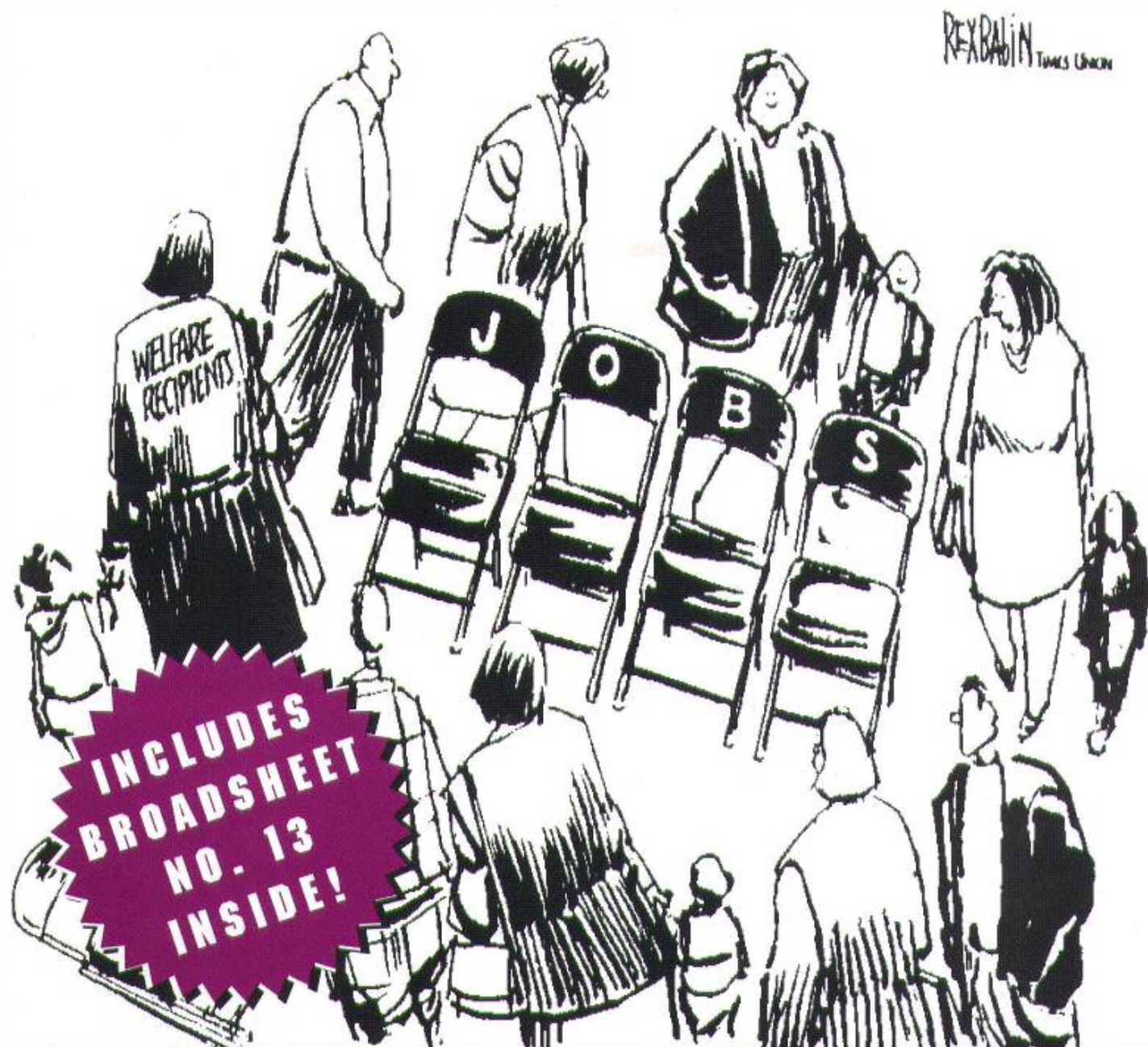


FEDERATION MAGAZINE

The magazine of The Federation of Worker Writers and Community Publishers £2 \$3 €3



**INCLUDES
BROADSHEET
NO. 13
INSIDE!**

Issue 27 - February 2004

21 Years of Apples and Snakes

DIY Publishing - part 2

Community Based Rehabilitation

London Writers Day

FEDfest 2004 Booking Form



www.thefwwcp.org.uk

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The Federation of Worker Writers and Community Publishers

The FWWCP was formed in 1976, and now has a Membership independently organised writers' workshops, community publishers and organisations in Britain, and around the World (see page 39). It is an umbrella organisation for those who wish to share their skills and work with their communities.

The FWWCP aims to further working class writing and community publishing, and the Membership share a belief that writing and publishing should be made accessible to all.

The FWWCP publish this Magazine and Broadsheet of writing; we run an annual Festival of Writing; organise training; develop networks; encourage people to express themselves; offer advice, work with other literature organisations; fund-raise to help support people attend events and participate.

To become a Member of the FWWCP contact the address below. Membership is for groups only. Individuals can take a valuable role by becoming a Friend of the Fed, and get involved in all our activities. We would like to hear from you.

By post, write to:
 The FWWCP,
 Burslem School of Art,
 Queen Street,
 Stoke-on-Trent
 ST6 3EJ

By e-mail: thefwwcp@tiscali.co.uk



F E D I T O R I A L

From spirit based duplicators to spirited websites, in some ways this issue is about looking back and seeing how far the Fed has come, fortunately, according to the stalwart Sally Flood who was there in 1976, without losing its values (see the London Writers Day report on page 10). This is also evident in Trevor Sorby's account *Why I Write* (page 7), though relatively new to the Fed, who says of the occupation he's developed since his triple by-pass: "I do enjoy writing when I can, I find it almost an obsession at times".

Geraldine Collinge and Mandy Williams review an amazing 21 years of Apples & Snakes performances (pages 8 and 9), a group which is now developing a web archive, a crucial project to making an accessible document which records a whole community of poets. Similarly Dave Chambers announces Newham Writers web based support site (page 36), and on the other hand new members Hobnail Press announce their print based "practical forum and networking organ for... anyone... interested in alternative and working class expression". As Ade Dimmick says, "what's on offer in this often neglected and largely ignored area of publishing" is enormous, diverse and of great potential (page 6). Indeed, in this issue of Federation there are notices of writing and community publication events in the UK, France and Canada, as well as the FEDfest, as well as a proposal for getting involved in community based rehabilitation (page 12), and an excellent manual for community activism (reviews, page 32). It's clear that, even while retaining its original sensibilities the Federation and it's members continue to reach out, develop and find new ways to facilitate the literatures, performances, and productions of worker writers and community publishers.

Nick Pollard

FEDfest2004 returns to Alsager

The annual FWWCP Festival of Writing (FEDfest 2004), takes place at the Alsager Campus of MMU Cheshire, between Friday April 16th and Sunday 18th. It will be a mix of workshops, debate, talks, performances, and an opportunity to meet and network with writers and publishers from around Britain. To attend just complete the form on pages 37 and 38. As all who have attended will agree, the weekend is a wonderful experience and we look forward to meeting you there. If you don't want to cut up this magazine, photocopy the form, or phone 01782 822327 or e-mail fwwcp@tiscali.co.uk for one.

Fred Arthur Rose

It is with great sadness I write that Fred Arthur Rose passed away on Tuesday 11th November 2003 following a long illness. Fred was one of the founder members of Shorelink Community Writers and, prior to this, he attended the Shorelink Creative Writing group at Hastings College for many years. He was a staunch supporter of the FED and, despite his failing health, really looked forward to the Annual Festival of Writing. He will be remembered as a very kind and generous man with a real flair for organising raffles and selling magazines. He was a valued member of the Shorelink Management Committee, taking great pride in his role of Vice-Chair, which he held for the last couple of years. He wrote (and talked about) a wide range of subjects and he was particularly enthusiastic about his science fiction and King Arthur stories. He is sorely missed by all his friends at Shorelink and the FED.

