

Not Dead Yet

By Claire Yeomans

The Australian fiction market is declining and while the Australian novel may not be dead yet, it's not doing so well either. In 2001 the market grossed \$125 million; two years later it grossed \$73 million.

There are a number of reasons for the decline, according to Aviva Tuffield (Fiction Acquisitions Editor for Scribe Publications) and Mandy Brett (Senior Editor with Text Publishing). For starters, there was the 10% price hike when the GST was introduced, then the shift towards stronger story telling in non-fiction.

Then there's life – people don't read to escape from their lives any more; they read to improve them. This means fiction sales decline and sales of DIY, cooking, self-help and diet books rise.

Fiction is risky. Publishers know it; that's why they're moving away from it. But what's scary, is that authors are moving away from fiction too. In 1997 there were 84 entries in the Miles Franklin Award; in 2005 there were 32.

So, if you do still write fiction, if you haven't lost all faith in the Australian literature tradition, how do you get published? What are publishers looking for? What will sell? Aviva says 'Quality'. A distinctive style, unique, strong characters, and most importantly, a strong story – these are key elements.

Apart from that, publishers want to know that you take your writing seriously; they want to know you're involved. So join writers groups, like the Victorian Writers' Centre, enter competitions and aim for publication.

But, above all, write for an audience. If it's true that 'Writing is not about self-expression, it's about communication,' go and communicate. Tell your story. Let the world know that fiction is not dead yet.

What's Inside?

Book and Exhibition Reviews
Student and Staff Achievements
Subject Overviews
And More!

Showing How it's Done

As a first time novelist, you don't have to be rejected by 100 publishers before you land a book deal. There are other ways as Christine Balint, author of two well-received novels, demonstrates. She has done it with a combination of wise decision making, perseverance, focus and that magic ingredient she calls 'luck'.

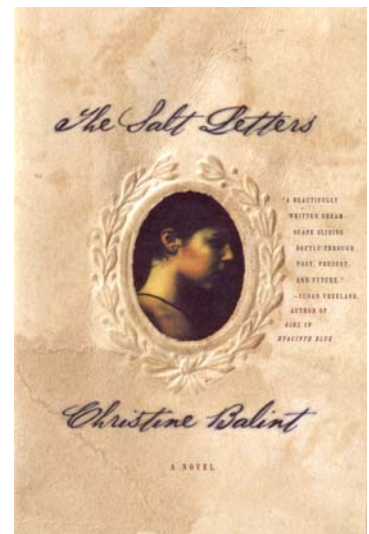
The journey for her first novel began when she read an ad in the Victorian Writers' Centre newsletter calling for Australian stories on the second world war. She knew it was a good opportunity and decided to contribute, even though she knew little about history.

She started her research by interviewing a family friend. Afterwards, he pulled a wad of letters from a drawer and one began with the line 'Dear Sarah, you have my forgiveness.' Christine identifies this as the moment that spawned her novel.

She was intrigued by the under-represented experiences of the people, particularly women, who travelled to Australia by ship in the 19th century. Christine began an honours thesis to explore this further. She also spent some time at Varuna – the Writer's House, after 'convincing' them her thesis was actually part of a novel.

Nourished and encouraged by Varuna's supportive environment, she decided to use the Vogel Prize as the deadline for completing her manuscript. Christine said she made herself sit in the State Library until she'd written 2,000 words every day. Her efforts paid off; *The Salt Letters* was short-listed for the Vogel Prize and was subsequently published by Allen & Unwin. She since has gone on to write *Ophelia's Fan* and is working on her third novel.

Christine Balint was a guest speaker for Industry Overview.



Fina Po

sWord play

The Age's 'M magazine' (18/03/07) featured three female chefs on the cover, with the title 'Female chefs who relish the cut and thrust of the kitchen'.

The term *cut and thrust* comes to us (via Shakespeare and others) from the 15th and 16th centuries. It is one example of the many terms from, or about, swordplay that have evolved to take on other meanings.

For example, the common expression *to the hilt* (to go all the way) derives from the part of a sword that is the furthest from an opponent.

Today we speak of a comedian having *rapier* (late Renaissance duelling sword) wit. The wag in the audience could *riposte* (defend with an attack) with a *jab* (short thrust of a sword) herself.

