

Australian Fairy Tale Society

MEMBER EXCLUSIVE EZINE

Issue No. 01 • AFTS • Aug/Sept 2016



Rumpelstiltskin
Tale of the Month

After the Conference
Photos & Highlights

Featuring
Fairy Tale Works by Members!

AUSTRALIAN FAIRY TALE SOCIETY ISSUE 1

AUG/SEP 2016

COVER IMAGE

RUMPELSTILTSKIN BY **A H WATSON**

[OUR OLD FAIRY STORIES EDITED BY MRS HERBERT STRANG, 1939]

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INTERIOR IMAGES CREDITED IN END NOTES

ANNUAL MEMBERSHIP PAYMENT TO THE AUSTRALIAN FAIRY TALE SOCIETY
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(MEMBERSHIP YEAR IS FROM JUNE 1ST TO MAY 30TH OF FOLLOWING YEAR)

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"LETTER TO THE EDITORS RE ISSUE #1"



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AN EXCLUSIVE ELECTRONIC MAGAZINE FOR AFTS MEMBERS

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My Name Is Dust



Considering the health hazards of working in a flour mill for the miller's daughter, led to this piece by Gypsy Thornton. Additional audio reading by the author embedded!

And much more!

WE WILL BE ADDING A "LETTERS TO THE EDITORS" FOR FUTURE ISSUES, SO IF YOU SEE SOMETHING YOU LIKE, ARE INSPIRED BY, WANT TO COMMENT ON, PLEASE WRITE TO US AT AUSTFAIRYTALESZINE@GMAIL.COM AND PUT "LETTER TO THE EDITOR RE ISSUE #1" IN THE SUBJECT LINE. YOU MAY SEE YOUR LETTER IN THE NEXT ISSUE!



A New Spin On An Old Newsletter

OUR BRAND NEW
MEMBER EXCLUSIVE
EZINE

Letter from AFTS President, Catherine Snell

Dear AFTS members-

A very warm welcome to the first edition of our new-look member ezine!

Now that the Australian Fairy Tale Society has reached its fourth year, we're finally able

to start implementing some of the many dreams and goals we've had in mind since before we were born. One of those has been to expand our member newsletter to encourage and include new works, wonderings and wanderings of our talented members across the nation, and share them with you in something akin to an exclusive-to-members magazine. We welcome submissions with open arms and anticipation! You will find our submission guidelines on the members only section of the AFTS website.

This is an ambitious little project and, although we're starting small, we already have much to share with you.

In addition to the news and updates you've been receiving,

we're adding written and visual works from AFTS members, an interview, more news from the Australian fairy tale sphere and silver bell tinklings of exciting things to come.

One significant change is that we will be producing our ezine with contributions by members (our own fairy folk!) and shall release this expanded form every second month alternating with the fairy rings, to allow you all time to create. Perhaps a conversation or reading might spark a few ideas? Whichever way that fairy tales spark your imagination, we'd like to hear about it.

Happy reading!

CPSnell

OUTLINE OF AFTS MEMBER BENEFITS

As a member, you receive:

- Exclusive access to the members-only section* of the AFTS website
- Exclusive access to all the Tale of the Month Reference Reading & Points to Ponder lists
- Discount rates to annual conferences
- Exclusive access to all conference audio recordings
- Discount entry fee** to Fairy Tale Ring meetings
- Discount rates for other AFTS events such as exhibitions, concerts or seminars
- Networking opportunities with AFTS members across the nation
- Networking opportunities with artistic and academic professionals, performers and skilled artisans working with fairy tales
- The exclusive opportunity to have your fairy tale themed work / writing / art published in the AFTS ezine
- Opportunities to have personal, independent and/or professional fairy tale related work promoted via the ezine and social media
- Exclusive free access to the NEW AFTS bi-monthly 20+ paged ezine
- The right to vote on AFTS constitutional amendments that may arise at the Annual General Meeting
- The right to nominate and vote for AFTS committee members at the AGM
- The right to be nominated for, and fulfil, a position on the AFTS committee

*Password changes yearly with renewing memberships

**Fees cover costs of venue, if needed.

The public can:

- Attend the annual conference (with entry fee)
- Attend a local Fairy Tale Ring (with entry fee) and network with local members
- Follow the AFTS on all social media (Facebook, Twitter, Instagram)
- Attend public AFTS events
- Read the AFTS website posts and announcements
- View/listen to inaugural conference recordings via the AFTS YouTube channel
- Read and download a preview PDF of the members exclusive ezine
- Access two Tale of the Month Reference Reading & Points to Ponder lists (Jack and the Beanstalk & The Little Mermaid)



A ROUNDTABLE DISCUSSION

• RUMPELSTILTSKIN •

.....

We're introducing our ezine Editorial Troupe, Louisa John-Krol and Gypsy Thornton, by asking them about the newsletter's expansion, and having them share some thoughts as they put this first "Rumpelstiltskin" issue together.

.....

What are you most excited about with regard to the new, expanding format of our ezine for The Australian Fairy Tale Society?

G: I'm most excited to see the new works members create in being inspired by the discussions and resources in the rings, and to see those shared, further inspiring other members again! We have such a creative membership in all different disciplines, I find myself continually delighted when I hear of a story or art piece someone has created - seeing how kernels of ideas get transformed into wonderful works. Straw into gold, if you like, seeing as we're focusing on



Rumpelstiltskin this month! With the ezine we finally get to share all those wonders with our members across the nation.

L: Yes, the interdisciplinary, intercultural, intergenerational aspect is one of the most entrancing allures of the the society for me, too. I love the opportunities it's already opened for artists to collaborate, for example between storytellers and musicians, writers and illustrators or

other visual artists such as Spike Dean, a glass sculptor based in Canberra.

Looking at our tale of the month, which themes in Rumpelstiltskin do you feel have resonance with Australian fairy tale folk?

L: There is a surge of concern about a name holding power as a territorial totem. For example, in lore-keeping among storytellers, use of the Celtic term

Continued on pg 08

seanchaí is in dispute. A seanchaí (plural: seanchaithe) is a traditional Irish bard, also spelt shanachie (pronounced shaan-a-key), meaning bearer of old lore, seanchas. Some object to its broader use, likening this to purloining the badge of Griot in Africa, or to appropriation of indigeneity in Australia. It becomes complex for words that interweave between cultures, such as “Dreaming”: an English word predating colonialism, now associated with Aboriginal spirituality, yet carrying international meanings. As editors we won’t express bias, merely draw attention to this theme’s relevance.

G: I definitely agree with the importance of names holding significance in the Antipodes! In addition, although it’s not something discussed much in relation to this tale, I’d say the theme of the rise of the underdog via unconventional means is significant. The Miller’s daughter seems powerless for much of the story, but after having a child is transformed (through her own ‘labor’, you could say) and, essentially rises to the top. If it were truly an Aussie tale, though, the Miller’s daughter-come-Queen

would likely take her child and leave the oppressive king, becoming autonomous, perhaps even choosing Rumpelstiltskin, especially once he reveals he cherishes life over treasure, and shows her mercy in the chance to discover his name. (In the oral tale there is no rage exhibited by Rumpel when she bests him in the contract. He just flies out the window on a giant spoon...) I’d like to think that, if she were Australian, she’d choose the threat and adventure of woods and wilds in conjunction with freedom, rather than sitting silent under a king. She’d probably also call the little man “Rump”, or some less flattering, but still affectionate, term!

I also think the theme of spinning, creating something from fibers (including stories, or, as we appropriately like to call them, ‘yarns’), is one Australian fairy tale folk respond to as well. Exactly what happened in spinning straw into gold those nights? We’ll never know for sure but Aussies are very good at taking straw, and, ahem, ‘dust’ and turning it into amazing things. No matter how few Aussies are represented in any field - from sports to science to the arts - we always seem

to rise to the top and shine. Our unique and relatively isolated perspective, means we often create unconventional solutions with limited means and, as a result, magic happens.

With both of you having a lifelong passion for fairy tales and likely discussing Rumpelstiltskin many times already, what makes you excited to see it being discussed in the Fairy Tale Rings this month?

G: The rings are usually the first time a group of Australians, with a good knowledge of fairy tales, gather to discuss how they interpret that tale, as well as the themes and imagery involved, so I love to see how the different groups view, celebrate and relate to each tale of the month. And I find it changes over time too, so there are always more threads to follow, even if it’s been discussed before. As far as Rumpelstiltskin goes I’m curious to see how others regard Rumpel himself and what tangents and ‘threads’ people follow. Do you see mounds of straw that have been transformed into gold? Piles of gold coins?

