



## The Most Important Thing a Writer Needs

by Linda Lewis

**Writers need all kinds of different things – time, ideas, a pinch of talent, something to write with and so on. It helps if you enjoy writing too, but if you want to be successful as a writer, you need something else – persistence. To quote one of my all time favourite films, *Galaxy Quest*, never give up, never surrender.**

There will be times when the words don't flow as easily as they should. At other times, every story I send to editors and publishers comes bouncing back. When I started writing short stories, there were times when I seriously considered giving up writing altogether. In 2003 I went so long between sales I applied for a job at Sainsbury's. Luckily they turned me down flat!

The problem is simple – if we don't keep trying, we'll never know how

close we were. A story that has been turned down three times might sell to the fourth person who sees it, but that won't happen unless you keep sending it out. If I think an idea is good, I will keep trying to sell the story until I either succeed or run out of places to send it.

Talent on its own doesn't guarantee of success. We often hear about hugely talented authors whose books were turned down many times before they found a publisher. For example, *Catch 22*, *Watership Down*, even *Harry Potter*. None of those books sold to the first publisher who read them. The authors could easily have given up, but they didn't. So there you have it. The one thing that every writer needs – the strength to try try and try again.

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## LINK Editorial June 2010

Welcome to your June LINK 2010. All of us on the Committee are delighted with the steady flow of articles, letters, suggestions and comments that you the membership have been taking time to send to us. Please carry on doing so as NAWG can only evolve and flourish with that kind of feedback.

There are a few points I particularly want to mention –

Firstly on your behalf I'd like to offer thanks to Jo Sadler who has now stepped down from the position of NAWG Secretary to pursue other projects. The role of Secretary is a vital one as you'll appreciate and Jo has done a sterling job over the past year or so. Aine Chadwick has kindly agreed to be our Acting Secretary for now, although we are looking for someone to take on the position – over to you, our members! If anyone would like to help NAWG in this way please contact us by email or post for further information. To be NAWG Secretary you will have to join the Committee, and apropos this there are currently only five people on the Committee. This is the minimum number specified in our constitution, so we really are very keen to recruit more folks. In joining you are not committing yourself to a major role or a huge amount of work. You may simply want to offer fresh views and advice at our meetings – constitutionally we must hold two formal meetings a year, although historically a couple of informal meetings also take place where many important NAWG matters are discussed.

At our recent Committee meeting after discussing the matter we decided that it was only fair to create the opportunity for Associate Members to vote on NAWG matters during our AGMs: previously they have not been allowed to do so. We are therefore giving advance notice that the proposal will be made at this year's AGM, which is to take place at the **NAWG Festival of Writing, 3rd-5th of September at Collingwood College, Durham.**

We hope that you will be attending the Festival this year, which we are working towards making as enjoy-

able, interesting and useful for you as we can. Over the next few weeks I'll be compiling the Festival Brochure, which will give full details of the programme of events. In the meantime, check the latest Festival news on our website and do please consider coming along for what is shaping up to be a sparkling weekend.

The Committee also talked about the benefits of being a NAWG member. We brainstormed a list and this appears below. If you feel there is even more that we could include in this package do let us know.

Recently I received a letter from a member whose love of writing had been featured in a magazine article. If this happens to you, send news of it to us and we'll be pleased to publicise it in LINK. By the same token, please give NAWG a mention where you can.

Deadline for inclusion in the August LINK is 25 July.

Happy Writing,  
Steve Bowkett.

[editor@nawg.co.uk](mailto:editor@nawg.co.uk)

### Hastings Writers' Group Legend Writing Awards 2010

Open theme short stories  
**2000 words max.**  
**1st £500, 2nd £250,**  
**3rd £100, 3 x £50**  
and, additional this year,  
Young writer awards for  
15-17-year-olds: £50, £30, £20

Entry: £7.00 first,  
£5.00 subsequent,  
£3 under-18s

Flash fiction 100 words exactly  
(excluding title)  
**1st £50, 2nd £30,**  
**3rd £20, 3 x £10**

Entry: £3.00

Anthology of last year's winning  
entries £4.25

Closing date: 31st August 2010

Rules/Entry Form (essential):

