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*Be yourself. Above all, let who you  
are, what you are, what you believe,  
shine through every sentence you write,  
every piece you finish.*

John Jakes

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## INDUSTRY NEWS

### **BOLINDA GOES DIGITAL**

*Weekly Book Newsletter* reports that Bolinda has launched an audiobook download program for libraries whereby library members will be able to 'borrow' audiobooks by downloading them from library websites onto any m3p device. Next year, Bolinda will offer the system to booksellers.

### **RIP KAYE KECK**

Kaye Keck (Dromkeen) died peacefully last night (14 September). There will be a celebration of Kaye's life at Dromkeen on Tuesday 21 September between 12 noon and 2.00pm. The actual service will be family only. A great loss to children's literature.

### **VICTORIAN PREMIER'S LITERARY AWARD**

The 2010 Victorian Premier's Literary Award shortlists were announced on 5 September at the Wheeler Centre. The shortlist for the Young Adult Fiction Prize is as follows:

[Raw Blue](#), Kirsty Eagar, Penguin Group Australia

[Swerve](#), Phillip Gwynne, Penguin Group Australia

[Beatle Meets Destiny](#), Gabrielle Williams, Penguin Group Australia

Commended novels were Kirsty Murray's *Vulture's Gate*, Richard Harland's *World Shaker*, and Bill Condon's *Confessions of a Liar, Thief and Failed Sex God*.

The winner is announced [in Melbourne on 28 September](#). You can see [all the shortlists here](#) and [the judges comments here](#) on the Wheeler Centre website.

### **WA PREMIER'S AWARD**

The Western Australian Premier's Awards for 2008 and 2009 were announced on 1 September. For the first time the awards were opened up to national nominations. The winners were:

#### **2008**

- Children's Book: Bob Graham, *How to Heal a Broken Wing* (Walker Books Australia)
- Young Adults: Shaun Tan, *Tales from Outer Suburbia*, (Allen and Unwin)

#### **2009**

- Children's Book: Margaret Wild and Freya Blackwood, *Harry and Hopper* (Omnibus Books)
- Young Adults: Justine Larbalestier, *Liar* (Allen & Unwin)

For the full shortlist go to: [http://www.slwa.wa.gov.au/about\\_us/premiers\\_book\\_awards](http://www.slwa.wa.gov.au/about_us/premiers_book_awards)

### **2010 HUGO AWARDS**

The winners of the 2010 Hugo Awards for science-fiction included Shaun Tan for Best Professional Artist. The awards were announced at AussieCon 4 on Sunday 5 September.

### **CYA CONFERENCE**

CYA Conference is pleased to announce their competition winners. Well done to everyone who entered, we have 300 entries this year and the winners were:

### **Category 1 - Picture Books - Preschool:**

Final Judge - Tegan Morrison - Hachette Australia

1. Jodie Senicic - We Are Different
2. Ben Long - Niki Twik

3. Karen Collum - Slow Down, Stanley

Highly Commended: Penny Whitehouse - I Don't Want to be a Fairy!

### **Category 2 - Picture Books - Primary School & Primary School Non Fiction (& ex 3)**

Final Judge - Tegan Morrison - Hachette Australia

There were insufficient entries in this non fiction section to keep separate. The entries in this section have been added to Category 2 for final placing within that section.

1. Karen Collum - The Gate

2. Aaron McPhail - Birth of the ANZAC

3. Kane Grose - The Bambazee's Burden

Highly Commended: Siboney Duff - The Hogmouth Waits

### **Category 4 - Chapter Books**

Final Judge - Tegan Morrison - Hachette Australia

1. Glenys Eskdale - Computer Dog

2. Sandi Wooton - The Rainforest Beast

3. Siboney Duff - Max meets Mr Thompson

### **Category 5 - Young Adult**

Final Judge - Leonie Tyle - Woolshed Press, Random House, Australia

1. Natalie Hatch - Breeder

2. Terri Green - Hyperactive Hero

3. Alison Stegert - Photophobia

4. Kathleen Noud - Beautiful Monsters

### **Category 6: Graphic Novels and Illustrated Picture Books**

Final Judge: Paul Collins - Ford Street Publishing:

No short list was made for Graphic Novels and illustrated picture books as Ford Street is viewing **all artwork** entered into this category.

#### **Winners are:**

1. Claire Wildish - The Garden of the Moon

Note: Whole Picture Book been requested as a full submission by Ford Street.

2. Ben Long (author) and Tom Hermann (illustrator) – Tickle Me Zoo

3. Judy Paulson - Itchy Kidney's Accidental Adventure

### **Category 7: Illustrations**

Final Judge: Paul Collins - Ford Street Publishing:

No short list was made for illustrations as Ford Street is viewing all artwork entered into this category.

#### **Winners are:**

1 Anna Jacobson The Moon Serpent's Garden - Extract by Anita Bell

- 2 Gracie Scala Adamson Under the bed - By Tina Marie Clark
- 3 Anthea Stead Under the bed - By Tina Marie Clark

### **Category 8: Published Authors:**

Final Judge: Paul Collins - Ford Street Publishing:

- 1 Dee White - Cutting the Ice
- 2 Annette Wickes - Other People's Pets
- 3 Kim Rackham - All That Water

Best Fantasy novel from entries: Ruth Atkinson - Mirrorborn

## **INTERNATIONAL NEWS**

### **YA CLASSIFICATION (UK)**

The Book Industry Communication (BIC) will introduce a new classification for teen fiction to distinguish between content for younger teenagers and that for older teenagers which includes sex, drugs and swearing. Fiction for children 12 and over will be classified as teenage with separate coding available for books with more controversial subject content aimed at older readers. <http://www.thebookseller.com/news/128204-bic-splits-teen-category.html>

### **MORTAL KISS**

Stardoll, the world's largest virtual entertainment and social gaming site for teenagers interested in fashion, celebrity and entertainment, announced a partnership with Random House Children's Books to deliver [Mortal Kiss](#), an innovative virtual story aimed at teens. [Mortal Kiss](#) is the first interactive story Random House has published on a social networking platform.

[Mortal Kiss](#) is a paranormal mystery created in collaboration between writers and editors at RHCB and artists and programmers at Stardoll, crafting everything from plot and personas to virtual environments, illustrations and wardrobes. [Mortal Kiss](#) will be serialized globally via the Stardoll website over an 8-week period from the 6th of September until Halloween. The story will deliver 3-5 minutes of reading material daily, building to a cliffhanger every week. Stardoll members are invited to shape the story as it is told – to have a voice, create images, shop for items from the story and get involved with the story's outcome.

The story will be told through an interactive book and map of Winter Mill, a fictitious town in New England. The four main characters (Liz, Faye, Finn, and Lucas) will have character Stardolls, complete with profiles and outfits to dress up in – all drawn from the events of the story. The main story hub will be the place for Stardoll users to catch up with [Mortal Kiss](#), gathering all the events into one central locale and providing back-story as the mystery unfolds.

The project will also include writing contests with themes from within the book and will ask members to vote on plot points, encouraging teens to read and involving them in the creative writing process at the start of the school year.

