



NAWGW



LINK newsletter

No Competition?

So you don't 'do' writing contests?

by Diane Impey (Associate Member)

'No way! I write for my own satisfaction, not other people's. When Joe Bloggs criticised a poem of mine at the writers' meeting last week, I screwed up the paper it was written on and threw it into the waste paper basket. That made him sit up! Afterwards, he was quiet as a lamb. When I've written something I don't want anyone else messing about with it.'

'Being so dramatic didn't do much for your poetry though, did it? You'll find the Joe Bloggs of this world in all walks of life and you mustn't be disheartened by their criticism. After all, they can only give the opinion of one person, and liking or disliking a piece of writing is subjective. At the same time, don't discard his comments out of hand. He may have knowledge from which you can benefit. Think about what he says

– you should always be open to suggestions. Even the most successful writers have their critics.'

'But I don't like the idea that someone else is going to condemn what I've written.'

'Come on, now. We all love to have others praise our work, and winning a competition is the highest form of praise, especially as the judges are people who are highly experienced in the field of writing. Why bother to create anything if you intend to put it away out of sight? It'll only gather dust and be forgotten.'

'If you must know, I don't have a lot of confidence in what I write. When I listen to others reading their work, it's all so fresh and new. They have brilliant ideas that would never occur to me. All my stuff seems so trite and banal.'

'Nonsense! You have bright ideas the same as everyone else. The trouble is that by the time you have got them down on paper, they are as familiar to you as the paper itself. Don't be frightened of failure. Have faith in your own ability to write, and pick up a competition entry form.'

'That's all very well, but entering writing competitions can be expensive.'

'So you have been considering it then?'

'I must admit I've thought about it from time to time.'

'What about entering the NAWGW annual competition? Entry is open to all members of the Association. It's free and there are various classes of writing for you to choose from – poetry, prose and drama. And

Continued on page 3

Editorial

by Steve Bowkett

Welcome to the second edition of our 'new look LINK', and thanks to those of you who fed back some comments about the first. I'm pleased to say that most of those I received were favourable – although the alarming thought pops into my head now that perhaps the severest critics haven't written to me yet! Ah well, as the American writer and publisher Elbert Hubbard said 'To avoid criticism do nothing, say nothing, be nothing'. It strikes me that's good advice for all of us to follow in our writing endeavours.

Before moving on to other matters though I would like to address a few of the points that came out of producing the February edition (and competition brochure). I agree with one member that the newsletter was 'a bit thin'. This was due to a number of factors but principally that it was my first attempt at putting the publication together. This newsletter is more substantial and we are aiming at something even bigger-and-better in future. Another LINK reader pointed out that the book featured on the front page seems to be written in Spanish – How many of you spotted that? If only I had such sharp eyes when proofreading work! A couple of members also mentioned that the editorial policy guidelines seemed not to be up on the NAWG website. Our intention had been to launch our revamped site just prior to sending out the newsletter, although this proved not to be possible. We hope to have it launched and live very soon.

Several of you were complimentary about the clean, stylish look of the new LINK. Alas I can't take credit for that because it was the work of

Adrian Robinson of Write Creative Network. Adrian very kindly offered his considerable expertise in designing the newsletter, and is also instrumental in helping us to refresh the website. We are very grateful to him for the time and effort he's given to this. If you want to find out more about Adrian's work go to www.writecreative.net.

The efforts that many people have put and are putting in to the newsletter, website and our autumn Festival all aim to make NAWG more useful to you, our members. It's vital therefore that you tell us what you think.

With this in mind, please remember that your letters and emails are the lifeblood of an organisation like NAWG and go to the heart of what an 'association' is about. Please do send your views and ideas to the Committee or directly to myself.

Remember:

- Indicate if you do **not** want your words to appear in Link or on our website.
- Please enclose SAE if you'd like acknowledgement of receipt if you sent your letter by post.

Only by hearing what you think can we serve you best. For instance, Committee Member Jo Sadler has suggested a 'Have You Tried...' column in Link as a regular feature. We envisage this would include ideas for workshops, 'troubleshooting guides', plus other helpful hints and tips on running a successful group. Would you like to see such a column? If so, over to you.

Letter to the Editor:

by Pam Fish

I have just recently returned to the Board of Trustees of NAWG after a gap of two years. I've always felt that the job NAWG has done, and is continuing to do, uniting so many writers, from all over the country and indeed some other parts of the world, is a valuable asset to all of us.