[www.legendwritingaward.co.uk](http://www.legendwritingaward.co.uk)

or SAE to LWA, 39 Emmanuel  
Road, Hastings TN34 3LB

## Benefits of NAWG Membership

- Welcome letter.
- Copy of sample constitution if applicant is setting up a new writers' group.
- Copy of LINK editorial guidelines.
- NAWG constitution.
- PDF of latest LINK.
- Copy of a NAWG publication (chosen at random).
- Copy of the latest NAWG Anthology to associate members.
- Publicity leaflet of other NAWG publications.
- Copy of the Running Good Writing Groups booklet.
- Free entry to NAWG competitions.
- Bimonthly LINK newsletter.
- Open invitation to submit material to LINK.
- Free mention of group news, events, competitions in LINK and on NAWG website.
- Free listing (if required) in website directory.
- Special members' rate for the NAWG Festival.
- Free entry to the new NAWG lottery, which will be held at our AGM. The prize is free NAWG membership for a year to a group or associate.
- For self-published authors: free showcase slot in LINK, free marketplace space at the NAWG Festival.

Have you visited  
the new NAWG  
website yet?

Brand new look  
Have your say  
Writing competitions  
Writing Groups Directory

[www.nawg.co.uk](http://www.nawg.co.uk)

## Your letters:

Dear Editor,

I was fully in favour of sprucing up the LINK, but knew if it had less pages that members would inevitably feel they were losing out. So the first issue was obviously problematic having only four pages.

This slim volume was the equivalent of only eight pages of the old version. So I'm very pleased to see that we have already managed to double the size. If we can double it again over the next two issues it will equal a 32 page copy of its predecessor.

I do recognise that this is somewhat ambitious. So as long as we keep moving in the right direction everyone will remain relatively happy. You can't blame members, after all they are paying a lot for the opportunity to receive the LINK.

Other than that I must say that this newsletter is much more readable and pleasing on the eye. It is far less likely to be ignored if placed on a table next to competition leaflets. So far so good, keep up the good work.

There is, however, one small observation I'd like to make. I always despaired at the editorials in LINK, because inevitably they were in the first person. Usually leader articles are written in a neutral style. You have continued the tradition of writing in first person, but even so I find them far less annoying. I think your latest editorial is probably the best I have ever read in the LINK.

Peter Davidson.

### Editor's Reply:

Thanks for the comments Peter. I too would love to see LINK continue to grow and it will of course do so if more and more members contribute their words. You're right that technically editorials are written 'impersonally', but my feeling is that the use of the first person is more in keeping with the style and ethos of NAWG and LINK. What do members think? I'm happy to revert to the formal protocol if you'd prefer it!

Something to say?  
[www.nawg.co.uk/contact](http://www.nawg.co.uk/contact)

## Poet's Soapbox: The Problem with Poetry Readings

by Andy Humphrey

The deeper I go into poetry, the more I am convinced that what makes poetry powerful isn't the appearance of words on a page, but the effect of those words being transmitted from poet to audience. The democratic principle appears to be behind me on this. Open mic nights, slams, and 'poems and pints' sessions are springing up all over the place. Poets who appear at these gigs range in age from students to retired people, and in style from shaven-headed rappers to foppish Victorian throwbacks.

Not everybody in the poetic world agrees that this is a good thing. There is a distinct snobbishness from certain quarters – a suggestion that poetry should be elitist rather than democratic, intellectual rather than accessible. A dangerous mind-set for poets to possess.

My first poetry readings, back in my student days, were tipsy, hedonistic, romantic affairs. These days, poetry readings mostly seem to involve a darkened room, a stack of books, and a guest poet sat behind them. There is nothing intrinsically wrong with this format. But it's more like a sort of highbrow Jack-anory than the poetry readings that were so formative for me.

I've lost count of poetry readings where the poets don't seem to understand how to connect with an audience. They have sat miles back, buried their noses in the books, and mumbled their poems – often without even a microphone to mumble them into. It's as if they are embarrassed by the whole affair.

Is this really the way for the poetry world to win new audiences? Is it heck. What makes it worse is that I'm not talking about amateur poets. I have seen some of the most respected names in British poetry give readings like this.

The audiences are sometimes as much of a problem as the poets. The whole affair can degenerate into an excuse for people of a certain caste (usually white, patrician and elderly) to show their faces in the right company. I've walked into events like these and left with a definite impression that my face doesn't fit. Audiences have been downright rude: I've been cold-shouldered, talked across, even on one occasion verbally abused. Are they telling me I'm not part of the poetry 'set' and have no place there?