<http://www.stardoll.com/en/mortalkiss/>

## MOVES

Clare Argar is joining Scholastic from Random House Children's Books to become Scholastic's editorial director - fiction.

## ROALD DAHL DAY

Roald Dahl Day was originally launched on 13 September 2006 to celebrate what would have been the writer's 90th birthday. 2010 sees the celebration expanded into a month long festival with a roadshow, quizzes and plays being staged amongst other events.

[The Guardian](#)

## INTERVIEW

### **Christina Booth**

Author/illustrator Christina Booth has achieved remarkable success in the last few years with her books. *Kip* (Windy Hollow Books) was named an honour book in this year's Children Book Council of Australia's Awards in the Early Childhood category. Christina's latest book is *Potato Music* (Omnibus), illustrated by Pete Groves.

***BW: Have you always been interested in books? If so, what is it about them that fascinate you?***

CB: As a very young child I was a book hugger not a doll or teddy bear hugger. I slept with my books and pencils and my earliest memories are of being read to and asking to be read to. I learnt to read at a very young age and loved how a book could take me anywhere and how it could fill me with information no one else could tell me. I always dreamed of having my name on the cover of a book and as I grew up I realised it should be as an illustrator. I hadn't considered writing. I have always loved picture books; they are a wonderful and exciting way to introduce children to fine art and word smithing! The first thing I bought when we found out we were having our first baby (19 years ago) wasn't a pram or a teddy it was a book!

***BW: Is illustration or writing your first love?***

CB: My first love would be illustrating, just because it came first. I do now equally love writing and relish the different challenges it brings. When I'm illustrating I long to write and when I write, the images can become so overwhelming I long to draw!

***BW: Do you first see a story in text or pictures?***

CB: When I write, the words come first although I do tend to see the two together when I feel the story might actually work. I see pictures as a different type of text, like a code or just another language that is universal. Words are similar, just scribbly kinds of drawings that can, in the right order evoke a picture in your mind.

***BW: How would you describe your illustrative style? What media do you like to work with?***

CB: I prefer to work in a loose and sketchy style though there are times I tighten up depending on the story I'm illustrating and the medium I use. I am about to embark on learning how to use illustrator and photo-shop, experimenting with freehand and

computer combinations, using collage etc. I love texture and drama but that is not always called for in every books. We will have to see what will come of it. Otherwise I do love texture and colour and enjoy working with pencil and watercolour.

***BW: What process do you undertake when presented with a manuscript to illustrate?***

CB: I just read it through as a story first. Hopefully I will naturally create some images from the words (if I don't I tend to pass it back, it's only happened a couple of times). Then I read it until I am very familiar with the story and let it 'grow' in my mind while I get on with other things. I sit and do sketches, play with ideas and see if what is in my brain translates to paper. It often doesn't but it is a great starting point. I do lots of doodling and sketching and looking at reference photos etc. Then I sit with large pieces of paper folded into 32 sections, scissors, blue-tac and work out the pagination. I love this part. Once I have this reasonably established I start the roughs.

***BW: Do you approach illustrating your own books differently than the books of other authors?***

CB: Yes and no. The basic planning is the same as when I am working on someone else's manuscript. However, I need to remove myself from the ordered process more with my own work so as not to get stuck in a rut, seeing it from only one perspective. I need to allow myself more space to develop new ideas and tangents rather than sticking to the original concept. It is more difficult to see your own work with the fresh eyes you see when reading someone else's work for the first time. It can be harder when you are so familiar with the story.

***BW: Potato Music is your first book illustrated by someone else. How did you feel handing over your manuscript to another artist to illustrate?***

CB: To be honest, it was very hard. It took some wise stern words from my agent to help me through it. I am a bit of a control freak with my creative process and I sulked for a short while. However, once it was decided and I had time to consider it, I realised it wasn't so bad. I think other people have more trouble with it than I do, even now. Now that it is a journey travelled and hindsight is a beautiful gift, I have learnt so much from the process that it has helped me so much more than if I had illustrated it. Pete has done a beautiful job. It is his first book and I hope it isn't his last and I hope that maybe we will work together again.

***BW: Did this reveal a whole new side to the author/illustrator process?***

CB: As an illustrator I take over someone else's words, now I have empathy for the author and understand the process better from their perspective. I feel it has made me a better illustrator and also has enabled me not to put writing second. I am now an author in my own right.

***BW: Potato Music tackles war in a way that is accessible to young children. How important do you think it is for children to be exposed to such confronting issues within a comforting framework?***

CB: I believe it is essential and picture books are an excellent way to do it. I was asked once if I thought all children's books should have a happy ending, I said no! People may disagree but I believe that they should have a safe ending. I would like readers to come away from my stories adding something to themselves, not a lesson but something that can help build them as a person. So many images in children's lives, especially war, are graphic and offer no sense of hope or recovery. War does that, it is true, but a person can only survive with hope and that is what I want to have in my stories, happy endings or not.

***BW: How have adults and children responded to Potato Music? Do they respond to different aspects of the book?***

CB: Adults cry (even the men). I hadn't anticipated that and found myself apologising. I now realise that it happens because I managed to succeed in meeting the reader at a very personal level and I suppose that is good (I think it should have a tissue box warning on the cover). Kids don't cry. They absorb and take it on board, even really young children which has surprised me a little. They ask questions, deep questions. Parents are writing to me saying that it evoked ongoing conversations about war and other aspects of sacrifice that most Australian children don't, thankfully, experience. A mum wrote to me the other day saying she had cried when she read the story to her daughters. She had asked her four year old if it was a happy story or not? The response was beautiful, 'No, not really a happy story but happy if we sing at the end!'

***BW: What can we expect next from Christina Booth?***

CB: I'm not sure. I have such a varied range of interests and experiences I would like to grow into my writing. I would love to attempt a novel; I have a couple of ideas swimming in my head. One is humorous (I like to laugh) and another is quite serious. I have lots of picture books growing in my head as well and I have a couple of manuscripts doing the rounds at publishers as well, ahh, the waiting game. I am working on a number of picture books for other authors which I enjoy. I am about to move house and settle into a new studio in the bush and look forward to working to working full time as an author/illustrator once the boxes are unpacked.

***BW: Is there anything else you would like to add?***

CB: I would like to encourage anyone who is considering being an illustrator and or author. It seems so overwhelming at the beginning (and a little regardless of where you are in your career) but it is achievable. I only started illustrating ten years ago and writing seven years ago. It took a lot of perseverance, stubbornness and also flexibility. It was harder for me to see my potential than it was for others and I thank all of the people who crossed my path and encouraged me along the way (and still do). In Australia, authors and illustrators are so helpful to 'newbie's'. It is fantastic to say, when asked what you do for a living, to reply I colour in and dream.' Stick with it, you can do it!

***Potato Music*** by Christina Booth, illustrated by Pete Groves (Omnibus Books)  
HB RRP \$26.99  
ISBN 978-1-86291-788-0

## MARKETS

### North American Publishers

#### **RAINBOW RUMPUS**

*Rainbow Rumpus* is a magazine for children with LGBT parents and is calling for stories for the Kids section that do not feature kid detectives. (They already have a couple of detective series already.) For the YA section, *Rainbow Rumpus* is looking for complex stories without a moral.