Ashley Jordan, Shorelink Writers

Fred's piece *Small Ice Age* appears on page 27

Cover

The cover illustration is by Rex Babin from *The Activist Cookbook - Creative Actions for a Fair Economy* published in the USA by United for a Fair Economy, reviewed on page 32.

FEDfest 2004

April 16th to 18th

at the Alsager Campus of MMU Cheshire

The annual FWWCP Festival of Writing is an exciting event in the arts calendar, bringing together people from many communities in Britain and abroad, who write, publish, and perform. FEDfest enables people who share the belief that writing and publishing should be made accessible to all, to meet, share skills, and learn from each others' experience. There are workshops, talks, meetings, bookstalls and an opportunity to read your work to an appreciative audience at the amazing Saturday night open reading.

For 2004 we plan to broaden the workshops even further, bringing people from the many organisations that have become part of the worldwide fellowship which is The FWWCP today. FEDfest 2004 is open to all, and all people are made most welcome, it is one of only a few events where people come for the first time and immediately feel a valued part of the event.

FEDfest enables you to meet people, have a hectic weekend of readings and workshops, or, the opportunity to take time for yourself.

All workshops, events, meals, bar and accommodation will be at Alsager Campus, at MMU Cheshire. The site has good access, and is set in lovely grounds. Rooms are all single, close together and easily accessible.

There may be grants available towards fees and travel through the regional offices of The Arts Council of England, and the Scottish, Welsh and Northern Irish Arts Councils. It is essential that you contact them as soon as possible, so that they have time to process your application. You can also apply to your local authority for support, both for the fees and travel costs. Use the form below to book your place. The deadline for booking is Friday April 9th 2004.

We look forward to seeing you

(One form per person only, please photocopy or phone 01782 822327 for more forms):

_____	_____
_____	_____
_____	_____
_____	_____
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I wish to book the following (please tick) (note 2)

- | | |
|--------------------------|---|
| <input type="checkbox"/> | Weekend - Member £95 (note 3) |
| <input type="checkbox"/> | Weekend Meals Only - Member £55 (note 4) |
| <input type="checkbox"/> | Saturday Meals Only - Member £30 (note 4) |
| <input type="checkbox"/> | Weekend Basic - Member £25 (note 5) |
| <input type="checkbox"/> | Weekend Child £70 (note 6) |

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|--------------------------|--------------------------------------|
| <input type="checkbox"/> | Weekend - non-Member £130 |
| <input type="checkbox"/> | Weekend Meals Only - non-Member £75 |
| <input type="checkbox"/> | Saturday Meals Only - non-Member £45 |
| <input type="checkbox"/> | Weekend Basic - non-Member £40 |
| <input type="checkbox"/> | Saturday Child £25 |

Please give child's age if a creche place is required (note 7)

Please tick here if you have never been to a FEDfest

IMPORTANT! Please complete your requirements and read notes overleaf

background colours it jewel bright with something that no other individual could have brought to it, so it's unique and special. Don't stop writing and publishing from your own standpoint, even the creative writing matters. And again I would refer to my course of study of historical looking. They (the historians) look at witting evidence and unwitting evidence. The witting is the exact words that you write, i.e. the story, but by writing you are also giving future generations the unwitting evidence of your life and times (the colours). Then you/we will be counted as an important source of what life was like in our times and hopefully your sons/daughters will also one day come to see that and start to write in between working¹ to survive!

And should that day come when you become famous we do have a special place for you at the FED not only in our hearts as you are part of our community but also a

friend of the FED and who knows perhaps you'll remember that community of individuals who wrote, published and encouraged others to do the same whatever the un-chosen label hanging on them said.

Sue Havercroft, Grimsby Writers

(Footnotes)

¹ *WORKING TO SURVIVE = labourer, tradesman, white colour worker, shopkeeper, chemist, university lecturer, all working class (definition as according to Sue Havercroft) and not forgetting those who have to struggle to get work i.e. working at getting a job. And if anyone thinks I've missed some then even those who retired working at looking after themselves, their homes, their families and friends. WORKING to survive never ends.*

Fed Constitution Needs Revising

John Malcomson, the FWWCP Honorary Treasurer, has been asked by The Executive Committee to take a look at the current Constitution, and put forward any changes felt necessary. Do you have any views?

The current Constitution of the Fed is a bit of a mess. There is nothing fundamentally wrong with it, but bits have been added over time, and these are not always in the most logical place. In addition, some bits have been added because it was felt there was a need for them, but the implications have not been fully considered, and this means they impinge on other areas of the Constitution.

It is not intended there should be any changes in the way the Fed works, in its Aims and Objects, or the relationship between the Fed and its Member Organisations.

My view is that it would be better to break the Constitution down into four distinct areas.

- **Constitution** This would cover the Aims and Objectives, Definitions, Membership and Structure. It would simply outline these areas, the details of which would be elsewhere.
- **Bye Laws** These would cover the general running of the Fed, including the AGM, Executive Committee, Membership (the details of the different sorts of Membership), Employees, and the need for Equal Opportunities Policy, Complaints and Grievance Procedures, and a Code of Conduct.
- **Standing Orders** These are the rules for the running of meetings, with specific details

on the AGM and the holding of elections, and Executive Committee meetings.

- **Appendices** This section would contain the details of the Equal Opportunities Policy, Complaints Procedure, Grievance Procedure, and Code of Conduct.

The intention is to discuss the proposed changes at the next meeting of the Executive Committee. Hopefully the Exec will be able to agree on the changes at that meeting. This revised Constitution could be sent out to the Member Organisations for consideration.

I would like to have a session at the FEDfest for further discussions about the Constitution. This would help ensure that the Constitution was a product of the Membership as a whole. It would then be for the Exec, in the light of the various discussions, to agree a final version to be put to the AGM for approval at the FEDfest AGM in 2005.

If your group has any views on the Fed Constitution, it would be helpful to feed these back to me via the Fed, as soon as possible. The more input I get the more I know the Constitution will be on the right lines, and it will make for a smooth and uncontentious acceptance when it finally gets to the AGM for ratification. Your views can be either posted to the Fed at: The FWWCP, Burslem School of Art, Queen Street, Stoke-on-Trent, ST6 3EJ, or emailed to: fwwcp@tiscali.co.uk

Sticking the Boot In

Hobnail Press of London have been accepted as Reciprocal Members of the FWWCP. Ade Dimmick, their Project Co-ordinator writes about the organisation.

HOBNAIL REVIEW

A GUIDE TO SMALL PRESS & ALTERNATIVE PUBLISHING



Hobnail Press was founded early in 2003. It is a politically unaligned, independent, not-for-profit, working-class publishing project; born out of a number of similar projects which ceased operation between 1999 and 2002.

Organisationally, it is a loose knit collective of individuals who share a similar vision in publishing. Our mission is based on the Orwellian

tenet, that, in a time of universal deceit, telling the truth is a revolutionary act. Our whole ethos focuses on workers self-management and independent organisation. If one was to define our political stance, it would be one of libertarian socialism.

The main focal point of our activities at present is producing *Hobnail Review: A Guide to Small Press and Alternative Publishing*. (Issue #2 was published in January 2004). *Hobnail Review* was created to promote alternative media and art-form. In essence, it is a review and listings magazine of mixed genre, which features small press, independent, self-published zines, journals and other publications that exist beyond mainstream publishing. It also runs articles, news items and regular features which relate to the alternative press and publishing in general. Most importantly, however, *Hobnail Review*, serves as a practical working forum and networking organ for

publishers, editors, printers, writers, artists and indeed, anyone else interested in alternative and working class media and self-expression. It also gives an insight into the enormity, sheer diversity and potential of what's on offer in this often neglected and largely ignored area of publishing.