There were an unprecedented number of members of the board standing down at and after the last AGM. Therefore I would like to give a vote of confidence to the few dedicated members of the board that were left to handle so many things in such a short time. Coming onto the board at this late stage, and seeing what they have already achieved and are planning to do for the future is exceptional. But we must all be patient.

Maybe the February LINK was a little sparse in content – but you did get something - a newsletter full of optimism, spelling out the potential of what is to come. Possibly the new website is a long time coming, but I can assure you that it is being worked on late into the night.

The competitions are up and running, offering an excellent mix to awaken your writing skills and the forthcoming festival is going to be really special this year, I can vouch for that.

Just remember the old adage, 'Everything comes to he who waits.'

Pam is a member of the Peterborough Writers' Circle

You can email Pam Fish via webmaster@nawg.co.uk

for writers in search of new readers
and readers in search of great stories



launching on May 1st - be part of it!

An advertisement for 'Chateau de Fayolle'. It features a photograph of a large, white, ivy-covered chateau with a red roof. Overlaid on the right side is a grey starburst graphic containing the text: 'Book before 30th April Get a free room upgrade. (w/ NAWG10)'. Below the chateau photo is a dark grey rounded rectangle with white text: 'Creative Writing courses in a 16th Century Chateau with Cheryl Buggy a writer, trainer, and broadcaster with over 25 years experience.'

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The suggestion box

by Jackie Smith

Dear Editor,

I have enjoyed LINK magazine for some years and have had articles accepted on many occasions. Now is the time for change and suggestions, so, in helpful mode - Could we have more emphasis on the Writers' Group angle?

What format do groups use for their meeting? It would be interesting to hear how other groups plan their time.

What word games have some groups found helpful, and fun, to exercise the imagination?

How can you get writers to try different genres for a change; what's the best way to remind writers to make use of all five senses?

Could groups send in their ideas for short pieces of writing that can be done during the meeting for 'instant feedback'?

How do you cope with the member who wants to read reams of their work out loud!

Might groups like to 'twin' with an eye to exchanging work, by post, for constructive

comments or perhaps sharing a meeting sometimes, if not too far apart?

It is interesting to hear of individuals' achievements, but NAWG is for GROUPS and I have felt that sometimes this gets overlooked.

Why not visit our new website and submit your answers to Jackie's questions?
www.nawg.co.uk/contact

'No Competition' by Diane Impey continued from page 1

don't hesitate to go into a field that you've never tried before - short story writing for instance if your usual style is poetry. You never know, you may have a talent that you're not aware of. Apart from that, NAWG put a lot of time and effort into running a competition that cater for non-professional writers. A lot of hidden talent has been uncovered through their efforts.'

'Well, OK. I'll give it a go. But there's no guarantee I'm going to win, is there?'

'No, of course there isn't. And it's a bitter pill to swallow when you aren't amongst the winners. But you soon recover from that and start looking forward to your next competition. Don't stick your head in the sand. Read other people's work that has been a success, and get hold of books of tips that are written by experienced writers and intended to help you. At the same time, don't lose sight of your own style - it's the 'you' in your work that makes it unique. In a word, don't plagiarise!'

'Well, I might have a go I suppose. Any more tips while you're about it?'

'Practical ones, yes. Follow all the competition rules. Note the deadline for submitting entries and make sure you send yours in good time. Check that you follow exactly the format that is required of you - failure to comply with instructions in any competition will mean that your entry is thrown out even before it reaches the judges. A little thought given to the rules is not only important, but also vital.'

'Thanks for the encouragement. I'll get round to thinking about it soon.'

'No, you won't get round to thinking about it soon. Think about it now! Start writing, and watch out for details of competitions in the LINK magazine. Don't be disappointed or put off if you don't win this year. Accept it as experience you can learn from, and keep trying. Win or lose, self-criticism and the criticism of others will help you hone and improve your work. Oh, and the very best of luck!'

News in Brief

- We are delighted to welcome Pam Fish back on to the NAWG Committee. You may recall that Pam organised a number of very successful raffles during past Festivals and she has also supported NAWG behind the scenes in many other ways. One of her current jobs is working with Adrian to get our website up and running.
- We are now on Twitter! You can follow what's going on with NAWG at <http://twitter.com/NAWGnews>
- Something we'd like to feature in future LINKS is a Showcase page for our member groups. Please consider putting something together for us. We're hoping that Grace Dieu Writers' Circle will set the precedent.
- Deadline for submissions for the June issue is May 15th.