*Rainbow Rumpus* pays \$75 per story on publication and purchases first North American online rights. All fiction and poetry submissions should be sent to Editor-in-chief Beth Wallace at [fictionandpoetry@rainbowrumpus.org](mailto:fictionandpoetry@rainbowrumpus.org). For full submission guidelines go to <http://www.rainbowrumpus.org/html/submissionguidelines.htm>

#### **DIG**

*DIG* focuses on archaeology – recent discoveries, techniques used in the field and in the laboratory, archaeologists past and present, innovative ‘dig’ programs for our age audience (8- to 14 year-olds), rethinking of popular theories, and creative activities that entertain as well as inform. Accuracy is essential. Authors are urged to use primary resources and up-to-date scholarly resources in their bibliography.

#### **Guidelines**

**Feature Articles:** 700-800 words

Includes: In-depth nonfiction, plays, and biographies

**Supplemental Nonfiction:** 300-600 words

Includes: Subjects directly and indirectly related to the theme. Editors like little-known information but encourage writers not to overlook the obvious.

**Fiction:** Up to 800 words

Includes: Authentic historical and biographical fiction, adventure, retold legends, relating to the theme.

The above three pay 20 to 25 cents per printed word.

**Activities:** Up to 700 words

Includes: Crafts, recipes, woodworking, or any other interesting projects that can be done either by children alone or with adult supervision. Sketches and a description of how the activity relates to the theme should accompany queries.

**Puzzles and Games:** (Please, no word finds). Crossword and other word puzzles using the vocabulary of the issue’s theme. Mazes and picture puzzles that relate to the theme.

The above three pay on an individual basis.

#### **Photo Guidelines**

To be considered for publication, photographs must relate to a specific theme. Fees for non-professional quality photographs are negotiated. You may send images on speculation.

### **Theme list for 2010-2011 and Query due date**

Egypt's Abu Simbel (October 2010) 9/30/09

Music Makes the World Go Round (November/December 2010) 10/29/09

London Through Time (January 2011) 12/30/09

What's Up Doc? (February 2011) 1/28/10

DIG Goes to Camp (field schools and camps) (March 2011) 2/26/10

The Aztecs and the City of the Gods (April 2011) 3/30/10

Wonders of the Deep (deep-sea archaeology exploration) (May/June 2011) 4/28/10

The Bison Connection (July/August 2011) 6/25/10

For full submission guidelines go to

<http://www.digonsite.com/grownups/digwritersguidelines.html>

### **LEE AND LOW BOOKS**

Lee and Low Books are seeking illustrators who create art with fantastic or science fiction elements. [Tu Books](#), their fantasy and science fiction imprint, is now [looking for artists](#) to create book covers and spot illustrations, for novels aimed at readers ages 8-18. Tu Books feature children/people of colour and they are particularly interested in hearing from illustrators whose cultural, ethnic, or racial backgrounds and experiences support their knowledge of diverse cultures. Make sure to read the full [illustrator guidelines](#) before sending samples of your work.

## **OPPORTUNITIES**

### **L.PERKINS AGENCY**

Louise Fury, Sandy Lu and Marisa Corvisiero are agents with the L. Perkins Agency in the US. Each agent is seeking YA and/or children's literature but to see who would fit your manuscript best, check out the website at

[http://www.lperkinsagency.com/meet\\_the\\_agents](http://www.lperkinsagency.com/meet_the_agents)

### **INTERVIEWEES SOUGHT**

*Great (book) expectations* is a blog that showcases fiction and non-fiction authors and is now seeking potential interviewees willing to share their publication experiences. Email a summary of your writing credentials, genres you work in and web links to Cath, at [cathisakson@yahoo.com.au](mailto:cathisakson@yahoo.com.au) *Great (book) expectations* is at [www.novelexpectations.wordpress.com](http://www.novelexpectations.wordpress.com)

### **CHRISTMAS DINNER**

Bookings are now being taken for our annual Christmas Dinner at Villa D'Oro, Wollongong, for Wednesday 10 November at 7pm for 7.30pm start. We are delighted to fly in from Victoria the incredibly talented Glenda Millard who has two Honour books on this year's CBCA Book of the Year Awards. The 3-course dinner plus tea/coffee will cost \$45 ph. We will also auction signed children's books on the night and have a raffle.

Please send your payment (payable to CBCA Illawarra) a.s.a.p. to

The Treasurer, Ms Sandi Wooton, CBCA Illawarra/South Coast Sub-Branch, PO Box U289, Wollongong University NSW 2500

We are not registered for GST.

Bookings are essential and close on Friday 29 October. For enquiries, ring Di Bates 02 4284 3020 or [dibates@enterprisingwords.com](mailto:dibates@enterprisingwords.com)

### **CBCA NORTHERN SYDNEY SUB-BRANCH 2010 CHRISTMAS DINNER**

Northern Sydney CBCA is excited to announce that its second Christmas dinner will be held on Wednesday, 24 November at Chatswood RSL Club, 446 Victoria Avenue, Chatswood, NSW, commencing 7pm. The RSL is conveniently located in the hub of Chatswood CBD, just a few steps from Chatswood station heading towards the Pacific Highway.

Guest Speaker will be Gabrielle Lord, internationally acclaimed adult crime writer and author of the spectacularly popular young adult series, *Conspiracy 365*.

Invitees include children's authors/writers, illustrators, publishers, librarians, teachers, booksellers and the local community. Cost is \$43 for a buffet meal.

Don't miss this fantastic opportunity to hear Gabrielle Lord speak and to meet others who love working with children and books. For more information, contact Aleesah Darlison at [aleesah@bigpond.net.au](mailto:aleesah@bigpond.net.au).

### **ALWAYS JACK**

**In Breast Cancer Awareness Month in October  
discover the insightful and inspiring story for children about the about the effect  
of cancer on families**

*Always Jack*  
Susanne Gervay

**'Susanne Gervay's *Always Jack* makes it safe for children, parents & the wider community to talk about cancer.'** - Cancer Council NSW



In rare endorsements, the Cancer Council of New South Wales and the National Breast & Ovarian Cancer Council have pledged support for Susanne Gervay's *Always Jack*, a story that highlights the challenges that face children when their mothers are diagnosed with cancer.

*Always Jack* uses humour and warmth to break down the taboos surrounding cancer and encourage parents, teachers and children to discuss the subject openly.

A multiple breast cancer survivor herself, Susanne Gervay faced cancer when her children were 6 & 9; when they teenagers; and again just recently so has firsthand experience of how difficult a cancer diagnosis can be on children.

While she found it emotionally difficult to write *Always Jack*, Susanne is passionate about reaching kids, parents, schools, and the community and as a result, is donating a percentage of book sales to the Cancer Council & the National Breast & Ovarian Cancer Council.

Susanne Gervay is an award winning author, specialist in child growth & development, nationally & internationally recognised for writing story on social justice from school bullying to burns.

Her books are endorsed by Room to Read, Alannah & Madeline Foundation, Life Education, The Children's Hospital Westmead, IBBY under the auspices of the United Nations. She has been invited to speak at international conferences from New York, Delhi, Beijing to Bologna on her healing youth stories.