Our opening Editorial Introduction (*HR* #1 August 2003) read... "In the *Hobnail Review* 'position' we use a lot of terminology pertaining to rights, freedom and independence. Basically, what we're talking about is people doing things for themselves; individuals freely and creatively expressing themselves in print, through a publishing medium that is free from the corporate manipulation of big-business and commercial entities; free from the dictates of imposed or formalised leadership and power structures, and free from the restrictive practices of mainstream publishing."

FAQ: So why Hobnail then? The answer to this is rather subjective. There is a kind of stereotypical working class symbology associated with the hobnail boot. It also conjures up imagery of 'kickin' ass' and 'sticking the boot in' - a metaphorical gesture directed towards the world of mainstream publishing, corporate media and the 'arts' establishment. I said it was subjective!

Ade Dimmick is currently Project Co-ordinator of Hobnail Press. He is an editor, publisher, freelance writer and bookseller with around 25 years of experience in the world of small press and alternative publishing. He is a retired psychiatric nurse and works part-time for a mental health charity.

To contact Hobnail write to:
Hobnail Press, PO Box 44122, London SW6 7XJ or
phone 07887 658209

REVIEW

Southwark Mind Newsletter

Monthly, from Southwark Mind, Cambridge House, 131 Camberwell Rd, London SE5 0HF, e mail info@southwarkmind.org.uk

Packed with information, stories, quizzes, poems and news, this is an excellent newsletter with original as well as an interesting mix of redistributed items. Although intended for a local audience the material it covers is broad enough to be of wider interest, for example, from the October 2003 and January 2004 issues, articles on benefits, fear of heights and experiences of borderline personality disorder. As an OT myself, I particularly liked Ms Daemon (R.)'s account of dealing with health professionals trying to encourage her to clean her kitchen floor, "tell you what," I reply, "I promise never to eat off it!". Good graphics too, the cover of the October issue features a woman who appears to be from the WI, and the caption "Let's put the fun back into dysfunctional"... I'm off to the photocopier with that one!

Nick Pollard

5th LAPIDUS ANNUAL CONFERENCE

2nd - 4th April 2004, Harper Adams University College, Newport, Shropshire

WRITING: THE LIFE JOURNEY

The literary arts on all life's stages

This year's conference is concerned with writing throughout life - how the literary arts may be used to reflect different stages of life and different ages of writers.

The programme will include Keynote Presentations from:

KAY ADAMS - from the National Association of Poetry Therapy (USA)

SHARON JACKSTIES - Professional Traditional Storyteller, whose work includes therapeutic contexts

Also a full programme of presentations and workshops including:

Exploring Childhood: Lacan & Kristeva CHRISTINE BOUSFIELD

At least two Ts in writing GRAHAM HARTILL

Contours of the Self MONICA SUSWIN

Looking backward, forward or just looking around: a narrative approach to ageing

CHRISTINE COHEN PARK

And fringe events throughout the weekend - reflective writing space - career development opportunities - Circle Dance - book launches - Conference Dinner

For further details or to book:

Email: info@lapidus.org.uk Tel: 01452 813963 Website: www.lapidus.org.uk

Why I Write

Trevor Sorby of Shorelink Writers based in Hastings writes about why he writes.

I started writing poetry and short stories about five years ago. I'd had a triple bypass with complications so I was craving to find a hobby. I'm of ripening years but I do enjoy writing when I can, I find it almost an obsession at times.

To date I have self published 5 booklets of poetry and 1 book of short stories. I have also been lucky enough to be published in 15 anthologies and aired my words in numerous magazines.

For the last couple of years I have been making appearances at my local 'Shorelink' group in Hastings, lately though my visits have been infrequent due to health matters. *(I could moan for England)*

The group meets in Hastings Children's Library where we are made most welcome by a cheery and interested staff, the meetings take place every Tuesday morning during the school term, it's a nice warm venue - and FREE!

I do enjoy attending 'Shorelink' and have received a great deal of inspiration as to the many facets of poetry and writing in general.

As you may have assumed, I still retain my wicked sense of humour, which often appears in my poetry, stories, ode's and limericks.

My own particular interests in writings are fairly closed - children's poems, humour and the odd 'weepie' thrown in for good measure.

Am I any good? That dear reader is for you to solve.

Personally, I'm not that bad!

Aggro

Don't make me play with Sarah, she bites and pulls my hair,

Mummy say's not to hit her, I would if only I dare,

She really is so bossy; her parents should take her in hand,

I'd like to get rid of that perisher, with poison, but with which brand,

She digs her nails in, puts out her tongue, I'm perplexed and in a fix,

I'll soon put a stop to her nonsense, and bash her next year - when I'm six!

21 Years of Apples & Snakes

Fed Members Apples and Snakes celebrated 21 years of promoting some of the most exciting young poets at a series of glittering events culminating in a night of readings at The Queen Elizabeth Hall on The South Bank. Here Geraldine Collinge writes about the organisation, and Mandy Williams recalls her work in the 1980's.

Over the past two decades, Apples & Snakes has aimed to stretch the boundaries of poetry in performance and education, working across many art forms and commissioning artists to collaborate in new ways.

Evolution

The evolution of Apples & Snakes has been both meteoric and methodical. In late 1982, a group of artists came together with the idea of breathing new life into London's performance poetry scene, with a particular focus on discovering new poets and increasing audiences for poetry. What began as a modest experiment in the Adam's Arms pub in Central London rapidly gained popularity – and occasionally notoriety – attracting superlative press and sellout ticket sales. The company was soon supported by the GLC, which provided for artists fees, although initially the administration side continued to be carried by a dedicated but unpaid group of enthusiasts.

Apples & Snakes began to be invited to programme poetry events at arts centres, theatres and festivals across the UK, while always maintaining a series of regular events in London. In 1991 the company launched a Poets in Education Scheme, with help from Greater London Arts (later to become part of the Arts Council) and with it came the much-needed regular administrative funding. The education programme supported and subsidised artists undertaking work in schools, and a wide range of artists began to bring poetry into the lives of younger audiences. Today, every day of the year sees an Apples & Snakes' workshop in a London school, and many artists now earn a living from their poetry.

Apples & Snakes currently hosts a fortnightly series at London's Battersea Arts Centre, programmes poetry

events all over the country and has coordinators in England's North West and East Midlands regions, aiming to have three more by 2005.

Demystifying

As an organisation, Apples & Snakes has addressed the challenge to demystify poetry by staging events in unlikely places and with a range of unusual collaborators. Over the years, it has mounted an astonishing array of tours, residencies, one-off events and artist commissions to produce new work.

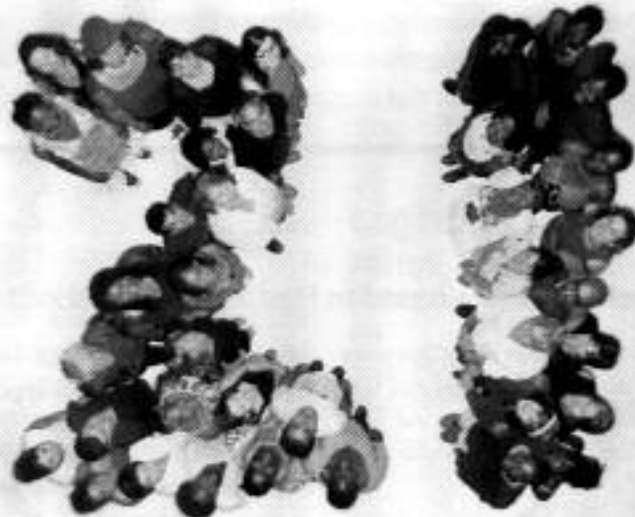
As part of the 21st anniversary festival, Apples & Snakes has just produced a bumper 320 page anthology, *Velocity: the Best of Apples & Snakes*. Published by Black Spring Press and featuring over a hundred artists, *Velocity* is a vibrant collection of the most interesting artists who have crossed our stage over the years.

