

The Victorian Writer

WRITING CHANGE | APRIL – MAY 2020

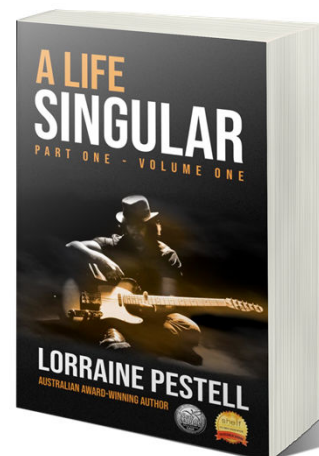
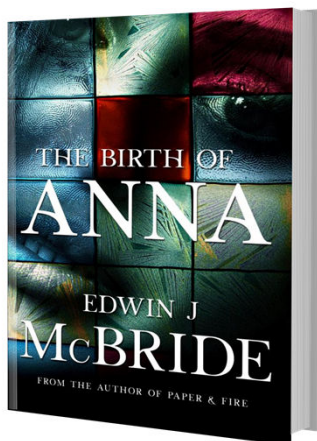


Australia's best publishing agency support for independent authors.

Shawline Publishing Australia's goal is to ensure that great books from emerging Australian authors, which haven't been picked up by the traditional publishing sector, get into the hands of local book lovers through our marketing channels and into Australian bookstores. From publishing services that help create the book that you envision and marketing tools that bring together the essentials of a successful book marketing campaign, to book selling services that complete your publishing needs Shawline Publishing supports your dreams of literary success from start to finish.

Join our 2020 New Release list today!
www.shawlinepublishing.com.au

* Books below now available in all great book stores



We help writers become bestselling authors whilst building a strong brand...



Contact Bradley Shaw – 0484 961 802.

e: shawlinepublishing@gmail.com

Book promotions – submit at

www.indiebooksaust.com.au

Submit your latest book for publication –

www.indieauthorsaust.com.au

Editorial – Angela Savage

Writing Change was chosen as a theme for this issue of 'The Victorian Writer' long before the bushfire crisis, floods and COVID-19 pandemic, not to mention a funnel-web spider 'bonanza', brought visions of environmental apocalypse into public consciousness.

What is the role of the writer in such times?

Amanda Niehaus argues that writers 'must endeavour to connect rather than divide'. In 'Here's how we change the world', she offers practical advice for non-fiction writers on how 'to weave the personal with the informative, to demonstrate connectivity across time, environments and cultures'.

In 'How writers can cultivate hope in a climate crisis', Ash Peplow Ball suggests we take the opportunity 'to help readers not only hold onto hope, but to catalyse them in finding their role in progressing solutions to the climate crisis'. She also offers practical tips for how to do this when writing non-fiction.

Jessica White points out in 'Writing Australian climate fiction' that 'climate change... has preoccupied [Australian] writers for more than 30 years'. Her article reminds those of us writing climate fiction (cli-fi) to consider setting, plot and character — specifically, how climate change impacts disproportionately on different groups — and how we convey science. She also provides a helpful cli-fi reading list. And if you're after more (and as Jessica says, you should be!), check out 'Books for the climate emergency', a list produced by the newly formed Book Industry for Climate Action Group (BICAG).

But writing change isn't just about writing climate change. In this issue, I share my experience and that of other authors on the vexed issue of changing genres, which is often discouraged by publishers. The article echoes Maxine Beneba Clarke's advice at our 2019 State of the (Writing) Nation Oration: 'be brave, make important work, make work that attempts to alter the world for the better. Know the risks, and weigh up whether or not you're prepared to take them.'

Bel Woods's article, 'Reflections on The Subcommittee', is a case study in changing writing processes. The Subcommittee was a Facebook group dedicated to encouraging its members to submit their writing to competitions and journals. Describing her years of involvement as 'both thrilling and stressful', Woods explains that it served its purpose. 'Change has seen us evolve, not together as a group, but as separate people.'

Amanda Niehaus suggests we need 'fear and resilience' to deal with climate change. We need these qualities to be writers, too: fear keeps us sharp, compelling us to work hard on our craft, while resilience keeps us going through the inevitable disappointments that are a writer's lot. We also need imagination, both to fire our writing and to envisage achievable futures beyond the doomsday scenarios. As Alex Kelly writes in 'How can we imagine the things we did next?': 'We clearly need to imagine and tell wild new stories, speak of future victories, push our thinking beyond those deep worn grooves of expectation of corporate doom, poisoned water and violent closed borders.' Michael Pulsford from the Australian Conservation Foundation agrees, urging writers to 'imagine a way forward', thinking in terms not only of individual agency, but of collective action. 'People created the problems we face, and people can fix them, so write sentences with active agents doing things.'

I wish all readers the strength and resilience to rise to the challenges of writing change.

Cover image by Edmund Blenkins. Edmund is an amateur photographer and NSW Rural Fire Service volunteer, who defended his hometown of Batlow during the recent bushfires. He is the son of novelist and Writers Victoria tutor Sulari Gentill.

Acknowledgement: The Writers Victoria office is situated on the traditional lands of the Kulin Nation.

Writers Victoria offers a range of services members can take advantage of, no matter their location. With both manuscript assessments and mentorships available online, let us help you become the best writer you can be.

Manuscript Assessment

Writers Victoria's manuscript assessment service gives you an objective opinion of your work that comes from an experienced industry professional. They help you make it the best manuscript it can be, whether you want to share your story with your family, self-publish, or submit to a publisher.



Mentorships

Mentorships offer writers the opportunity to work with an experienced author or industry professional on a one-to-one basis. Writers Victoria works with a team of authors, editors and writing tutors to make we match you with a mentor with expertise in your area.

Visit us online at

writersvictoria.org.au

for bookings and more information on manuscript assessments and mentorships, plus our broad range of workshops, and many other services for writers.

Advertise with Writers Victoria

and engage with our passionate community

Writers Victoria offers affordable advertising to a targeted audience of readers and writers from across Victoria and beyond. We have a variety of packages available across our print and online channels.

Download our ad kit at
writersvictoria.org.au/about-us/advertise-us
or contact us at info@writersvictoria.org.au

The Victorian Writer

Director/Editor Angela Savage
Editorial Committee Anna Brasier,
 Kirstie Reeve, Cory Zaroni

Printing Metro Printing
Distribution Melbourne Mailing

'The Victorian Writer' is printed on paper that is partly recycled and uses pulp from well-managed forests. Vegetable-based inks and environmental practices are used in the printing process.

Subscribe

Receive all editions of The Victorian Writer with Writers Victoria membership from \$50/year. Join or renew memberships at writersvictoria.org.au or phone 03 9094 7855.

Submit

Submissions on upcoming themes are welcome from Writers Victoria members at least two issues in advance. Please see themes listed online first.

Advertise

For enquiries about advertising in 'The Victorian Writer' or in the enews, program or online, see writersvictoria.org.au/about-us/advertise-us or email editor@writersvictoria.org.au.

Disclaimer

While information is printed in good faith, Writers Victoria can take no responsibility for its accuracy or integrity. Inclusion of content, including advertising material, does not imply endorsement by Writers Victoria. Views expressed are not necessarily those of Writers Victoria staff or committees.

Contact

Writers Victoria Inc,
 Level 3, The Wheeler Centre,
 176 Little Lonsdale St
 Melbourne VIC 3000
 03 9094 7855 | writersvictoria.org.au
 Email info@writersvictoria.org.au

ABN 18 268 487 576 | ISSN 2203-1197
 ASN A0019533Z

Staff

Director/Editor Angela Savage
Communications Sarah Hollingsworth
Program Kate Cuthbert
Program Admin Latifa Elmrini
Competitions Deanne Sheldon-Collins
Membership Frances Terrett
Finance Flora Lun
Write-ability Lyndel Caffrey, Fiona Cook
Publishability Jax Jacki Brown

Up-to-date information about special events and writing groups can now be found online.
 Calendar: writersvictoria.org.au/calendars
 Writing groups: writersvictoria.org.au/resources/writing-groups

Features

Here's How We Change the World

Amanda Niehaus 6

Adapting to Environmental Change

Jessica White 8

Beyond Eco-anxiety

Ash Peplow-Ball 10

Opening Up Space in the Narrative

Angela Savage 12

Fiction/Creative/Non-Fiction

How Can We Imagine the Things We Did Next?

Alex Kelly 14

Reflections on The Subcommittee

Bel Woods 16

The Coming of Age

Jillian Langhammer 18

Writing While the World Burns

Clare Rhoden 20

Q+A: Changing the Story

Kirsten Krauth + Michael Dunsford 23

Regulars

Nitpicker

Penny Johnson 15

PEN: Update

Chris McKenzie 22

Workshops and Courses 24

Milestones/Classifieds 28

Comps and Opps 29

Here's how we change the world

Amanda Niehaus on writing about science and how to connect rather than divide

Here's how the world ends: Abstract, Introduction, Methods, Results, Discussion, Acknowledgements, References.

Look familiar? It's the format of scholarly scientific papers published in journals like Ecology or Nature or Biology Letters. Sometimes these papers are the culmination of years of work – an entire PhD project, an overseas research position, a shot at a lectureship. And they aren't just important to individual careers, but each theoretical model, experiment or observation ratchets the science forward, sheds a little more light on how the world works, and how we fit and function within it.

But scientific papers aren't enough. Data and evidence aren't enough.

The science no longer speaks for itself.

For one, no one's listening carefully. According to a 2015 report by the International Association of Scientific, Technical and Medical Publishers, more than 2.5 million scientific papers are published every year. Our lives are full of information, and anything we might ever want to know is accessible at our fingertips. The new issue we face is not how to produce knowledge, or consume it, but how to identify what's true and what's not.

We see the 'debunking' of science all around us, in Facebook posts and Twitter feeds and on the news, in the opinion of that one person who was handed a microphone and a platform and who said: 'But that's not how I see it. Let me tell you my story.'

And that's the crux of it. Story.

The world ends because scientists and science journalists are trained to present information in an objective way that the public increasingly distrusts. Who could possibly be objective in today's world? To ignore perspective feels disingenuous, because who isn't shaped by their fears and affections, their lived experiences, their culture?

When scientists and writers of science share research more broadly, they often do so with that same careful distance. And in doing so, they tell, rather than show. This alienates many readers, rather than cultivating the empathy and activism we aim for.

In writing about science – and particularly about the environment – we must endeavour to connect rather than divide. There is no 'us and them', only All of Us. Now is precisely the right time to weave the personal with the informative, to demonstrate connectivity across time, environments and cultures.