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Castle Street, Deddington OX15 0TE
enclosing SAE

Alone, If A Little Wet

by Simon Whaley

“By ‘eck, God’s been washing his socks out, hasn’t he?” said one shopper in the queue at the Co-Op in Hawkshead.

When I wrote in the December 09 issue of Link about my escape to the Lake District for five weeks to edit the novel, little did I know about the one-in-a-thousand-year weather event that was to come during the same period. When I said I wanted to edit the novel without any distractions, the weather gods thought sending the flooding would help me in my quest. And if the truth be told, it did – although the last thing I was going to say up there in public was that every cloud has a silver lining!

I was ‘stranded’ for several days. Cut off from the outside world, I began cutting 30,000 words from my novel. The draft I took with me was 132,936 words long. Having been nearly a year since I’d looked at it, the first thing I did was read it again and scribbling things down.

These alterations created a new draft, which was 129,171 words long. Ah. Nearly 3,800 words shorter, but nowhere near the 30,000 I was looking for. Drastic action was called for.

My novel is in the style of a great British farce, which means the plots are tightly interwoven and quite complicated. Because of this, as I wrote each scene, I created a separate document – a scene-by-scene breakdown of the novel. I decided to identify any scenes that were not necessary. Which scenes had I written because they were humorous, but failed to push the plot forward?

I found myself deleting scenes that I really enjoyed writing. I was ‘killing my darlings’. This was painful, but I realised that, whilst these scenes were not going to form part of the finished novel, they’d played a vital role in the writing process. Writing them

had helped me finish the novel in the first place. This third draft held hope. Having made all of those changes, my word count now stood at 118,066, half way there.

December looked like it should do, white and fluffy. I ventured out onto the fells and couldn’t see any flooding. I took out my camera and snapped several scenes. Looking at them, you wouldn’t even know of the devastation facing Cumbria. Translating this to the novel, I realised that I was explaining more to the reader than I needed.

A week later, I had my answer. My fourth draft stood at 103,002 words. I’d shed 29,934 words. And, what a difference! The pace was quicker, the action more active, and the plots were tighter. So, here’s how to wash away the words:

- Cut your pet words and phrases first. (quite, merely, without realising)
- Cut the bleedin’ obvious. (“Suddenly, a thought occurred to him. What if ...” – if the character thinks ‘what if’ then the reader can tell that a thought has occurred!)
- Cut the adverbs and use active verbs instead. ‘He dashed’ describes more action, than ‘He ran quickly’.
- Let the reader’s imagination do some work. Picture this: ‘The woman got out of the red car.’ In your own imagination, what does the woman look like? Now picture: ‘The woman got out of the red Porsche.’ Do you see the same woman? Some readers picture a different woman, despite the fact that only the description of the car changed.
- Question every sentence. Does the reader REALLY need to know this?

I succeeded in cutting the novel to a commercial length. Now the next challenge begins. Finding the publisher!

Writing Retreat

by Sue Ross, Wrekin Writers

It was dark; a million stars were clearly visible, and I was lost. I couldn’t have been far from my destination but the road I was searching for was hiding in the darkness.

This was the start of my second retreat; I considered myself to be quite able to look after myself – however, driving round a lake at night is disorientating; where does it begin, where does it end?

After one false start, which involved me making a fool of myself with a strange man at an isolated house, (don’t ask, please) I finally found my destination and was welcomed into the fold by the other retreaters.

Maybe I should explain; Wrekin Writers go on retreat every year. It’s a chance for everyone to have some time to, well, write.

This year’s retreat was a large Victorian stone house which hides in a groove of the Eunant Valley. A few yards away, swollen streams carry millions of gallons of water to the lake a half mile away. These streams are fed by constantly roaring waterfalls which pierce the hillside; nothing can stagnate in such an environment.

I woke on the second day eager to begin my various projects and was amazed at how quickly my words found their way onto the page. I wondered if they’d somehow surfed on the rapids that surrounded us.

I wrote for a few hours before heading out for a gentle stroll around the lake. (They could have told me it was a twelve-mile round trip!) After

Have you visited
the new NAWG
website yet?

Brand new look

Have your say

Writing competitions

Writing Groups Directory

www.nawg.co.uk

To read more about my Lake District trip and see pictures visit

<http://simonwhaleytutor.blogspot.com>

Editor’s Note – *If as a writers’ group belonging to NAWG you’re hosting an event or running a competition you can advertise free in Link. Ideally send the details electronically to nawgeditor@live.com or if that’s not possible mail to our postal address.*

Creative Writing Society for Lifelong Learning Celebrates its tenth anniversary this year

a long, hot bath I was ready to enjoy my second meal with this lovely bunch of like-minded people.