Of course, a good conversationalist will *gain the measure* (judge the distance between fighters) of her audience before engaging in verbal *duelling* (engage in single combat). She may *draw first blood* (cut your opponent first) if she is not *parried* (deflect an attack with one's own blade) with such *manoeuvres* (fine manipulation of a blade).

And such *swashbuckling* (*swash*: the noise of banging sword on a *buckler*: small metal shield held in the hand) is not limited to talk!

The English language has evolved from a history of invasion, and it is unsurprising that we have adopted and adapted so many warlike words to describe everyday activities and objects.

So the next time you *lunge* (thrust at full extension with a sword) in tennis, are *cunning* (able to wield a sword in either hand), or *make a pass* (step past someone while striking at them with a sword) at an attractive person, think of the long, rich history of the (s)words you are using.

Simon Stroud

The gentle art of mediaeval warfare...



Modern Day Poets

Simon Leys (the pen name of Belgian author and professor Pierre Ryckmans) once said that 'people who do not read fiction or poetry are in danger of crashing against the facts and being crushed by reality.'

So a long time ago, to avoid being crushed, I began to write. I wrote many poems, most of which I now consider too lame to even take up space on a toilet roll. Don't laugh; ancient Haiku poems are now published on toilet tissue in Japan! And I must admit, before undertaking Poetry 1, I didn't even know what Haiku was (I imagined it to be some sort of opera singing technique).

So I didn't really have a clue in the beginning, but as teacher Terry Jaensch explained, you have to write the crap out of you to get to the good stuff. So doing just that – with Terry's guidance, and the encouragement of a group of like-minded souls – I am finally on my way towards some kind of poetic enlightenment.

As an already established poet and trained actor, Terry never fails to deliver. Our classes are always engaging, challenging and entertaining. We discuss many different forms of poetry, from the more formalistic styles to poetic prose, the spoken word and song lyrics. I am discovering the beauty of creating images through metaphor, similes and other aspects of the craft.

I highly recommend Poetry 1 to anyone wanting to create more depth and meaning in their writing. If that's not enough, come along anyway – it's cheaper than therapy and has a great soundtrack!

Beth Myring

Comic Abstraction: Image-breaking, Image-making

I recently attended this exhibition at MOMA, the Museum of Modern Art, in New York. It was a great lure for the daily hordes of tourists, particularly if they'd ever watched afternoon telly after school, stolen the Sunday paper from their Dad to read the funnies, or hoarded *Archie* comics under their beds.

The artists have used comics, cartoons and animation as their subject matter. What they make of it, however, is something else again.

The first piece you see is Philippe Parteno's *Speech Bubbles* – a floating ceiling full of empty speech bubbles. Is it pathos? The words left unsaid by a departing lover? Or a

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political comment on the value of empty promises?

Either way hot air rises.

In fact Parteno originally created the bubbles as part of a union demonstration (the participants were supposed to write their demands on the bubbles). Cartoonists have always been the sharpest political critics, and Parteno's work emphasises that humour, especially as satire is often the most effective way of delivering controversial messages.

Gary Simmons works with smudged chalk on blackboard. His biggest work in this exhibition, *boom*, recreates that so-recognisable cartoon explosion. No doubt in the middle of it all is some bad guy whose elaborate plan has backfired. I wondered if George W. Bush was about to walk out of Simmons' explosion, a little sooty and knocked about, but, like the coyote, all too ready to start cooking up another scheme.

Juan Munoz's *Waiting for Jerry* is a highlight. A white room and a mouse hole; the chase music from *Tom and Jerry* plays. Everyone who enters the room laughs, quite a few get down on the floor to see what lies beyond the mouse hole (nothing I'm told). Discussions erupt: are you for Jerry or Tom?

Other great works include Polly Apfelbaum's glorious *Blossom*, inspired by the cartoon *The Powerpuff Girls*; Takashi Murakami's highly sexual *Milk and Cream*; and Ink Essenhigh's metamorphosing *Cheerleaders and Sky*.

While comic art is generally considered lowbrow (other than in Japan), *Comic Abstraction* lets the lowbrow in on the highbrow world of serious art.