Continued on pg 09



Spools of golden thread? Waves of gold-woven fabric? Despite the description in the text, it's often surprising how differently people see this 'familiar' scene, so I'm keen to find out what people see and think when they really look at the tale. For example, on reading the wonderful 'points to ponder' list, I had a vivid mental image of someone working hard in a mill, surrounded by clouds of dust and debris and, for the first

that develop in conversations between AFTS members is like seeing an old door crack open to reveal room upon room inside of wondrous hidden treasures. To be able to share some of these works coming out of the rings with other members via this new ezine, can only serve to inspire others more, so the wheel turns and turns again. Rumpelstiltskin has turned out to be a fitting theme for our first issue!



time, considered the health challenges of that profession. That led to my imagining breathing issues the miller's daughter might have had and how it could have affected her decisions and actions over the course of the story. (The result, *My Name Is Dust*, is included in this ezine as an example of how members, inspired by our ring conversations and resources, now have the opportunity to share their pieces in context via our expanded ezine.) To me, discovering the creative impulses and ideas

L: Interesting question, regarding the hay that Rumpel turns to gold. What do I see? Hmmmm, pretty sure my visual image is of spools of golden thread, like Rapunzel's hair, only not so much as plaits but fine strands.

Leading on from this imagery, as you know I'm into linking Rumpel's magic with alchemy. The art of transforming one substance into another - whether it be dross (or base metal) into gold, or a pumpkin into

a carriage - is part of the allure of fairy tales. Metaphorically, alchemy is symbolic of spiritual enlightenment. As Renaissance philosopher / psychologist / Sufi / neo-Platonist Marsilio Ficino suggested, the morphing of four elements (earth, fire, water, air) into three components (soul, spirit, mind - or perhaps it was emotion, sensuality, intellect?) represents cultivation, self-transformation, the act of refining ourselves. Ficino was a friend of Botticelli, one of my favourite artists. We are incomplete if we remain stuck in any one component. Excessive feeling without reasoning; or excessive rationality without soulfulness, etc. Somehow by stirring the elements around, we keep ourselves flexible, open to change, like turning of seasons or a spinning wheel.

Another aspect of this fairy tale I find intriguing is the male as spinner. So often we encounter spinning or weaving as a female art, as in the Norns of Norse myth, the Fates of ancient Greek myth, the Wyrd Women of Celtic myth, and so on.

Might we, the miller's descendants, wonder ruefully how it would feel to be a stolen babe, and yearn for a life in the Land of Fey? Or are we changelings, trying to learn the game of humanity? Scaling back to the humble moment: what can we give you, the reader, our fellow members and friends? A ream of goodwill, a strand of ideas, a twirl of glee?

That concludes our roundtable for this issue!



Ripples From The Rings...

[MISSED THE READING LIST? FIND IT HERE]

SYDNEY

Our ring took a hands-on approach to discussing the psychological aspects of the tale and possible Australian connections. Among themed displays, attendees experimented with spinning wool from homemade drop spindles, made straw dollies out of raffia and talked - a lot! Working artist Debra Phillip's art showed interpretations of Rumpelstiltskin - as a child, or sad eyed, or with an avaricious queen. Thematic food entailed Golden Circle pineapple to make the spinning wheels, Golden Roughs (couldn't find Wagon Wheels), Royal Gala apples in honour of the king and cheese straws. Jo quipped: "There's a brand of bread called Miller's but, like the heroine's father, was absent when we needed it most." [Coordinator: Jo Henwood]



EXPERIMENTING WITH HOMEMADE
DROP SPINDLES



GOLDEN AND WHEEL THEMED FOOD...



REGULAR AFTS ARTIST DEBRA PHILLIPS'
RENDITIONS OF RUMPELSTILTSKIN



CANBERRA

Our ACT ring largely comprises active storytellers from the ACT Storytelling Guild, and frequents book stores. For our Rumpelstiltskin meeting, we began with one member reading her favourite version of the tale, then another reading Tom Tit Tot, leading to discussion on various themes such as Fear of the Other. One member gave a presentation on some themes suggested by Jo in the Points to Ponder list and we chatted about what it meant to be a father. One storyteller shared the tale "Fatima and the Dream Thief" with its commonalities of gold and tests, which everyone enjoyed, and other storytellers shared Philip Pullman's respin of "The Moon" which caused some hilarity. Titles of books were swapped and a good time was had by all. [Coordinator: Cherie Burns]

ADELAIDE

Our ring usually gathers in a homely setting with friends and SA Storytelling Guild members. Primarily made up of storytellers, we enjoy reading and/or performing variants of the fairy tale, discussing ideas as they arise. This month AFTS' Ring Maiden Jo Henwood, was also visiting SA and happily joined in, with a unique and brilliant version of Rumpelstiltskin, told with the aid of salad vegetables. One member brought a dish for shared lunch and announced he'd given it a name. The task, along with eating it, was to discover its name (or else off with heads!). People started guessing avidly: green eggs and ham; ratatouille; ratacarrot etc. The assigned name was eventually revealed to be "Rumpelpresto"! (veggies and pesto sauce). Another highlight was a centrepiece of the Miller's Daughter, Miller, King and - in a bowl - RUMPLEd tissues, STILTS and onion SKIN and a green leaf castle room with straw (cheese) about to be spun through the spinning wheel into gold (eggs) by a chicken-leg Rumpelstiltskin. [Coordinator: Graham Ross]



STORYTELLING IN
THE ADELAIDE RING
WITH THEMED FOOD
AND MILDRED'S PEG
DOLLIES (SEE
SUMMARY FOR THE
FUN DETAILS).



WAGGA WAGGA

Our ring leans toward theatrical performance, art and tale discussion. We encourage participation be it creative or academic. We discuss the fairy tale, outlining the story, followed by short non threatening activities: all are encouraged to join in. Members share anything that the topic has motivated; paintings drawings, reflective catch sayings, cards, poetry, story writing, songs, patchwork, stitch craft, clay modelling, themed food, with an opportunity to speak to their shared activities. We missed this month but hope to catch up in Spring. [Coordinator: Diana Lovett]

DISCUSSING WHO RUMPEL
MIGHT REALLY BE AT THE
ATHENAEUM LIBRARY



MELBOURNE

At the Athenaeum Library, our ring launched its inspiration via the AFTS Points to Ponder and Reading Lists, as well as fantasy writing and visual art. One member suggested that Rumpel might be the girl's father in disguise, breaking her in to become a courtesan. Another suggested the little man was actually the King, testing the miller's daughter as to her fitness for a mate, while many agreed Rumpel reminded us of Shylock from "The Merchant of Venice" (Shakespeare explored prejudice, and how people exploit outsiders who excel in a task.) Few of us would bargain "a pound of flesh" or baby, yet billions of us trade time for money in a dance between jobs, mortgages, caregiving, art, charity, animal rescue, or raising families. Another member noted that Rumpel's pop-culture catch phrase of "All magic comes with a price" (from ABCs Once Upon A Time) seems to have transformed the popular/common perception of fairy tale magic from "good or bad" to align with "be careful what you wish for". [Coordinator: Louisa John-Krol]

CONTACT RING MAIDEN & RESOURCE WRANGLER JO HENWOOD
IF YOU'D LIKE TO JOIN A RING, OR START ONE IN YOUR AREA.

jo7hanna@tpg.com.au OR austfairytales@gmail.com

WHEELS OF GOLD

CLAUDIA BARNETT - JULY 2016

Miller, King, tales are told
Avarice, pride, wheels of gold
Miller's daughter, how she wept
Scared and helpless, imprisoned, kept