The long weekend followed a pattern of writing, walking, reading, writing again.

Dianne informed us that November 22nd is St Cecilia's day. This lady was martyred about 200 odd years after the birth of Christ. She was boiled and decapitated for refusing to renounce Christ and follow the Roman gods. She used to 'sing to God' in her heart; not surprisingly she is the patron saint of music.

We each chose a piece to play in her honour and I truly felt as if this sainted lady was with us. That night (after drinking large amounts of wine) I composed four poems for St Cecilia.

When I woke and re-read them, I was in tears. This is the first time that I have ever felt so involved with my poetry, so in tune with another person.

Our retreat was from Friday to Tuesday. We all took turns with practical tasks like cooking, so that we could devote loads of time to writing. What was great was that we could please ourselves.

For me, it was wonderful to be able to think only of myself. Away from family and work pressures I managed to produce an awful lot of writing.

I feel refreshed, fit, and confident that I can continue writing. I can honestly say, for me, this 'retreat' was a huge leap forward.



Meeting on a weekly basis at The University of Liverpool, (or in various hostelrys around Liverpool's cultural city centre when the University is closed) this is an independent, friendly and informal writing group.

We meet in a relaxed but creative atmosphere to workshop and discuss the theory and practice of creative writing. Everyone, from established writers to total beginners can be assured of a welcome.

In 2006 we decided to launch our own writing competition. The competition was created to commemorate the life of a much loved member and fellow writer, Ted Walters, who sadly died of cancer that year.

The International Ted Walters Creative Writing Competition is now in its fourth year and has just added a playwriting element to its original short story and poetry format. With over £700 in prizes and including some prestigious writers, as well as first time successes, amongst its previous winners, this competition is now well established and continues to grow in stature. We are proud that the competition raises money for Macmillan Cancer Support.

We have had considerable success as a group, performing our work on local radio and television as well as theatre and arts venues in and around Liverpool. Many of us are published. This year we are planning to launch our second group anthology in celebration of our tenth anniversary.

We pride ourselves on fostering national and international links. We are group members of the 'World Congress of Poets', and 'The National Association of Writers Groups', and regular contributors to the international magazine 'The World Book of Poems'.

There is wonderful camaraderie and humour within the group which is encapsulated in our social evenings and our 'In house' group caption competition, named after the irreplaceable spirit that was Sybil Hannon.

For more information about the group or the International Ted Walters Writing Competition please contact group secretary, Tommy McBride at 0151 291 6942 or email: thomas.mcbride2@sky.com

Runaway Writers' Workshop:

Writing Articles with Simon Whaley

Saturday 24th April 2010 - 10am-4pm, Burton upon Trent Library

Discover how to write articles for magazines with tutor Simon Whaley (www.simonwhaley.co.uk). Hosted by Runaway Writers, this practical workshop will encourage participants to analyse different magazines and their readers, before looking at generating ideas for articles and how to recycle them for different markets. Time will also be spent looking at how to structure an article and ways of improving chances of success. The session will end with a Q&A.

Tickets cost £15 (includes tea and coffee) and must be booked in advance by contacting Catherine Roth on 07906 362733 or catherineroth@hotmail.co.uk

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What Every Author Needs To Know About Public Lending Right

by Michael John Smedley

When Noel Coward cautioned Mrs Worthington not to put her daughter on the stage he was offering sound advice. A theatrical career is a precarious one and not one to be undertaken lightly. He may well have given similar advice to those amongst us who aspire to be authors. In England alone there are tens of thousands of authors all competing one against the other; first to be published and secondly to sell their dream of a completed novel to the reading public. It is a crowded market place. Unless one is fortunate enough to be taken on board by one of the major publishers then the likelihood of successfully selling sufficient copies to cover one's costs is very, very slender. Yet all of us, myself included, continue to write because of the pleasure and enormous satisfaction it gives us when we hold that first pristine copy in our hands.

One small but valuable source of income to lesser-known writers is Public Lending Right. PLR began in 1979 after a vigorous campaign by WAG (Writers Action Group). It is funded by the Department for Culture, Media and Sport and is run by a Registrar who is advised by a Management Board and an Audit Committee. Writers who register their titles with the PLR office receive a small payment every time one of their books is borrowed from a public library.