I believe this so much that I left research science to write these kinds of stories. Of course, when I first found my way to writing, I assumed I would be a journalist – it was the only kind of science communication I knew. Yet, to me science is a lens through which I see my own life – all our lives – more clearly and is a complex kind of truth that requires contextualisation. Out of context, we have facts that appear to contradict each other: wine is good for me, wine is bad for me, and so on. Science, like life, is not so simple as that. Science, in my mind, benefits from the kind of introspective application of novels and short stories and memoirs and personal essays.

So this is how I write science. In my novel 'The Breeding Season' (and the short story it's based on), I weave the science of marsupial reproduction into a story of loss and healing. I examine how we trade off our energies between our selves and others, our real and hoped-for babies and our work, our commitments and our choices. In the story and the novel, Elise's life is my life and not-my-life, and yet speaks the truth.

This year I developed a writing workshop that helps participants find ways to integrate their own important stories – family histories, experiences, the folk stories that shaped their childhoods – with environmental issues. The course was inspired by my friendship and collaboration with author Jessica White, who I am happy to see is also a part of this edition of 'The Victorian Writer'.

It's very simple, really. You can do it now. Just sit down with a pen and paper, a computer, and if you're lucky like I am, a chihuahua on your lap.

1. For three or five or 10 minutes, write down the stories that are important to you.

Here are some ideas to help you get started:

Family legends, like that time my dad caught my 80-year-old grandmother on a ladder painting the barn. How I convinced my entire kindy class I'd been chased by wolves. How my parents met for a single weekend and wrote letters back and forth, Iowa to New Jersey, until they were married 10 months later. Fifty huntsman spiders on my husband's back. Go farther. Stay closer. There are so many stories.

Foundational moments, like when I was 32 and in the bath and the doctor rang and said 'You have cancer'. My newborn daughter inching up my chest. When I told him to stop. My father in the ICU, face bloated, feet swollen, unable to stand. Two pink lines. When I said 'her or me' (and finally meant it). The finish line at Ironman Canada. The flood of '93.

Stories that changed the way you see things, like the fairytale 'Bluebeard' or Lily King's 'Euphoria' or 'Charlotte's Web' or the movie 'Pan's Labyrinth' or Matt Bell's story 'The Cartographer's Girl' or that book on time or that book on ageing or Krissy Kneen's 'An Uncertain Grace' or the first time I heard about northern quolls and how they live and die. Everything you've ever ingested that then became part of you.

2. Then, on a separate sheet of paper, identify the specific environmental issues that you care most about – that resonate with you, have affected you, most threaten you or your loved ones.

3. Finally, select a story and an environmental issue that – across your two pages – feel connected somehow, and find a way to weave them together, using fiction or personal non-fiction.

In this part of the workshop, we each shared our ideas and discussed them as a group. This was an important part, maybe the most important, because we all felt so connected through the process. Two of the students were from China and had been quiet through previous classes, yet during this activity they opened up and shared stories from their lives. This student – who grew up half a world away from where I did, in Iowa – told us about the river in his city, and its social and economic value to the people who live there. Its importance to his family. He told us about his single mother who built up a successful business from nothing. Because he gave us a story of his life, we were there with him; we understood and we cared.

This is what we need for science now. The facts are a part of our lives – but how? As writers, we can help our communities to feel connected across social, spatial, economic and cultural divides, and we can show readers how the evidence, the experience and data have affected us.

In the end, I found that every story shared in this workshop, my own included, involved fear and resilience – the two things we need most to deal with climate change. Fear is not enough. Fear disconnects us from each other, encourages us to hunker down, isolate. Instead, we must remind people of our common ground. We have all made mistakes, been uprooted and inspired and awed; we have all survived losses, again and again. Through stories, we are reminded of our common humanity and what we have to gain by making change now.

Amanda Niehaus is a biologist and writer living in Brisbane. Her writing has appeared in 'Creative Nonfiction', 'The Guardian', 'Griffith Review' and 'Overland' and won the 2017 VU Short Story Prize. Her first novel, 'The Breeding Season', weaves science with fiction in a story of loss, love and northern quolls.

Adapting to environmental change

Jessica White on writing Australian climate fiction

Given the crop of 'cli-fi' titles that have popped up in Australia in the past few years, you would be forgiven for thinking that climate fiction is a new genre. However, the first Australian novel to present the effects of Anthropogenic climate change appeared in 1987 with George Turner's 'The Sea and Summer'. Featuring a humid, flooded Melbourne, the novel shows that climate change (or 'the greenhouse effect' as it was known then) has preoccupied writers for more than 30 years. The recent influx of books, particularly in the last five years, shows that these preoccupations are increasing in tandem with temperatures and the prevalence of fires, floods and drought.

If you're sitting at your laptop, flexing your fingers and wondering how to begin your climate fiction book, there are a few things you might want to ask yourself before you begin. What, for example, are your aims in writing climate fiction? Do you want to educate or warn readers about the impacts of climate change? Are you demonstrating how you think humans will be able to survive in particular circumstances? Are you creating an allegory about the human condition? Answering these questions will help you to think about different elements of creating your novel such as setting, plot and character.

Setting the Story

Your setting will be determined by the genre in which you write. For example, a near-future novel will be predominantly realist, whereas a speculative fiction novel will contain more imagined elements. Alice Robinson's 'Anchor Point' spans 1984 until 2018 and, at the time of publication in 2015, was a near-future novel.

However, given the events over the past few years, it now reads as straight realism rather than climate fiction. Robinson's characters consider the psychological impact of what are now familiar events for many Australians: longstanding drought and bushfire.

Cat Sparks' 'Lotus Blue', by contrast, is set in a desertified, post-apocalyptic Australia. Although it has some identifiable landmarks (the Parkes Dish and Woomera) and plant life (lantana, which in this novel becomes 'lantana raze', a weaponised weed), the speculative elements are evident in the giant lizards that populate the pages, as well as a solar-powered caravan and sunlight that is on the wane from a dying sun, indicating that the novel is set far in the future. Although the action takes place in different worlds in these books, both of them contemplate how characters adapt, or don't adapt, to environmental change.

Plotting Outcomes

The time your novel spans is another element to consider alongside the setting. On a human scale, climate change is happening very slowly (although in the context of deep time it is but an instant) and representing this in the realist novel is difficult (hence the speculative elements of so much climate fiction). James Bradley tackled this problem in 'Clade' by using generational shifts, with different sections of the book focusing on the descendants and kin of the first two characters.

As well as time span, you need to think about the arc of your plot. Are you writing about apocalyptic events caused by a heating world,

or will your characters adjust to incremental environmental change? A forthcoming book by Australian scholars Andrew Milner and JR Burgmann, 'Science Fiction and Climate Change: A Sociological Approach', argues that the overwhelming number of narratives about climate fiction feature dire, apocalyptic events. However, it is important to bear in mind that some communities, such as Indigenous Australian peoples, have already been through apocalyptic environmental change because of colonialism, and they have survived. It is worth contemplating Indigenous author Tony Birch's question in 'It's Been, It's Here', his guest post for the Wheeler Centre: 'Are these narratives of impending apocalypse something of a Western fetish?' When you plan your plot, then, consider why you structure your events in a particular way.

Characters of Climate

Climate change will, and is, disproportionately affecting anyone who has limited capacity to deal with disasters, such as minorities, those in the Global South, elderly people and children. Alice Robinson's 'The Glad Shout' is a good example of a mother getting herself and her child to safety in a flooded world, while George Turner's 'The Sea and Summer' is an excellent representation of how class shapes the survival of those affected by rising seas.

People with disability will experience the changes wrought by floods, drought and fire in different ways to able-bodied people. Don't assume that your characters with disability need rescuing. Some, for example, may have lost their sight but gained an acute sense of smell and will be able to detect bushfire smoke in the distance. Others may have companion animals that can sense an oncoming flood. Check out Twelfth Planet Press's 'Defying Doomsday' and the forthcoming 'Rebuilding Tomorrow' for ideas.

Conveying Science

Finally, as with any work of fiction, do your research; otherwise you risk alienating readers who question the plausibility of your story. Magazines such as 'New Scientist' are a good place to start learning about climate science and the trajectories of climate change (with the side effect that reading outside your field might give you new ideas!), but you can also collaborate with a scientist to check that your scenarios are believable. You can find scientists via universities' staff listings or through outlets such as 'The Conversation'. Always offer to

recompense them for their time and expertise, as they are busy people.

When it comes to folding scientific information into your work, avoid info dumps, because they clog your writing and slow the pace. Instead, try conveying information through dialogue (for example, an exchange between someone who is knowledgeable about what is happening, and someone who would like to learn about it) or through a character's thought processes.

Read, Read, and Read

While the tips above might be shortcuts, there is no substitute for reading widely in the field to educate yourself about climate fiction. Read a novel or story once, for pleasure, then again to learn. Take notes on how the author has structured their work, where they introduce turning points to increase tension, how they create or represent environments, and how their characters react to changes in the world around them. Below are some suggestions of climate fiction to send you on your way.

- Jane Rawson – A Wrong Turn at the Office of Unmade Lists (2013)
- Alexis Wright – The Swan Book (2015)
- Alice Robinson – Anchor Point (2015) and The Glad Shout (2019)
- James Bradley – Clade (2015) and Ghost Species (2020)
- Mireille Juchau – The World Without Us (2015)
- Merlinda Bobis – Locust Girl: A Lovesong (2015)
- Briohny Doyle – The Island Will Sink (2016)
- Cat Sparks – Lotus Blue (2017)
- Catherine McKinnon – Storyland (2017)
- Jennifer Mills – Dyschronia (2018)
- Lisa Walker – Melt (2018)
- Lucy Treloar – Wolfe Island (2019).

Jessica White is the author of the novels 'A Curious Intimacy' (Penguin, 2007) and 'Entitlement' (Penguin, 2012) and a hybrid memoir about deafness, 'Hearing Maud' (UWAP, 2019).

Beyond eco-anxiety

Ash Peplow Ball on how writers can cultivate active hope in a climate crisis

In January, I didn't leave my house for four days. I put duct tape around the windows and doors in an attempt to keep the hazardous air out, but because of my asthma I needed to wear an uncomfortable P2 mask inside. I spent those days glued to my phone – toggling between the Air Quality app, the fine particle count pushing Melbourne to toxic levels, and the ABC live news blog seeing the devastation mount as our country burnt. My eyes and throat ached. I was struggling to breathe and barely sleeping. Compounding the physical impact, I was overwhelmed by grief for what had been lost, scared for what the future held and angry at the climate denialism of our leaders.