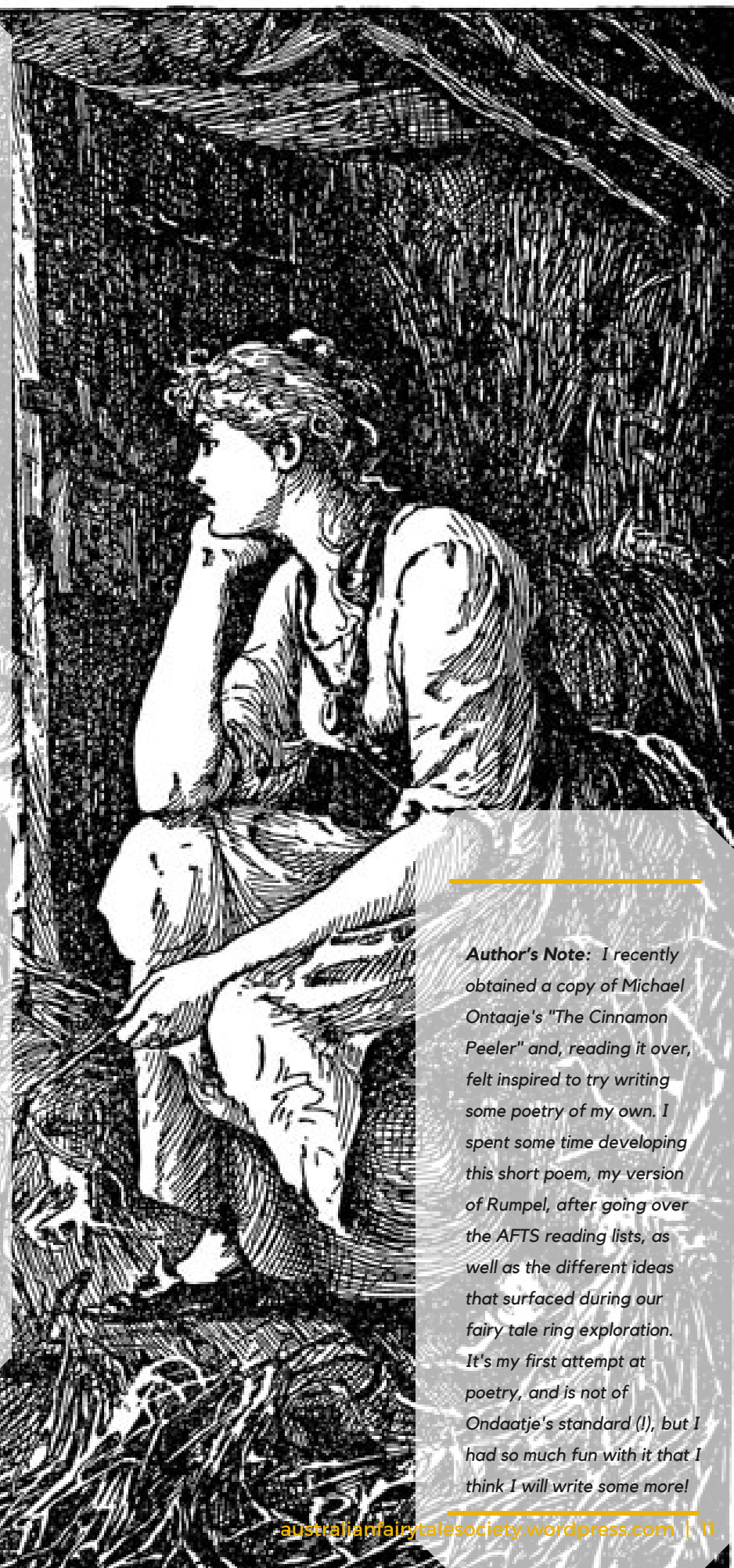
Imp, Goblin, Magic being
Spinner, Helper, remains unseen
Necklace, ring, first born babe
Three times one a bargain made

Father, Husband, Helper, three
Miller's daughter, longs to be free
Spinning straw, life and death
Controlled by men, an intricate net

Greed, fear, shame and woe, mould
Living flesh worth more than gold
Miller's daughter, golden spools
Her devil's pact cautions fools

Compassion, knowledge, riddles three
Rumpelstiltskin, danced with glee
Miller's daughter, young Queen wept
A name she spoke, the child she kept

Miller's daughter, female pawn
Lost her freedom, bargain sworn
Little prince, beware your fate
By the wheel, your father waits



Author's Note: I recently obtained a copy of Michael Ontaaje's "The Cinnamon Peeler" and, reading it over, felt inspired to try writing some poetry of my own. I spent some time developing this short poem, my version of Rumpel, after going over the AFTS reading lists, as well as the different ideas that surfaced during our fairy tale ring exploration. It's my first attempt at poetry, and is not of Ondaatje's standard (!), but I had so much fun with it that I think I will write some more!



HOW TO FLIP A FAIRY TALE



INTERVIEW WITH AFTS COMMITTEE
MEMBER & AUTHOR THANG DAC LUONG

As we expand AFTS's newsletter into an ezine, and begin actively encouraging members to submit their own work for publishing, Thang graciously shares his own process in writing *Refugee Wolf*, a satirical spin on "Three Little Pigs", and provides some helpful hints.

AFTS: Let's start with reading. Many of our members are keen readers and writers. We'd love to know what your literary influences were, in addition to fairy tales. Can you share some here?

T: Book-wise, I emotionally connected to *The Catcher in the Rye* during my teenage years. While it is a story of lost innocence, I perhaps thought about it too earnestly. In my late teens, I read John Pilger's *Heroes*. That book opened my eyes about the Vietnam War. I also found George Orwell's *Animal Farm* inspiring as an allegory.

AFTS: Where do fairy tales fit into this mix?

T: I moved from novels and fables into fairy tales through an interest in allegory. My favourite fairy tale at the moment is "Red Shoes".

AFTS: For AFTS's 2014 conference, you wrote a paper entitled "The healing power of *Refugee Wolf*: a dark and satirical fairy tale." The paper refers to European fairy tales that explore healing and transformation: Giovan Francesco Straparola's "The Pig Prince"; Marie Catherine d'Aulnoy's "Babiole", "The Green Serpent" and Brothers Grimm's "The Maiden Without Hands". How did you adapt traditional to contemporary contexts?

Continued on pg 13

T: In all those fairy tales, the protagonist confronts obstacles and transforms. A common motif is that the central character morphs from human to animal form, or suffers a disability, then heals and becomes human again. My wolf does not transform per se; rather, it is hoped that society will confront the challenge to change. I'm hoping that Refugee Wolf can help transform society by highlighting the interconnectedness of issues underlying the asylum seeker debate. My poor wolf is constantly rejected by the pigs!

AFTS: You mentioned in a previous interview that you became fascinated by how animals in fairy tales represent human values, when you watched the TV cult classic *Monkey on the ABC* in the early 1980's. Tell us more?

T: *Monkey* was so hilarious in numerous ways. But it also had many dark themes and scary creatures on the road to enlightenment. I'm sure we can find aspects of ourselves in *Monkey*. Any enduring fairy tale or fable that has animals with human qualities, enriches us.

AFTS: Yes, personification is an old literary trick in many cultures, and fairy tales are rich in many other metaphors as well, such as similes or allegories.

In all those fairy tales, the protagonist confronts obstacles and transforms... My wolf does not transform per se; rather, it is hoped that society will confront the challenge to change.

T: Allegory is certainly pertinent to satire. Orwell's depiction of pigs in *Animal Farm* was terrifying, and haunted me for a long time. Allegorical motifs in *Refugee Wolf* include Spacebook (Facebook), the networking platform which urges society to shout each other but also to connect; and McSpaceMansions (big palatial houses) which symbolise dystopian, capitalist excess. To paraphrase a blogger in a review in November 2015, between the bling and biff of the domineering pigs is a sense of displacement, exploitation or exclusion, which are all byproducts of greed.

AFTS: Quoting three threads of wisdom in Straparola's aforementioned fairy tale, you've reminded me that fairy tales often contain guides, not only in signaling geographic direction, but also in delineating social boundaries or priorities - society's intangible map:

"There are three wise sayings, gracious lady... The first is, it is foolish to waste time by searching for something that cannot be found. The second is, we should never trust anything we hear unless it is reasonable and makes sense. The third is, you should learn to appreciate a rare gift and never let it go once you have it in your hands." (Giovanni Francesco Straparola, "The Pig Prince")

How important is it, in your view, that a fairy tale provides moral guidance? Does there always need to be a didactic message?

T: Society and its readers yearn for and often expect a moral code in the fairy tale. There are no hard and fast rules, however, fairy tale structures are imbued with many conflicting messages about human behaviour. What resonates is the triumph of a revered human value. *Refugee Wolf* stands for the proposition that if society becomes less and less human in a capitalist world, then it is almost impossible to care about anyone. The original tale is about how three pigs can band together to achieve an outcome against the wolf. The sub-text of my story asks society to think about engaging people, rather than diminishing them.



AFTS: You've also demonstrated how to flip a fairy tale upside down or inside-out. You have us barracking for the Big Bad Wolf, so that the traditional phrase "Let me in!" takes on a fresh poignancy.

T: Yes, I tried to avoid all of the politics and wanted to focus on society's feelings of sympathy and fear by using a comic twist.

AFTS: Do you have any other advice for contemporary Australian fairy tale writers?

T: I think everyone has a method of teasing out their fears, hopes and dreams from within themselves and documenting those early thoughts in notebooks, diaries, photos, sketches, paintings, song, performance. Please attend the AFTS annual conferences, fairy tale rings and listen to people's stories with an open mind.