A launch for *Always Jack* will be held in October at The Hughenden Woollahra-Paddington with the Cancer Council & NBOCC.

**[www.cancercouncil.com.au](http://www.cancercouncil.com.au); Helpline – 13 11 20**

***Always Jack*** by Susanne Gervay  
PB RRP \$14.99 Format: BPB  
ISBN: 9780732290207

### **ALBERT ULLIN COLLECTION**

3 September - 9 November 2010

An exhibition of the unique collection of 95 original illustrations from Australian Children's books acquired over the past 30 years by Albert Ullin, founding owner of The Little Bookroom. Included are works by Jeannie Baker, May Gibbs, Bob Graham, Leigh Hobbs, Donna Rawlins, Shaun Tan, Julie Vivas et al.

Lovett Gallery 2nd Floor,  
Newcastle Region Library, Laman Street, Newcastle  
Gallery Hours:  
Monday-Wednesday: 9.30am-8.00pm  
Thursday & Friday: 9.30am-5.00pm  
Saturday: 9.30am-2.00pm  
<http://www.newcastle.nsw.gov.au/library/exhibitions>

### **SURVEY ON MANUSCRIPT ASSESSMENT SERVICES**

The Australian Society of Authors is doing a survey on manuscript assessment services. If you are a writer or an illustrator who has had a manuscript or illustrations assessed in the last two years we would love to hear from you!

This link will take you straight to the survey <http://www.surveygizmo.com/s/358375/the-australian-society-of-authors-manuscript-assessment-survey-for-writers-and-illustrators> and it will take about ten minutes. If you have any queries please contact [laurine@asauthors.org](mailto:laurine@asauthors.org)

### **"MEET THE AUTHOR" - DIANNE WOOLFER ON *LIGHTHOUSE GIRL AND PHOTOGRAPHS IN THE MUD***

Sunday 26 September 2010, 2.00 - 3.30pm, KSP Writers Centre, 11 Old York Road, Greenmount, Western Australia

*Lighthouse Girl* brings to life the hardships of those left at home during the war - waiting, wondering, hoping. Drawing on fascinating archival material, and interweaving fact with fiction, award-winning author Dianne Wolfer deftly recreates this period in Australian history from the perspective of a young girl. *Photographs in the Mud* was inspired by a research trip along the Kokoda Track in 2002 and has been used as a reference for international workshops promoting peaceful, 'discourse analysis'. Dianne Wolfer is the author of 12 books for teenagers and younger readers. Her novels have been short listed for various awards and are read in schools within Australia and overseas. Dianne loves travelling. She has lived in Bangkok, Tokyo, Jumla in western Nepal and now lives on the south coast of Western Australia. You can find out more about Dianne's books on her website: [www.diannewolfer.com](http://www.diannewolfer.com)

Costs: only \$4 for KSP Members and \$7 for non members. Booking in advance is essential. <http://kspf.iinet.net.au/events.html#sep>

### **WRITER IN RESIDENCE**

In January 2011, South Coast Writers Centre will be administering the Australian Poetry Centre's annual Wollongong Poetry Workshop. The workshop will run from 4 to 11 January, and will feature full day programs of workshops, seminars, lectures and readings, at the Clifton School of Arts. The workshop will be just \$480, including lunch and morning and afternoon tea - extraordinary value for an 8 day intensive creative development experience.

Poets travel from all over Australia to attend this workshop, and it is also open to SCWC members to apply to attend. If you would like to attend the Wollongong Poetry Workshop, and have not been a participant in this workshop in the past, please send up to 10 pages of poetry, and a CV or bio no longer than 1 page to [wpoetryw@chariot.com.au](mailto:wpoetryw@chariot.com.au).

We are also looking for SCWC members who might be willing to have a visiting poet stay with them for the period of the workshop - if you have a spare bedroom, you could have your very own Writer in Residence at your place for a week. If you are planning to be away in January, you might also want to consider a house swap with a workshop participant. If you think you might be willing to billet or offer a house swap, please contact Cassie on her Wollongong Poetry Workshop email address, [wpoetryw@chariot.com.au](mailto:wpoetryw@chariot.com.au) or call the office on 02 4228 0151 - Cassie is in on Mondays and Tuesdays.

### **JUMP**

Jump mentoring grants allow young artists and writers to apply to be mentored by a leading professional of their choice, work with them on a funded creative project and access national networks, online profiling and professional development. Applications close 22 October. For more information go to [www.jumpmentoring.com.au](http://www.jumpmentoring.com.au)

### **YABBA**

YABBA, Victoria's Children's Choice Book Awards, voting is open until 29 October. The YABBA Awards Ceremony takes place on 10 November 2010. Attendees include Deborah Abela, Sarah Davis, Terry Denton, Pat Flynn, Andy Griffiths, Leigh Hobbs, Morris Lurie and Celeste Walters. For more information go to [www.vicnet.net.au/~yabba](http://www.vicnet.net.au/~yabba)

## COMPETITIONS and AWARDS

### **HAPPILY EVER AFTER - POEMS AND STORIES FOR CHILDREN**

Happily Ever After is running a competition for poems (up to 30 lines) and short stories (up to 250 words) for children. Free Entry. The best entry will be awarded £200 in self-publishing vouchers with Proprint. The winner will be able to publish a collection of their own poems and / or stories in a choice of formats, such as 50 copies of a 40-page Slim Volume or 50 copies of a 30-page Colour Booklet. You can enter online, by email or post. The closing date is Friday 1 October 2010. For full submission guidelines go to <http://www.forwardpress.co.uk/competitions/happily-ever-after-poems-and-stories-children>

### **THE BLOOM AWARD**

The Bloom Award is run by Blooming Tree Press. It is currently not open to submissions so this competition offers a great opportunity to authors whose manuscript fits the guidelines. This award is for unpublished authors only. This award WILL result in the offer of a publishing contract for one lucky winner. The second Bloom Award will only be open to the following type of manuscript:

1. Age Group: Young Adult
2. Genre: Light Romance Fiction

The following will be required as part of your package that you submit:

- A Book Proposal
- A Detailed Synopsis
- A Detailed Outline
- An Author Biography (include email address)
- The First 3 Chapters

Only one entry per person will be allowed. If you make the first cut you will have to be able to produce the completed manuscript immediately. Manuscript length should be 40,000 to 65,000 words.

Entries close 31 October 2010 and should be mailed to:

Blooming Tree Press  
P.O. Box 140934  
Austin, Texas 78714

For full details of the award go to

<http://www.bloomingtreepress.com/resources/bloomaward.html>

For any questions or concerns, please submit those via [The Publisher's Life Blog](#).

## FESTIVALS and CONFERENCES

### THE BIG SPLASH - WRITING FOR YOUNG ADULTS MINI-FESTIVAL IN MELBOURNE

**Date:** Saturday Sept 18 2010

**Time:** 10am -5pm

**Venue:** Express Media, 176 Little Lonsdale Street, Melbourne

**Workshop leaders:** Lili Wilkinson and Penni Russon, plus keynote speech by Steph Bowe

**Cost:** \$45

The Big Splash is a day-long mini festival consisting of a keynote speech, two workshops and a panel discussion. The Big Splash returns on Saturday September 18 with everything you ever wanted to know about writing for the young adult market. The Big Splash costs \$45 and there are limited numbers. The Big Splash is aimed at writers between 15 and 30 although no upper age limit is enforced.