I am not alone in my experience of 'eco-anxiety'. A study by ReachOut found that four in five Australian young people report being somewhat or very anxious about climate change. A 2019 poll by the Lowy Institute showed that climate change is considered a 'critical threat' to our national interest by almost two-thirds of Australians.

Over the last few years, as the scale of the climate crisis has felt closer to home and the chance that we are going to be able to do enough, fast enough, has seemed less possible, hope has felt extremely hard to come by. No matter how terrible I felt during those four days in a haze of sadness and smoke, I knew that I could not let go of hope.

Hope cannot be held passively; it needs to be actively cultivated. It's not enough to just hope that things will get better – you need to be active in the pursuit of your vision.

There are a number of ways that we can cultivate active hope for a liveable climate, from

engaging in hard conversations with family and friends, to showing up to support the school kids strikes, and spending time in nature to remember what is worth protecting.

We also have an opportunity as writers to help readers not only hold onto hope, but to catalyse them in finding their role in progressing solutions to the climate crisis.

We don't need more articles with devastating figures that readers can't visualise and statistics that add to people's fear and anxiety. We need writers to highlight solutions and the power of people to create change.

So next time you are writing about the climate crisis, keep these four tips in mind to best support readers to cultivate active hope:

1. Don't get bogged down in the numbers

320,000 hectares burnt in Gippsland. Adani has been given a licence to take water at a rate of 11,600 litres per second. Human activities are currently emitting 42 billion tonnes of carbon dioxide every year.

These numbers aren't going to change anyone's mind about climate change and readers struggle to engage with figures they can't conceptualise. The overwhelming majority of Australians understand that climate change is caused by humans and is fuelling natural disasters, so you don't need to convince anyone. In fact, articles about climate change that are heavy on numbers can contribute to people's sense that you have to be a scientist to understand and take climate action. Just as I did in this piece, instead of leading with numbers, start with stories that capture the reader's attention and humanise the reality of the climate crisis.

2. Focus on the solutions

Climate damage is here, now – but so are climate solutions. When writing about climate, it is important to remind readers that this isn't a challenge we don't have the answers for. We have the solutions to the climate crisis, world class renewable energy resources, clean technology and the ability to transform our society to be more sustainable and equitable for everyone. Solar and wind are by far the cheapest forms of new energy to build. Across the country, neighbourhoods, local communities and businesses are committing to be powered by 100% renewable energy. Regenerative agriculture practices that enable us to grow the food we need in harmony with nature are available.

What we lack is the political and social will to implement and fund the changes required. Writing about the solutions helps people stay engaged, cultivate hope and play their part in making them a reality.

3. Draw attention to the system

Individual behaviour changes such as flying less and reducing meat consumption are important steps every person should be taking to reduce their environmental impact. But on their own, they are not enough to create the scale of change required to address the climate crisis. The systemic changes required are levers held by government and big business, the same forces that are preventing meaningful action.

When writing about climate, it is important not to add to the narrative that places blame on individual behaviour and adds to people's guilt and anxiety. That sense of guilt belongs with the fossil fuel companies that donated \$1.9 million to the major political parties in 2019, and the politicians who allow that money to influence their decision-making. Remind readers that the climate crisis is fuelled by major industries – energy production, transport and agriculture – and they have significant power as individuals to engage in campaigns and actions to demand change at the systems level.

4. Always include avenues for action

If you are writing about climate change, it is essential you include steps people can take to create change on the issue. Stories about the impact of the crisis that don't include opportunities for action become part of the

problem of making readers feel powerless and overwhelmed. At the conclusion of the piece you are writing, include ways people can become involved in a campaign, organisations to connect with or an immediate action they can take such as contacting their MP or signing a petition. People need help finding their agency and role in the solutions, and writers can help light that pathway for readers.

Organised, sustained people power has proven to be the only way to consistently create the lasting, systemic change required to address the climate crisis. People power prevented the damming on the wild Franklin River in the 1980s, and kept uranium in the sacred grounds of Jabiluka. In the past few months, as a result of the mobilisation of everyday Australians, Equinor has abandoned plans to drill for oil in the Great Australian Bight, and over 60 businesses have cut ties with the Adani Carmichael mega-mine.

We have a duty and responsibility as writers to help inspire that power in all readers to be part of a better, safer, greener future. In a critical time where we need everyone actively involved, writers need to take that power and responsibility seriously. We can use our influence to help people cultivate active hope.

Ash Peplow Bath is a social and environmental activist living in Melbourne. She is passionate about building the confidence and capacity of all people to create change on the issues they care about.

Opening up space in the narrative

Angela Savage on changing genres

When I made time to nurture my long-held dream of becoming a novelist, I didn't set out to write crime fiction. But the genre had always been part of my reading mix and it fitted with the themes I wanted to explore. For seven years I'd lived in south-east Asia and working cross-culturally was a lot like being a detective: I was always trying to figure out the big picture from a small set of clues, to identify reliable sources, to find meanings lost in translation.

It took six months to write the first draft of what became my debut novel. Six years and seven edits later, on the back of winning the Victorian Premier's Literary Award (VPLA) for Unpublished Manuscript, it was published as 'Behind the Night Bazaar'. I went on to publish two more crime novels in the series, before enrolling in a PhD in Creative Writing in 2014.

For the creative component of my thesis, I chose to write a novel about commercial surrogacy between Australia and Thailand, a process through which Australian 'intended parents' hire a Thai woman to be implanted with an embryo; she then gestates, gives birth to and hands over the resulting baby.

When I commenced my research, commercial surrogacy between Australia and Thailand was a burgeoning industry. Within six months, however, Thailand was rocked by the 'Baby Gammy' scandal, the case of a baby boy with Down Syndrome left with his Thai birth mother while his Australian parents, the father a convicted child sex offender, took his healthy twin sister home to Perth. The fall-out led the Thai government to ban international commercial surrogacy.

These developments provided me with rich material for a crime novel. Indeed, several crime writers had written about international commercial surrogacy: Sarah Dunant tackled it in 'Birth Marks' (1992), Michael Robotham in 'The Night Ferry' (2007), and Kishwar Desai in 'Origins of Love' (2012). Surrogacy is troubling and messy. Its legal status is murky. The financial stakes are high. Desperation can blind people to the risks. Bodies, lives and justice are on the line. Having already published three crime novels, how could I resist writing crime fiction on this topic.

And yet that's exactly what I did.

My reasons for switching genres had to do partly with wanting to extend myself as a writer. But I also wanted to release myself from conventions of the crime genre, which I saw as presenting obstacles to the way I wanted to tell this particular story.

Genre writers must cater to readers' expectations, at least to some degree. In the author's note that opens his 2003 thriller 'Bangkok 8', John Burdett begs forgiveness for his selective depiction of the Thai capital as sleazy and corrupt, arguing that a 'novelist is an opportunist' and his novel 'is entertainment within a very Western genre, and nothing more'. Burdett admits that the Bangkok of his novel is not Bangkok as it is, but Bangkok as Western crime fiction readers expect it to be. Choosing not to write crime fiction about surrogacy released me from certain reader expectations with respect to the Thai setting of my novel.

While crime fiction's capacity to accommodate what scholar Andrew Pepper calls the 'inherent ambiguities and contradictions' of modern life made it an appealing vehicle for writing about surrogacy, conventions that require (as SS Van Dine put it in his 1928 essay) that '[t]here simply must be a corpse ... and the deader the corpse, the better' presented another obstacle. In crime novels about surrogacy, typically the intended parents, if not the pregnant surrogate, end up dead. Rather than simplify the outcome of commercial surrogacy arrangements by killing off one or more of the parties to the arrangement, at the end of my novel, I wanted all parties to be left standing, grappling with new concepts of family, fathoming their responsibilities into an implied future.

I also wanted to open up space in the narrative for the reader to engage with the characters and their dilemmas, to pose more questions than answers. And I wanted to do this to a greater degree than crime readers typically tolerate.

And so I wrote 'Mother of Pearl' not as a crime novel.

But switching genres is risky: while my PhD examiners praised the manuscript, my publisher elected to pass on it. Months later, to my relief and delight, I found a new publisher and 'Mother of Pearl' was released by Transit Lounge in 2019.

The First Time Podcasters Kate Mildenhall and Katherine Collette note that changing genres is not easy. When you have different works out on query, 'all the advice is start something new,' Kate says. But publishers can be discouraging when it comes to diversifying your offerings -- except when it comes to short stories. 'Short stories are the exception that proves the rule,' quips Katherine.

Krissy Kneen is one of the rare authors who sustains a genre-fluid writing career, having published memoir, erotic fiction, speculative fiction, poetry, as well as genre-defying works. 'I don't know what genre I am writing in till the book is done,' she says. 'I know it is frustrating for my publisher because it is harder to market you as an author if you can't be pinned down.'

While Krissy's publisher, Text, tolerates her 'genre hopping' to a point, she found alternative publishers for her poetry collection and

experimental interactive work. Similarly, Garry Disher, whose crime novels are published by Text, had his 2017 historical novel, 'Her', published by Hachette. 'My readers and my publishers might typecast me as a crime writer,' Garry says, 'but if crime fiction was all I ever wrote, I'd grow stale and repetitive. [Pushing at boundaries] keeps me fresh and tests what I'm capable of achieving.'

In her 2019 Writers Victoria oration, 'On Writing and Risk', Maxine Beneba Clarke spoke of how, when her short story collection 'Foreign Soil' attracted publishers after winning the VPLA for Unpublished Manuscript, she seized the opportunity to pitch her memoir 'The Hate Race' as 'a package deal'. Told that publishing a short fiction collection first would ruin her career, Maxine persevered until she found a publisher who said, 'I think your work is extraordinary, and we're certain enough to take that risk.' Switching genres before she'd even published her first major work was a risk for both Maxine and her publisher, but one that unequivocally paid off for both. Maxine's advice to emerging writers is: 'be brave, make important work, make work that attempts to alter the world for the better. Know the risks and weigh up whether or not you're prepared to take them.'

Would I have said that the risk of switching genres was worth it if I hadn't found another publisher? I honestly don't know. But I've taken a few creative risks in my life and I've yet to regret a single one of them.

A version of this article first appeared on Lee Kofman's blog at leekofman.com.au

Maxine Beneba Clarke's oration, 'On Writing and Risk' is published in 'Meanjin', Volume 79, no 1 (Autumn 2020).