AFTS: Thanks, Thang. All the best for the second edition of *Refugee Wolf*.

Kirstyn explores gender in fairy tale schema (with unicorns)



The AFTS goes "Into the Bush" with this year's theme: "Its Beauty & Its Terror"



Keynote spell binder & yarnster Jackie Kerin



Bel, managing the media presentations for presenters



• A N N U A L •
CONFERENCE

PHOTOGRAPHY: DAVE JACOBSON



Come Hither! Kathleen Jennings & Angie Rega light the bush trail

Applying the Bechdel test to fairy tales, Kirstyn McDermott gives points to ponder

"Unlike their male counterparts, Grimms' women are – in most cases – operating without the benefit of female companionship, support, understanding, or even contact." (Mendelson 112)



Our MC Belinda Calderone



Robyn Floyd - stockwhip wands, cabbage tree hats

Attendees network via discussing some great fairy tale questions during the ice-breaker



Louise Fowler-Tutt on the influence illustrations have in taking us to Wonderland



Thank you Ms. President! (on behalf of multiple organizations)



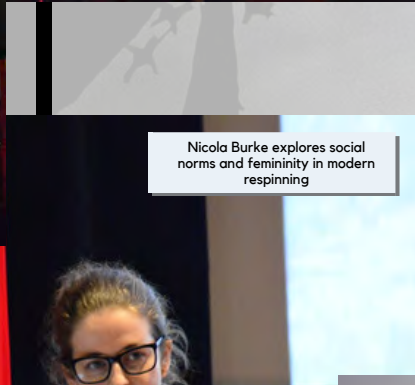
Diana Lovett encourages active participation



Bestowing fairy knighthoods/ golden hoods (aka certificates)



Nicola Burke explores social norms and femininity in modern respinning



Di explains the transformation from page to stage



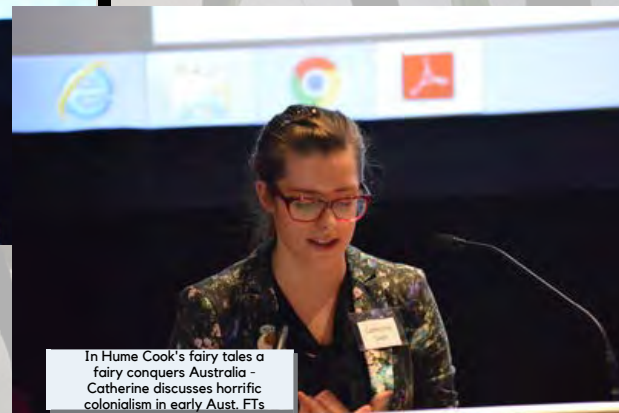
Louise Fowler-Tutt's fairy tale illustrations



Jeremy Shub, from fairy tattoos to titillation



In Hume Cook's fairy tales a fairy conquers Australia - Catherine discusses horrific colonialism in early Aust. FTs





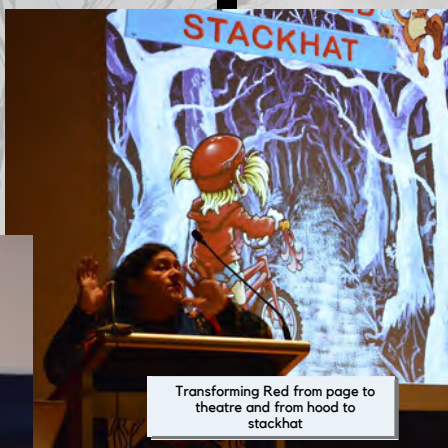
Angie Rega: "The Bush Bride of Badgery Hollow"



From present to past President, a gift from the committee for her year of leadership



Robyn Floyd talks about the Australian identity in fairy tales



Transforming Red from page to theatre and from hood to stackhat

Jo Henwood steps in at the last minute with a wonderful Aussie Hansel & Gretel



Taking questions with Louise Fowler-Tutt



"Broken Tale" by Kasia Zimnoch & Pawel Kleszczewski

Our Instagram account has additional photos uploaded, live, during the conference:
www.instagram.com/australianfairytale society/

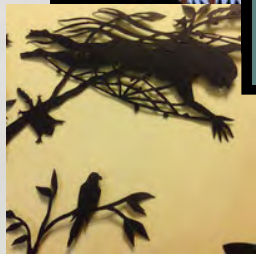


Our New Committee:

(LEFT TO RIGHT)

Catherine Snell - President/ Treasurer
 Thang Dac Luong - Grants Coordinator
 Jo Henwood - Ring Maiden/ Public Officer
 Penny Clay - Secretary
 Louisa John-Krol - VP/ Ezine Co-editor
 Gypsy Thornton - Ezine Editor/ Designer

The conference had many highlights that are difficult to represent in properly in photos, but one we can show, is the lovely collaboration by AFTS members Angie Rega and Kathleen Jennings for Angie's Australian fairy tale *The Bush Bride of Badgery Hollow*. Here are some 'in process' and 'final' panels, kindly shared by Kathleen, for those unable to be there.



Papercut silhouettes by Kathleen Jennings for *The Bush Bride of Badgery Hollow*. [June 2016] tanaudel.wordpress.com



PROCESS AND FINAL PHOTOS BY KATHLEEN JENNINGS; USED BY PERMISSION



OTHER NAMES OF:

Rumpelstiltskin

ATU500 "THE NAME OF THE HELPER"

Myrmidon

Ootz-li Gootz-li

Joaidane

Tees Mar Khan

Oniroku

Tremotino

Päronskraft

Cvilidreta

Gilitrutt

Zirkzirk

Tittelintuure

Khlamushka Хламюшка

Ram-Khel-Tilak-Singh

Purzinigele

Winterkölbl

Gwarwyn-a-throt

Som Sit Tot

Peerifool

Ruidoquedito

Can you guess where these variations originated? Answers in the End Notes (pg 30)

Merino Gold

LOUISA JOHN-KROL - AUGUST 2016

IN COLLABORATION WITH AFTS MEMBERS

GYPSY THORNTON • JACKIE KERIN •

SPIKE DEANE • CLAUDIA BARNETT •

PATRICIA POPPENBEEK

Author's Note: "Merino Gold" is a concept Gypsy wrote into the initial ezine mock-up, combining the myth of the Golden Fleece with Rumpelstiltskin helping a girl Down Under. Whilst Gypsy didn't have time to develop it, neither of us wanted to let the idea go, as it seemed so unique. So I took on its development, seeking assistance of available AFTS members to see what we could create.

When Jackie Kerin and I spoke about her trip around Hamilton (where she was telling her own Rumpelstiltskin tales this July), she mentioned the proliferation of golden rams, by way of a petrol logo, and explained how merino wool had been highly valued in our Golden Age of sheep farming. Spike created an illustration, while Claudia and Patricia helped in 'carding out' my draft until it turned into this fun, larrikin yarn and bounced back to Gypsy for her editorial input.

Collaborating on this little project shows just how much potential our members have when we take the opportunity to work together. Speaking on behalf of the Editorial Troupe, we are very excited about this type of collaboration and hope to have many more such submissions in issues to come!

Artist's Note: When Louisa and Gypsy shared the idea of an Aussie Rumpelstiltskin I was delighted to be asked to contribute. One of the aspects of fairy tales that interests me is how stories change, how we tell, and retell familiar tales, the re-imagining of them for different places, times and people.

I'm a glass artist who works with fairy tale tropes because I believe such stories still matter to us. Folk and fairy tales for me, encourage us to believe that change and transformation are essential aspects of the human condition.



Silhouette "The Golden Fleece" by Spike Deane - August 2016

Deep in the wool district, there lived a farmer's daughter called Merry Mary. Always cheerful she was, even when the bank threatened to foreclose on the family farm.

It so happened that a spindly little swaggie shuffled up to their verandah, not for shearing work, but for a dry corner in the shed to unroll his swag. He overheard Merry Mary bragging to her brothers, about how she could spin a bale into gold. The witless lads thought she meant hay, but it was of wool she spoke.

"Supposing I do?" boasted Merry Mary, "Why then, I'd save our farm!" Her brothers guffawed loudly and elbowed each other's ribs before swaggering off to the pub, one giving a parting spit over the railing onto the poor swaggie's hat. Clucking her tongue, Merry Mary reached over to wipe the brim clean with her apron.

"Tell you what", lisped the swaggie through a gap in his teeth, "I'll help you turn your Dad's dag-ridden lanolin tufts into merino fleece. Trust me lassie, I've made many a squatter rich. All I want is shelter and those ugg boots you're wearing."