**Steph Bowe** is a 16-year-old YA author. Her debut novel *Girl Saves Boy* will be published by Text Publishing in September. She writes a blog at <http://www.heyteenager.blogspot.com/heyteenager.blogspot.com>.

Her keynote speech is titled 'Writing YA - More Than Just A Teenage Protagonist'.

**Penni Russon** is the author of eight novels, including the luminous *Undine* trilogy, and most recently *Dear Swoosie*, written in collaboration with Kate Constable.

Her workshop is First Person: Voice Through Character.

**Lili Wilkinson** is a reader and writer of Young Adult literature. First published in *Voiceworks* when she was eleven, Lili now manages [insideadog.com.au](http://insideadog.com.au), a website for teenagers about reading at the State Library of Victoria. Her books include *Scatterheart*, *Angel Fish* and *Pink*.

Her workshop is Throwing Rocks: Structure and Story.  
Registrations [here](#).

### READING FESTIVAL

**When** Saturday 18 September 10am – 2pm

**Where** The Oaks Public School  
5 Burragorang St, The Oaks NSW

**Guest Author** **Duncan Ball**

Other activities include:

- The Farmer Scott Show
- Local authors - Jan Whiten & *The Shaggy Sheep Show*  
Sarah Palmer & *The Great Emu Chase*

- Drivers Camp, Market Stalls, Book Stall, Cake Stall, Puppet Show, BBQ

***Celebrate reading in our community***

***Admission is free***

**For more information contact The Oaks Public School on (02) 4657 1185**

## **WRITING COURSES and WORKSHOPS**

### **CREATE A KIDS' BOOK**

When: Saturday 18 September 10am – 4pm

Workshop run by Dr Virginia Lowe at Heathcote. Discuss using the storyboard, finding and contacting publishers and other children's book topics. Feedback given on stories or artwork brought along. Cost is \$195. Contact Virginia on 0400488100 or go to [www.createakidsbook.com.au](http://www.createakidsbook.com.au).

### **SYDNEY WRITERS' CENTRE**

[Online Writing Books for Children and Young Adults](#) with Judith Ridge/Nicola Robinson

When: Week beginning Monday 20 September 2010 for five weeks

Time: Whenever suits you

Cost: \$395

[Click here](#) for more information or to enrol online.

### **WRITING FOR A YOUNG ADULT AUDIENCE**

with Kathryn Lomer; Tasmanian Writers' Centre

Hobart: Saturday 23 October 10am–4pm

Cost: \$55 for members, \$88 for non-members

This course provides an overview of the craft of writing young adult fiction, from generating ideas to proofreading the final draft. We will be doing lots of writing exercises along the way, so bring writing materials and enthusiasm. Suitable for anyone interested in writing this genre – no experience necessary!

Please bring along two young adult novels you have enjoyed reading and be prepared to share what you have noticed about them in terms of character, point-of-view, setting, structure, handling of time, intended age/audience – anything really. This is not meant to be in any way academic or scary; it will simply give us a snapshot of the diversity of approaches other writers have used. There is still plenty of time to read (or re-read) two books before the workshop!

Alongside fiction, short fiction and poetry, Kathryn Lomer has published two young adult novels, *The Spare Room* (2004) and *What Now, Tilda B?* (2010).

To book email [admin@tasmanianwriters.org](mailto:admin@tasmanianwriters.org) or call 6224 0029 Monday-Thursday

### **CAPTURE YOUNG AUDIENCES ... WRITING FABULOUS STORIES FOR CHILDREN**

with Anne Morgan; Tasmanian Writers' Centre

Hobart: Saturday 20 November 10am–4pm

Cost: \$55 for members, \$88 for non-members

Engage your inner child in this challenging and fun workshop on writing books for children. Uncover what makes a satisfying children's book and what are the paths to publication in children's literature.

What to bring: Your favourite children's book to discuss and a short piece of your own writing for children (500 words maximum) for work-shopping.

Anne Morgan is the author of six children's books including the Captain Clawbeak series by Random House Australia. Her next picture book *The Sky Dreamer* is currently in press with IPKidz. Born in Tasmania, Anne holds a Master of Education degree at the University of Tasmania and a PhD in Writing from Edith Cowan University in WA.

To book email [admin@tasmanianwriters.org](mailto:admin@tasmanianwriters.org) or call 6224 0029 Monday-Thursday

### **NEXT TEXT: EVERYTHING AUSTRALIAN AUTHORS SHOULD KNOW ABOUT DIGITAL PUBLISHING BUT WERE AFRAID TO GOOGLE**

Next Text is a one day seminar to help Western Australian writers and publishers explore how digital media is changing publishing and where the opportunities are for writers. Next Text speakers will include if:book Director Kate Eltham, alongside international guest Mark Coker, CEO of ebook publishing and distribution platform Smashwords.

#### ***Digital Publishing Primer***

A conversation on e-books, digital print, distribution, new kinds of writing and business models for writers and publishers. You may not care about e-books or gadgets, but you probably do care about how even the traditional publishing model is being altered by cultural and technological change. This session will explore these ideas.

#### ***Rights, licences and earning money***

New publishing business models mean new ways for you to licence, distribute and sell your content. This means changes to your traditional publishing contracts, but it also means new ways to think about how you might earn income from your writing. Explore emerging issues and opportunities authors are facing when licensing their work to publishers and other companies, or selling direct to audiences.

State Library of WA - Theatre

9.30am Monday 18 October

While this is a free event, you are asked to send an email to writingWA with 'next text' in the subject line to confirm your interest in attending and thereby secure your seat. Reply to [info@writingwa.org](mailto:info@writingwa.org)

[http://www.writingwa.org/about/programmes-services/next\\_text/](http://www.writingwa.org/about/programmes-services/next_text/)

## ARTICLES

### **DEFINING NOTHING: ENVISAGING EVERYTHING**

***The Black Book of Colours: a glorious new work to awaken the senses, open the mind and colour your world.***

©Elaine Harris

I suspect it is more by accident than design that I find myself a fluent reader of Braille, a Guide Dog owner and an experienced broadcaster; over the years I have received invitations from schools to talk with students on one or all of the above. However, in the past two years since my husband became a full-time Bachelor of Education student, such talks have been enriched by careful preparation and follow-up lessons. It all ties in with the SOSE or Study of Society and Environment part of the curriculum, which can also encompass literacy, inclusion and accepting of difference.

Before our visit, Chris will show the class videos of Guide Dogs, discuss the history of their work and examine what their job actually involves. He then moves on to Braille: its beginnings as a system of silent communication for the French military; its necessary refinement by Louis Braille; its logical formation and why the letter W does not conform to the pattern - there is no W in French and the letter was added as an afterthought when translation became necessary.