Krissy Kneen will deliver a masterclass, 'Writing the Sensual World', at Writers Victoria, Sat 9 May, 12.00-4.00PM. See <https://writersvictoria.org.au/calendars/events>

How can we imagine the things we did next?

Alex Kelly

When I travelled with Naomi Klein on the roll-out of her 2015 book, 'This Changes Everything: Capitalism vs the Climate', I came to be able to predict key questions from audiences. Whether we were in a warehouse with grassroots activists or a grand theatre with thousands of people in a capital city, a roundtable with economists or brainstorming with workers drafting a green deal new proposal, someone would inevitably ask if it was worth organising: was the future written, were we doomed?

When this question was asked the air would go out of the room, and everyone would look to Naomi to provide the rallying cry – that while things were dire we could build another future. It was a high-pressure moment, and no matter how well Naomi nailed the response it felt like people left unconvinced, as if it was impossible to imagine other futures but losing the world.

Alongside this role as global impact and distribution producer on 'This Changes Everything', I spent a lot of time reading cli-fi. I devoured 'The Water Knife' (Paolo Bacigalupi), 'Station Eleven' (Emily St John Mandel), Margaret Atwood's 'MaddAddam' trilogy and re-read all of the 'Obernewtyn' series by Isobel Carmody. At the same time 'Mad Max' and other dystopian fictions dominated our screens.

Despite my reading of these dark and violent novels exploring narratives of plagues and resource wars, it was a period of great inspiration for me. I was in the incredible position of spending my time researching and connecting with social movements around the world. My job was to see how the roll-out of the book and film could amplify their work and assist movements to build connections between issues. I wasn't just looking at climate and anti-extraction movements, but to labour rights activists, no borders campaigners, human rights and press freedom orgs, and to disability and anti-racist work. I felt flooded by possibility and inspiration by my time spent paying attention to campaigns, actions, policy reforms, blockades, legal challenges, writing and deep community work happening the world over.

It soon became apparent that people who didn't have the opportunity to pay this kind of deep attention to social movements – and given the fact that movements are not given much airtime in the mainstream media, this is most of us – were really needing to hear some of what I was hearing about daily as an antidote to climate despair.

Since then (2013-15), even more movements have exploded to shift dominant narratives around climate breakdown, particularly the student climate strikers and First Nations resistance to extraction, such as the Borroloola

community fighting fracking in the NT and pushing back on pipelines in Wet'suwet'en Territory in Canada. This is a battle for the future, told not just in bodies on the frontlines, but through stories.

I became increasingly preoccupied by this question of the role of narratives for our futures, as many say 'you can't be what you can't see'. We clearly need to imagine and tell wild new stories, speak of future victories, push our thinking beyond those deep worm grooves of expectation of corporate doom, poisoned water and violent closed borders. We know these stories, we predict them, we slump in to them, as if they are inevitable and all that we are capable of.

But we also know, I think, that we are creatures driven by love, even when the fear drives us to behave in horrible and shortsighted ways. I think on a deep cellular level we know we are connected and we know we are love.

So, the challenge became: how can I turn my own art-making to these questions of future-making, to the possibility of care and love? How could I step up as an artist and encourage different kinds of conversations?

I started to think about what kind of performance and artforms I was comfortable exploring and thinking about what size and shape my art-making could take to work with my two young kids (I've toured major theatre works with crew of over 30 before, so I was trying to avoid that!). I started to play with the notion of the talk show, a conversation format, and imagined the idea of interviewing real people improvising a future version of themselves. We would look at projects and movements they had been involved in, in the 2020s, and through this future-histories lens we could speak about cultural and political change not yet written.

It has been several years in development and with each month that passes the unpredictable news (fire, viruses, global conflicts, First Nations territories declaring independence from colonial states) in the present provides ever more narrative permission to push out our imaginings for the next 10 years.

I quickly realised I didn't want to write these futures myself and so have been slowly building a team and approaching a range of collaborators

to join me in the world-building. We are borrowing from tv, making writers' rooms, and from different theatre methodologies such as body listening (as led by my collaborator David Pledger).

Together in this in-between space of art, interview and conversation, I hope we can speak to surprising, preposterous and unusual ideas, and together as artists and audiences we can together imagine other possible futures.

The Things We Did Next

<http://thethingswedidnext.org>

Alex Kelly has worked on documentaries including 'Island of the Hungry Ghosts' and 'In My Blood It Runs'. Alex was the Global Impact and Distribution Producer on Avi Lewis and Naomi Klein's 'This Changes Everything' project. In 2013 Alex was awarded a Churchill Fellowship and she is currently developing 'The Things We Did Next', a multiplatform, speculative futures and climate change project.

Nitpicker

**Your regular editing lesson,
brought to you by Penny Johnson,
Program Manager of Professional
Writing and Editing at RMIT.**

1. Writing gurus tell (us / we) writers to write what we know.
2. Well, what we know now is (: change / change) on a grand scale.
3. From extended drought (and / to) catastrophic bushfires to coronavirus, writers aren't short of real-life pressure-cooker scenarios for inspiration.
4. But let's focus on not just how change affects us but how we can (affect / effect) change.
5. (Act / Acting) through the pen and taking collective action can make a difference.

Answers on page 29



Reflections on The Subcommittee

Bel Woods

It's July 2019, and it's been eight years since writers Laurie Steed, Tiggy Johnson and Phill English began The Subcommittee. I joined a little while after, as did another 13 members. It was the first really inclusive writing group I'd been a part of. And for the longest time, the group was the best thing about writing.

The Subcommittee was a Facebook group devoted to submissions. The writing part, we took care of ourselves. The group didn't exist on any other platform. I really don't think that it could have.

The SC was an arena of collective discussion and the promotion and sharing of work opportunities. It was a celebration of professional wins, a watercooler for the waits, and, when required, a shoulder for the rejections – a digital support group.

As I write this, there's no winding road leading me home, or new literary site we congregate on. I'll send emails out for inclusion in this article; some members will reply, some won't. We live all around this vast country, in multiple states. Change has seen us evolve, not together as a group, but as separate people.

When Laurie Steed first wrote on The SC in 2011, he observed that:

'In starting from such an arbitrary point (the need to submit more writing), we've created a runaway train of goals and aspirations. Are we using the committee to harness our collective creativity, to give structure to what's often an unstructured writing practice? Do some of us see accepted submissions as a green light to being established, and others wish only for

their voice to be heard? Are there any short cuts to literary respect? And should we be so focused on journal submissions when so many of us are still learning how to produce great writing?'

Nothing much has changed, and his thoughts are still valid.

We saw numerous members complete PhDs, gain teaching and writing employment, and begin families while maintaining this madness of compulsive submitting. Even with the various challenges, the group worked for many of us, especially in the short term. Yes, it's complicated running life beside creative submissions, but how else do you get it done? The Australian writing industry is tough. In stretching ourselves, we advanced, and the group was the push we needed.

*

The SC was a beast of passion, not a well-formulated ideal. We didn't have rules, bar the purpose of the group, that is, submitting. We were enthusiastic and possibly, at times, this was to our detriment. If there was anything we had in common, it was that we were workaholics. Where a general writing group might be a release of pressure – a creative outlet, separate from the hamster wheel of the industry – we were concentrating on treating the submission process as more than work (perhaps hustle?). And in hindsight I can see why some of us eventually questioned why we were doing it in the first place.

The group experienced the same Richter scale of emotions that subbing in general brings, but

often magnified by the dynamics, abilities, and successes of the members. I remember the devastation of my form rejection from 'Best Australian Stories' when multiple members were riding on the euphoria of extensive feedback, and one on an acceptance. With everyone throwing in their work for the same opportunities, it was tough. But it was what we signed up for.

Benjamin Solah equates their time in The SC with a similar boost forward, and while they're writing less, it helped them move more effectively into their chosen role in the literary industry:

'I still remember The Subcommittee fondly and think it had a big impact on me becoming more involved in writing stuff in Melbourne. I've gone in a totally different direction to most people, as I rarely submit my writing to publications at the moment, going in this total spoken word and poetry tangent. I spend more time organising gigs and a festival now, and trying to foster and encourage the spoken word community in Melbourne ... but I guess the ethos of The Subcommittee remains the same, to be visible and active and supportive.'

This was the most exciting aspect of The SC: we really wanted one another to succeed. Daring one another to pitch and submit to journals and residencies that we would never have dreamed of approaching on our own gave us confidence. As a whole, The SC was one of the more positive things that happened to my career because it kept me going through so many times when it would've been easy to give up.

*

We were a bunch of writers – and we made it life. There were articles, essays, stories, and poems published, writing awards received, hot desks awarded, studios occupied and overseas festival invites. There were panels chaired and podcasts created, editing gigs that came and went, manuscript assessing, masterclasses taught. There were revisions made and resubmits with agents and publishers, books accepted, books published and launched. We had a member go to Iowa's Graduate Fiction Workshop (yes, Iowa!), one start at 'The Guardian', and numerous members won fellowships at Varuna. There was one shortlisted for the Western Australian

Premier's Book Awards and, more locally, one shortlisted for the Lord Mayor's Creative Writing Awards. We accomplished more than we ever imagined.

Despite the good and the bad, for many of us The SC became increasingly hard to manage with the transparency we had once maintained. It was easy to post an acceptance, a shortlisting, or a rejection letter from a journal. It became more complicated when people were submitting larger projects and dealing with the stuff of life. In time it ended, as all things do, at which point we, individually and as a group, began our next stage of the journey.

My time in The SC was both thrilling and stressful, as in all writing related endeavours. I like to think we pushed and inspired one another. There was a constant momentum, none of us stagnant. Highlights were when Laurie and I searched for Stef at the MWF (objective: find the woman in the fantastic pants) and both Brooke Dunnell and I being published in the same issue of 'Westerly'.

Since learning I was writing this article, Laurie Steed has begun the process of handing over The SC. Quite a brilliant idea really. To know many of the people from our own group are now working in creative roles throughout the industry makes it feel like a graduation. And to know the group will continue on this model long after we've gone about our lives, as the next generation of new Australian writers, is exciting. I miss that buzz of those three early morning log ins: email, Submittable, The SC.

Farewell, Subcommittee. And I do mean fare well.



Bel Woods is a WoMentoring Project mentee. This commission was supported by the City of Melbourne Arts Grants Program.

