way the poem intrigued the reader, the way in which images and metaphors wove into something unique, the way the next line brought something unexpected. These poems forced the reader to look at the ordinary afresh. I look through the short-listed poems and they all have this quality. The best of these poems continued to surprise me after every reading.

The WINNER, 'Ludmilla's Cottage', paints such a compelling scene. But within this, there is a sense of absence and a narrative just beyond reach. The shirt is 'bereft of bones', just the pips remain of the cherries.

There is an ominous sense a house or a space can inspire, that something has just happened/is about to happen. Second place went to 'Grandfather'. What starts like a memory of a childhood is transformed by the repetition of the opening, 'On a day like this, I turned into a hooked fish'. It is the transformation from memory into mythology. Every time I read this poem, this one line surprised me afresh. The rest of the poem did not disappoint either.

Other poems worthy of mention were 'After Here', 'The blockhead's calling', 'Glass', 'He's telling us about the time he taught English in Korea ...' and 'Time Signature'.

8. FAW Jim Hamilton Award

Davies Street Masonic Temple Limited

Awarded for manuscripts with a minimum length of 30,000 words.

WINNER \$600

Jo Gardiner, *The Letter Carrier* NSW

HIGHLY COMMENDED

John Somerville, *We Are Them*

Julie Janson, *Benevolence*

Judges' Report:

Part A: Clare Carlin and Robert Watson

It was an honour to read the manuscripts entered in the Fellowship of Australian Writers Jim Hamilton Award, 2015. Congratulations to this year's field on the commitment they've shown to their writing.

Read widely: from Aristotle to Baudrillard; from Elmore Leonard to Marquez; from Leonardo to Steven Hawking. Great novels are also novels of ideas. It's always worth getting a professional opinion on your manuscript. Many of the novels in the competition would benefit from a reader's report to gain solid feedback. How can you connect with your reader? Think critically about your favourite novels and what they do that draws you in. Is it because you empathise with the protagonist? Why is this? Have you already said it? Watch for redundancy in your writing and hold your reader in high regard. Is your POV the right one for your novel? Examine point of view: what does your narrator see and what's hidden to them. Experiment with different POV and see which works best.

What story are you telling, and is each stage of your novel focused on telling that story? What can be taken out that isn't serving your narrative? And which story in your manuscript is the main story? Have you made a subplot the main plot? A compelling voice is an important part of a successful novel. Think about drive: which novels produce for you, as Charlotte Wood puts it, 'an urgent flicker of energy'? Read closely, what is it about the voice in the novels you like that generates this vitality?

Conflict forces your characters to make choices. What is at stake for your characters? What do they want? What's going to stop them from getting it? Try and leave space for readers to form their own thoughts about your story. A little mystery is ok too; if a reader feels like they're in good hands they will go with the story and let you reveal the answers. It's also worth considering form. Is your story a novel, or would this story be better told as a memoir, or a collection of essays or short stories, a screenplay? Lots of writers do a huge amount of research for their novels and it's always tempting to show just how much hard work you've done. Unfortunately 'information dumps' distract from the story and usually make tedious reading.

9. FAW Angelo B Natoli Short Story Award

Sponsored by AB Natoli Pty

An award for a short story on any theme to a maximum of 3,000 words.

WINNER \$600

Stevi-Lee Alver, *Harbinger* NSW

SECOND PRIZE Joint Winners: \$200 each

Beverley Lello, *Borrowed Space* NSW

Kate Elkington, *Eden* VIC

HIGHLY COMMENDED

Arna Radovich, *The Horse of Old Regret* NSW

Alicia Bakewell, *Turpentine* WA

Amanda O'Callaghan, *Pitch* QLD

COMMENDED

Amanda, O'Callaghan *Through the Haze*

Georgina Luck, *The Mungo Stone* VIC

Judge's Report: Louise Le Nay

The winning entries this year were each about family.

“Harbinger” builds a complex picture of a family seen through the obsession of its youngest child. The story is humorous and poignant. The author has chosen an episodic style that draws the reader into a world where outside pressures, pressures on parenting, and the various temperaments in a home coalesce to create a unit. The author’s use of language is skilful. In “Borrowed Space” a grandmother is determined to create a place of belonging for herself and her grandchild. This story of addiction and neglect is told with absolute truth. The main protagonist accepts her difficulties, doggedly carving a path through chaos and disappointment. The author’s portrayal of the dysfunctional daughter is unsentimental, insightful and real. In spite of the story’s inherent sadness, it is infused with hope. “Eden” is the story of an exemplary family unit. There is communication, kindness and support here. When a situation occurs to threaten the foundations of the family, it is dealt with intelligently. Everyone is tested. But the fabric of this family will hold together. Love wins out. The family will face their challenge together. I would like to make the observation that speech in stories is not the best way to progress plot. Speech gives the reader insight into character. If used for plot, the quality of speech is compromised – losing naturalness for the purposes of exposition. There are exceptions to every rule, of course, but I believe it is better to get the rule right before testing its boundaries.