Paula Hunt

Rewiring the Brain

Subordinating conjunctions, intransitive verbs, quantitative adjectives and demonstrative pronouns are just a taste of the mixed 'grammar-lollies' that don't have me diving into the lolly jar at any great speed.

By noon on Fridays my brain is spinning out of control as we plough through Marg McKenzie's *Australian Handbook for Writers and Editors*, in her Editing 1 class.

And as for the subject's title, perhaps it should be re-named Grammar Level 10!

For those who think we can get by in life, comprehending only nouns, verbs and adjectives in all their regal simplicities, think again – Marg has other plans! This passionate grammar-holic was born to teach the advanced nuances of grammar and she is perhaps inventing more as we speak. However, with her colour coordinated pens-on-a-rope she is one hip, retro grammar-woman.

Within the first half of semester one, she has guided us through the eight different parts of speech with a fine tooth comb. I still have a few knots, but I'm working on them.

How torturous Editing 1 would truly be if it wasn't for Marg's jovial nature, quick wit, story-telling tangents of her days past; and her fond wistfulness for her beloved dog, Darcy. She can hammer home the comparative difference between the positive and superlative degree of an adverb, whilst spiking the class with fits of giggles.

If only my high school teachers had made classes as enjoyable, I may have stuck around to learn what Marg is teaching me now.

Emma Starr

Book Review: *The Complete Idiot's Guide® to Writing Erotic Romance*

By Alison Kent (Alpha Books, 2006)

What will the salesperson think?

You're a serious writer, not some hack trying to titillate lonely, frustrated women...These thoughts entered my head as I considered the bright orange book, with the awful series title, for the umpteenth time.

Romance is big business. Erotic romance writing, like every genre, has

certain requirements and reader expectations. I was curious and a basic guide seemed a good place to start.

Anyone who's ever tried to write a sex scene will understand the difficulties. How do you avoid purple prose and cliché? When is it erotica, not pornography?

Alison Kent provides enlightening advice about writing honestly, writing

creatively and building up sexual tension. So you can take your time exploring every sensual inch of this book or delve playfully between the covers for a little quick and dirty advice.

As for the snickering salesperson? I just said I was buying it for a friend. I hope she didn't think I was a complete idiot.

Michelle Mogensen

Taking the 'Dreaded' out of Group Presentations

By Fiona Regan

Have you sat through presentations where your only notes are unconscious doodlings that mirror the tedium of a dull speaker? Let's face it, presentations can be notoriously monotonous, particularly when the presenter mistakes 'presentation' for 'speech'.

We all know that simply reading prepared text is unlikely to fully engage your audience. We also know that presentations are a 'necessary evil' in many PWE subjects.

So how can you make your presentations more interesting? Here's a few ideas.

Start with some technology to add visual stimulation – PowerPoint slides are an excellent example. They can give a presentation a colourful, consistent visual theme, and it's easy to insert relevant, even amusing, images to illustrate a point. However, avoid 'dumbing down' the information or putting too much content on slides so they can't be read.

Other audiovisual tools can also engage your audience. Breaking up the spoken word with a video, for example, gives people an opportunity to engage using different receptors. Make sure you've practised using the equipment beforehand and ensure volume levels are appropriate for the venue and audience. Cue any audio or visual recording, ready to go, before you start your presentation.

When structuring your presentation, include an introduction where you briefly run through your topics, and if presenting makes you nervous,

Go on—Admit it!

By Nadine Anderson-Conklin

'Oh my god!' screamed my mate, as he ran up the lecture theatre steps brandishing a copy of the university magazine, 'I don't know you at all!'

The crowd of students stirred as he flipped open the magazine to reveal my story, which had been printed in the *SEX* issue with a great big R-rating.

Even in fiction, there's resistance against seeing the writer as distinct from the narrative voice. This is problematic when you've written sadomasochistic smut and now classmates, teachers and former partners are reading it.

And memories stick.

Three years later, as I gave a presentation on fairytales rewritten in a feminist bent, a tutor asked, 'So, tell us about sadomasochism. You know a lot about that, don't you?' Cue my forced smile and homicidal rage.