The Coming of Age

Jillian Langhammer

‘The afternoon of life must also have a significance of its own. It cannot merely be a pitiful appendage to life’s morning.’ – Carl Jung

The barman at The Lincoln Hotel smiles through his shaggy beard as he tries to find room on the table for the spicy chicken, leafy green salad and the obligatory thrice-cooked chips. The six of us push aside our laptops and paperwork, careful not to topple glasses of wine and spritzers. What began some years ago as a workshopping group for our Advanced Editing class, a subject in the Professional Writing and Editing (PWE) program at RMIT, has become a ritual we now call the ‘Lincoln Ladies’.

We are a diverse bunch – all former somethings: a bank executive originally from Perth; a social worker now living in the leafy outer east; a graphic designer from a trendy inner-city suburb; an in-house editor who resides near the beach; and two stay-at-home mums, both with medical backgrounds and both originally from rural Victoria. Two common threads connect us: our love of books and stories, and being over 40 when we returned to study.

I enrolled in the associate degree when my children were finishing high school and my husband was at the top of his career. The days of being the support crew for my family were coming to a close. But I wasn’t about to play golf on Wednesdays like my mother had; that was never going to be enough for me. I knew I’d need new skills to take me to the next phase. Setting a goal of working within the publishing industry, a field I loved, I signed on at university – for the first time in my life.

Three of us met in our very first class (Text and Image). Karina, like me, had been at home caring for children and had begun to feel isolated – missing intellectual stimulation. We were both happy to receive assistance in this class from Elise who had a background in design.

Elise returned to study when she realised there weren’t many women her age sitting behind Macs as senior designers. ‘I wanted to work in a field that I enjoyed, that didn’t have a use-by date and where I could explore my love for writing and storytelling,’ she said.

Three others make up our group: Sally returned to university, after decades, with a desire to set up a career that would combine her love of words with her business experience; Carol enrolled to update her editorial skills, acquired in-house in earlier times; and Janet, a serial self-educator with multiple qualifications and many years’ experience as a social worker, who believed she had retired too early.

We are not alone. There are many other mature-aged faces undertaking this course, other courageous and curious women exploring options for their next phase of life. The question I find myself asking is why ‘we’, this particular demographic, are not content to go quietly into the stereotypical middle-age afternoon of golf courses or babysitting; why are ‘we’ prepared to change and reinvent ourselves.

The period of life between the ages of 30 and 50 goes quickly: career progression, financial independence, travel, romance and for some, marriage and/or children. In the blink of an eye, middle age hits, and with it an awareness that there is less life ahead than what has already been. It is at this stage many of us start to

question what we have done with our lives, and whether there are things we still wish to do.

Could it be that my friends and I belong to a group of people recently described as 'perennials'? The term was coined by US internet entrepreneur Gina Pell who explains: 'Perennials are ever-blooming, relevant people of all ages who know what's happening in the world, stay current with technology and have friends of all ages. We get involved, stay curious, mentor others, and are passionate, compassionate, creative, confident, collaborative, global-minded risk-takers.'

While still at high school, Sally was unsuccessful with her application for a journalism cadetship, a lingering regret. 'I feel I'm catching up on that early dream at the right time in my life,' she explained. 'This course gave me the confidence in my 50s to step in a new direction, and I wasn't alone. We're proving that you can regenerate, change direction and create new futures.'

Joseph Coughlin, founder of research organisation AgeLab, says, 'In the past century we've created the greatest gift in the history of humanity: 30 extra years of life. We're talking about rethinking, redefining one-third of adult life!'

Women over 40 are enrolling in record numbers at Australian universities, with almost 2,500 women over age 65 enrolled in 2017. Perhaps this generation of women are not content to lead this stage of their lives the way their mothers did.

In the ranks of the RMIT PWE alumni there are many women who, after earlier vocations, have gone on to successful publishing careers, including Lucy Treloar, Clare Strahan, Toni Jordan and Ilka Tampke. Others have created successful careers in the editing and publishing sector, including Jo Burnell, AJ Collins and Moraig Kisler. Some, like Elise, Karina and Sally, are starting out again.

Recent research suggests, as we age, we're beginning to look forward rather than back. Multiple scientific studies have confirmed the validity of the 'U-curve of happiness', a theory showing the majority of people become happier from their 50s onwards as they embrace change and their next phase.

'Returning to study was 150 per cent worthwhile,' Karina says. 'Not only has the outcome of forging a new career been realised, but I am now much more diverse in my views and opinions about culture and the world.'

Strahan, Treloar, Jordan, Tampke, and others, have shown that success can be found in changing careers, regardless of age. Neither myself, nor any of my fellow Lincoln Ladies, have risen to great prominence. Yet. But perhaps our stories will provide inspiration for other women, giving them the courage to challenge themselves and to not go quietly into the afternoon of life. Wouldn't it be great too if we've impressed upon the young women we've met through RMIT that they can achieve whatever they desire, regardless of age and stage in life.

Of our group, all have now graduated; each of us working in or launching careers in editing and publishing. With my newfound skills, I intend to plug away at my manuscript while forging a career in arts administration. I'm already working as a committee member for the Apollo Bay Word Fest.

The Lincoln Ladies continue to meet monthly, at our much-loved namesake in Carlton, to workshop pieces of personal writing. There's laughter, and sometimes tears, born from the trust that allows souls to be bared on crisp sheets of paper.

The alumni of RMIT's PWE is a powerful presence in the publishing world and the Lincoln Ladies are delighted to be included in its number; quietly, proudly, bringing our collective curiosity and perennial natures into this world, embracing change and whatever it may bring.

Jillian Langhammer is a Melbourne-based writer, editor and arts administrator, currently working on her first novel about belonging. Her work has appeared in 'Suspiria' and 'Sound and Vision', recent RMIT publications. Jillian is an enthusiastic committee member with the Apollo Bay Word Fest. Her website at literaryl listings.com, promoting literary events in Victoria, is coming soon.

Writing While the World Burns

Clare Rhoden asks whether there's room for fiction in our new landscape

Summer bushfires screamed urgent climate change, and Autumn corona-fear has us rethinking our lives. What is the role of fiction writers in drastic times?

First, join community efforts

We can write letters, blogs and polemical pieces about the major players in decision-making. #AuthorsForFireys, a Twitter campaign organised by a small group of YA authors led by Emily Gale and Nova Weetman, which raised over \$500,000 for firefighting services in January 2020, is over but there are other fundraising efforts like charity anthologies. 'Stories of Hope' by the Australian Speculative Fiction Group is one example. But political action is parallel to our calling as writers of fiction. Apart from our ways with words, we are just part of the community.

As we all return to a life as normal as possible in our schools, offices, businesses and cafes, what more can we do as writers?

Writers must write

We ask ourselves whether writing fiction is worthwhile on a dying planet. We are not the first to worry about such existential questions.

Ancient wisdom states that life is change and we are not very good at dealing with it. Change management is a now distinct profession.

What can fiction offer to a community undergoing monumental changes?

Traditional stories mediate change

Let's step back and consider what writing has always been about: fundamentally, writers tell stories.

Stories have been told since language began, reassuring us that life continues despite hardships. This is true in all cultures. Our

oldest tales relate magical beginnings, where supernatural beings create human life and heroes survive challenges. These traditional stories impart four touchstone messages:

1. We have a place in this world.
2. We can survive its dangers with courage and socially approved qualities like compassion and invention.
3. Life is worth living despite its difficulties.
4. Death is inevitable but we defy it as long as we can.

That's pretty much the teaching contained in all the oldest stories we know, from the Mesopotamian 'Gilgamesh' to the 'Odyssey', Arthurian legends, traditional faery stories, religious texts and so on, right up to 'Indiana Jones' and 'The Hunger Games'. There have always been adventure stories where good people suffer but survive... at least until the next adventure.

Can we write traditional stories in dark times?

Yes. In fact, dark times are when storytellers are most in demand. Every difficult age instigates an outpouring of stories. Those four touchstone messages are essential to our mental health.

For example, both 'The Decameron' and 'The Canterbury Tales' were written in the 14th century, during the pandemic plague we know as the Black Death. Across the known world population numbers fell and civilised structures declined. A new Dark Age slavered at the door. But these enduring works are not completely miserable. They contain both light and dark themes: plenty of humour along with protest against corrupt religion and greedy ruling classes. These two strands, the light and the dark, persist in fiction.

Another example is the millions of books inspired by, based on, and discussing the Great War, a catastrophe which seemed to signal the end of the world. That war spawned endless stories like 'Lord of the Rings' by WWI veteran JRR Tolkien. This year's movie '1917' caters to our lasting appetite for WWI yarns. We also devour books about WWII, another uniquely dreadful period in history.

Curiously, most stories from dark days are light. They are heroic and hopeful, and positive about life. They tell us about possible future healing, that death is natural and that love survives even past death. They say we can find humour and joy in each other despite disasters. They reassure us that life is meaningful – WWII generated an entire industry of heroic and comic tales, despite its atrocities.

The dark genre of angry, dystopian protest books also springs from terrible times. WE Johns' Biggles books offer hopeful hero tales about the Great War but Remarque's 'All Quiet on the Western Front' tells of hopeless victims.

Both styles have devotees and detractors, but both are worthwhile. I'll explain.

What's the point of stories?

The traditional heroic story is a perfectly sensible refuge for readers in distress, offering comfort and a sense of continuity. No story is useless: light books are perfect for some readers and maybe for all readers at some times. Lighter stories give solace and peace, or simply a short distraction from the surrounding disaster. Readers immerse themselves in some fictional beautiful and happy place, where courage and love are rewarded, where the values we hold dear are upheld.

On the other hand, some readers need their righteous anger sustained. They need to weep and rail, and want acknowledgement of their despair and helplessness. They invest in dark stories with characters whose cause is desperate, characters betrayed and abandoned to ugly fate. These stories offer a solidarity that is emotionally very worthwhile. Despite the impending doom and the horrific setting, readers sense that terrible times, terrible events, are not unique. They feel that they are not suffering alone and that their protest is just.

Both styles are valuable to readers, undertaking the work that stories have always done: they

reassure us about the nature of life and hug us with the sense we are not alone.

Is fiction just emotional?

Some say that fiction writers have higher duties: to inform, to instruct, to warn, to model a better way. Fiction should educate readers to be more civilised. I understand why people want books to solve society's problems, but angry, explicit protest stories have never prevented future wars. Neither have heroic, hopeful stories started them.