Poetry exists to stir a response in others. There is no better way to stimulate that response than by performing poems in front of an audience. Not all poets have a natural aptitude for this. But all poets who have ambitions to succeed as poets need to learn how to do it. Poetry needs to live, to breathe. To be heard.

Its audience deserves nothing less.

Email Andy at  
[andyhumphrey1971@yahoo.co.uk](mailto:andyhumphrey1971@yahoo.co.uk)  
<http://poets-soapbox.blogspot.com>

Editor's Note – Andy obviously has strong views on this matter. Are there any NAWG members out there who take part in poetry readings? What are your thoughts?

Andy has also asked me to mention the following –

Malton Literature Festival 2010 inaugural  
Open Creative Writing Competitions

Short story and poetry categories

Prizes £100, £50, £25

Closing date: 22nd August 2010

Judge: Andy Humphrey

Web: [www.welovemalton.co.uk](http://www.welovemalton.co.uk)



# Arts Advance: The Northern Booker?

by Michael Scullion

**Booker Prize beware, as Arts Advance launches its first short story competition!**

The South Tyneside community arts group is made up entirely of volunteers and for the last nine years has dedicated itself to running small quality projects which engage people in creative activities, focussing on writing, visual art and local heritage.

## Join in the fun and get writing

The now well established Arts Advance Writers Group has teamed up with local businessman David Ridley, who is sponsoring the competition, which it is hoped will encourage as many people as possible to join in the fun and get writing.

The David Ridley and Arts Advance Annual Literary Prize is offering awards of £100, £50 and £25 to the three best entries and £10 to ten runners up. All the winning stories will feature in the next Arts Advance Writers' Group anthology.

Stories can be on any theme, but the real challenge is to keep them short and snappy, between 750 to 1000 words long. They should also be unpublished and be your original work.

Entries should be typewritten on A4 paper with numbered pages. Do not include your name on your entry. Please add a separate sheet with your name, address and title of story.

Each entry is £2.50 and cheques should be made payable to 'Arts Advance'. The deadline for receipt of entries is 31st August 2010. Winners will be announced on 12th October on the Arts Advance website. Stories should be sent to: -

Arts Advance Story Competition, P.O. Box 93, Jarrow, NE32 4XY.

For further details of how to enter, visit the Arts Advance Website at [www.artsadvance.org.uk](http://www.artsadvance.org.uk) and follow the 'short story comp' link. Or phone Michael Scullion on 0191 4284887

# How We Work: the Dereham Writers' Group, Norfolk

by Bill English

The Group works a four-week cycle. It was established nearly twenty years ago by a young American, David Lambert. For several years he taught creative writing to undergraduates at the University of East Anglia, and returned to the States five years ago. His emphasis was on 'freeing up the pen', and banishing the 'block', so that three of the four weeks in the cycle include writing exercises of various kinds. We meet in each other's houses, contributing £2 per session, which this year is to be used to self-publish our own anthology of writing. We have eight members, which is about the limit for most people's dining room tables.

**Week One Submissions:** This session is for members to offer writing that they'd like peer reviewed. This can be any form/genre of writing. It is also an opportunity for individuals, if they wish, to briefly explain anything they deem necessary about their submissions. This is not to pre-empt what others may say in their reviews, but merely to show where the writer is coming from and if necessary ask for help/advice for parts of the writing which may have proved problematic to the writer. Members used to bring two copies of work for review. These were not read out at the meeting. The manuscripts used to be placed in two folders to be circulated for review during the following weeks. However, this has recently changed with members emailing their submissions to the whole group in one go. If there's time we do a piece of instant writing using any stimulus we can think of, e.g., what's this box for? Take two objects from a bag and link them in a narrative.

**Week Two Writing exercises:** Sounds a bit academic, but we try to keep it as light as possible - writing exercises from creative writing handbooks. There are lots of these around, often offering different slants on the basics of writing. They often isolate such things as dialogue, the senses, background, conflict, character, etc. The writing resulting from these exercises is read out and discussed.

**Week Three Mask, Scene and Conflict:** Approaches to story writing (poetry included), from different angles. Experimenting with genre and writing forms to see if interesting things emerge. Sometimes a member will discover an aptitude they didn't think they had. At other times it may be that what emerges will be worthwhile completing after the session. This writing is also read out and discussed.