In order to gather *Velocity* submissions from as wide a variety of sources as possible, we set ourselves the Sisyphean task of tracking down everyone who has ever performed for

Apples & Snakes. This accidental adventure led to some fantastic discoveries along the way, and has now sparked a whole new project: a web-based Apples & Snakes archive. The project is on-going, ever-evolving and open to suggestions. Please be in touch if you'd like to contribute in any way.

Geraldine Collinge - Director

Apples & Snakes
BAC
Lavender Hill
London SW11 5TN
020 7924 3410
geraldine@applesandsnakes.org
www.applesandsnakes.org



Recalling Apples and Snakes

When I decided to leave my job in an art gallery and commit myself full-time to the running of Apples & Snakes, it seemed like an idea with great potential and had come about through discussions with friends who were part of a poetry performance group called Worthless Words. Some interesting performance venues were emerging in London,

primarily those run by New Variety, and yet the opportunities for poets still seemed largely tied to traditional readings and folk-oriented events. We were originally a group of three – Jane Addison, P R Murry and me – but the Apples and Snakes core soon grew to include friends Berni Cunnane, Chris Cardale and Chris Flanagan. As a collective we wanted

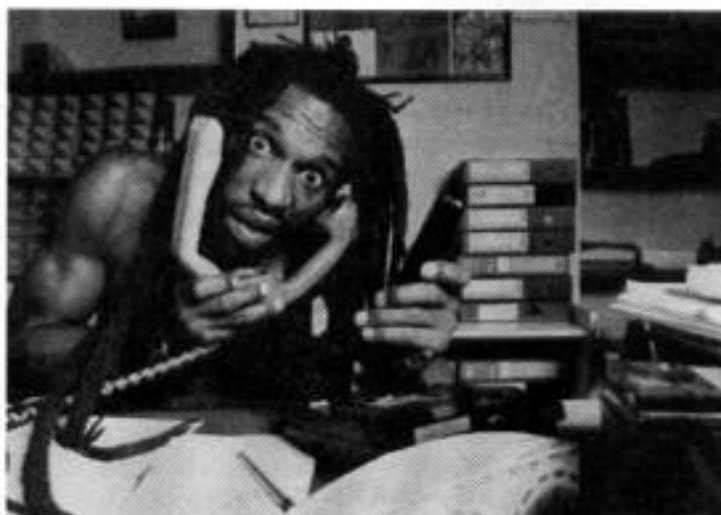
to promote politically stimulating and adventurous poetry performance in an informal environment, as well as discover new performers and increase audiences for poetry.

Memorable

During my four years' involvement with Apples & Snakes, one of the many highlights included the first performance at the Adam Arms with Attila the Stockbroker. The collective launched to great publicity and a large, supportive audience. Later, a memorable show at the Roebuck on Tottenham Court Road saw crowds of people lining the streets to see Ivor Cutler and Billy Bragg, amongst others. We'd booked Billy Bragg from a demo tape handed to us by Seething Wells but, by the time the show came up, he was very well-known. We were fortunate to be there at the right time, and to be able to work with an expanding network of talented and interesting performers which included Joolz, John Agard, Little Brother, Marsha Prescod, Roy Hutchins, John Hegley, Surfin Dave and Benjamin Zephaniah.

In addition some excellent shows and performances outside London, such as Glastonbury and Elephant Fayre, another highlight was the publication of our poetry anthology, which was Pluto Press' first venture into poetry (they later published John Agard and Jayne Cortez). Michael Kidron and Pete Ayrton were wonderfully

helpful and enthusiastic, and we were fortunate to have Neville Brody from *The Face* design our book. The anthology was a tangible way of celebrating the work we had been doing. More than forty poets contributed and performer Emile Sercombe provided excellent illustrations. We launched the anthology with performances at the Drill Hall. The book was reviewed in several magazines and went into its second printing after a few months.



Benjamin Zephaniah

contact with a broader community than we could have imagined when we conceived the idea of Apples & Snakes back in 1982, and I can only be thankful for that opportunity.

I left Apples & Snakes in 1986 to pursue creative things for myself, but consider those four years to have been one of my most satisfying periods of 'employment', and one which sparked many enduring friendships. It is really heartening to know that Apples & Snakes has been developed so successfully over the years by so many dedicated people.

Mandy Williams, Founder and Director, Apples & Snakes 1982 – 1986

Velocity priced £9.95 (ISBN 0-948238-28-3) is on sale at bookshops, or from Amazon, or send a cheque for £12.50 to:

Black Spring Press
Burbage House
83-85 Curtain Road
London EC2A 3BS
general@blackspringpress.co.uk
tel: 020 7613 3066

Amazing

Our benefit for PAC at the Purcell Room in the South Bank Centre was another highlight. An amazing number of performers were involved, including Lynton Kwesi Johnson and African Dawn. It was one of several benefits that we arranged over the years for different organisations. Our involvement in these brought us into

London Writers Day

A day of workshops and performances on Saturday 22nd November 2003

Anne Lambie of Lockerbie Writers writes...

After the overnight bus, Eric Davidson and I were met on a very wet Saturday morning by fellow Exec member Dave Chambers of Newham Writers, at Victoria Coach Station. Thence to his house for toast and coffee, thence to Clerkenwell for a quite breathtaking day with London Voices and members of Eastside, Basement, and Shorelink Writers, and many others at Bridge School. Organised by Agnes Morgan (and compere) we were then treated to a day of workshops, lunch at the Sekforde Arms, more workshops, then returning to the pub for an evening performance.

Roger Mills made a very good point at his Oral History workshop that – and he admitted that it was only a surmise on his part – he thought the Fed was tending to lose its historical identity, in that it was not being recorded for posterity. A very good point, so maybe all groups could think on that theme and send something to Federation Magazine about how they were founded, what was their *raison d'être*, and is it still that way and what changes have been made. Roger illustrated this with a book on the Battle of Cable Street, the East End's stand against Mosely's fascists.

Bob Dixon and Greta Sykes (Writing Political Poetry) came up with Pablo Neruda and others to illustrate how poets could be a force for change – one person said that everything was political and a lively discussion followed thereafter! Are me the pimples on the bottoms of women? (Discuss) Yet another point which came out and again led to what the Fed is good at – debate and counter-debate, no holds barred, no friendships broken. Lots of conclusions which one can conclude on ones own.

Dave Chambers' Web Design workshop was too much for Eric – a computer Luddite – but others in the group seemed to gain vast amounts of knowledge.

The evening performance was Fed members at their best doing what they do best – performing for each other in an inclusive atmosphere with encouragement welling from the audience to the stage – complete with songstresses Jane and Sharon. As a member of a group who organises something not dissimilar at GaelForce in Lockerbie, I learned many things from London Voices which we'll probably incorporate next year – plagiarism at its best.

Could I suggest that other groups in other areas might like to do something along similar lines outwith the FEDfest and who knows where it may lead?

Well done London Voices. Well worth the overnight bus seats there and back – exhilarated and inspired!

Sally Flood of Basement Writers writes...

I took a big step on the 22nd of November, when I decided to attend London Writers Day organised by London Voices, Gill Oxford has kept me posted on all the activities over the intervening years since I had taken an active part in the Federation, and her enthusiasm never waned, having set the scene: I arrived for lunch at the pub at 1pm (blame the plumber) so missed the morning workshops.

There was a great bunch of people to meet, many faces from the past and many new ones, all with the same purpose to make this a great day, the workshops were well thought through. I attended "Yoheda" run by Alvin Culzac (Shorelink Writers) it was good trying to belt out Shakespeare, reading and comparing our own writing, then time to relax. Breathing exercises to calm excited nerves, the time went all too fast.