Very little separated the finalists.

My sincere congratulations to the winners and the commended, and thanks, as always, to the FAW for the privilege and pleasure of reading the entries.

10. FAW Di Cranston Award

Sponsored by Whitelight Productions

An award for a stage play, radio play, television script or screenplay of no more than 120 pages in script format.

WINNER \$250

Nathaniel Moncrieff, *The Burning* VIC

HIGHLY COMMENDED

Angelo Salamanca, *A Royal Event* VIC

Roger Vickery and James Balian, *Nest of Skunks* NSW

COMMENDED

Angelo Salamanca, *God's Little Children* VIC

Georgina Luck, *Paul & Daniel* VIC

Mary Jones, *Memento Mori* VIC

Judge's Report: Peter Krausz

It was very pleasing to see a wide range of submissions for this award this year, ranging from a radio play, to short plays, lengthy plays and film scripts. My attention is always drawn to writing that is quite polished, well researched (where appropriate), characters clearly delineated, a plot well-constructed and executed, as well as providing any twists to well-worn genre styles. I was surprised to read a submission that was incomplete, sketching out the final section of the screenplay. I kept it in because it was substantially complete, but writers do need to ensure they adhere to deadlines.

The winning entry was a historically powerful piece, very well researched, set in an Australian hotel in 1934, highlighting the cultural issues and conflicts based on the location and social time period. The writing is both compelling and revelatory, with interactions that spring off the page. I was also impressed by the way the writer kept an eye on contemporary issues that are echoed by the historic setting.

I certainly encourage more submissions reflecting the range of writing genres, in particular, radio plays and film scripts, considering the latter is an area that needs more attention. The screenplays I read occasionally relied too much on visual direction, eschewing the importance of well written dialogue and well-rounded characters, as well as a taut plot and conclusion. For plays, genre style writing is acceptable, but it is important to enhance the genre, rather than writing that slavishly replicates it. It is worth aiming for something original if possible.

11. FAW Microfiction Award

Sponsored by Caroline DeCosta

An award for a poem on any theme to a maximum of 50 characters (including spaces and punctuation).

WINNER \$100

Kerrin O'Sullivan, *A Christmas Tradition* VIC

HIGHLY COMMENDED

Venita Munir, *Outback Sentinel* VIC

Janice Williams, *You Take Me To Mala* VIC

COMMENDED

Carmel Lillis, *See Me* VIC

Christine Johnson, *Relapse* NSW

Judge's Report: Lynn Smailes

All entries showed awareness of economy of language and the need to make each of the 150 words count. Stories pivoted on a moment, realisation or punchline—the stronger pieces held this back until the end and there was a clear progression of ideas and images, sometimes with an unexpected ending. Many successful pieces still drew on a clearly delineated start, middle and end.

As in poetry, spacing can be used for emphasis: the amusing images of *A Christmas Tradition* were rounded off with a startling one-line paragraph, and the dialogue and section breaks of 'You take me to Mala?' mirrored a poem in its structure. *Outback Sentinel* was remarkable for the writer's ability to distil atmosphere using the sights and sounds of a deserted country road. 'See Me' used the changing nuances of the word 'see' to relate a complex story and 'Relapse' drew on irony to tell a universal story.

12. FAW How-Tweet-It Is Poetry Award

Sponsored by Philton

An award for a poem on any theme to a maximum of 50 characters (including spaces and punctuation).

WINNER \$100

Agi Dobson, *Gnarled*, VIC

HIGHLY COMMENDED

Janice Williams, *Hey*, VIC

COMMENDED

David Campbell, *create a haiku* VIC

James Nicholson, *Full Life's Legacy* VIC

Judge's Report: Miriam Zolin

Perhaps the most famous instance of the short-short form was the six-word story often attributed to Ernest Hemingway 'For sale: baby shoes, never worn'. The entries to this year's FAW How Tweet It Is competition included some beautiful examples of what can be achieved in 50 characters. The limit is an enormous challenge, almost 'imposs' as one witty entrant noted. In choosing a WINNER, I looked at three criteria: narrative completeness, universality and shareability. 'Narrative completeness' requires the presence of a larger story in the 50-character poem. Something not just hinted at, but given flesh. Universality is a measure we can apply to all great literature – words that cross cultural boundaries and can be translated meaningfully into any language to provide insight into the human condition. Shareability is measure that seems appropriate in a world where content sharing is seen as affirmation of quality. The poem that met all these criteria for me was '*gnarled brown hands make feather light white scones*' by Agi Dobson has given us an evocative picture, that sits complete in itself, references wider themes, carries emotional weight without sentiment and is extremely shareable. Her skill with language and imagery make this the clear WINNER.