**Week Four Reviews:** The emphasis is on being supportive, and to make positive and helpful comments, bringing out strengths and tactfully pointing out things to consider which might help the writer. New members sometimes find reviewing hard. We have guidelines so that we all review in a roughly similar way. The reviews are written so that each member has one from each other member to keep and use at home when revising their work.

I am the present 'convenor' of the Dereham Group. I give out the dates and venues, and steer the group as best I can. After reading the NAWG literature of how to organise writing groups I suggested to my group that they might like to consider leading some of the sessions themselves. Five members came forward with suggestions, so that now I only lead one session per four-week cycle.

## DEREHAM & DISTRICT WRITING GROUP

The Secretary,  
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Email: [william.english@virgin.net](mailto:william.english@virgin.net)

*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 [editor@nawg.co.uk](mailto:editor@nawg.co.uk) or if that's not possible mail to our postal address.*

# Uckfield & District Writers Club

by Doreen Purton

**The format we use for our meeting – We meet at 7.30 p.m. once a fortnight and spend 20 minutes handing out competition entries, informing members of any speakers we may have booked, or giving out information which we think they may find useful.**

After this until 8.45pm we read out our work and if anyone wants constructive criticism, this is given.

From 8.45 - 9.00p.m. coffee break. At 9.00p.m. we have a workshop. Each member in turn brings along a workshop. The last one was we had to write a piece about slipping on a banana skin, but we hadn't to mention the word banana or skin, so it was quite interesting listening to the way the members had described it! Another workshop gave us half a dozen ideas on how to grip the editor in the first paragraph of a short story. Then we had to write a paragraph of our own. Depending on how long the workshop explanation takes, we could allow 10/15 minutes for writing, then we all read them out. All the writers love these workshops and write them with enthusiasm.

At the start of each year, each member is handed a list of Dates for Meetings and beside each date is a title which gives them an idea what they can write about for that meeting. It can be poetry, short story or an article, but is not compulsory. It may be that they have a novel in progress and they will read out a couple of chapters of that. We would suggest a Christmas Story in July, as some magazines need four months notice. What always amazes me is the way we might get six different aspects from one title. There are never two the same. Also our writers vary from serious to comical, so we always have lots of laughs. This way our evening is completely full and everyone enjoys it.

## UCKFIELD AND DISTRICT WRITERS' CLUB

The Secretary,  
101 Rocks Park Road,  
Uckfield,  
East Sussex  
TN22 2BD

# Every Writer's Friend

by Wendy Fleckney

Associate member

The technological advances of recent decades have certainly improved an author's lot. Electronic publication and print-on-demand facilities are just two areas of enormous benefit to writers, particularly those who are new or unknown, but are of no use at all until the writing is actually done. It was the advent of home computing that was really a gift from the gods... or was it IBM? We now have virtually instant communication with email, infinite resources for reference and research purposes via the worldwide web, and a plethora of software packages that bring versatility and creativity to our finger-tips.

There are myriad aspects to computers and computing, many of which a lot of us will never need – or even want – to know. Those fortunate to be around 30 or younger have grown up in a computerised world and seem to just know what computers do and how they do it. If, like me, you have spent much of your life knowing a mouse as a little furry rodent that likes cheese, windows as the means of letting in light and keeping out the rain, and a hard drive as spending several hours in the car with three screaming toddlers and a flatulent dog, then computers are still a relative aberration.

From manual sit-up-and-beg typewriters, the like of which I learned to type on (to music!) at school, the progression through electric typewriters to electronic ones to computer word-processors has been remarkably speedy. I was in my first job when computers in offices started to become commonplace – awful temperamental, green screen things with software that was so user-hostile it was like doing battle every day – and, to begin with, I hated them. As computer equipment and programmes began to improve, however, which they did at an astonishing rate, I became increasingly enthusiastic as I probed and prodded the capabilities and realised how much easier my life would become. It

hasn't, in fact, become any easier; I am merely able to work faster and, therefore, do more... easily!

Internet and email facilities – and joking – aside, word-processing is the innovation which has had perhaps the greatest impact on writers' everyday lives. Can you imagine not only hand-writing (or even type-writing) an entire manuscript, but also manually incorporating (or re-typing) the many revisions that the essential process of editing, editing and editing again necessitates? Word-processors allow writers to spend more of their time on creation rather than production; they can jot notes and draft, write and re-write, experiment and compare, with not a crossing-out, addendum or discarded crumple of paper in sight.