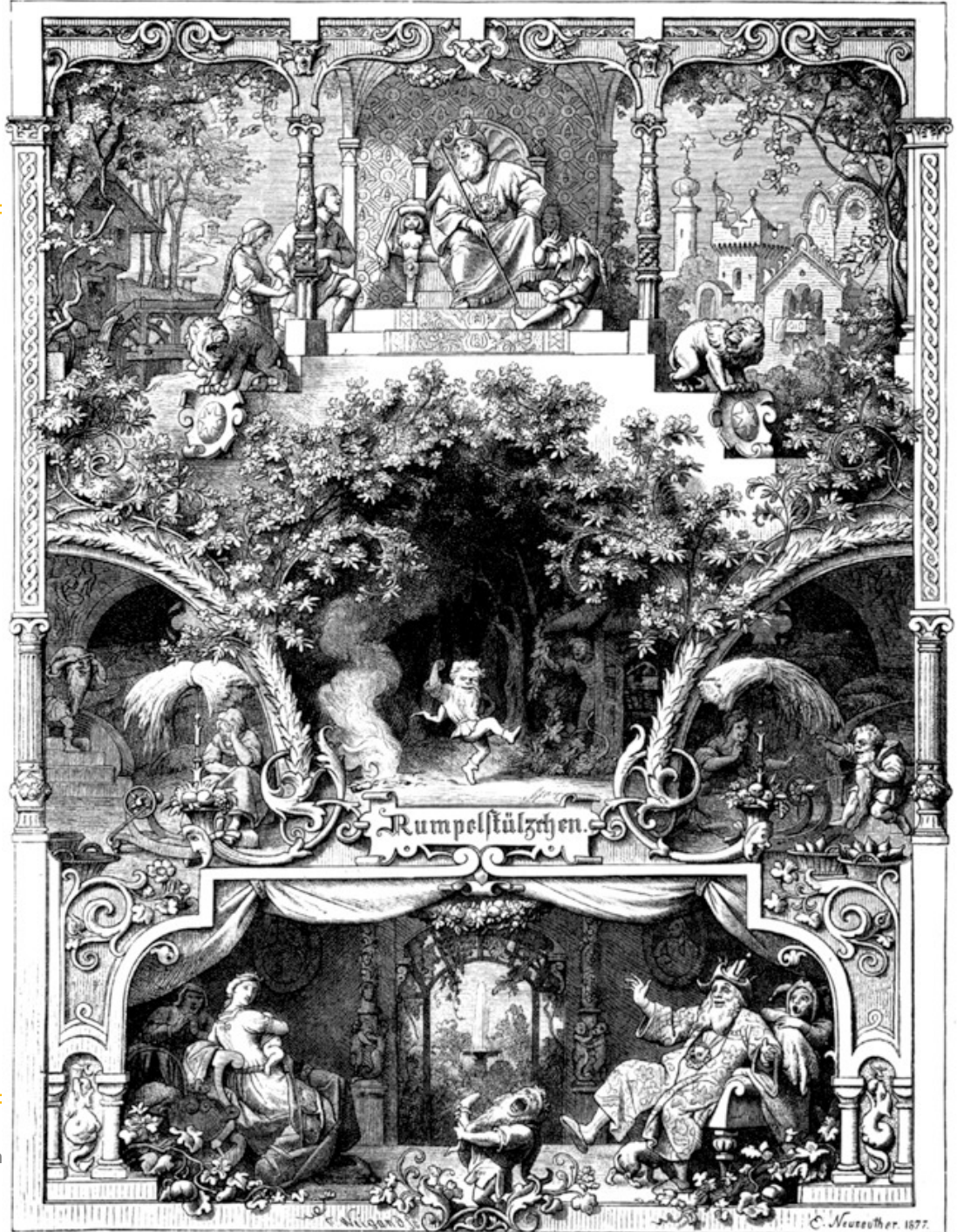
Now, don't you go mulling over how shifty that swaggie might have been, for the real miser in our parts was the Mayor of Hamilton, with an eye on the farm, and on Merry Mary, who couldn't abide him. But our swaggie came through, carding and combing, spinning and spindling, hopping by the bobbin like a boiling billy, till our town learned the value of a bale of merino. So Merry Mary kept her farm (and, unfortunately, her brothers), where our swaggie is sleeping still. He still wears the ugg boots, only you'll never see the gap in his teeth, for over his mouth now flows a beard we call The Golden Fleece.

Never did learn his name.



TODAY I BREW,
TOMORROW I
BAKE;
THE NEXT DAY
THE QUEEN'S
BABY I'LL TAKE.
LITTLE DOES
SHE KNOW,
POOR DAME,
THAT
Rumpelstiltskin
IS MY NAME!

Oral variation on rhyming text
by Jacob and Wilhelm Grimm
(*Rumpelstilzchen*)



"A thread now most often means a line of conversation via e-mail or other electronic means, but thread must have been an even more compelling metaphor when most people witnessed or did the women's work that is spinning. It is a mesmerizing art, the spindle revolving below the strong thread that the fingers twist out of the mass of fiber held on an arm or a distaff. The gesture turns the cloudy mass of fiber into lines with which the world can be tied together. Likewise the spinning wheel turns, cyclical time revolving to draw out the linear time of a thread. The verb to spin first meant just this act of making, then evolved to mean

anything turning rapidly, and then it came to mean telling a tale.

"Strands a few inches long twine together into a thread of yarn that can go on forever, like words becoming stories. The fairy-tale heroines spin cobwebs, straw, nettles into whatever is necessary to survive...

"With Rumpelstiltskin's help, the unnamed fairy-tale heroine spins straw into gold, but the wonder is that every spinner takes the amorphous mass before her and makes thread appear, from which comes the stuff that contains the world,

from a fishing net to a nightgown. She makes form out of formlessness, continuity out of fragments, narrative and meaning out of scattered incidents, for the storyteller is also a spinner or weaver and a story is a thread that meanders through our lives to connect us each to each and to the purpose and meaning that appear like roads that we must travel."


Rebecca Solnit
(excerpted from "The Faraway Nearby")



A. H. WATSON

My Name Is Dust

Gypsy Thornton - July 2016

 [Click here to listen to the author read.](#)



Author's Note: On reading the 'points to ponder' list, I had a vivid mental image of someone working hard in a mill, surrounded by clouds of flour dust and debris and, for the first time, considered the health hazards of working in that profession. As you can probably imagine, lung issues and asthma are biggies! That led to my imagining breathing difficulties the miller's daughter might have had and how it could have affected her decisions and actions over the course of the story.

Breathe. Just take a breath. (It hurts! My lungs, they're already full.) Don't panic. The King must not see 'panic'. (Choking! I'm already choking!) Father meant well, Father meant best. The King is not kind. I am ground down. Father is a fool, Father is gone. And now, only one day of breathing left.

One day then, and one cruel joke.

My face is pale as flour.
My soul has turned to dust.
Father -- you have killed me.

Breathe. The straw is so high (and crushing, heavy). The air is so thick (I can't take it in). I smell rot; it is spreading. I smell death. (It is coming). Light fades. Shadows grow. My lungs fill with dust, my breath grows short. I begin to count straws, marking time till the end.

One night then, and one inadequate life.

I wish I'd been ugly.
I wish I'd never been.
Father -- you have killed me.

Breathe. Just take a breath (but my head is light). Don't panic and let it... him, see. (Just dust in your eye, dust in your mind. This isn't -- can't be, can it? -- real...) Another man. A twist on man, offering cruel hope. Heartbeat floods my ears. I'm a faint fool. But I want every breath I have left.

One chance then, and one little treasure.

My necklace is gone.
Goodbye mother, see you soon.
Father -- you have killed me.

Breathe. The gold is so high (and crushing, heavy). My head is so thick. (Is this what it is like to die?) Is it kindness? Greed? Is it true? Real? My hands shake, stretch, needing to touch. Solid guilt threads: jolt my skin, start my breath. Hope caught in my chest, despite me. I reach to help add the dwindling straw.

One night then, and one 'impossible'.

Footsteps approach my hallucination.
It's Him -- with his Hangman.
Father, you have killed me.

Breathe. The dungeon door opens. (My limbs are so tired.) The King's breath is caught. (And mine, as I hide my un-gilded splinters.) Gold glint. Greed glint. Eagle-eyed scanning but no straw remains. Not enough? I'm a fool. Another room, another night, and yet... Hope. It's stubborn, remains.

One trick then, and one Monster.

The truth is clear. I am now dead.
Even if the door is left open.
Father, you have killed me.