I believe that fiction's role is not entirely educative. Sure, stories can model ways to be and ways to live, and how not to be and how not to live, but they are just stories. To expect anti-war stories to prevent further war is like expecting murder mysteries to solve real crimes. Do romances enable real-life happy endings, or fantasies provide tangible proof of magic? No. What these stories do is create mental space for ideas of romance and magic, love and permanence.

What can fiction do?

Fiction can sound a warning, or alert us about current issues, or provide role models. Fiction can also entertain and distract, and provide a safe space from terrifying change. Who hasn't re-read a favourite book when they feel down? Through the ups and downs of our lives, we value some stories simply because they have certainty when everything else is shifting. Our childhood bush holiday destination may be razed, but Elizabeth will still marry Darcy.

We can't rely on fiction to solve the world's problems, just as we can't blame fiction for putting the world into its current state. Fiction does other things.

All stories have their place, their function, their readers.

What we we have to do is write them.

Clare Rhoden is a Melbourne-based writer and book reviewer. Her WWI historical fiction 'The Stars in the Night' came out in January 2019 and the third book of her dystopian fantasy 'The Chronicles of the Pale' arrived in August 2019. Clare is published by Odyssey Books and she blogs at clarerhoden.com

Let Truth Be Your Guide and Goal



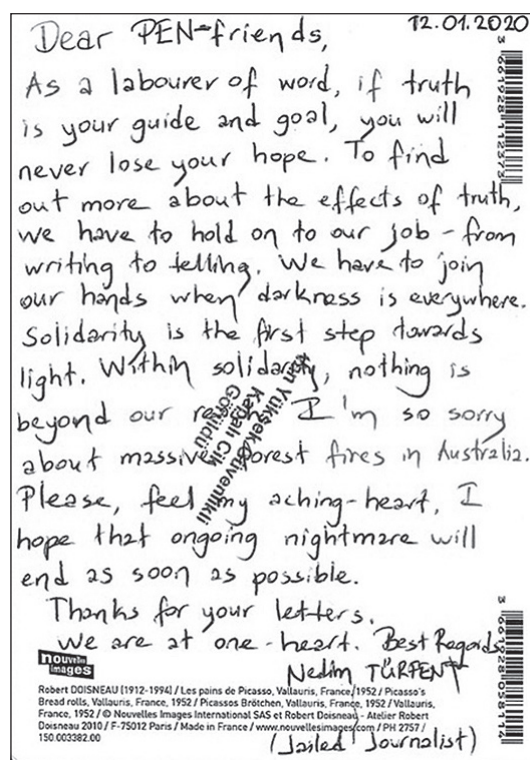
Chris McKenzie gives the PEN Melbourne update

To be an activist and aware of the appalling attacks on human rights around the world is to sometimes despair at the possibility of effecting change. The experiences of recent years have shown that the grip of 'rightist' politics and the powerful nexus of corporations and governing authorities have eroded the influence of public protest. This is especially true of repressive regimes which act to silence debate, criticism and freedom of expression and who simply override the calls of those who fight for justice based on such documents as the Universal UN Declaration of Human Rights.

In this context the work of PEN International to campaign for persecuted and silenced writers – the letters and emails sent to various authorities showing them that we know of the wrongdoing committed in their names – all this continues in face of the general retreat from participatory politics and the public's sense of disempowerment. What keeps the momentum for change, the hope for a more humane governance, alive and active is the community of writers around the globe who maintain the vigils, the advocacy, the protests. Many writers freed from prison have acknowledged the importance of the campaign letters sent on their behalf to authorities.

PEN members also correspond with writers in prison and this is heartening, but especially so when we receive a reply. This week we received a postcard from jailed Turkish journalist Nedim Türfent who is serving an eight-year-and-nine-month prison sentence on trumped-up terrorism charges following an unfair trial, during which scores of witnesses said they had been tortured into testifying against him.

Nedim spent almost two years in solitary confinement in harrowing detention conditions.



Nedim's generous words from a prison cell have the power to inspire and give meaning to the small acts of letter writing we undertake from the comfort and safety of our desks here in Australia.

Are you heartened by Nedim's postcard? Why not join PEN and support your fellow writers who are in peril.

www.penmelbourne.org



Q+A: Changing the Story

Kirsten Krauth talks to Michael Pulsford, Community Organiser at the Australian Conservation Foundation

Why do you think the dominant narrative about our relationship with nature is unhelpful and how would you change the story?

The dominant narrative about that relationship frames humans as separate from the living world, as though there's a separate thing somewhere called 'nature'. It also tells us that economic activity is an object, separate from 'nature', called 'the economy', and which is more important than anything else. That story deeply shapes how we understand the world and our responsibilities in it. But we're part of the living world and should write and talk as though we are.

How can you use metaphor and frames to communicate more effectively?

It's tempting to use dominant unhelpful frames, because we imagine more people will understand what we're talking about, but it strengthens those frames and that ends up creating more problems. For example, talking as though we should save the Great Barrier Reef because it's worth \$72 billion reinforces the idea that the most important quality something has is how much it could be sold for.

You say that it's important to dream rather than complain. Why so?

Good complaining is important! We need clear diagnoses of the problems we face. But don't only complain – pair it with your vision of what we could work towards. A lot of people know the world's in trouble but find it hard to imagine a way forward. Our imaginations are rich with dystopian futures, and poor with ideas about what to work for and how to get there, which makes it hard to act. You might find it hard to articulate a hopeful vision, for the same reason your readers do. It's work, and it's work creative people need to do.

How can stories of collective successive and struggle help writers?

Collective problems need collective solutions, but our imaginations are thinly populated with those too! Most of us have been taught few, if any, stories of people working collectively in large numbers to change big problems, and many writers also seem to be solitary types and more comfortable writing about individual agency. But individual agency isn't enough to change a big collective problem, so looking at a big collective problem through the lens of individual agency is overwhelming. All of which makes it important to read and write about times people have come together to fix big problems.

How can writers use shared values, for example caring about nature and each other, to change their writing practice and the stories they tell?

Research shows most people care about nature, but drastically underestimate how much others care. When we know most people care, we can write less as though we're part of the righteous few, hectoring others to care about things we think they don't care about but should, and more as though our values are widely shared.

Active vs passive? Do you have any tips on empowering the reader through story?

Don't write about big scary collective action problems like climate change or poverty as though they are things that just happen by themselves! People created the problems we face, and people can fix them, so write sentences with active agents doing things. It's harder to write this way, because we need to have an analysis of power, of who is causing a problem and who could solve it. But when we write as though no-one caused a problem, or as though we aren't allowed to name the people who caused it, we disempower and confuse the reader.

Workshops and Courses

See more courses and book online at writersvictoria.org.au,
phone (03) 9094 7840 or email program@writersvictoria.org.au

ONLINE: Showing and Telling

with Emily Bitto

This one-day workshop is designed to help you put the common imperative, “show, don’t tell,” to practical use in your writing. The course will utilize a combination of tuition, examples and writing exercises, and will cover topics including scene vs. summary, sensory detail, imagery and prose style as elements of ‘showing.’ This empowering course will give you the tools to enrich your prose and allow it to make a visceral and lasting impression on the reader.

When: Saturday 04 April 2020, 10am – 4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Non-member price: \$215

Level: All

ONLINE: Reading for Writers: Speculative Fiction: ‘The Shaming’ and ‘Ogali’

with Eugen Bacon

Dr Eugen Bacon in conversation on speculative fiction, with focus on the

short story, literariness, crossing genre and black speculative fiction. This session covers a discussion of two speculative shorts:

- Nuzo Onoh’s ‘Ogali’
- David Coleman’s ‘The Shaming’

David Coleman’s story ‘The Shaming’ is available online: <https://coeurdelion.com.au/dimension6/> and Nuzo Onoh’s ‘Ogali’ story will be provided.

Presented in partnership with Speculate

When: Wednesday 08 April 2020, 6:30-8:30pm

Member price: \$35/\$45

Non-member price: \$60

Level: Emerging, Established

ONLINE: The Art of the Redraft

with Penni Russon

So you’ve finished the draft of your novel, done a bit of tinkering and now it’s ready to send out to publishers. Right? Wrong ... The art of writing is the art of re-writing. Learning how to dissect, pick apart and edit your own work is an essential tool for any aspiring writer. Come along with your completed/almost

completed manuscript draft and learn how to “step back” and see your work with fresh eyes.

When: Saturday 18 April 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$215

Level: All

ONLINE: Writing Page Turning Fiction

with Fiona Lowe

How to write a novel a reader won’t put down! Join Australian best-selling author, Fiona Lowe in this hands-on workshop and explore structure and plot, creating dynamic and well-motivated characters (with loads of movie examples) and how to show not tell your story. A great introduction to the craft of writing and revision for those who need to rediscover their enthusiasm for a project. Bring anticipation and pen and paper for writing exercises.

When: Saturday 02 May 2020, 10am – 4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Healesville: Writing Opinions and Personal Essays

with Elizabeth Flux

Where do you fit in the story, and how can you make yourself heard? This workshop will show you how to take your ideas and opinions and craft them into a compelling piece, whether that be a short, sharp article, or a longer, more personal essay. Over one intensive day, you'll learn how to go from basic concept, through to choosing structure, how to polish up a draft, and pitch the final work.

This workshop is presented in partnership with Kill Your Darlings and Yarra Valley Writers Festival as part of the KYD Regional Victorian Writers Program.

When: Saturday 02 May 2020, 10am – 4pm

Member/KYD Subscriber price: \$25/\$30

Non-member price: \$35

Level: All

Reading for Writers: Speculative Fiction: The War of the Worlds

With Claire G Coleman

Imperialism, superstition, fears, prejudices: HG Wells's *The War of the Worlds* set the archetype for invasion literature and has a surprising link to Australia. Wells himself stated that the idea came from the

disastrous consequences of British colonialists on the Tasmanian First Peoples, an act that continues to resonate through Australian culture and literature today.

A Creative Partnership with Speculate

When: Wednesday 06 May, 6:30-8:30pm

Member: \$35/\$45

Non-member: \$60

ONLINE: Masterclass: Writing the Sensual World

with Krissy Kneen

Whether you are writing a sex scene or just writing about someone brushing their teeth, your writing can be lifted from the mundane into something that is an immersive, sensual, whole-body experience. Through a series of exercises, activities, discussions and readings, this workshop will equip you with tools that will help you to see and describe your literary world in a more sensual light.

This masterclass is for established writers only: that is, writers who have had at least one book or short story collection published by a mainstream publisher or a significant publication history in literary journals or similar publication. Writers should also have a substantial project in the early- to mid-stages of development.