I haven't succumbed to using the online telephone system that apparently allows your caller to see you – oh no, that would never do: I'd have to be made-up, dressed-up and sober the whole time. Neither do I download music or films, watch missed TV programmes or play games. I do send and receive emails daily, use the internet regularly and, digital photography having claimed another middle-aged devotee, house photographs on my computer instead of in albums. Most of all, though, I word-process, which I think is the modern term for type, in both my working life and my writing life... unfortunately, the two are not the same!



# Curry For Christmas

by Sylvia Rowley

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**For the first time in eighty-six years I'm alone on Christmas day. Ken, my partner, is spending the day with his family. I can't pretend I'm not wishing it were otherwise, but, life threw the dice, it fell on this number and I'm accepting it as a Christmas gift; a rare treat of having the house to myself for a few hours. Ken has vascular dementia and macular degeneration of the eyes. Two carers come in four times a day to get him up, put him to bed and in between, see to his needs. They came early this morning, put him in his wheelchair and away he's gone.**

I looked out of the back bedroom window at 6 a.m. A young man was at his kitchen sink peeling potatoes. At 7am he was peeling parsnips. I didn't envy him.

Because Ken doesn't like curry I don't make it. Today the smell of chicken curry simmering in the oven fills the house. White wine chills in the fridge, red wine and whisky, stand by if extra substance is needed and my one-penny Christmas pudding is ready for steaming.

Yes, a one penny pudding! Tuesday was my lucky day. I took two puddings from the super market shelf; buy one get one free for £2.49. At the check out the girl put them through the scanner, hesitated, looked again and called for help.

She said to the helper, 'These puddings have come up at a penny each, what shall I do?'

The reply was, 'If it says a penny they must go through at a penny.'

With the bargains packed in my bags I rang for a taxi and was told there was a ten to twenty minute wait.

I'd walked to the shops. No way could I have walked back with the heavy bags on the snow trampled pavements. I joined the eight people in the taxi queue and prepared myself for a long wait. The lady after me in the checkout queue passed and said, 'A man was taking those puddings off the shelf, but I managed to get four for 4 p.'

Two minutes later a taxi pulled up in front of me and dropped someone

off. The driver beckoned, lifted my bags from the trolley and put them in the boot.

He said, 'Take your trolley back love, I'll meet you round by the corner.'

In the taxi I said, 'There's all those people waiting, they won't be very happy seeing you whisk me away.'

He replied, 'You looked as if you needed a taxi more than they did.'

He charged £2.40, carried my bags to the door and flatly refused a tip. At times being a wrinkly does have its advantages.

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**I looked out of the back bedroom window at 6 a.m. A young man was at his kitchen sink peeling potatoes. At 7am he was peeling parsnips. I didn't envy him.**

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Three times recently, Ian, from the Dementia and Alzheimer's Society, visited me. He introduced me to Jenny. When cleared by the Criminal Record Bureau, she will visit regularly to chat and see if I need help. This could take six weeks. Until then, she can stand on the doorstep but is not allowed to enter our house alone. Her two boys, 17 and 13, have Aspergers Syndrome. She really knows what it's like to be a carer 24/7. She also is a creative writer. Short stories her speciality.

Through this society, Ken and I were invited to the Admiral Nurse Team carers' Christmas lunch in the Crystal Suite, Britannia Hotel, Portland Street Manchester. It's not every day one can step from a black cab at the front of a posh hotel. A porter pushed Ken in his wheelchair to a side entrance. We went up in a lift, through rooms and corridors to the suite. Walking into this vast room with eleven round tables set with shining glasses and cutlery for 120 guests and being handed a sherry, was like entering another world. A lady volunteer took my coat and got Ken out his. - Not easy.

The Right Worshipful the Lord Mayor of the City of Manchester, Councilor Alison Firth, was an hour late.

Lunch had not suffered for its wait. The soup, turkey and pudding, were delicious. Ken was having what I call,

'rag-doll-day.' He flops forward and can't hold up his head. I managed to spoon feed him some soup, part of the melt-in-the-mouth turkey and all his Christmas pudding.