PART 3—YOUNG WRITERS' AWARDS

13. FAW Young Poet of the Year Award

Sponsored by FAW

An award for a poem on any theme. There is no word limit.

PART A: WINNER \$150

Piper Carter-William, *The Megafauna of Australia* VIC

HIGHLY COMMENDED \$50

Grace Middleton, *I am Darkness* TAS

COMMENDED \$25 each

MarionScott, *Coral Reef* TAS

Sammi Wu, *My Perfect Friend* VIC

PART B: WINNER \$250

Mariama Biro Saibon, *Hello Africa* NSW

HIGHLY COMMENDED \$50

Celine Ng, *Water Calling Me* WA

COMMENDED \$50

Phoebe Rose Masnick, *The Tales of the Lies That Come From the Leaves* NSW

Judge's Report: Shirley Randles

Poetry submissions were a mixture of free or rhymed verse. Themes dealing with the environment or personal relationships dominated the submissions. With some entries not enough care was taken with rhyme and rhythm. To prevent this read the work aloud and listen critically. This will help in eliminating unnecessary words such as adjectives which can slow a rhythm. However carefully selected words may set the scenes and sensitive use of repetition can provide an emotional impact. Those who did not gain a place in the judging should not be discouraged. Each and every poem displayed an effort to sensitively explore a particular topic.

Advice to all poets: Keep writing poetry.

14. FAW Michael Dugan Short Story Award

Sponsored by the Harlequin Group of Companies

An award for a short story on any theme of up to 3000 words.

Part A: WINNER \$100

Valina Goorha, *Muted Vic*

Part B: WINNER \$150

Jason Cleary-Gorton, *The Sphinx's Family* NSW

HIGHLY COMMENDED

Ruby Fresa Mia Adams, *Eucalyptus* NSW

Celine Ng, *I will be Immortal* WA

COMMENDED

Freya Cox, *Mona* TAS

Freya Cox, *Welcome Home* TAS

Ruby Fresa Mia Adams, *Rapunzel of the Fibro House* NSW

Judge's Report: Shirley Hassen

As was the usual, on reading the entries it was hard to separate them. All entries were written well and adhered to the rules. To the non-placed entrants, do not to give up entering contests. I unfortunately never won ... but I have eight books published (P.O.D) in both paper back and EBooks. Let determination be your encouragement.

15. FAW John Morrison Short Story Award

Sponsored by Paul Jennings

An award for a story of up to 3000 words on any theme.

WINNER \$200

Ellie Ferguson, *Not Quite Home* WA

HIGHLY COMMENDED

Mac Bethine-Watkins, *Decisions Decisions* TAS

Judges' Report: Louise Davenport

The author of *Not Quite Home* shows great potential. With the scarce use of adjectives and strong short nouns; the key ingredients for a powerful story; the reader is gripped with an action packed refugee story imagined through the eyes of a seven year old. The HIGHLY COMMENDED *Decisions Decisions* is notable for its lively descriptive passages on Monte Carlo, the ocean and luxury yacht life. There is also displayed a skilful use of dialogue. The other entries were notable for their achievements as a 17-20 age group. Dream East blended well the styles of realism, detective story and science fiction. However it is the story Tranquillity that demonstrates the need for advice and peer group discussion most. It is to be COMMENDED on its evocative forest imagery- the movements on the ground, the birds, the trees and the sounds. Common to a lot of new and emerging writers of any age it is flawed by the intentional exclusion of vital facts to make the story understandable, leaving it instead to hang as a mystery with the reader thinking 'What was this story about?' The entries in this category all displayed perfect punctuation and expression and the variety of subject matter indicates a growing pool of young writers engaging in many genres.

16. FAW Mavis Thorpe Clark Award Part A (Individual Entry)

Sponsored by Robyn and Graeme Base

An award for a collection of up to 10 pieces (poetry and/or prose) by an individual secondary school student.