When I looked at it for the first time, printed with a mattress cartoon tactfully in the background, all I could see were typos. I'd missed them in my exuberance, having written it in 20 minutes and emailed it off just before the deadline.

This happened a few more times over the years. I'd lazily submit an unedited draft, and notice, post-publication, that typos had been missed or ignored: *calloused* rather than *callused* and errors in the use of *that* versus *which*. As a pedant, these drive me crazy, even years later.

Mostly though, it's the sideways glances that have bugged me. However, these days I'll admit to having been a sex writer, editor and agony aunt.

So I've learned a lot about notoriety, and even more about editing obsessively. But there are still some things I'll never show my mother.

endeavour to be as well prepared as possible. Know your topic and practise your segues to other resources beforehand, so that you avoid fumbling during your presentation. Remember that you need to try and project confidence to the audience. A strong voice delivering a flowing series of information is the best way to keep people engaged.

So follow these simple tips and I'm sure no-one will doodle during your presentations!



Thank you!

Last year's Editing 2 students had the opportunity to give thorough feedback to a 'real' writer, Glenice Whitting. The students worked diligently and gave their best professional advice on her manuscript, *Pickle to Pie*.

Not only was Glenice delighted by the excellent feedback, which she used to finalise her manuscript, but she went on to become the co-winner of the inaugural Ilurapress Fiction Quest (www.ilurapress.com). The prize involved a substantial cash prize and, most importantly, a publishing deal. *Pickle to Pie* will be launched at the 2007 Melbourne Writers' Festival.

So a big 'thank you' from Glenice to the 2006 Editing 2 students.

In Praise of Myths & Symbols

The stated aim of *Myths & Symbols* is to 'examine the nature and function of myths and symbols and how writers can use them to enhance their work'.

That may sound dry or difficult but it actually translates into a year's worth of creativity, fun and revelation, with Robyn Jones bringing open warmth to the material that rewards curious minds.

For example, we looked at some of the creation myths of the Egyptians, Chinese, Hindus, American Indians, Australian Aborigines, Celts, and naturally the Greeks. Students then wrote their own creation myth and the results were astounding!

We also studied archetypes and their role in literature; the Hero's Journey; and the relation between myths and fairy tales. Seeing the gradual evolution of Little Red Riding Hood, over time and through different cultures, was also an amusing eye opener.

In second semester we covered the nature and function of symbols in literature, and the various interpretations and usages of these in different cultures. We learnt about the ancient art of Mandala, and we created our own, which was very therapeutic. Another day we delved into the universal symbols and mysteries of the Tarot's Major and Minor Arcana, and various students brought in their own decks to show the class.

Having studied *Myths & Symbols* in my first year of PWE, I can promise you, it will easily become one of your favourite subjects. The only question you'll be left with is 'Why isn't there a *Myths & Symbols 2*'?

Victoria Koumakis

Book Review: *The Cambridge Encyclopaedia of the English Language*

By David Crystal (Cambridge University Press, 2003, 2nd edition)

Written by a world-renowned English language authority, this book is a thorough, detailed and extremely accessible examination of the English language. Starting with a history of English and its evolution, David Crystal moves on to examine vocabulary, grammar, spoken and written English, and finally how English is currently used around the world.

Every sub-topic is approached in a two- or four-page spread, with photos, diagrams and examples (including many media and pop-cultural examples) supporting the text.

Although full of detail and depth, this is not a dry, academic tome. It is written in a strong, engaging style that neither talks down to the audience nor goes over people's heads.

Whether you're an editor, a writer or just someone who reads and speaks English, there's a great deal here for you. A fantastic book and well worth your time.

Patrick O'Duffy

Write and Read

Are you wondering how to be a better writer? Why not join a CAE Book Group!