After my visit I will supply each member of the class with a sheet containing the full Braille alphabet and a short message to transcribe. Each message is different and even the most reluctant readers become quite passionate about the task. We also emphasize very strongly what Braille is not. In spite of dictionary definitions to the contrary, Braille is not a language in its own right. Instead, not unlike the print you are reading now, it is a means of conveying information, a conduit if you like, and can be used to communicate that same information in many different languages. (For example: the contracted symbol for the letters "for" in English Braille signifies E Acute in French.)

The concept of "Shared Reading" books was introduced to libraries a number of years ago: picture-books with the text in both print and Braille that could be shared by parents and children, friends or siblings, whether they have 20/20 vision or no sight whatsoever. Two inspired women from Venezuela have taken the concept a major step further; what's more, in the same book they deal with the curly question of appreciating colour through senses other than the visual.

*The Black Book of Colours*, written by Menena Cottin and illustrated by Rosana Faria, was published in Australia by Walker Books in March of this year, 2010. The text in both print and Braille is shown on the left-hand page of each double-page spread. The textured picture features on the opposite page and is entirely black. Some of the pictures are matt black and others so astonishingly shiny that they reflect the light and seem almost to shimmer. The entire Braille alphabet is also included at the end of the book.

The story concerns a young boy and his appreciation of colour through various senses. The red taste of a strawberry, the green smell of freshly cut grass and the rainbow sound of shuffling through crunchy, multi-coloured autumn leaves.

When I asked Walker Books' UK Commissioning Editor, Deirdre McDermott, about initial reaction to the book, she said many people responded with "Oh, it's a book for blind

children.” It isn’t. Look again. Although there is every reason why it can and should be enjoyed by a child with no or low vision, it is actually designed to open the eyes and minds of everyone blessed with full sight.

It also unlocks a fascinating and often heated artistic and philosophical debate. Is black merely the absence of colour or a colour in its own right? We tend to gravitate to the latter explanation. Your red jumper does not cease to be red simply because you are not looking at it. Children are fascinated by this conundrum and most find it all but impossible to grasp the concept of nothing. “Is everything black to you?” is an inevitable question whenever we visit a classroom. No! How can it be when I have no recollection of black? (Although born with full sight, I lost it all by the age of around fifteen months, through illness and surgery rather than carelessness.) I cannot say that everything is dark to me when I do not even recall light; defining nothing is not easy. On the other hand, I have always adored those delicious descriptive passages that Dickens, L. M. Montgomery and Richard Adams, to name but a few, write so well and lap up any reference to colour and word association.

Many concepts, ideas and emotions can be ascribed to the one colour and they can sometimes be contradictory. Red can be enveloping warmth or fiery anger, a signal of warning, or danger, a command to “stop!”

Green can mean fresh and clean, like the scents that greet you as you open the door after a shower of rain. Does celery taste green because we know it to be so? Equally, green can denote envy, nausea, an instruction to “Go” and, more recently, environmental leanings or credentials. Helen Keller’s celebrated question “What colour is think?” was not without precedent when it comes to ascribing colour to emotions. Our own *beyondblue* organization owes its name to the concept.

You will doubtless begin to notice more examples of colour, language and the senses as today unfolds; believe me, they are everywhere. As writers and communicators we are blessed with a very colourful language – though not in the accepted meaning of the phrase – and not to use it to its full potential would be sad indeed. It doesn’t have to be clichéd: being “Born to the purple”, Feeling “In the pink” or “browned off” have their place perhaps but the possibilities are as endless and varied as the contents of an artist’s palette. What do you think; shall we give it the green light?

***The Black Book of Colours*** by Menena Cottin, illustrated by Rosana Faria (Walker Books)  
HB \$19.95  
ISBN 9781406322187

[Swearing in children's fiction.](#) This article from the *Guardian* discusses the use of swearing in children’s fiction historically and today. The article concludes that in contemporary children’s literature a well-placed swear word is not likely to offend. Moreover, inclusion of the odd swear word increases its effectiveness.

[Guest post: On Pitching a Series](#) This very useful post by children’s author Marianne Musgrove on colleague Sheryl Gwyther’s blog contains some very useful tips on the pros and cons of pitching series to publishers and ways to track characters’ growth over the journey.

## ACHIEVEMENTS

### SANDI WOOTON

Sandi Wooton placed 2nd in the Chapter Book section of the 2010 CYA Later, Alligator - Children's and Young Adult Writers and Illustrators Conference competition.

## ERNSTLY YOURS

Dear Shooting Partner and Writeing Sister Who Feel Like Brother

Bringing up to date.

Monday: Mother home from hospitol after accidentel shoot. Still bad shape and hook up lots wires and medical equipmant, but hole in head dandy ice-breaker. Doctors not sure of her prognozes prognosos progress but I remane hopeful. Mother very strong. Give birth me while ride bull in rodeo.

Tuesday: Not happy day. Meant unplug kettle but instead unplug Mother.

Wednesday: Mother in and out coma. Never have been decisive.

Thursday: Old regimant pay visit. Give Mother 21 gun salute. Always one bad shot in regimant. Mother hit by friendly fire. Bullet go straight through hole already have in head so on account of accidentel shoot I save Mother's life. Not hero. Only do what any son would do. So happy I buy her Chinease meal to celebrate but spinidge block up drip. Last time I have vegetaryan.

Friday: Mother back in hospitol. Under guard on account polise say is madman out there trying kill her. I sleep with loaded shotgun under mattress. It go off in middle of night but only flesh wound. Nine toes plenty.

Well that my week, Old Ed. Feel like maybe missed vacation. Would have made dandy nurse. Could be nurse in passed life. Very good take temp and blood pressure also monitor bowell movemants. Not so hot bed pan but have always wanted try on uniform. Enough about me. Now will talk about my work.

Have been on word machine 22 hours solid but worth pain for have come up with start of new big book for childrun. It bad luck to talk about writeing but will try give hints so for you can share exstasy.

Not saying for sure but story might start five mile outside Pamplona where boy who could be called Miguel might be in field on account steal Granny Smyth apples. This not sat in concrete. As leaveing field possibly attacked by bull but horns miss Miguel and get impaled in oak tree or even maple. Miguel have advantige but instead kill bull bear hands as taught Nuns, he set her free. Not saying this what happen but might and if did think that would be swell opening sentence.

Miguel could grow up be famous matador then one day he meet bull from childhood adventcher apple field. Could be Miguel get sword impaled in fence and is helpless as bull charge. Is possible bull remember apple field and has fond mammaries Miguel. Then gore him to death on account surprise ending.

Maybe.

In other news marrige to penfriend cancel because would not be faire as have decided am alreddy married to writeing machine thoh it mostly plutonic.

In more other news have decide run political office. Country need alturnative. Someone strong and brave who can fish and shoot and make swell matador. Will increase number rifle ranges, put more money in boxing and make bull fight number one sport and tort in schools. Also bring in open season on shoot critics.

It sure is something talking with you, amigo. I wish you were here with me. Do you have a nurse's uniform? I must go for I feel anuther wave of words begging me to trap them in writeing machine. They are closer now and I can see them clearly and even count them. There are 42 of 'and' and 63 of 'but'. There are also 106 of 'watermelon'. It is going to be long hard night.

Your pal from the writeing trenchers, Ernst.  
BP dangerous, bowells don't stand too close.

PS Notised spelling mistake: should be concrete.