WINNER \$350

Bethany Reece, *Crying & Other Works, TAS*

HIGHLY COMMENDED

Celine Ng, *Protest of A Koala, WA*

Judge's Report: **Louise Davenport**

The Winning Entry- *Crying* demonstrates great skills in the forms of essay, poetry and short stories. The title essay is competent in its argument from introduction to conclusion and uses good research skills. The poetry and short stories are vibrant and clear in their subject matter. *Animal Rights* is a delightful, lively imaginative collection. It shows an original mind at work with great knowledge of the animal world. The use of the 2014 Melbourne Cup with WINNER 'Protectionist' shows the author's awareness that attention to detail is an essential ingredient in good writing.

If all the world's a stage contains some good powerful poems on Israel and Palestine and displayed a student's interest beyond Australia's borders. *Eucalyptus* is notable for its beautiful and specific portrayal of the Australian outback and the rainbow snake dreamtime story. The sensitivity displayed in *Dreams and Visions* and *Afflictions* were very moving for the reader. Some Anthologies demonstrated more skills in poetry than prose. To improve students should translate their strengths between the two forms- for example a strong use of clear powerful nouns and verbs. Much of the work presented has been sourced from true life experience which is the well from which great literature springs. The entrants are to be congratulated on their honesty and courage in using this form. To maintain a writing interest after High School I would recommend students join their state or inter state FAW for the opportunity of magazine publication and access to the many advertised competitions.

17. FAW Mavis Thorpe Clark Award Part B (Group Entry)

Sponsored by Robyn and Graeme Base

An award for a collection of up to 15 pieces (poetry and/or prose) by a group of secondary school students.

WINNER \$200

Small Talk & World Limits & Other Works (St Michael's Collegiate Writing Class) Tas

HIGHLY COMMENDED

Excuses & Other Works (St Michael's Collegiate Writing Class) Tas

Judge's Report: Georgina Luck

I enjoyed reading the entries and was pleased that the collections included diverse forms of writing including villanelles, essays and flash fiction. The winning entry, 'Small Talk & Word Limits' contains some very fine writing and there is a sense of real passion and commitment behind each work. Stand out pieces include a compelling essay about over-medication, which blends personal reflection with factual writing very well, and a story set in Monte Carlo which made me laugh out loud. The HIGHLY COMMENDED entry, 'Excuses & Other Works', contains some lovely imagery and characterisation; it also explores an imaginative range of themes, including a beautiful poem about Dyslexia. I encourage future entrants to read widely, including contemporary literary journals that publish emerging writers such as 'Overland', 'Voiceworks' and 'Meanjin'. I congratulate all the entrants for their commitment in submitting to this category and hope they will all submit again in future.

18. FAW Ivy Hart Peace and Environment Rhyming Poetry Award

sponsored by Meryl Tobin

An award for rhyming poetry of sustained quality and distinction with the theme of Peace OR the Environment.

Part A: Yrs 3-4 primary school children

WINNER: (\$100)

Piper Carter-Williams, *The Megafauna of Australia* VIC

SECOND PRIZE

Kate Gallen, *War* TAS

Part B: Yrs 5-6 primary school children

WINNER: \$100

Marion Scott, *Untitled* TAS

SECOND PRIZE

Samantha Collins, *The Wild Dog* TAS

COMMENDED

Gypsy Polacheck, *The Bird* TAS

Judge's Report: Meryl Tobin

All entrants tried hard to write rhyming poetry with a strong beat though with varying degrees of success. They needed to guard against choosing a word for its rhyme rather than meaning and distorting a meaning. Lyrical images, including metaphors and apt words, including strong verbs, and movement enhanced the poems.

Part A 1st Prize went to 'The Mega Fauna of Australia', a collection of poem –a surprising and sustained work executed to a high standard. Lines such as Diprotodons were big, huge creatures,/who had some very curious features made it a stand-out entry. The Runner-Up poem, 'War,' poignantly captured the emotions of a forgotten soldier who lies/only just surviving/barely opening his eyes.

Part B's winning poem, 'Untitled', a sensuous poem with a mature theme, told the story of a stallion attracted to a young filly. Lyrical images, including speckled rump and shroud of trees helped build to the climax where the filly waits, amongst the darkness chill. Runner-Up poem 'The Wild Dog' was a powerful action poem carried along with dramatic language such as With one lash of the dreaded teeth, one slash of the large, sharp claws... COMMENDED Poem, 'The Bird', related the capture and death of a helpless creature with nowhere to run, nowhere to hide.

I encourage all poets to read their poems aloud and, when satisfied the rhyme and rhythm work and all words make sense, offer them for publication.

PART 4— COMMENDATION AWARD

19. FAW Christopher Brennan Award

Sponsored by Sally Dugan

WINNER of the FAW plaque designed by Michael Meszaros

Gig Ryan

Judges: Jennifer Harrison and Philip Salom

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