Then after a brief interval, I chose "Writing drama to Perform" run by Rab Cowan (London Voices) and old friend from Basement Writers now with London Voices, he had us scribbling scenarios, some really interesting ideas were read and added to, Rab's original idea to perform one never really took off, there just wasn't the time, a good one to think about and to in the future.

Then back to the pub for refreshment and entertainment. There was so much talent as always, and the latest London Voices book *This Wonderful Summer* was launched (reviewed on page ??). the evening ended with a duet by Jane Deakin (London Voices) and Sharon Davies (Newham Writers). I have made many new friends and I thoroughly enjoyed the whole day.

It was like stepping back into a comfortable pair of shoes, I was proud to be part of the birth of the Fed in 1976 and still prouder to see the same values in 2003.

Gill Oxford of London Voices writes...

We've had excellent London Fed days in the past organised by Janice Day and others, and when we realised we had our friendly pub, the Sekforde Arms who would provide a meal, and also the use of a small school opposite for workshops, we just had to go ahead to organise this London Writers Day. The Fed's Co-ordinator Tim Diggles gave the initial ideas and impetus, to what was really an all round joint effort.

45 people from six groups attended. We had a choice of 3 out of 9 workshops during the day, taken by people from the groups. I went to Agnes Meadows' glorious

people who to their astonishment, by dint of searching and lively questions from Agnes, produced six individual poems which they felt happy to 'perform' at the evenings Grand Reading. This was well up to Fed standards and also run by Agnes.

I also went to "Writing Haiku" by Alison Clayburn, who with an excellent series of information worksheets, easily conjured a least two haikus from each person.

Peter Imray took "Critical Analysis", which worked very well. Each person received a copy of the poem to be discussed. It was read out by the author, who then had to remain quiet while the poem was discussed, questioned and analysed by the group. The author had a chance to reply and comment at the end.

While it rained outside in Clerkenwell Green, we all had a great day.

Eric Davidson of Dumfries and Galloway Survivors' Poetry writes...

London I -

Eye-aye
writers voices
pluvius galleries
halfway to heavens above
Newham for Sekefordes
schooling Arms
where we all...

- FEDerated

It is that union of diversity
which juxta
poses questions;
that often dis-agreeable
family of nationals'
identities
that entity of changing
viewpoints not superimposed
unilaterally

which fabricates, moulds, ties
all of us into
workers publishing
in our communities

"Our writings
are indispensable
if only we knew what for"

Lovebites

Lovebites, a new collection of poems by Christopher Barnes (whose poem appears on page 22), will be launched at Morden Tower, behind Stowell Street, Newcastle upon Tyne, on Friday 5 March at 8pm. *Lovebites* is published by Chanticleer Press, and Richard Livermore, will read at the event along with Sally Evans, editor of Poetry Scotland magazine. Because of the gay theme linking the poems a speaker from Proudwords, Britain's only lesbian gay and bisexual literary festival will introduce the poets. The title came from a Proudwords workshop held by Julia Darling. Proudwords has recently had an exhibition at Newcastle's Playhouse. The poet Jeremy Reed has said of the poems that they are "psyched into rich verbal energy". The poems are varied and express what it might have been like to be a man who loves men in different historical times. There are characters, some invented, some known, that assert a bold individuality and a love of language and word play is predominant throughout. The collection can be bought from £2.40 from 6/1 Jamaica Mews, Edinburgh EH36HN.

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Community Based Rehabilitation

- a role for worker writers and community publishers.

As a group of people concerned with the promotion of narratives from marginalised communities and individuals, the FWWCP has always aimed to an organisation which is inclusive. Nick Pollard, Frank Kronenberg and Salvador Simo Algado explore how this experience of facilitating people to tell their own stories could be a vital resource for the development of community based rehabilitation in a world of poverty and disability.

People with disabilities

Community based rehabilitation (CBR) is an approach to the management of aid for people with disabilities which has been used for over a decade in areas of extreme marginalisation and deprivation. Broadly speaking CBR is a process where the needs of the community are discussed and prioritised, with plans for practical work being shared with local people, using local skills and developing local resources. The aim is to provide a general level of sustainable development which is not just focused on specific groups, but through benefiting the wider community gives a better basis for the support of needier elements of the community. Discussions around CBR have questioned the use of 'rehabilitation' because this suggests limits to work which is perhaps more centred on the human rights of people with disabilities who are doubly affected by deprived living conditions, and which is both ongoing and integral to national strategies for reducing poverty. This places particular emphasis on the need to work with disabled people's organisations as project leaders and co-ordinators.

Think locally, act globally

Although there are many models of CBR, traditionally it has been applied to areas which have endured disaster, trauma, war and disease, or to whole communities who have been socially excluded, through HIV for example, or who have survived policies of ethnic cleansing. Many communities have experienced chronic poverty, living in barrios or slums on the periphery of large cities, and it is anticipated that this particular problem will continue as people move in search of work and better life chances. When the terms CBR and aid are used one might immediately think of participating in projects or fund raising for people far from the northern hemisphere. However, the scope for this work is to be found anywhere. Some principles employed by the authors, derived from Herbert De Souza, is 'think globally, act locally' and 'we are all responsible for all that happens'. Increasingly, through globalization, it is not only multinational corporations and their subsidiaries which penetrate every society, but also the extreme differences in poverty and

deprivation which accompany the flexible global economy. Wherever you are in the world within a few hundred feet there will be people without basic and essential resources, and the privileges enjoyed by the wealthier groups depend on other people living in poorer conditions. Therefore CBR approaches are globally applicable, from favelas in Brazil and South African townships to the chronically deprived areas of the US and Europe.

FWWCP - a powerful element

A renewed focus on CBR is currently taking place within amongst world health bodies. Others, such as the authors' own field of occupational therapy, are addressing the issues for the first time through the World Federation of Occupational Therapists (WFOT). A WFOT-CBR Project team is currently organising to co-ordinate this.

How can worker writing and community publishing relate to these problems? Organisations like the Fed, which are reaching out through writing and community publishing (for example through the internet) can be powerful elements in building individual and collective self-esteem and strengthening political engagement and organization. Worker writers and community publishers may have a lot of practical assistance to offer in specific areas of CBR programmes.

Traumatised communities frequently experience multiple problems over a long time, war being hand in hand with disease, poverty and famine. While it may seem vitally important to restore or even institute clean water, means for food production, housing and access to communications, the effect of these experiences on the sense of community itself can be catastrophic. It is hard to retain a sense of community if, for example, following the slaughter and rape of many of your friends and family by people from another ethnic group who were previously your neighbours, then hiding in a cellar living on tinned and dried food for three months, you finally emerge to find that you can't walk anywhere because of the mines and your town is demolished. If community has ceased to have a local meaning for the survivors the continuity and sustainability of any aid or regeneration efforts are threatened. People merging from their cellars will quickly become displaced, and as refugees experience even greater hardships and exclusions.

Re-establishing meanings

One of the first steps of a CBR programme, therefore, is to work with people to re-establish meanings for their community. This approach has to be applied to young and old within the group alike, as generational differences can quickly emerge if younger people reject ties to their

devastated homes for the promise of a better life elsewhere.

A key concern of occupational therapy is with enabling people to perform meaningful activity. It assumes that occupation is central to a sense of human purpose. In the situations just described, deprived of any facilities for meaningful activity except perhaps survival, people are in a situation of occupational apartheid, i.e. they have been systematically excluded from occupational meaning. The consequence, even in western European countries, is a growth in the numbers of highly vulnerable street children, foreign sex workers and illegal labour on slave wages. There are also an increasing number of people who as a consequence of mental illness or other factors related to poverty and disability are socially excluded to the point of chronic occupational deprivation, i.e. there is nothing to do from one day to the next. All societies are producing these circumstances, and there will be individual Fed members who have direct and personal experience of these situations.