Breathe. He's here. (I choked when I laughed.) He points (blistered fingers is something we share). My ring. My last. Hold my breath with the pain. There's nothing more of me, but I'm glad. Spin, spin. Turn, turn. I drag him more straw. Yellow, gold -- to me, now, it's all the same.

One new thought then, and one Hope.

Greed drives Him to accept my bargain.
One more night, for my one life.
Father, you have killed me.

Breathe. He will come. (But I have nothing left). Just one last night (with a down-to-earth friend). A light in the shadows, he catches my eye. What's left? Just straw. Just dust. Just me. Poor bargain for an unnamed friend. Is this what I wish? I strangle "yes". He nods. He makes sure, and then he smiles.

One crown then, and one child.

Dust to Dust -- I now understand
My son, my Life, made from my death
Father, you have killed me.

Breathe. He has come to collect. (My trembling crown). My life, my son. (I gave more than I knew!) For the first time, I beg. Please, no. I choke, "No!" The air leaves the room. He looks at his hands, his ring... me. He takes a deep breath: I must guess. Say his Name, or my Life is his.

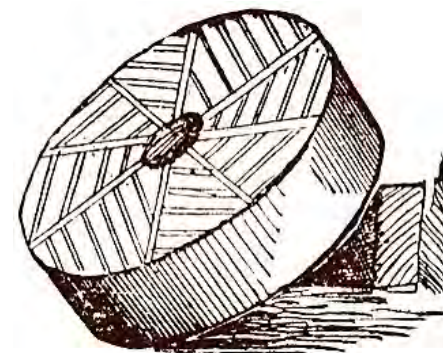
One list then, and one Name.

Among ten thousand, none is right
The walls close in; suffocating in tears
Father, he will kill me.

Breathe! Figure it out (use that crown). Send out a scout -- figure it out! A song. A dance. A Name! (Betrayed.) My lungs refill, yet I wince at the sting. I truly meant well. (He's yours, it's true.) I truly meant best. (But I cannot let you take him.) The price: the last straw grinds to chaff by my hand.

One Name then, and one Life left.

I had to say it, I had no other option
Gold to straw, my name is Dust.
Father, I have killed him.



ANNOUNCEMENTS

UPCOMING FAIRYTALE EVENTS

AUGUST

25th August: *Fabled Nights*, storytelling evening, Eltham Library, Victoria, hosted by Storytelling Australia Victoria. Likely to include a fairy tale or two!

For details contact Roslyn Quin:
rozquin@gmail.com

31st August: *Dreams Of Red Shoes: Magic and Escape* lecture by former Museum of London curator of fashion and decorative art, Hilary Davidson, at The Johnston Collection antique house. "Red shoes are the shoes of dreams. Full of magic and glamour, they have cast a spell over people for hundreds of years. This talk explores red shoes as vehicles for dreaming, and how they enchant, bewitch and entrap the cultural imagination from Hans Christian Andersen to The Wizard of Oz, suggesting what we might be or aspire to in escaping everyday life." (To join other attending AFTS members contact Rebecca.DoRozario@monash.edu).

For more info & prices scroll down pg at:
<https://www.johnstoncollection.org/lectures>

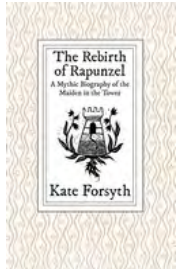


EDITORIAL TROUPE PICKS OF THE MONTH



We recommend the new Folio edition of *Goblin Market and Selected Poems* by Christina Rossetti, introduced by Kathryn Hughes, three-quarter bound in cloth with Modigliani paper side, illustrated by Jillian Tamaki.

We also highly recommend *The Rebirth of Rapunzel: A Mythic Biography of the Maiden in the Tower* by Kate Forsyth; a brilliant reference for fairy tale research and people working with fairy tales, combining the author's personal parallel journey with her writing and research for her award winning novel *Bitter Greens*.



SEPTEMBER

1st-2nd September: As a contribution to the joint North Sydney council & ACU *Backstreet Block Party*, AFTS member Debra Phillips will be creating a web-like, fairy-tale-inspired installation in the garden of the Don Bank Museum. The installation will be exhibited for two weeks.

http://www.northsydney.nsw.gov.au/Lists/Event_Listing/Backstreet_Block_Party

2nd-11th September: Ballet Preljocaj's world acclaimed contemporary retelling of

Snow White, (incl. designs by legendary Haute Couture designer Jean Paul Gaultier) makes its exclusive Australian debut at the Queensland Performing Arts Centre, with the QLD Symphony Orchestra, conjuring imagery from the 1812 Grimm tale.

https://www.qpac.com.au/event/snow_white_16/

7th-24th September: World Premiere of "Snow White", by Opera Queensland, La Boite Theatre Company & Brisbane Festival,

Continued on pg 23

UPCOMING EVENTS CONT...

at the Roundhouse Theatre, Brisbane. *"This gripping re-imagining of Grimm's Snow White is as juicy as a poisoned apple and as bloody and brutal as deer-kill. At once enticing and confronting, this retelling will upend fairy-tale expectations, disturbingly blurring the boundaries of good and evil, beauty and ugliness, truth and lies, trust and betrayal, killer and prey."* NOT FOR KIDS.

operaq.com.au/whats-on/snow-white/

11th & 18th September: Brisbane Festival & Queensland Art Gallery | Gallery of Modern Art present two classic adaptations of Snow White - the silent live-action film *Snow White 1916* directed by J Searle Dawley and the animated feature it inspired, *Snow White and the Seven Dwarfs 1937* produced by Walt Disney.

www.qagoma.qld.gov.au/whats-on/cinema/programs/snow-white

OCTOBER

11th-31st October: World Premiere of *Rumpelstiltskin* at the Dunstan Playhouse, South Australia, presented by the State Theatre Company and Windmill Theatre, for ages 8 to 108. *"The ultimate price of greed", with an "exquisitely mercurial" Paul Capsis starring as a shape-shifting imp."*

www.statetheatrecompany.com.au/home/whats-on/shows2016/rumpelstiltskin/

MEMBER NEWS & ACHIEVEMENTS



Linda Jackson, in partnership with Jenny Kee, has announced their show "Flamingo Park And Beyond", a unique boutique exhibition featuring two of Australia's most influential fashion icons, exhibiting at the Living Arts Space at the Bendigo Visitor Centre, 10th August - 6th November 2016. (Linda is also working on fairy stories with her new designs which we hope to share more news about soon.)

Several members of the Australian Fairy Tale Society were included in the second edition of *The Oxford Companion to Fairy Tales* by Oxford University Press,

edited by Jack Zipes. Authors **Kate Forsyth** and **Sophie Masson** were named, and Zipes recommended **Gypsy Thornton's** *Once Upon a Blog*.

www.oupcanada.com/catalog/9780199689828.html

Kate Forsyth published her novel "The Beast's Garden", a harrowing love story respinning Grimm's fairy tale "Beauty and the Beast", set in Nazi Germany. In addition, her studies of Rapunzel (that informed her award-winning novel "Bitter Greens") are now available, entitled "The Rebirth of Rapunzel: A Mythic Biography of the Maiden in the Tower".

www.kateforsyth.com.au/

Sophie Masson co-wrote the paper *Mosaic and Cornucopia: fairy tale and myth in contemporary Australian YA fantasy*, with Dr Elizabeth Hale, which was published in the international journal *Bookbird*, vol 54 no 3, August 2016. (Sophie wrote the section on fairy tale.) <https://muse.jhu.edu/article/621982> Sophie was also part of the publishing team producing the gorgeous picture book, *Two Troll Tales from Norway*, retold by Margrete

Continued on pg 24

MEMBER NEWS & ACHIEVEMENTS CONT...

Lamond and illustrated by Ingrid Kallick. It's out in September 2016 (scroll down the linked page for a preview of the cover!).

<https://christmaspresspicturebooks.com/books/>

Patricia Poppenbeek, has launched her new website, Beacon Design Writing and Editing. Meet Turquoise the witch's cat, pick up writing tips from Patsy's blog, dally on borders of romance and anti-romance, and discover how Patsy founded the Cartridge Family writer's group that won the Fellowship of Australian Writers 2007 anthology award, enabling publication of a book featuring three of her stories.

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

OTHER NOTICES OF INTEREST TO FAIRYTALE FOLK

If submitting a story or essay to **TEXT** fairy tale edition, please note new deadline 5th September. Theme: *Into the Bush: Australasian Fairy Tales - A Special Issue of TEXT*

Editors: Dr Nike Sulway, Dr Rebecca Anne Do Rozario, Dr Belinda Calderone (all AFTS members).

www.textjournal.com.au

Timeless Tales Magazine (partners with *Once Upon A Blog*) is accepting submissions of retellings of Hans C. Andersen's classic *The Snow Queen*.