Exclusive to Writers Victoria members.

When: Saturday 09 May 2020, 12 – 4pm

Member price: \$105/\$135

Level: Established

Creative Resilience with Kate Mildenhall

As a novelist, writing teacher and podcaster, Kate Mildenhall has experienced the highs and lows of the creative life and the many twists and turns the writing process can take. In this masterclass, Kate focuses on creative stumbling blocks and supports participants with strategies to overcome 'failure', rejection, and writer's block. Be inspired (and informed!) to keep going no matter what comes your way along your writing journey.

When: Sunday 10 May 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Pursuing a Writing Career at Any Age

with Emma Viskic

Whether you're unpublished or emerging, the leap to becoming an established author can seem impossible. How do you find publishers, grants and agents? Balance a creative life with family and financial needs? And how important is Twitter,

anyway? This workshop will help you navigate the journey, with practical tips on how to build a career, prioritise your needs

and find a supportive writing community.

When: Saturday 16 May 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Story Arc in Short Fiction

with AS Patric

Every story needs an effective propulsion system. A story arc can propel the reader through an experience. AS Patric proposes how you can better understand the way a narrative arc works to generate an explosive fusion of character development through integral plot elements, allowing stories to have power and lasting impact (by developing an architectural perspective into your approach to writing)

AS Patric recommends Lydia Davis' *Break it Down* and J.G. Ballard's *The Air Disaster*

When: Sunday 17 May 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Lunchtime Bites: Being Smart with Your Social Media

with Sarah Hollingsworth

Facebook, Instagram, Twitter, Pinterest, Snapchat, TikTok, LinkedIn... in the last ten years alone, social media has changed the way we connect and communicate with each other. We all know that social media is an essential marketing tool, but it can also be overwhelming and intimidating. This session will help you figure out which platform is right for you, find your voice and get you started on building your online community.

When: Friday 22 May 2020, 12-1pm

Member price: Free

Non-member price: \$25

Level: All

Write-ability Writers Group - Mornington Peninsula

Writers with disability from Mornington Peninsula are invited to attend our free Write-ability Goes Local: Mornington Peninsula Writers Group.

The Writers Group is a series of series of free skills development workshops open to writers with all levels of experience.

This is a facilitated writing group led by an experienced writing mentor. Sessions will include a tutorial with a guest writer with disability

and will make use of films and other resources from the Write-ability Archive.

Will be rescheduled, subject to advice from health officials.

For more information and to register, email writeability@writersvictoria.org.au

The Ethical Wilds of Writing Memoir (About Yourself and Others)

with Honor Eastly

There's nothing more dangerous that a writer can do than reveal themselves and their struggles through their work. At one end is the fear of narcissism (and the paralysis that stems from that fear!) at the other, the very real threat of career and personal consequences.

Yet personal narrative remains an arresting and powerful tool to engage and change readers. So how do we best navigate the ethical wilds of memoir writing?

In this course we'll cover the complexities of ethics in memoir writing for yourself and others. We'll cover topics from "how do I make sure I'm not exploiting my personal story in the process?" to "how do I navigate a job interview when everyone knows I was recently in a psych ward?"

This course is designed for memoirists, as well as writers and producers working with subjects

with lived experience. This includes documentarians, and podcast producers.

When: Saturday 23 May 2020, 10am – 4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Bendigo: Writing Personal Essays and Opinion Pieces

with Roz Bellamy

Many people use social media to read and share articles that are personal, reflective and opinion-based. Opinion pieces and personal essays require writers to delve into their experiences and share aspects of their lives with readers. We'll cover creative techniques, structure, ethics, and how to develop your voice and narrative. Our workshop will be friendly, inclusive and engaging, and you will leave with ideas and plans for stories to pitch to editors.

This workshop is presented in partnership with Kill Your Darlings as part of the KYD Regional Victorian

Writers Program.

When: Saturday 23 May 2020, 10am – 4pm

Member/KYD Subscriber price: \$25/\$30

Non-member price: \$35

Level: All

ONLINE: Screenwriting: The Secrets of Writing a TV Pilot

with Chelsea Cassio

Transform your understanding of TV storytelling by going beyond plot to focus on the emotional journey of your characters. Take a detailed look at the structure of an hour-long episode along with character development, story beats, the world of the show, tone, theme and story trends. Discuss industry news, how to break into the sector, and the culture of the story room.

When: Sunday 24 May 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

ONLINE: Non-Fiction Poetry

with Jessica Wilkinson

This one-day workshop will help you to begin or develop your own long-form nonfiction poetry. Learn how to create a suite or series of poems that draw on biographical, autobiographical, documentary, historical, geographical, scientific or other kinds of real-world data. Through close reading of examples as well as writing exercises, this course will provide you with tools and ideas to help you produce a unique nonfiction narrative work.

When: Saturday 30 May 2020, 10am-4pm

Member price: \$135/\$155

Non-member price: \$195

Level: All

Adaptation

The usual flow of our lives has been changing rapidly, and Writers Victoria is working hard to ensure we're here for our members, supporters, workshop and event attendees, tutors and staff. We've been making changes to how we provide our services so that we can keep delivering them to you while keeping us all safe and well. We've decided that the best way to do this is to move as many of our upcoming workshops as possible online.

So what does this mean? Essentially, we'll be running our upcoming workshops as webinars. We see this as an opportunity to offer our program at equal value, just slightly differently. There will be a greater opportunity for individualised feedback

from tutors, with shorter and sharper content offerings that focus on your own, customised learning. You can pace your learning to fit around existing commitments and to work better for you overall. We acknowledge that this won't completely replace face-to-face learning, but it does enable us to provide ongoing professional development, and will provide plenty of opportunities for ongoing discussion with your tutor and classmates, and feedback on your work. Writers Victoria has been looking to build the skills of our tutors and writers online. These are skills that we need in the current environment and will be essential in immediate future scenarios. To get yourself up to speed with how webinars work, please watch our Webinar on Webinars.

We want to know how we can best help you access our resources and program, and we'll work to improve as we move forward. Please get in touch and let us know how we can do this.

Lastly, we probably don't need to remind you, but arts organisations like Writers Victoria are not-for-profit and rely on income from membership and workshops to survive. We are actively advocating for government action to support artists, including writers, and encouraging all members to log lost income via I Lost My Gig. Meanwhile, we are counting on the support of our members and community to get us through this tough time – and hope that we can do the same for each of you.

Milestones

Fiona Harris' book 'The Drop-off', written with husband Mike McLeish and inspired by their award-winning web series of the same name, has just been published by Echo Publishing.

Linda King' new book 'The Smart Travelista's Guide: Finding the best travel bargains & managing your budget' is now available on Amazon. Flights costing too much? Need more airline loyalty points? Not sure about travel documents? Running out of cash? Holiday security concerns? Flights cancelled? Want quality travel at a low cost? Check out the the

paperback at <https://www.amazon.com/dp/1658885740>

Kirsten Krauth's second novel 'Almost a Mirror', shortlisted for the Penguin Literary Prize, will be published on 1 April by Transit Lounge, set around the early 80s music scenes of the Crystal Ballroom and 'Countdown', with characters including Nick Cave. Kirsten has set up a Facebook group, Writers Go Forth. Launch. Promote. Party. for writers whose books were due to be published in 2020, or whose books have been impacted by the cancellation of launches and festivals - and the readers who love them. Please join in for online launches, events and book clubs, and discussion of the latest Australian books..

Olympia Panagiotopoulos' debut memoir 'Beneath the Fig Leaves: A Memoir of Food, Family and Greece', an evocative exploration of the ties that bind, has just been published by Affirm Press.

Shane Tindal's 'Just Like A Son' was published by Olympia Publishers London in July 2019. Any member who is interested in purchasing a copy can order directly from Olympia Publishers or other booksellers.

Nola Wernicke has had her poem, 'If Cinderella Lived in Melbourne', accepted for the 'South of the Sun Anthology', from the Australian Fairytale Society. It will be published in September 2020.

Classifieds

Writer's Retreat

Chalet Views Apartment in Warburton is a peaceful two-bedroom, (queen-size beds) writing retreat. As the apartment caters for two people, it is a comfortable and affordable get-away. Each bedroom doubles as your private workspace. A private

balcony overlooks Mt Donna Buang. Fully equipped kitchen to eat in, or there's a short walk to cafes and restaurants in the village. Available Tues to Thursday, three nights min. Contact anneconnor718@gmail.com to discuss.

Mother's Day High Tea & Book Launch

A Mother's Day High Tea, celebrating the book launch of

Beneath the Fig Leaves' by author Olympia Panagiotopoulos. Books will be available for purchase on the afternoon. Tickets \$50.00 incl. a glass of sparkling.

Sunday May 3, 3:30PM–6:30PM

Alfa Seddon, 97 Victoria Street, Seddon

Tickets: (email) hello@alfabakehouse.com.au (phone) Alfa Seddon, (03) 9687 3357

Send your milestone or classified to editor@writersvictoria.org.au

Comps & Opps

The Neilma Sidney Literary Travel Fund

The Neilma Sidney Myer Travel Fund recognises the unique value of travel in the development of new writing and literary careers.

In partnership with the Myer Foundation, the travel fund is intended to support emerging, midcareer and established Australian writers and literary sector workers. This includes writers, editors, agents, publishers, librarians, booksellers, employees and associates of literary organisations and journals, and other literary professionals currently living in Australia. Applicants can apply for grants between \$2,000 and \$10,000.

Applications are open now and close April 15. Visit Writers Victoria's website for further information.

The Australian/Vogel's Literary Award

The Australian/Vogel's Literary Award is one of Australia's richest and the most prestigious award for an unpublished manuscript by a writer under the age of thirty-five. Offering prize money of \$20,000 plus publication by Allen

& Unwin with an advance against royalties, The Australian/Vogel's Literary Award has launched the careers of some of Australia's most successful writers, including Tim Winton, Kate Grenville, Gillian Mears, Brian Castro, Mandy Sayer and Andrew McGahan.

Entries are open now and close May 31.

KYD Unpublished Manuscript Award

The KYD Unpublished Manuscript Award (KYDUMA) seeks to support writers of adult narrative fiction and non-fiction in the development of their unpublished manuscripts.

All shortlisted entrants receive a week-long KYD/Varuna Copyright Agency Fellowship, at Varuna, the Writers' House, in the Blue Mountains. The winner, announced after the fellowship, will also receive a \$4000 cash prize.