Even before the formation of the FWWCP some of its member groups were engaged in using collective and autobiographical narratives to explore a sense of community amongst groups who were outside the mainstream culturally, socially and economically. Throughout the history of community publication groups like those in the Fed have been producing books with the aim of celebrating local lives and neighbourhoods, and through these bringing people together, building community activities, influencing education and other policies.

The FWWCP's diversity and inclusiveness has led to a membership ranging from poverty action groups such as the West Kensington Welfare Project to those which are linguistically marginalised such as Ledykasyon Pu Travayer, with many other publishing groups which have been concerned with mental health issues, homelessness and housing campaigns, rights issues, the teaching of second languages to minorities, basic literacy and unemployment. While some Fed member groups are organised around disabilities, many of the people involved in other FWWCP groups also have disabilities - evaluations suggest that about 15% of people attending the Festival report disabling conditions. An immense amount of practical experience has been built up of working with many different groups and their local contexts in integrated ways.

Publishing to raise community awareness

Health professions have seen the development of reflective practice based on clinicians and service users' stories, the use of narratives in assessment of service users and their carers' situations and even in the communication of techniques - indeed the active use of reflection and narrative in developing practice is widespread in many areas of work. There is a lot of overlap between the ways in professional and health service user experience is

related and the way in which FWWCP member groups and individuals explore their own development not only in the content of their work but also as publishers and writers. Indeed, the Fed has been conscious of the need to tell the narrative of its development through the voices of the many individuals and communities who have been involved.

However, in the practical application of writing and publishing to raise community awareness FWWCP members have often developed strategies against a background of poor resourcing, working in the margins of society. FWWCP work has traditionally required a high voluntary commitment, with workers reaching out to and coming from groups who are difficult to engage initially. There is a concern to develop publishing and writing groups which are not based in one bout of funding lasting six months, but which are owned, continued and sustained by their own members.

The FWWCP's experience of community publishing, particularly in connection with disabled people's organisations, is perhaps just the tip of the hidden resource iceberg it possesses - the Fed also has amongst its members a repository of practices and skills connected with community work and development, and the necessity of inclusive approaches when publications come directly from the desires and needs of communities themselves.

There are two main areas in which the Fed's involvement/collaboration with the WFOT-CBR Project Team could develop. The Fed could become vitally important in CBR development and implementation: gathering information and collecting data to inform an evidence based for the practice of CBR, incorporating the real narrative of everyday lived experience perspectives in the conventional simplistic reductionist technical accounts by which the success of CBR is often measured. Another aspect of the Fed's experience and skills which may be important would be in enabling self-empowerment through engagement in enriched writing and community publishing and providing an action research tool to assess the effectiveness of CBR.

Valuable skills

Effective CBR techniques depend on an ability to tap into local disabled people's organisations and work with them from a local perspective. Marginalised people are often resistive to outside offers of assistance; because they have experienced that accepting aid can mean the acceptance of the problems that go with it. It may be that FWWCP and similar groups can offer steps to a fruitful practical partnership by doing what they are doing already in enabling marginalised groups of people to develop a positive identity, combat poor literacy and explore locally important issues. Because our members are working from the margins many of them have valuable skills and experience that might not be available from professional education. Many people are self taught, in ways which have been shaped by their particular

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Velocity priced £9.95 (ISBN 0-948238-28-3) at bookshops, or send a cheque for £12.50 to:

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experience and the needs of their community, often through experiences of disability - such skills are unique. This activity would build on these skills, and open avenues for more education and development, for example as trainers and workshop leaders.

Traditionally the left political establishment has ignored or diminished the activities of groups like the FWWCP, the production of stories, poems and community history has been seen as a sideshow to any activity. The increasing spread of CBR may offer many of our members to explore the wider benefits of what we are able to offer to our communities, and others, and generate more worker writers and community publishers to widen our global community in the process.

Nick Pollard, Frank Kronenberg and Salvador Simo
Algado

WFOT-CBR position paper can be downloaded at:
aifo.it/old_sito/cbr/

WFOT%20Position%20Paper%20On%20CBR.doc

Occupational Therapy Without Borders, edited by Frank Kronenberg, Salvador Simo Algado, and Nick Pollard, will be published by Cburthill Livingstone in September 2004, price £21.99, 0 4430 7440 2. Authors from around the world explore through narratives and other accounts of their experiences the issues of occupational apartheid, occupational justice, human rights perspectives of health, the political nature of occupational therapy and a community centred and an enabling occupation approach to practice. Proceeds from the sales will go to aid Spirit of Survivors - Occupational Therapists Without Borders, a non government organisation which works with street children.

REVIEW

Raferty's Rules

By Eric Sayer £3.99 published by Towpath Press, isbn 1 901999 068

This is a book for Rugby players, football players and anyone with a sense of humour!

The comedy's subtle, its timing excellent.

The game descriptions held my attention and the final match led to an inevitable but brilliant end.

Epilogue - Brilliant!

The only downside is that the cover need brightening, as it doesn't reflect the brilliance inside the book.

Jim White, Grimsby Writers

Selfishly

I curl into
my tea cosy warmth
and dream of you

I would be happy
to be with you

But would miss
my empty bed

Sally Jordan, Lockerbie Writers

Magnolia

Lager cans roll in the gutter
Tin footballs for small boys
And look-alike youths wearing
Baseball caps back to front.
Pavements spattered
Not with the milky secretions
Of hungry sparrows
But much chewed gum
Rock hard for posterity.
I can spit further than you.
In the small front garden
Petrol perfumed,
The magnolia blossoms.
Pink flamingo flowers,
Hung with birdsong and peanuts.

The old man is thinking of
Chopping it down.
Blocks the light he says.
His wife a few months dead
They bought it together years ago.
It has become greedy for space,
Beautiful as a woman in a silk dress,
Her skirts lifting as she dances a fandango
In the strong winds.
In the cold air of the North sea
Her beauty quickly fades.

In the morning of the world
Before Mars bars were invented
Sorcerers made women from flowers.
She was the other sort
A mistress of the wounding word,
But he loved her in his own way
The old man grumbles
but will relent and let it be
her memorial.
The magnolia tree

Amyon Corbould, Grimsby Writers

Broadsheet publishes
writing by members
and supporters of
The FWWCP.
Broadsheet 13 has
been selected by
three members of the
FWWCP Executive
Committee.

If you wish to have
your writing included
in Broadsheet 14,
please send it to us
by March 31st 2004, if
possible attached to
an e-mail, and send
to

thefwwcp@tiscali.co.uk
or by post to
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If you belong to an
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and would like your
group to make the
selection for a future
issue, please contact
Tim Diggles on 01782
822327, and arrange
how you can
undertake this
important role.
We look forward to
receiving your writing
for consideration.

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Papers

The papers in Serbo-Croat, Greek, Turkish,
The Irish and Scottish world, a dozen others
Chronicle our births and deaths.

We have done well here, the older faces say,
Riding the horses of difference and sameness,
And maybe, after all, identity is compromise.

The blur of sea and sky, the sacrifice
Of loved tongues for the stranger's voice
As dying languages litter the strand.

And maybe like Lawrence at Thirroul
You have to be outside a place
To write it, for inside's too immediate.

Which means most poems are lies.
Experience eats its child the word
As a sow her farrow: poets
Drown in the waters of silence.