It was obvious that jackets and ties had come out of mothballs. Ties were tied over unbuttoned shirts. Collars had wings. The tie of the man sat next to us in a blazer with RAF badge on the pocket, had the narrow end on top with the seam showing. His wife said, 'He's not worn a collar and tie for a long time, he had such a struggle with it, and I never could knot a tie.'

That morning the carers and I had tried to fasten Ken's shirt, clip on a tie and put on his blazer. It was impossible. He was the only man that I could see wearing a pullover. This and being spoon-fed would have mortified him had he been aware. Knowing we were amongst carers who understood, eased my embarrassment.

There was music, singing and dancing. Carers with loved ones unable to attend, who no doubt had jived at the Saturday night hops of their youth, shook their hips and kicked their legs. A lady with dementia could still spin under her husband arm. A man waltzed with his wife. So many once handsome young men and pretty young girls, now in the grip of dementia brought together at this special occasion.

The event was free. It was Manchester City Council's way of saying thank you to all the carers of people in home care, for saving the council millions of pounds.

This Christmas day 2009 is certainly untraditional. I'm in retreat. Even the telephone was silent earlier. A clogged answer phone blocked incoming calls.

In a previous LINK, Lynne Hackles wrote, 'Sometimes life gets in the way.' What a difference when life steps aside for a while. It's a long time since I've written so many words. Thank you Santa for putting this gift in my stocking.

And there's no turkey carcass to deal with tomorrow!

**The deadline for submissions for the August 2010 issue of LINK is 25 July.**

## Fiction Feedback.

by Sharon Boothroyd

Are there any writers and readers out there who would be interested in joining a **FREE** on-line writers' circle?

The project is called Fiction Feedback.

Writers and readers would offer free feedback on each other's work. I'm focusing on short stories (max length 3,000 words). All work and comments would be sent via e-mail only.

Please go to: [www.fictionfeedback.orgfree.com](http://www.fictionfeedback.orgfree.com) for more information. There's lots of information especially for short story writers. The more members we have participating, the more opinions you'd receive on your work. You can send different pieces of work to different readers, or even the same piece of work if you want!

The Fiction Feedback project is both cost-effective and environmentally friendly. There's no need for ink, paper, envelopes or stamps! Please e-mail me if you are interested in joining. Membership is free.

I don't receive any income from the project. I just run it as a hobby.

Mrs Sharon Boothroyd, Project co-ordinator:  
[fictionfeedback@yahoo.co.uk](mailto:fictionfeedback@yahoo.co.uk)

## Why Rejection Isn't As Bad As You Think

by Linda Lewis

I was lucky. The first article I wrote was accepted and led to several years of solid work. It was only when I started to write fiction that I discovered the pain of rejection

When it comes to writing short stories, you might think a writer's success would correspond to how much talent they have, but that's not always true. It's often how people react to being rejected that makes the difference between success and failure. I've known many talented writers who, if they send out a piece of writing at all, only send it out once. If it gets rejected, they put it away in a drawer.

I write at least a hundred stories every year. Many of them get rejected by editors or competition judges. In fact, some get rejected more than once.

I'm not saying that doesn't upset me, of course it does, but over the years I've learned something very important – stories and articles can be rejected for all kinds of reasons. The editor may just have bought something on a similar theme, or your Christmas story might arrive the day after all the Seasonal stories have been selected. Sometimes it's just a question of the wrong length for the space available. There are all kinds of possible reasons. The problem is that editors are usually too busy to say why they are rejecting your work, so don't assume there's anything wrong with your work and give up, try sending it somewhere else.

Once the sales start coming in, you'll find that rejections become much less painful. I've had literally hundreds of them so I know what I'm talking about

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# Results of the Yule Competition

**Katie O'Connor**

**Christmas Shopping** – was judged the winning entry.

**Steve Middleton**

**Hometime** – was a Runner-Up

**David Hamilton**

**Winter Interval** – was a Runner Up.

**Peter Rolls**

**A New Word for Christmas** – was a Runner-Up.

**Kirsty Adlard**

**Goodwill Toward Men** – has been Highly Commended.

**Elaine Brett**

**Olden Times** – has been Highly Commended.

**Margaret Cronin**

**That Kind of Girl** – has been Highly Commended.



## New NAWG Contact Information

**secretary@nawg.co.uk**

general email address for the NAWG secretary or other committee members

**editor@nawg.co.uk**

articles, letters etc. for the LINK Editor Steve Bowkett.

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membership related matters

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