## USEFUL BOOKS and WEBSITES

### AUSTRALIAN WRITER'S MARKETPLACE

The new edition is out now. The 11th AWM edition has 360 new listings and includes improved comprehensive indexing, making it easier for you to find opportunities. Articles written by industry professionals look at the craft and business of writing: multi-platform storytelling, self-publishing contracts, freelance writing, writing competitions, the digital future and much more. AWM is published by [Queensland Writers Centre](#)

### FIRST EDITION

First Edition provides a distribution outlet for independent books through book groups, local community and their online book store. They include YA and children's books.

They have also added a new section on their website, *Resources for Self-publishers*

<http://www.firsteditionbooks.com.au/authors/authors.html>

For further information go to [www.firsteditionbooks.com.au](http://www.firsteditionbooks.com.au)

### FORD ST NEWS

Twenty-seven books in less than three years. My how time flies! Here they are on Macmillan's website: <http://tinyurl.com/ycy8jz6>

<http://tinyurl.com/27shvcv> has a 12 minute doco of the NZ launch of *f2m; the boy within* which includes a Skype link to co-author in Melbourne.

F2M reviewed at Cheryl's Mewsings: <http://www.cheryl-morgan.com/?p=9266>

Paul Collins and Ford Street get great coverage in Bug in a Book:

<http://www.buginabook.com/resources/News2.pdf>

*Rufus the Numbat* reviewed at Bug in a Book: <http://tinyurl.com/29thuyu>

*The Glasshouse* by Paul Collins reviewed at: <http://www.buginabook.com/book-reviews/the-glasshouse-paul-collins>

*Shark Frenzy!* by JE Fison reviewed at: <http://www.buginabook.com/book-reviews/hazard-river-series-shark-frenzy-j-e-fison>

A review for *Rufus the Numbat* has been put up on the ReadPlus blog at

<http://www.readplus.com.au> and can also be found at

<http://www.readplus.com.au/reviews/reviewsindex.html>

It will also appear in the SAETA newsletter and has a tweet.

*Rufus the Numbat* review: <http://thereadingstack.blogspot.com/2010/08/rufus-numbat.html>

*The Star* by Felicity Marshall reviewed at Get Ahead Kids: <http://tinyurl.com/3ax9tfc>

*Snake Surprise* by JE Fison reviewed at Bug in a Book: <http://tinyurl.com/2fs3hlo>

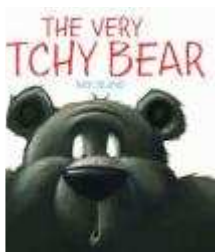
*The Glasshouse* reviewed at Kids Book Review: <http://kids-book-review.blogspot.com/2010/09/review-glasshouse.html>

*Shark Frenzy!* reviewed by Paula Phillips  
at <http://www.thephantomparagapher.blogspot.com/>

Great reader's review of *In Lonnie's Shadow* by Chrissie Michaels  
at: [http://www.fosterslittlebookshop.com.au/index.php?page=book\\_reviews](http://www.fosterslittlebookshop.com.au/index.php?page=book_reviews)

## BOOK REVIEWS

### PICTURE BOOKS



***The Very Itchy Bear*** by Nick Bland (Scholastic Press)

HB RRP \$15.99

ISBN 978-1-74169-651-6

Reviewed by Vicki Stanton

*The Very Itchy Bear* is a simply told story of friendship and how we shouldn't let first impressions cloud our judgement about someone else. Bear is minding his own business, sitting on a log reading a book, when Flea arrives and says 'Hello!' However, Flea does this by 'biting high and biting low'.

Understandably, Bear itches like crazy. He jumps about and rolls around, ending up in the sea. Eventually, Bear dislodges Flea but finds that now he is alone, he is frightened. More

than this, he becomes concerned for the welfare of Flea and rescues him from a hungry bird. The book ends with the two safely back on dry land and Bear reading to Flea.

The text is rhyming and somewhat reminded me of the classic Dr Seuss' stories with very simple short sentences which tell the tale succinctly and with humour. The illustrations are bold and colourful, perfectly portraying Bear's personality. The reader feels Bear's surprise at being bitten, sympathises with his itchiness and then Bland skilfully switches from the humour to Bear's uncertainty as the two float out to sea. The final illustration of the two friends reading together as the sunsets is a powerful and satisfying conclusion.

This book is perfect to talk to young children about friendship and how we may misconstrue people's actions towards us just as Bear misconstrued Flea's bite as an attack rather than the greeting that was intended. *The Very Itchy Bear* encourages us to evaluate our relationships. Bear's feeling of loneliness outweighed his annoyance at Flea, and Flea recognised that Bear does not like being bitten. The two come to work out their differences and their friendship develops. I highly recommend *The Very Itchy Bear* and it is exceptional value at \$15.99 for a hardback copy.

**More Picture Book reviews are available at [Buzz Words Books](http://www.buzzwordsmagazine.com) ([www.buzzwordsmagazine.com](http://www.buzzwordsmagazine.com)):**

**[My Dad Thinks He's Funny](#)** by Katrina Germein, illustrated by Tom Jellett (black dog books)  
HB RRP \$24.99  
ISBN 978-1-74203-121-7  
Reviewed by Di Bates

**[I Love My Grandpa; I Love Grandma](#)** written and illustrated by Anna Walker (Scholastic)  
HB RRP \$12.99 each  
Recommended for 1+ years  
Reviewed by Dawn Meredith

**[Puggle's Problem](#)** by Aleesah Darlison, illustrated by Sandra Temple ([Wombat Books](#))  
HB RRP \$17.95  
ISBN 978 1 921633 07 2  
Reviewed by Vicki Stanton

**[Grug Goes to Hospital](#)** by Ted Prior (Simon and Schuster)  
PB RRP \$4.99  
ISBN 978-073181437-4  
Reviewed by Peta Biggin

**[Zizzy](#)** written by Penny Matthews, illustrated by Danny Snell (Omnibus Books for Scholastic Aust)  
HB large format RRP \$26.99  
Recommended for 3+ years  
Reviewed by Dawn Meredith

**Wild Stories** by Colin Thompson (Random House)

HB RRP \$16.95

ISBN 978-1-8647-1826-3

Reviewed by Oliver Phommavanh

**Little Red Ute Visits the Farm; Little Red Ute and The Dump Trucks** written by Mitch Lewis, illustrated by Nahum Ziersch (Omnibus Books for Scholastic Aust)

PB RRP \$9.99 each

Recommended for 3+ years

Reviewed by Dawn Meredith

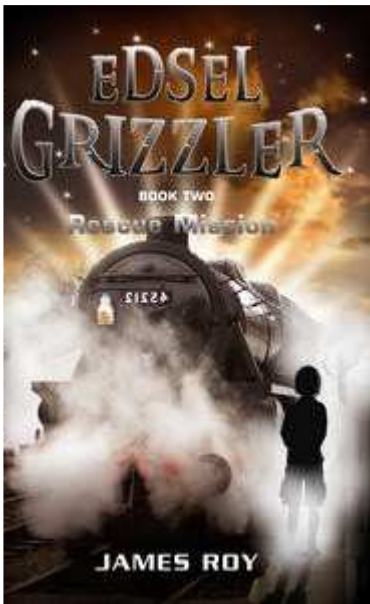
**My Aussie Dad** by Yvonne Morrison, illustrated by Gus Gordon (Scholastic Australia)

HB RRP \$15.99

ISBN 978 1 7416 9 228 0

Reviewed by Vicki Stanton

## YOUNGER READERS



***Edsel Grizzler Book 2: Rescue Mission*** by James Roy (UQP)

PB RRP \$16.95

ISBN: 9780702238444

Reviewed by Jo Burnell

*Edsel Grizzler Book 1* had me glued to the page. I couldn't wait to see how my many questions were resolved in Book 2, but there's always a problem with intriguing reads like this. Your questions may be answered, but they draw you deeper into the mystery and expose more unanswered questions.