Brendan McMahon, Derby

Device

A person is
A useful
All-purpose device
It is handy
For walking around battlefields
In factories offices or schools
The money it pays for
A mortgage or car is useful too
When it's dead its bones
Can be utilised for fertiliser

Geoffrey Clamp, Newcastle-u-Lyme

Love is a sky

Love is a sky
Filled with blue
Overbrimming
Overflowing
Pieces of clouds
Drifting by
In strange and familiar shapes
Love is a sky
Filled with blue

Tayo Doherty

Poem No.1

I am a lost man
adrift on a sea of misconception and indifference
A wanderer
Who blindly staggers the corridors of locked
and shuttered outstations
The night flyer
confused in a frozen sky I stand
mute on my pedestal

Cast out
like the hair lipped cousin at a virgin's wedding
Breathing the cold, damp fog of autumn's blanket
I turn to see the corner of a life
not yet begun but so soon ended

Dean Bradley

No Time

I knelt to pray, but not for long
I had too much to do
I had to hurry to get to work
For bills would soon be due

So I knelt and said a hurried prayer
and jumped up off my knees
My Muslim duty was now done
My soul could rest at ease

All day long I had no time
To spread a word of cheer
Nor speak of Allah to my friends
They'd laugh at me I fear

No time, no time, so much to do
That was my constant cry
No time to give to souls in need
Then came the time to die

I came and stood before The Lord
Bowed head and downcast eyes
For in his hands God held a book
It was the book of life

God looked into his book and said:
"Your name I cannot find
I was once going to write it down
But never had the time."

Farrukh Saeed, Peshwar

The CU^{SP} of (sh)E-mail networks

My tablets
 Being stone-set
 With
 Synergy un-energised,
 I shuttered my
 Opportunistic windows and
 Stabled hobbyhorses
 Before bolted doors
 Opened other opportunities limited.
 Thus there
 Avenues remain unexplored
 As I have no address
 For that particular issue.
 This is my
 Very valid verification
 For
 Not impacting on their
 Inaccessibility's exclusivity.

"... *ken whi' ah'm spierin'?*"
 moving shaker.

(time)Server
 Concurs ab-solUtely
 Service-user, BUTT-
 (heid)but, if you butt-on hit
 1, 2, 3, 4 or more -
 then you'll get no choice of
 tune catchy
 mission statements -
 Nor humanoid response.

I'll send you a form ...
 ... for ... eh'm ...? ...
 Horny - Dilemmas and
 - Oh! By the way,

THE
 Community Learning
 Resource Unit
 Has been re-named
 (by popular demand)
 The Library
 And will be closed by
 A campus overseer,
 Ae-non-person
 Of no colour. At all.

Have a nice day-missing you already - my arse.

Eric Davidson, DGSP

Race of Time

How many hours in a day?
 I hesitate before I reply -
 Twenty-four, or is it more?
 I have questions too.

How many hours to wait, to walk and talk,
 to think about you?
 Time is a relative thing -
 Once it was said "Time waits for no man"
 but I ask, does it wait for women?
 I don't think so.

Hands move around a clock slowly if you watch,
 they speed up if you close your eyes.
 Is it a surprise?

Darkness descends into my thoughts;
 brightness beyond, but out of reach
 of my fingertips; I tap out a code, a phone rings.
 Time stands still for a second -
 No reply.

Silence -
 Then a knock on my door; hours halt and hang in
 mid-air
 without a care.
 I open the door -

Life continues at its own pace.
 Rat race.

Alicia Jenkins, HMP Bullwood Hall

Greater Alive (Poetics)

Some poems appeal to me -
 some challenge me
 some vex or repel
 or erect a barrier -
 whilst others say nothing to me;
 a poem is about what it's about.

I do not want to know it's how or its why
 that's the whole point of a poem:-
 not knowing it's how and it's why;
 a poem is about what it's about.

I don't need analysis or techno criticism,
 improving the reductive,
 like taking a hammer to crack a nut,
 where what's recognised, what's left
 after picking over the bone-like shattered remains.

Poetry must be 'spontaneous combustion'
 demarcating special atmospheric
 illusive ambience in words -
 a marginal recognition of mysteries
 between the lines and subtext how something of the fire
 connects an impossible perfection of heart, mind and soul
 within the self.

Semantic rhythm and poetical risk
 over-ruled by a leap of musified mulling -
 or is it empirical faith in foolishness
 into the irrational void of deep unknowing
 of mindset parallels pulling toward the face of the magical
 known or not
 what absence breeds might breath a bridge
 and strike a new level:- by the very act different and free.

If not, well, so what - just try again, and again,
 and maybe in our struggling we out-reach our
 try what we know is not worth the knowing -
 that only what we need to know inspires the given.

Is it worth chancing the candle -
 Yes, oh please yes
 transcendancy assails terrestrial voices
 Aroused -
 -Awakened -
 Greater Alive.

David Lloyd-Howells, Abergavenny

Full English

The coaches disgorge
 The uncivilised hordes
 They're pasty and tasteless
 And loud.

They'll moon
 And they'll leer
 'Cos they don't like it here
 This hymn rises up from
 Their crowd:

We want it with lager!
 We want it with chips!
 We don't speak the lingo
 We don't give a shit!

At points far and wide
 With their mates by their side
 They will ruin our image
 Abroad.

An army of crap
 That will pinken the map
 More effectively than did
 Our sword:

We want it with lager!
 We want it with chips!
 We don't speak the lingo
 We don't give a shit!

So here's to dissenters!
 Who feel a slight shame
 That compatriots do us
 Such harm

Go on your holiday!
 Show that Brits abroad may
 Be dignified, urbane
 And calm.

We want it with lager!
 We want it with chips!
 We don't speak the lingo
 We don't give a shit!

We're red, white and blue
 As we splash in the foam
 When we are in Rome
 We do just as at home!

Tony Lupton.

Point of Entry

The customs gate is narrow, forbidding.
 The walls drip with uncertainty
 Many tongues chant their litany.
 Despite my vow to present a considered self
 My consonants choke and spit
 Vowels swerve to left and right
 Conflicting prepositions alter meaning
 As the armed gatekeeper, deaf to all I say,
 Adjusts his spectacles to peer
 At my crumpled passport and a stained visa
 Scanning them for the ghost of legitimacy.
 Then he looks me full in the eyes.

Does he divine my knotted bedsheets of memories
 Of shattered hearths
 Of brother's blood on a kitchen floor
 Of waving aged left behind
 Of children lost along the road
 Of neighbours cruelty and disdain
 Of strangers unaccountable generosity.

Like flotsam we nudge against the breakwater
 We see the door ajar
 Our eyes home in like nails to magnet
 To the point of entry.

Gerard Melia, Suffolk

Sleeping Dogs

Let that sleeping dog lie as she is
 She might bite if she wakes
 Let the night pass in peace
 if you've got what it takes
 You know a bitch won't forget
 won't forget someone cruel
 Keep your hands by your sides and stop
 acting the fool
 You'll never get on in life
 whilst you're causing such trouble and strife
 Never cut down a wall with your knife
 Never prove you are wise

(Heart) Breaking News

It fell out of the sky today; around
 Five hundred lives were lost.
 To keep it safe above the ground
 Would not demand a heavy cost.

A tragedy, we all agree,
 Five hundred children, that's the score.
 Prepare to suspend disbelief:
 In just four hours, five hundred more.

And so the carnage marches on, the death-
 Toll rising by the day.
 One million children every year, the breaths
 That softly, slowly, fade away.

But it's not aeroplanes that fail, no earth-Quakes
 smash the children's land. It's all too simple. From
 their births, Their mothers never wash their hands.

No no, we think, this can't be true, there must
 Be more to it than that. Perhaps
 Something's been missed? But germs turn bodies
 into dust
 And mothers' worlds fold inwards and collapse.

Another of the million things we take
 For granted - soap -
 Can end the ever-present drain of life, can break
 The stranglehold, could turn despair to hope.

John Andrews, Glasgow

So let sleeping dogs lie
 let them be
 Don't go prodding their tranquillity
 Even fools tiptoe by warily
 where a sleeping dog lies

Let that sleeping bitch rest while she can
 and get on with your own life
 Making waves never does any good
 Learn to act like a man

So be prudent and wise
 take some neutral advice
 Tiptoe quietly by
 where a sleeping dog lies

Marlene Home, Leeds

Laces

How are they treating you?
They say I've had my day;
I forget to tie my laces, so they say

I said how are they treating you?
Young by the summer brook
we chest the naked air
and corner-eyed look
at unbudded and bloomed girls
tiptoeing the shallows there.