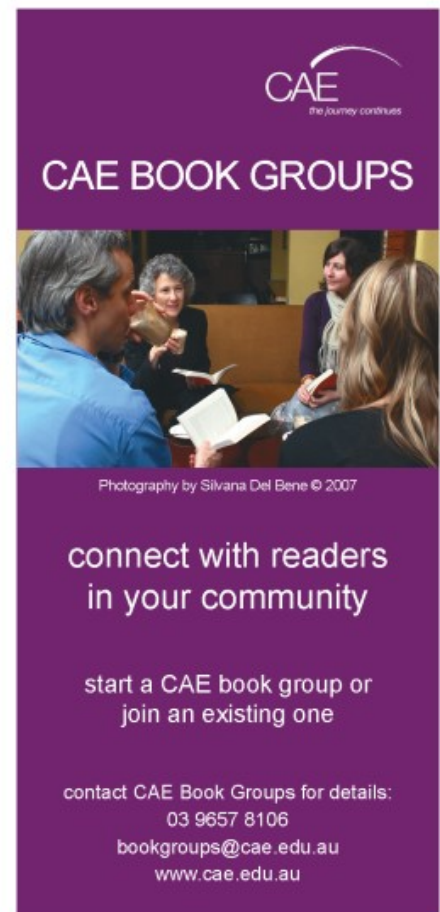
It can be a cost effective way to be inspired by a fine collection of classic and contemporary fiction and non-fiction.

Discuss the latest novels, discover new authors, explore and expand your literary tastes, or try alternating book discussions with writing workshops.

Perhaps experiment with new styles or genres based on the books you read as a group.


Book Groups can also be a great way to keep in touch with other writers and to maintain the momentum you've gained from your writing classes.

For more information phone 9657 8105 or email bookgroups@cae.edu.au.



CAE
the journey continues

CAE BOOK GROUPS



Photography by Silvana Del Bene © 2007

connect with readers
in your community

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bookgroups@cae.edu.au
www.cae.edu.au

Student and Staff Achievements

Visual Arts Students

JOEL CAMPBELL organised and exhibited in a group show, 'The Space Between', in Eastment Street Northcote, as part of the Northern Exposure Arts Festival.

ELIZABETH HICKEY, COLLEEN JONES and ANN SPITZER participated in a group show of paintings, prints and sculptures, 'Melange', at Gallery 314 in Richmond.

MARGARET KULBICKA's work was included in a group show at the Wyndam Cultural Centre, Werribee.

LARISSA MACFARLANE's work was included in 'Depot', an exhibition showcasing Moonee Valley artists, at the Incinerator Arts Complex, and in 'BIM's Inspirations', a collection of writing and images that was launched at Melbourne Town Hall.

KEIKO MURAKAMI had an exhibition of paintings and prints at the Queen Victoria Women's Centre.

CARLING PILLAY had work selected for the RMIT Installation Prize, which was on exhibition at RMIT's Brunswick campus.

ROSA PURBRICK had a one-person show of paintings and prints, 'A Sense of Place', at 45 Downstairs, Flinders Lane.

JAN WEATE's work was included in a life drawing group show at Gas Works Arts Park.

1st year Material Studies students' 'artist books' were exhibited at the City Library and Journal Café.

2nd year DVA Sculpture students exhibited their work at Journal Café.

1st semester Access Arts students had an exhibition of their prints in No. 5 Café, Centreway.

Visual Arts Graduate Students

TIM BRUCE had a one person show of paintings and drawings at the Span Gallery, Flinders Lane.

JOHN MADSEN was commissioned to produce a limited edition of prints for a community gallery in Mornington.

KATE NEAL's recent prints were included in an exhibition, 'Flora', at Ume Gallery, Fitzroy.

COLIN PALETHORPE has been invited to join an Antarctic cruise, as artist-in-residence, leaving Chile in November.

MICHELLE TATNELL had an exhibition of paintings, prints and drawings at Nicholson St, Fitzroy.

NICK WADDELL was involved in a group show, 'The Devil in the Detail', at Kick Gallery, Northcote.

Visual Arts Staff

MARY LOUISE EDWARDS had a one-person sculpture installation, 'A town called Makeshift', at Latrobe Gallery, Bendigo.

PRUE FLINT was selected to be included in the 'Self Portrait Exhibition', at Ballarat Fine Art Gallery.

GREG HARRISON's work was selected for the Geelong Art Gallery Print Prize and his work was later acquired by the Gallery.

TIM JONES was selected to be included in an exhibition called 'Cow', at the

Ballarat Fine Art Gallery, and his commissioned sculpture, 'Blasted Red Tree' was installed at Holmesglen TAFE.