It is one of the stated policies of PLR to 'enhance awareness of PLR among authors and publicise the importance of the scheme to authors' livelihoods.' In this PLR has been successful for their last statement showed that there

are over 35,000 authors who are registered with PLR of which 23,773 qualified for payments ranging from as low as £1 to £6,600 (The minimum and maximum payments allowed under the scheme). However there is a problem that I feel needs addressing due to the manner in which the scheme operates; many libraries in the country are not included. Loans data is only collected from a sample of UK library authorities, and the authorities are rotated on a seven yearly basis. This means that if you are a local author and your local authority library service is not one of the sample authorities you will not receive any payments even though your books may be heavily borrowed. Is this a fair way for PLR to operate?

Writers who register their titles with the PLR office receive a small payment every time one of their books is borrowed from a public library.

In a 2009 PLR Newsletter it was mentioned that a new board had been appointed and stated, 'The Board are keen to hear from authors with views on the running of the scheme and its administration by the PLR office.' Any views may be communicated to the Registrar (jim.parker@plr.uk.com) for passing to the Committee.

I live in the Nottingham and from July 2009 virtually no East Midlands libraries participate in the scheme.

Nottinghamshire, Derbyshire, Lincolnshire and Northamptonshire have all been excluded. From June 2010 Leicestershire and Rutland will be excluded. Is it fair for such a very large area, with hundreds of authors and where there is massive support of the library service, not to be represented?

In the 21st Century, in an age of bar codes, electronic scanning, computers and the Internet one has to question why there is a need to rotate authorities at all? Why is it not possible for all libraries with the facilities to be included and every author to receive his due reward?

It is contradictory that on the one hand it is PLR policy to encourage as many authors as possible to join the scheme and on the other hand to nullify any advantage to those authors should they live in an area where the scheme has not reached or has ceased to operate.

As a writer what do you think? Why not take the time to email (or write to) The Registrar, PLR, Richard House, Sorbonne Close, Stockton-on-Tees TS17 6DA with your point of view. He has said that he is keen to hear!

*

Michael, a fellow author and member of New Writers UK, lives in Nottingham and has published five novels. He is currently working on a sixth. They can be ordered through Amazon, at online bookshops and via the author. His books are also available from the Nottinghamshire Library Service and are regularly borrowed.

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Write What You Know

Yes, it is what all writers are told, isn't it? And in a previous issue of Link Sue Longland showed us how she'd attempted it.

After writing a whole book on the subject I sometimes think everything I know went into that book. Why did I write it? Because when giving workshops on how to write short stories the same phrase kept cropping up over and over again. 'And this story was about something that really happened to me.' My book is actually in two parts – fiction and non-fiction. In this piece I'll explain something about using what you know in fiction.

Let me give an example of a personal experience I fictionalised. Many years ago my daughter was completely embarrassed when I turned up at her school fete dressed as a chicken. My intention hadn't been to make her look a fool. It had been a publicity ploy to get attention for an egg stall.

The stall held a tray of what looked like whole eggs. Most were three quarters of the shells but, when stuck in two-inch deep sawdust, this was impossible to see. The punters paid up and got to choose a 'whole' egg. There were a few on the stall. If they got lucky they won a small prize. My costume drew the crowds and by the end of the fete we'd made a good sum of money. Said daughter wasn't so embarrassed then.

I've repeated this anecdote many times. It's one of those incidents that have gone down in family history. When Jane Wenham-Jones' son complained about her taking him to school in her pyjamas she told him worse could happen if he had Lynne as a mother. He'd find himself collected by a chicken. The account of the egg stall was amusing but it wasn't a story. It was an anecdote. And that's often how what you know can prompt a story. You take an anecdote and add bits to it to make a story.

Let's return to the stall. Delete real mother and replace with stepmother. Make stepdaughter awkward because she's jealous of her new Mum. This gives a problem and conflict.

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Dad needed to be disposed of so that the concentration was entirely on the stepmother/daughter relationship. Dad was packed off to an important conference on the day of the fete. This left me free to tackle the sulky child and the stepmum who wants to get through to her. Stepnum comes up with the idea of the egg stall. Child is impressed and stepmum thinks she's solved her problem until... she has to go too far and wear feathers, a whole suit of them, complete with beak. Not only that but she pecks the head teacher. You see how my whole experience is changing, becoming more dramatic?