Entries are open now and close April 30.

ABR Elizabeth Jolley Short Story Prize

The Australian Book Review Elizabeth Jolley Short Story Prize is one of Australia's leading prizes for an original short story. It honours the work of the great Australian writer Elizabeth Jolley (1923–2007). Previous winners

include Carrie Tiffany, Jennifer Down, and Josephine Rowe.

The Prize is worth a total of \$12,500 and is now open. Entries close May 1.

Daisy Utemorrah Award

The Daisy Utemorrah Award is for an unpublished manuscript of junior or YA fiction. The Award is open to all Aboriginal and Torres Strait Islander peoples currently living in Australia. Generously supported by the Copyright Agency's Cultural Fund and the State Government of Western Australia, the winner of the award receives \$15,000 and a publishing contract with Magabala Books.

Applications are open now and close April 30.

For further information or to submit, please email PNDA. Anthology@gmail.com

NITPICKER ANSWERS (from page 15)

1. us
2. change
3. and
4. effect
5. Acting

Membership Form

Name

Organisation or writers group

Postal address

Email

☐ Please tick if you do **not** wish to receive our enews*
*We will not supply or sell your information to a third party.

Suburb

Phone

Postcode State

Gender ☐ Female ☐ Male ☐ Other

Date of birth (optional) / /

At what stage of writing are you?

☐ Early (just begun) ☐ Emerging (some publication) ☐ Established (published a full-length work)

What do you write, or what would you like to write?

<input type="checkbox"/> Academic	<input type="checkbox"/> Crime	<input type="checkbox"/> Literary fiction	<input type="checkbox"/> Radio	<input type="checkbox"/> Web content
<input type="checkbox"/> Biography/Memoir	<input type="checkbox"/> Essays/Reviews	<input type="checkbox"/> Lyrics	<input type="checkbox"/> Romance	<input type="checkbox"/> Young adult
<input type="checkbox"/> Blog	<input type="checkbox"/> Family history	<input type="checkbox"/> Non-fiction	<input type="checkbox"/> Screenwriting	<input type="text"/>
<input type="checkbox"/> Business/Technical	<input type="checkbox"/> Feature writing	<input type="checkbox"/> Playwriting	<input type="checkbox"/> Short stories	
<input type="checkbox"/> Childrens	<input type="checkbox"/> Graphic novels	<input type="checkbox"/> Poetry	<input type="checkbox"/> Speculative fiction	
<input type="checkbox"/> Copywriting	<input type="checkbox"/> Journalism	<input type="checkbox"/> Popular fiction	<input type="checkbox"/> Travel	

Do you identify as:

☐ Culturally and Linguistically Diverse ☐ Aboriginal/Torres Strait Islander ☐ Person with Disability

Join for two years and save

☐ Individual \$135 ☐ Writers groups and organisations \$260
☐ Concession \$100 ☐ Regional \$90

One-year memberships

☐ Individual \$75 ☐ Writers groups and organisations \$145
☐ Concession \$55 ☐ Overseas individual (Online, no GST) \$75
☐ Regional \$50

How would you like to receive
The Victorian Writer magazine?

☐ Hard copy by post
☐ PDF by email
(screen-reader friendly)

Payment advice (all prices include GST except overseas membership)

Membership amount \$ ☐ Cheque/Money order attached ☐ Please charge my Visa/Mastercard

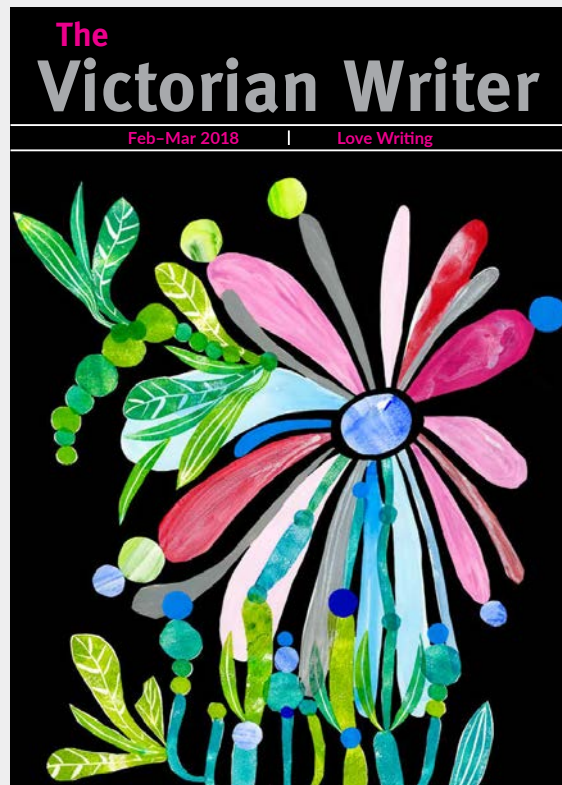
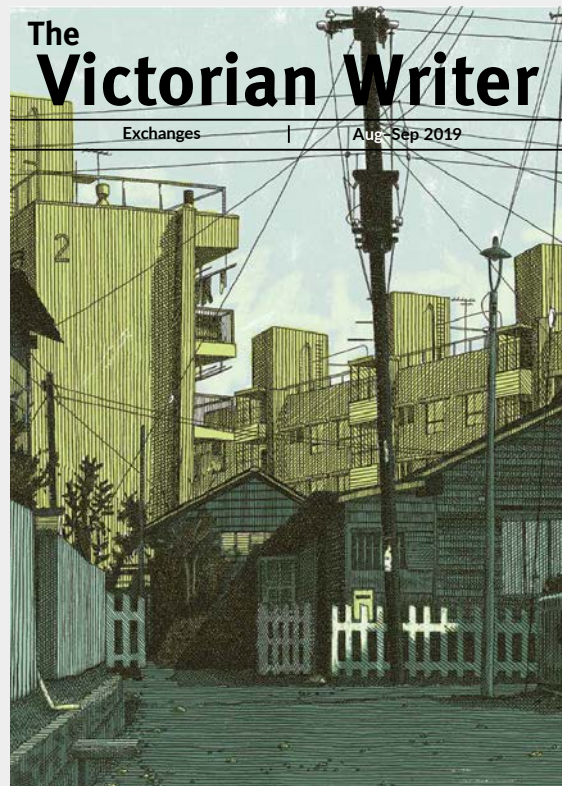
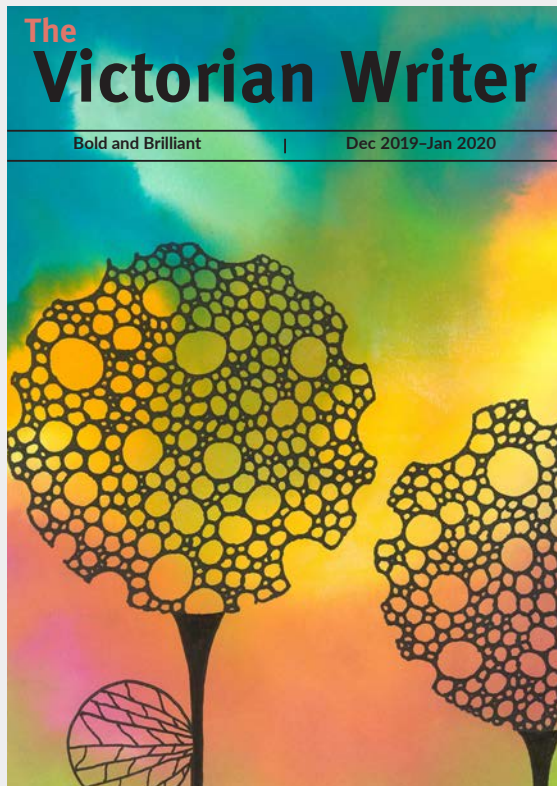
Tax deductible donation \$ Card number /

Total payable \$ Name Signed

Find out more about what it means to be part of an association on our website at <http://bit.ly/1MQAcQt>

The Victorian Writer

Browse our shop for individual back issues of The Victorian Writer
<https://writersvictoria.org.au/resources/shop>



Selected back issues are also available free of charge for distribution through festivals and events. Contact the Writers Victoria office for details.



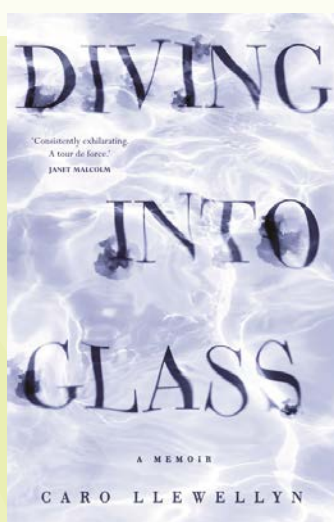
THE 2020 STELLA PRIZE SHORTLIST

CELEBRATING GREAT BOOKS
BY AUSTRALIAN WOMEN

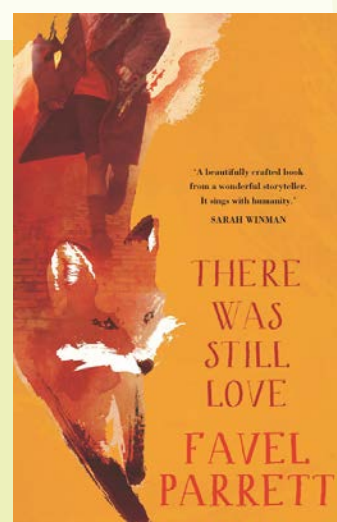
#2020StellaPrize



JESS HILL
SEE WHAT YOU
MADE ME DO



CARO LLEWELLYN
DIVING INTO GLASS



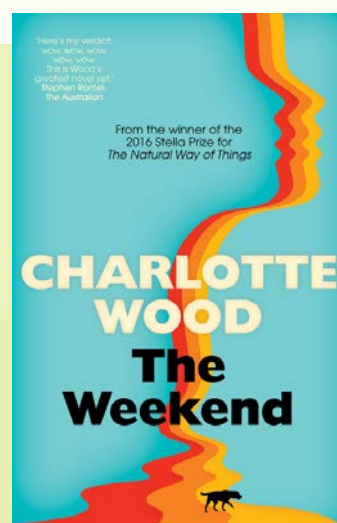
FAVEL PARRETT
THERE WAS
STILL LOVE



JOSEPHINE ROWE
HERE UNTIL AUGUST



TARA JUNE WINCH
THE YIELD



CHARLOTTE WOOD
THE WEEKEND