Submission Guidelines on website:

www.timelesstalesmagazine.com

We twirl our garlands to the **90th birthday of Nell Bell**, first fairy tale storyteller of the first fairy shop in the world, Wonderwings (Richmond, Melbourne), where many Australian storytellers learned to perform fairy tales. Nell is a founding member of

Continued on pg 25



OTHER NOTICES OF INTEREST CONT...

Victoria's Storytelling Guild (now Storytelling Australia VIC).

<http://storytellingguildvic.blogspot.com.au/2016/07/wishing-nell-bell-joyful-90th-birthday.html>

Chimera *Obscura*, workshop in Castlemaine Children's Literature Festival. Join photographic artist-writer Lorena Carrington to create your own hybrid self-portrait. Using drawings & custom-built camera lucida (earliest version of a camera, invented in 1611!), silhouettes & real objects, you'll make artwork part otherworldly animal, part you. Brainstorm a backstory. Why do you have horns? How does it feel to sprout wings or branches? After transformation, you won't be feeling quite yourself... **23rd September**
<http://literaturefestival.com.au>

Tale of the Month for September 2016



"The Frog King, or Iron Henry"

FEELING INSPIRED BY THE NEXT
FAIRY TALE RING THEME?

WE'RE OPEN FOR YOUR
SUBMISSIONS NOW!

PSST! LITTLE BIRDS TELL US THAT...

✦ Kate Forsyth is researching her next novel on the lives of the Pre-Raphaelites. We detect a whiff of fairy tale magic in there too, via hints on her Facebook page and her hashtag-to-watch **#BeautyinThorns**.

✦ Sophie Masson will have another article published in *Mosaic* and *Cornucopia*, titled **Fairy tale transformation: the theme of the Pied Piper in Australian fiction**, to appear in the journal later this year.

✦ Sophie is also excited about a **unique fairy tale ABC picture book** she wrote, titled *Once Upon An Abc*. It's based around characters from folk and fairy tales around the world and illustrated by Christopher Nielsen, to be published by Little Hare in April 2017. (I know! Where's the pre-order link please, little birds?!)

Got some news you'd like to see included in a future issue?

Let us know!

Email us at: austfairytaleszine@gmail.com





SUBMISSION GUIDELINES

What sort of submissions are you looking for?

More than you may think!

We publish:

- short stories (e.g. flash fiction, personal anecdotes, fables, fairy tales)
- visual art (e.g. illustrations, paintings, photography, mixed media)
- essays (e.g. expository, persuasive, analytical)
- Fairy Tale Ring reports, summaries and anecdotes
- interviews with "fairy tale folk" and member profiles
- one-act plays
- poetry
- news of events (e.g. festivals, exhibitions, concerts, conferences, seminars)
- new of releases (e.g. albums, books)
- fairy tale related recipes
- fairy tale inspired patterns (e.g. quilting, knitting, needlepoint)
- reviews (e.g. books, theatre, events)
- riddles (make us smile!)
- cartoons (e.g. single panel, strip, or graphic novel layout; satirical, humorous, illustrative)
- lyrics & music (including playable sound files)
- audio performances (eg. readings, storytelling, singing)
- any medium we can reflect in e-print!

Indeed, pretty much any mode carrying a fairy tale "feeling" or theme!

Does my piece have to be brand new or can I re-use an old one?

The ezine has been created to support the ongoing creativity of our members, particularly with regard to our Fairy Tale Ring meetings and the works that arise from those conversations and community. We will be giving preference to newly created work that comes out of the Tale of the Month prompts and rings but are happy to consider older/"refreshed" works too, as long as they are related to the theme of the month.

How often will the ezine be published?

The AFTS ezine will be published in the months BETWEEN Fairy Tale Rings, with the aim to use creative works produced (or "refreshed") by members who have been inspired by the reading resources and community meetings the month before. Our aim is to publish around the 20th of each issue's month, allowing for the variety of AFTS activities.

As an example:

Fairy Tale Rings Meeting: Fairy Tale of the Month for July 2016: Rumpelstiltskin

AFTS Ezine: Issue #1 Aug/Sep 2016: theme "Rumpelstiltskin" (published approximately 20th August)

Who will be reading my stories/looking at my art?

This ezine is exclusively for registered AFTS members! (Just for you!) Who are we all? The Australian Fairy Tale Society is an intercultural, intergenerational, interdisciplinary group. As such, we appeal to your imagination and sense of Wonder. Many of our stories employ techniques of linearity and plain language that are familiar and accessible to a broad membership across the nation, yet we also welcome writing that is nuanced and cerebral. Our society includes students and teachers - from primary to tertiary - as well as librarians, performers (including musicians and oral storytellers), visual artists, composers and writers across the spectrum from emerging to widely published, award-winning authors and/or academics. Our ethos is one of inclusiveness and curiosity.

Which genres can I use?

We welcome a range of styles from re-spun fairy tales to original fabulist / magic-realist / surrealist tales, as well as realist stories with an allegorical basis in fairy schema; from mainstream to experimental. Fairy tales are a living art form and can't always be strictly classified as one genre or another. We ask that our contributors draw upon traditional fairy-tale techniques, including abstraction, flatness, everyday magic, polarity, shape shifting, riddles, intuitive logic, numerical magic and word play, such as repetition, alliteration or rhyme. With regard to written work, we will consider any literary form or genre but please note that horror must not be gratuitous with regard to violence, nor should any erotica, or sexually referenced work be explicit. Sci-fi should not be "hard sci-fi" with a high proportion of technological specifics. Visual artists are asked to follow the same guidelines from a visual point of view. For a general guide, think rated M.

What visual styles can I use?

The simple answer is any style you like to work in. Our notes regarding horror, sexual themes and sci-fi (noted in the answer above) also apply.

Do my stories and illustrations/paintings have to be didactic or include a moral?

Not at all. Nor do all old fairy tales! We welcome attempts to capture your personal experience and expressions regarding fairy tales with diverse approaches, perspectives and tones, from tragicomedy to gravitas. Surprise us!

What are some examples of stories I can look at that use fairy tale techniques in new ways?

There are many! Some online resources you can reference are:

- ♦ "The Death of Glinda, the Good Witch" by AFTS member Dr Rebecca-Anne Do Rozario in Auralis #77, Australian Fantasy & Science Fiction: <http://auralis.com.au/>
- ♦ "Selkie" by AFTS member Tegan Webb in Rough Magick: <http://www.francescaliablock.com/blog/entry/rough-magick>
- ♦ "Flight of the Forty Crows" from The Emerald Issue of <http://fairytalereview.com/submit/faqs/>

Also consider the classics, such as Angela Carter's "The Bloody Chamber" and the Windling/Datlow fairy tale anthologies.

Do I need to be previously published or be a recognized artist?

Not at all! We know our AFTS members are a very talented group who work passionately to create works of excellence. We welcome submissions from anyone. We do expect a basic standard of quality that reflects our society and members, but we also aim to encourage those artists who are just starting to bloom, and will do what we can to help you get there. (Just please make sure your text is proofread, your images are in focus, etc.)

Who will be choosing, editing and creating the layout for the submissions?

Our co-editors Louisa John-Krol (Founding AFTS member, AFTS Committee Vice President, musician, teacher, writer) and Gypsy Thornton (Founding AFTS member, Committee Member & Overseas Liaison, writer, blogger and volunteer art teacher).

In some cases we may ask for assistance with our editing load from other qualified writers and artists known to us, to give us "a fresh set of eyes".

Where - and how - do I send my submission?

We accept submissions by email only.

Our submission email address is: austfairytaleszine@gmail.com

In the subject line, please be sure to write:

- ♦ AFTS Ezine Submission
- ♦ Your (publishing) Name
- ♦ State which upcoming issue it is intended for

EXAMPLE: "AFTS Ezine Submission, Bruce Brown, for "Rumpelstiltskin"

Please also include a one-line bio and a single website or blog link we can include.

Note: We will not be publishing photos unless you are being interviewed.

When do I need to send my submission by?

Since we alert our members to the upcoming Tales of the Month, well ahead of time, you are welcome to send submissions for future issues anytime the inspiration hits!

We require all pieces for consideration in the upcoming issue to be sent by the 7th of each publication month (i.e. October, December 2016).

What file formats are acceptable?

Written submissions:

Please send text submissions in a basic Word Doc format or Rich Text document (italics or bold for emphasis, rhyme or other stylistic reason is perfectly fine), size 12, a basic web font (preferably Times New Roman, Arial or Courier, no indentations (please use a blank line return to indicate a new paragraph), single spaced (not typical double-spacing of the industry print standard). No PDFs please and no inserted media. If media is a part of your written work, please attach separately in your submission email and indicate where in your text you'd like these included.