VIN RYAN's work was included in 'Urban Arboreal, a tree in the grid', at the Town Hall Gallery, Melbourne.

Professional Writing & Editing Students

JILL ADAMS had a feature article published in *Culture Magazine* and has had two others accepted for publication in *Crema* and *Culture Magazine*.

DOT BYRNE is editing a newsletter for Legacy and had a 'suburban blurb' published in the 2007 Melbourne Writers' Festival handbook, *Sublurban*.

PAUL CALLAGHAN's short story, 'Paper and Glass', will be published in *Positive Words* magazine, in September.

BRUCE CLARKE has had a film review published on the SBS movie website and three 'suburban blurbs' published in the 2007 Melbourne Writers' Festival handbook, *Sublurban*.

MERV COLLINS had a short story published in the Writing Right Anthology and has had regular articles published in *The Brass Herald*, *Australia's Band World* and *On Fire*. He has also had articles accepted for publication by *Best of British*, *Australian Heritage*, *Victorian Writer* and *The Pavilion*.

ROBYN DEED had a feature article published on a women's cycling website.

LINNET GOOD was commissioned to write a technical user manual for a web-based content management

system, and had a short article published in a Peninsula Health newsletter.

MARGARET KELLY has had a couple of profile articles published on Vision Australia's website and a feature article accepted for publication in *Fine Print* (a publication of the Victorian Adult Literacy and Basic Education Council).

ADRIAN LAWSON's poetry, 'Bones and on the Parapet', was published as a solo zine by Little Red Fish.

JARRAH LOH had a short article published in the June edition of *Victorian Writer* and a feature article published in *Australian Sports Diver*.

JENNY MACDONALD's poem, 'Bride and Groom by a Creek', was published in *Overland*.

CATHERINE McARDLE has had a number of articles published in *Astarte Mega-zine*, an online subscription crafts magazine, and she also does regular proofreading for them as an Associate Editor. She has also had two profile articles published in *Australian Dolls Bears and Collectables* (and one accepted for the next issue) and had a short article published in *Australian Better Gardens and Home Ideas*.

AMY McDONALD was one of the winners of the Red Bubble Short Story Competition and her story, 'Safety Pin', was published in an anthology launched in May. She has also had a number of music and theatre reviews published on *SameSame.com.au* and was commissioned to write a corporate newsletter for Anex.

PETA MURRAY's play, 'Wallflowering', toured Ireland in May and June.

PATRICK O'DUFFY's story, 'Seven Down', won the Vignette Short Story

Contest and his story will be published (along with another short piece of his), by Vignette Press, in October.

DEIRDRE OLIVER received a special commendation, in the Firstwriters Short Story Competition, for her story 'Slipping into Memories'.

AMRA PAJALIC has been short-listed for the Victorian Premier's Award for an unpublished manuscript.

TANIA RANN had an article published in New Zealand's *Animal's Voice* magazine, and her short story, *Il Ponte con Caterina*, won second prize in the Sicilia Mondo competition in Italy.

EMMA STARR had a 'suburban blurb' published in the 2007 Melbourne Writers' Festival handbook, *Sublurban*.

JULIE TWOHIG's short story, 'Full Circle', won the Leader Darebin Writing Competition.

Former student GILLIAN WADDS' second junior novel, *Sea Secrets*, has been published by Lothian.

MICHELLE WALLACE's play, 'Waiting for Derek', will be performed at the Melbourne Writers' Theatre, from 26 September to 13 October.

Letters to Editors

The following Non-fiction 1 students had letters to the editor published: DENIS KINANG (*The Age* 06/07 and *Port Philip/Caulfield Leader* 07/07); KATHRYN LEDSON (*The Age* 06/07); EMMA LORD (*Sunday Life* 07/07); EMMA STARR (*Sunday Life* 05/07 and *Sunday Magazine* 05/07); and CHRISTINE TAYLOR (*Stonnington News* 07/07).

Professional Writing & Editing Staff

JILL BLEE's two books, *Gold* and *Australian Aviation*, are due for release in October.