Eventually the child sees how big the crowd around the egg stall is and is persuaded to go and help 'Mum'. She does so begrudgingly but discovers her friends think the chicken outfit is cool. Then her teachers tell her the stall is more successful than any of the others. The story ends with Mum thanking the child for helping and putting a protective wing around her 'daughter'. And the daughter is proud of her new Mum.

The story sold. Twice. Once here and once in Australia. Think back to those funny stories you've told friends and family so often but don't make the mistake of writing them up as you've told them. Yes, that's writing what you know but anecdotes on their own don't generally sell. You start off with what you know. That forms the bulk of the story but you need to embellish, add more drama, extra problems and a good ending. Then your anecdote will have become a complete story.

By turning personal experiences into stories you get to explore the feelings you had when the original event happened. The reality then comes through in the writing. At the real fete the thought of having a peck at the headmaster did cross my mind but I resisted actually doing it. In the story it was a different matter.

Write what you know by resurrecting some family tales. Then embellish them. Enjoy yourselves.

Writing From Life, How To Books. www.lynnhackles.com

The deadline for submissions for the June 2010 issue of LINK is May 15th.

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There's Always A Bigger Fish

by Julie Phillips

I was watching one of the Star Wars films the other night (yes I know I should have been writing) when Liam Neeson uttered those immortal words, "There's always a bigger fish." It was then I realised that, actually, watching television can be good for the writing soul as it inspired me to write this article.

Have you ever agonised over sending a short story to a competition, or sent yourself crazy with indecision about whether to submit your poem for an anthology? Have you pushed your manuscript though the post box only to grip on for dear life to the corner of the envelope as you try to tug it out again? "Oh my," you cry, your head in your hands. "What was I thinking posting that – it's not good enough and will never compete with the literary geniuses' work out there."

Stop it! Yes, sit down, have a cup of tea and a biscuit and get a grip. Take a few deep breaths and take a look around you. What do you see? I don't want you to describe the room or environment that you are in, but I'd like you to get out a few pieces of your work and study them. Read them through. What do you like or dislike about them? What could you improve about them? Have you sent them out yet? If not, what's stopping you?

Is it that you feel your work isn't good enough? Or maybe you feel intimidated by other writers' success? You may even have had a poor experience at a writers' group or online writers' forum. Perhaps you've

had your fingers burnt with a few rejections and have lost the will to continue your writing journey. Or maybe you've gone into overdrive and are sending yourself wild desperately trying to write everything to everyone. But are either of these the paths the one that you should follow?

It's true that there will always be 'bigger fish' out there in the publishing pond, but they were tiddlers once like you who somehow managed to swim upstream and leap to publishing glory. If you spend all your time worrying that your work won't ever be good enough, instead of working hard towards gaining the skills and experience you need to improve your writing skills, then you will never grow as a writer. If you let the bigger fish keep you from realising your writing dreams then that would be a real shame as you will never know what might have been.

No one ever said writing was going to be easy and there will always be people in your life who will always be more successful than you. But don't let that stop you from writing and sending your work out. Read the books by the authors you admire, talk to your writing friends and use your writing group as a sounding board for your work and listen to the constructive criticism and use it to improve your work. If you do this, one day you might well see your work in print and you will be one of those bigger fish. What is certain, however, is that you will never swim amongst the successful writers if you

don't write and send your work out there in the first place.

You don't have to dive in to the pool straight away, just dipping your toe would be a good start. Don't forget it takes time and effort to get published but remember that writing should be fun and all writing and no play makes the writer and their writing dull. Perhaps you should watch more TV for inspiration too in the name of research.

Top Tips:

- Don't rush. Take one step at a time.
- Listen to successful writers' advice and utilise it in your own work.
- Don't be intimidated by other writers. Find out what helped them attain success and use it to your advantage.
- When you know better, you do better - so keep learning and keep your mind open to new ways of working.
- Don't take on more than you can cope with or you'll end up with unfinished writing projects that you'll never complete.
- Send something out at least once a week to keep your word count up and your opportunities open.
- Don't listen to negative people - cut them out of your writing life and surround yourself with positive but realistic people who are supportive of your writing but who don't give you false praise.

New NAWG Contact Information

Email addresses:

secretary@nawg.co.uk general email address for the NAWG Secretary.

editor@nawg.co.uk articles, letters etc. for the Link Editor, Steve Bowkett.

Postal address:

Mail for the Link Editor should be marked as such; other mail will be distributed to other committee members as required.

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