Visual submissions:

For visual presentations, such as photography or illustration, please use images that are at least 300 dpi, and please send as separate attachments, not embedded in text.

Audio submissions:

For music and audio performances (including readings and storytelling) please send a good quality mp3 file of no longer than ten minutes, along with a brief written description or, in the case of songs, lyrics. If the audio isn't entirely your original creation (eg. you have added a soundtrack or sound effects) please be sure to have documented permissions for any music, sound effects, lyrics or text used, and include a copy of these permissions in sending the submission. (For CC, aka, Creative Commons usage and/or copyright-free soundtracks and sound effects, we still require source credit, including a link to the page stating such.) We take copyright seriously, understand the specifics of recording contracts and will do our best to correctly credit all artists for their work. To make sure we are including all the correct accreditation in the ezine, in which the audio submission is to be included, we will be contacting you, to work with you, on these often tricky details. (So don't worry - we'll help you with this part!)

Note for text AND visual submissions: If layout is an important part of your work, we will accept a reference image, showing us your intent. Please be sure to label it as such, keeping the text and media as separate attachments.

How will you credit me?

We will use whatever name you prefer to be published by, along with a one sentence bio that we ask you provide. We can also include a single link to a website or blog. All biographies and links will be listed at the end of the ezine in an Index.

What about copyright? Can I publish my work elsewhere?

Of course! You are the creator. We are celebrating you! We do, however, request non-exclusive use of the work throughout all formats and languages, as well as the right to quote passages of submitted work for promotional purposes. We also request non-exclusive anthology rights for our Fairy Tale Collection, in online and/or offline repositories, as they develop.

Sending a submission implies you are in agreement with these terms. It is also understood that, apart from publication, should a submission be accepted, no compensation is expected by the creator.

Members reserve the right to publish, or adapt, any submitted material in other contexts.

What's the fine print? (There's always fine print, isn't there?)

We do have some reasonable caveats/disclaimers.

The editors (or AFTS Committee members in our absence) reserve the right to refuse material that we deem derogatory, profane, defamatory, sexually explicit (think Rated M), gratuitously violent, culturally insensitive, or otherwise inappropriate, or for practical reasons such as limited space. We also reserve the right to decline visual material that does not meet graphic standards of proficiency. Material may be deferred for a later edition, for considerations of space, timing or thematic cohesion.

For basic proof-reading we proceed without consultation, but for more substantial editing we will consult the writer if the latter is contactable within a reasonable time frame.

Because the Australian Fairy Tale Society is a non-profit association, no editors or contributors are paid, or receive compensation in any other form. Whilst every care is given to present works of lasting international quality, we do not purport to rival established journals that are created by paid professionals whose time is not vying with other vocational pursuits. This is one of several services we offer exclusively to members for a modest annual fee. Other benefits for paying members include conference discounts and access to regular reading lists and artistic networking.

We, the editors, approach our roles with humility, respect, curiosity, trepidation, goodwill, passion and especially, creative delight.

Anything else I should know?

Did you know that Little Red Riding Hood's hood wasn't always red?

We invite you to help us nurture The Australian Fairy Tale Society, and to support and encourage the expression and exploration of fairy tales throughout our country.

Enchanted regards,

Australian Fairy Tale Society Ezine Editorial Troupe

Catherine Snell

*Ezine Project Initiator, Consultant
AFTS President, AFTS Treasurer*

Gypsy Thornton

*Editor, AFTS Committee,
Designer & Overseas Liaison*

Louisa John-Krol

*Co-Editor, AFTS VP
VIC Fairy Tale Ring Leader*



THE AFTS EZINE SUBMISSION GUIDELINES ARE PERMANENTLY AVAILABLE ONLINE AT:

australianfairytalesociety.files.wordpress.com/2016/07/afts-ezine-submission-guidelines-for-web-pdf.pdf

CONTRIBUTOR BIOS

NOTE FROM THE EDITORS

INTERIOR IMAGES CREDITS (not already credited on page)

- Illustrations
- Photos
- Icons

REAR COVER IMAGE

DIGITAL SOURCES FOR IMAGES

AUDIO CREDITS

- Recordings
- Soundtracks
- Sound Effects

CONTRIBUTOR BIOS:

CATHERINE SNELL (AFTS President & Treasurer) initiated this ezine, and is generally considered our fearless fairy tale princess. Pursuing her passion for teaching, by way of her Masters at Melbourne University (and aiming for a faculty position at Hogwarts), she enjoys dallying with the whimsy and wonder of the Australian environment in fairy tales.
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GYPSY THORNTON (AFTS Committee) is the ezine Editor and Designer. This Fairy Tale News Hound (Once Upon A Blog) put bread on the table by working behind the pixie dust in the Disney Animation studios, though she could never completely hang up her toe shoes, or lose her homesickness for Oz. Often found knee deep in story and visual development, art projects by her students and the pitter patter of rescue-feet, she still regularly talks to puppets. It is abundantly clear to those who share coffee with her, that she has been continually obsessed with fairy tales from a very young age.
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JACKIE KERIN has a habit of spellbinding her audiences with her bottomless trunk of world wide stories, a talent that serves her well as President of Storytelling Australia VIC, and made her a perfect Keynote Speaker for our 3rd Annual Conference. Whether writing books for children, winning awards for her performances and writing, or bringing Australian yarns and history to (often comic) life, her passion for the ancient art of oral tales lights her path, bringing the life of Story to ears young and old around the nation.
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SPIKE DEANE is a nationally respected glass artist at Australia's main glassworks in Canberra. Often incorporating or exploring other art forms, her themes focus on underlying narratives in folk and fairy tales around becoming and transformation. She exhibits throughout Australia and feels she has yet to discover much magic, so never stops looking.
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CLAUDIA BARNETT is on a quest to discover how femininity is represented in myth, fairy tales and young adult texts. Specialising in Children's Literature, Claudia is completing her Masters of Arts (Writing and Literature) at Deakin University. With a postgrad degree in nursing, for which she has published educational resources, her healing touch now extends to on-the-hop consultation with our ezine editorial troupe, whom she is already captivating as a newly fledged AFTS word spinner.

ANSWERS FOR PG 9:

"WHERE DID THESE NAMES OF RUMPELTILTSKIN ORIGINATE?"

[BONUS: DESCRIPTIVE TRANSLATIONS INCLUDED WHERE AVAILABLE]

Myrmidon - French | Tees Mar Khan - Urdu | Pärnskaft (pear stalk) - Swedish | Joaidane (he who talks too much) - Arabic | Ootz-li Gootz-li (my adviser my midget) - Hebrew | Tremotino (little earthquake) - Italian | Oniroku (ogre) - Japanese | Zirkzirk - German | Purzinigele - Austrian German | Gwarwyn-a-throt - Welsh | Khlamushka Хламушка (junker) - Russian | Cvilidreta (whine-screamer) - Serbian | Tom Tit Tot - English | Gilitrutt - Icelandic | Tittelintuure - Finnish | Ram-Khel-Tilak-Singh - Bengali | Winterkölbl - Hungarian | Peerifool - Orkney Islands | Ruidoquedito (little noise) - Spanish, in South America

END NOTES
CONTINUED
ON NEXT PAGE ...

AUSTRALIAN FAIRY TALE SOCIETY EZINE

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END NOTES CONT...

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Yours Faithfully,
The Editorial Troupe

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- 05 Rumpelstiltskin, Louis Rhead, Grimm's Fairy Tales, 1917
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- 10 Angry Rumpelstiltskin, Walter Crane, 1882
- 11 "Suddenly the door opened, and in stepped a tiny little man", H.J. Ford, Lang, Andrew, ed. The Blue Fairy Book, New York: Dover, 1889
- 12 Three Little Pigs, blowing the straw house down, Leslie Brooke, 1904
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- 18 "Tom Tit Tot" Illustration: "The funniest little black thing you ever set eyes on.", Herbert Cole, Fairy-Gold: A Book of Old English Fairy Tales, 1906
- 20 Rumpelstiltskin EN Neurueher, 1877
- 21 "She sat there weeping." A. H. Watson, de la Mare, Walter. Told Again: Old Tales Told Again. New York: Alfred A. Knopf, 1927
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Rumpelstiltskin Header by Walter Crane [Household Stories from the Collection of the Brothers Grimm,. Crane, Lucy, translator. London: Macmillan & Co., 1882]

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- 21 Written, performed & produced by Gypsy Thornton in LA, California, July 2016

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