SHEILA HOLLINGWORTH had a short article published in the June edition of *Victorian Writer* and one of her cartoons was published on the cover of the same edition. A revised edition of her co-authored book, *A Decent Proposal. How to sell your book to an Australian publisher*, is due for release later this year.

TERRY JAENSCH launched his collaborative poetry collection, *Excess Baggage and Claim*, with co-poet Cyril Wong, in June.

MARG MCKENZIE is writing a 32-page dictionary insert, on grammar and punctuation, for Oxford University Press, and her play, 'NQR' will be performed at Williamstown Little Theatre in December.

CAROLYN MORWOOD's novel, *Cyanide and Poppies*, will be published in 2008 by Pulp Fiction Press.

JANEY RUNCI's story, 'The Caravan', was published in the Fish International Short Story anthology of winners.



Cut Short

The 2007 CAE Short Story Competition is closing on 5 October. The word limit is 1500 words, on any theme.

The judge is Anthony Lynch whose collection of short stories, *Redfin*, was launched at the Melbourne Writers' Festival.

Prizes include cash, subscriptions and books. Entry forms and details are available from the PWE Office or can be downloaded from www.cae.edu.au/pdfs/cut_short_form_2007.pdf



Girl-land: A Review of Material Evidence

By Jane Keech

Entering this Jenny Watson exhibition, with her trademark images of a longhaired girl and horses and cats at play, is a foray into the feminine consciousness. There is whimsy and fragility. Romance, frocks, youth and the slow dawning of maturity. Desire.

Every painting seems under-pinned by the notion of desire; indeed it can read like an autobiography of desires. And yet, as one lingers, an impression of substantiality asserts itself.

The 12 pictures span a practice of more than twenty years. In three rooms at the RMIT Gallery, the audience is asked to consider the diversity and invention in the construction of her pictures; works that are always painterly and begin as paintings.

Even so, this exhibition takes our attention elsewhere. It has been carefully selected around the theme of picture-making on fabric, or with material overlays. There are textures and veils, horse hair and beads. They invite the viewer to look at the aesthetic, and the process of the artist, as much as her subject matter.

They invite a consideration of both the feminised domain of craft (with sewing, beading and surface ornamentation) and the idea of sourcing materials from diverse locations (such as



Image: Cat on a Hay Bale, by Jenny Watson

Indian cotton or Korean organza). They are simultaneously domestic and global.

The show explores another dichotomy that could be described as the old distinction between 'high' and 'low' art. In Jenny Watson's case it would be more precise to think of it as the juxtaposition of 'magazine' and 'museum' art.

It's clearly articulated by the exhibition's final work, which sounds through the rooms. The music loops around the song 'Walking the Dog'; it's hypnotically pop. A screen shows the two-minute video, which was made by Arno Caravel, as a backdrop to Martin Grant's Paris fashion show. It includes a series of Jenny's watercolours.

There's a girl with a dog on a leash and a girl flying with hair like wings, a schematic opening flower and pop-beating hearts that flash 'PARIS 2007'. This is a fine use of the artist's great illustrative and story-telling finesse. It's also her at her cutest and girliest.

In Paris, Jenny Watson's girls just wanna have fun.

Key 2007/08 Dates

10-24 September

DVA 1st year sculpture exhibition in the Journal Café's windows

21 September

3rd term ends

05 October

CAE Short Story competition closes

08 October

4th term commences

09 November (6pm)

Access Arts exhibition at 96 Flinders St

16 November

4th term ends

23 November (6pm)

DVA students exhibition at 96 Flinders St

27 November

End-of-year DVA graduates' show at the Abbotsford Convent

11 February

1st term starts for PWE

25 February

1st term starts for DVA

21 March

1st term ends for PWE & DVA

7 April

2nd term starts for PWE & DVA

20 June

2nd term ends for PWE

27 June

2nd term ends for DVA

DEGRAVINGS CONTRIBUTIONS

This publication is produced by the staff and students in the Diploma of Professional Writing and Editing at the CAE. We're always happy to hear your suggestions for content for the next edition, and we'd love to know if you found this edition interesting, readable and informative.

Send any ideas or comments to the Editor, Sheila Hollingworth, at sheila.hollingworth@bigpond.com and please put 'Degravings' in the subject heading.

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