In Book 1, Edsel returned from Verdana, the land of lost things because of Jacq's sacrifice. Now Edsel is on a mission to rescue Jacq. When he finds her, he provides updates on all that has happened in her absence. This switching between worlds through conversation and flashback works well.

James Roy creates three dimensional worlds. I watched the steam rise as the retreating train left Widen and could almost breathe the despair in a sadly changed Verdana.

If you enjoyed *Edsel Grizzler Book 1*, you'll be waiting for Book 2 like I was and you won't be disappointed. On the scale of light to dark, Edsel's tales are more dark than light. There's not a lot to make you smile, but plenty of intrigue instead. Lives are at stake. Does Jacq hold the key to set things right – again? Who would have guessed that Ben would turn out the way he has? Is there any other way to save the children?

You guessed it. Some questions won't be answered until Book 3.

*Jo Burnell is passionate about hooking reluctant and struggling readers into the world of books. Her current project for teenagers looks at Juveniles in the Old Melbourne Gaol in the*

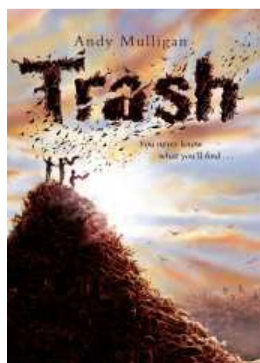
1850s. *Facts, Fictional Play Scripts and Faction* recreate gaol life in early Melbourne in short easy read chapters.

Read more book reviews for younger readers at **Buzz Words Books** ([www.buzzwordsmagazine.blogspot.com](http://www.buzzwordsmagazine.blogspot.com)):

**[The David Beckham Academy: Captain Incredible](#)** by Emily Stead, illustrated by Adam Relf (Egmont)  
PB RRP \$12.95  
ISBN 978-1-4052-5165-5  
Reviewed by Anastasia Gonis

**[Alice-Miranda on Holiday](#)** by Jacqueline Harvey (Random House)  
HB RRP \$15.95  
ISBN 978-1-8647-1984-0  
Reviewed by Oliver Phommavanh

## OLDER READERS



***Trash*** by Andy Mulligan (Random House)  
HB RRP \$24.95  
ISBN 978-0-3856-1902-8  
Reviewed by Oliver Phommavanh

*Trash* is a touching and heartfelt novel for older readers. It's set in a fictional slum city, where three boys Raphael, Gardo and Rat live on a rubbish dump.

If you've seen *Slumdog Millionaire* then you're halfway there. Mulligan's own experiences of living in developing countries shine through in the descriptions, they're painstakingly really detailed. Readers will be captivated with how these boys trawl through the trash to make a living. It sets the scene perfectly for the boys, when they stumble upon a bag with money and a few secrets that the authorities are desperate to keep under wraps. The boys suddenly find themselves in danger, starting a heart-pumping mission that sends them across the city.

There are multiple narrators, between the three boys and even includes other 'special guests' who tell the story for a chapter or two. There is no confusion and the different perspectives offer fresh insights into a story that has deeper layers. There's also a mystery that the street-savvy boys have to solve before they get caught by the police. I was amazed with how they stay ahead of the authorities. It's got a thrilling pace that doesn't slow down.

*Trash* will be an adventure that will crossover seamlessly into the adult world. At the core, it's a tale of friendship and a determination to change their destiny. It's recommended for 12 years and up.

For more reviews of books for older readers read these at **Buzz Words Books** ([www.buzzwordsmagazine.blogspot.com.au](http://www.buzzwordsmagazine.blogspot.com.au)):

[Ghost in the Machine](#) by Patrick Carman (Scholastic Inc)

PB RRP \$16.99

ISBN 1741695031

Reviewed by Dawn Meredith

## NON-FICTION



***Dog Ear Café*** by Andrew Stojanovski (Hybrid Publishing)

PB RRP \$34.95

ISBN 978192166506

Reviewed by Vicki Stanton

I feel like stopping people in the street to tell them that they **MUST** read *Dog Ear Café*. It is essential reading for all young adult and adult Australians. *Dog Ear Cafe* is a powerful recount of Andrew Stojanovski's time in the central Australian community of Yuendumu where the battle raged to save the community's youth from a petrol-sniffing culture. Young people were becoming brain-damaged and dying. Along with Walpiri community elders, Stojanovski established the Mt Theo Petrol Sniffing Program which in eight years defeated petrol-sniffing.

However, it was not an easy eight years. How Stojanovski stuck it out, I don't know. At times his life was threatened and his marriage teetered. Many other good men and women gave their all but were finally exhausted and left.

One of the great strengths of this book is it is written from the heart and with humour but does not gloss over the harsh realities of life in these communities. Stojanovski has a genuine love and understanding of the Walpiri people gained through being open to their ideas and ways. *Dog Ear Cafe* is by no means an academic text but Stojanovski (an anthropology graduate) gives his theory on how, with all best intentions, many Aboriginal and non-Aboriginal people misunderstand each other. Notions of work and saving, kinship and obligation are vastly different in Western and Indigenous culture. Stojanovski explains the ramifications of these differences on how programs run and their effectiveness.

The success of the Mt. Theo Program was due to both Indigenous and non-Indigenous Australians stepping outside their cultural boundaries, commitment and the building of close relationships. Stojanovski founded the Mt Theo Program with Peggy Nampijimpa Brown and Johnny Hooker Creek (all three were awarded Order of Australia medals in 2005). These two Indigenous leaders put themselves at great personal risk by looking after other clans' children. If something had happened to those youths, they may have been subject to the traditional notion of payback.

*Dog Ear Café* includes a glossary of many Walpiri words and terms; a list of people and their cultural identity; a list of places; bibliography; maps; and many colour and black-and-white photographs.

**Please, please, please** do yourself and our nation a favour by reading *Dog Ear Cafe*. This book should be in every high school, university and public library. It is a story of overcoming culture clash, and inspiration by people, both Indigenous and non-Indigenous, who cared too much to give up.

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***Submissions to Buzz Words are invited, including letters to the editor, with contributions to be emailed to [vicki@stanton.id.au](mailto:vicki@stanton.id.au)***

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**PO Box 132**

**Woonona NSW 2517**

**[www.buzzwordsmagazine.com](http://www.buzzwordsmagazine.com)**

**<http://buzzwordsmagazine.blogspot.com/>**

**<http://vickistanton.blogspot.com/>**