Are they treating you all right then?
Summer too when we thistle-downed
the gun-split air to take the bridge
by the Weser and some were drowned:
I blow timid smoke in slack of battle,
and a dabchick shares the bloodied sedge

They 're treating you all rig/it then?
Ah that summer eve we first made love:
rude moon staring, stars dance near
and beech arms bless us from above.
Memories tangle. Fray at edges
but lass long gone I hold you dear.

Do you feel till rig/it in yourself then?
Tommy smoulders in harvest fuzz —
close its eyes, bind its jaw —
and poppies bounce to bees' buzz
where sun vibrates on cartridge cases
and valkyries of crows caw.

Say something to me!
They say I've had my day.
I forget to tie my laces, so they say.

Yes, yes! What else?
They daily wallet my bed-settee,
they've sanitised all smells away,
they neatly place one biscuit by my tea,
they rank my books, appoint the time to eat
and put my medals on display.
They're really very kind you see.

That's Nice!

But my laces belong to bloody me!

Ken C Baldwin, Skipton

Learning

To all of you who lauded me cheered or applauded me
I say 'Thank you friend'
To all of those who aided me scorned or upbraided me
I call you friend
Each road I've journeyed on
ran walked or staggered on
I've been learning
All those I came upon
stranger or champion
Taught me something
To all those who stayed with me
loved me or hated me
pitied or cheated me
Another lesson learned
Another corner turned
To all who befriended me
abused or defended me
I treasure you
To all those who caused me shame
used me or cursed my name
I pity you
To all those who never gain knowledge from love or
pain
I pity you
To all those who shared with me
peace or adversity
humour or tragedy
you'll always be a vital part of me
To all those who wished me well
pulled me up each time I fell
dragged me from the brink of hell
I thank you
And every challenge I may find ahead of me
I'll see it through
I'll always see it through
Thanks to you
My enemies and friends
it's thanks to you
And if at times I wished for death to claim me
Who can blame me
Just another corner to be turned
Another lesson learned

Marlene Home, Leeds

Adrenaline Map

I shot myself in the foot while riding through Derby and nearly died laughing when spotting 'hyson green was a place' daubed across a railway bridge as I hurried out of Nottingham
 On visiting Liverpool I connected with a soul in Toxteth, there I felt healed but I still managed to shoot myself in the f.o.o.t.
 Working in, moss.side.regeneration@£60perhourputsafirmsmileonmface.co.uk made me sorry to leave Manchester and so I managed to shoot myself in the foot yet again!
 Visited Leeds and crawled around Harehills on my knees, someone shouted at me, "never trust a man that you already trust" I smiled a reply before I shot myself in the foot.
 A Sheffield strip — joint was where I was accosted by a steaming female reveller who insisted She buy me a 'Slammer' or two, she said, slurring with a stammer that the male act was "cool" and that I shouldn't mention this To her husband, we got sooo sloshed I nearly missed shooting myself in the foot
 Passed through Highfields in Leicester when a woman stopped me and asked if I wanted to be in a 'reality Programme' I replied 'I ALREADY AM' before proceeding to shoot myself in the foot
 I made my own scapegoat with a man while eating in a cafe in St. Pauls, , said by the end of the meal that he too wanted a scapegoat of his own, I belched rather loudly shooting myself in the foot before I headed towards Montpellier way
 I was Jettisoned in Luton and I made a game of all of this so far and so I ran for cover in Berry park where I was busy shooting myself in the foot
 Back to Cellulite City , where in Dalston I met a clique of performance poets TELLING me how great they all were instead of showing me, they attempted a group huddle but I got self love not self hate as I legged it shouting 'I'll let society put me in a box not you lot' which led me to Stonebridge shooting myself in the foot in the process
 My heart pumping, I asked directions to Winson Green even though I could find my own way round Brummy underpass and not ending up in Aston , here I shot myself the biggest blast ever in the foot, now I wish
 I'd directed my aim at the government instead, as I know without doubt that I would NEVER miss that's for sure

Timothy Wesley, Centerprise

Born Again

Before me stood the Temple of Light,
 Within, I sought the answers, the truth.
 Serenity surrounded me; it felt right.
 Colours so vivid shone upon me - such sooth!

As I moved, my white robe flapped against my skin.
 Brothers and sisters embraced me; I welcomed their love.
 How came I to be here? And after a life of sin.
 I just walked through the door; lead from above.

I'd spent a life of denial; did not want to know
 What I had learnt all those years ago.
 A child of innocence - but for long.
 Others did their worst, and made me do wrong.

Now as a child again, my trust in others restored,
 I could grow to what I *should* be.
 So many years wasted; time spent bored.
 Yet how different it is; yes, I am free!

I kneel down; give thanks; pray.
 So much to do, so little time.
 They had taken my life away;
 Renewed; now all will be fine.

I reflect, I meditate,
 I love, but do not hate.
 No anger, no sorrow;
 No yesterdays, only today and tomorrow.

Robert Brandon, Shorelink Community Writers

A Matter of Form

Nell's toes turn up - Mutant AIDS -
A Morphine dream
At the solar-powered fountain
In Howling Wilderness Square.

Gene-shuffled
By the plump-out geyser pantsuit
She is faint-slack
As synthetic floodlights
Crossbeamed on moons.

A polyacetated man
Streams from a manually operated crate,
A whirring shuttle vector
To The Garden Of Forgetfulness
Located just tail-piecing the telescreen.

By and by she's an after-thought
Of stilt-stalking, head in bicarbonate
clouds.
Contrarily she never did.

Was set aside
To tent the apprehension of invalidity
Non-resident with heart-sinking corners
Of well-kept public spaces.

Christopher Barnes, Newcastle

Mooning

Eye blinking, twitching, flutter beat glimpses
Between the menacing, scudding clouds,
Always there... tormenting, mocking my sleeplessness.

It's beady, sometimes bleary orb, 'eye-balling' me out,
Gorping through the gap in my
'Cast iron' curtains,
Like an atlas 'study globe'
An internally 'bulb-lit' moon.

To me... the moon's no balloon
Drifting up and away, escaping abroad.

It's not a lyrical lullaby
Blue. Blue Moon.

I'm totally cheesed off with it!
JUST
Stop spying... Stop prying.

GO... GO...
Wax and Wane
Through some other
POOR SOD'S
Window Pain

John Hirst, Gallery Poets

'Spaced'

I was in a solitary space, feeling pensive and alone
My mind was paralysed with fear; my heart was turned to stone.

I was physically a wreck as I tried to go on my way
The inhalation of the air was thick and heavy and grey.

The pallor of my skin changed too, I felt it in my being
The light of day turned into night, I had that pensive feeling.

It was arguable if I could see an end to this demise
Dots and zigzags come and go before my half-slit eyes.

I questioned my sobriety, all hope of any ease
It all seems so transitory, no time to make a plea.

I sank into a deep, deep sleep and when I came around
I was lying cold and wet, unkempt, on a strange and alien ground.

Sue James

War

Those who are deaf to tears must endure
the knife's voice, and the gun's shout at the window.
Real wars are fought for colours, the green
Or cruel red, the black against the white.

Those who are blind to grief must look upon
Its image, see the pale and broken face forever.
Real wars are fought for number, the Many
And the three in one, the even and the odd.

Those who cannot touch the lost must face
Eternities of ice and loneliness.
Real wars are fought for love, their battleground
the body, and the bleeding human heart.

Brendan McMahon, Derby

Young

You begin to break the law,
When you happen to be poor.

If you can't get anywhere in life -
You can't go anywhere at night.

Doing nothing on ones own;
All day at home.

It's just that Dad don't work;
More the system than a shirk.

If I could, I'd have paid the fair,
Now I can't afford the fine

They won't let me be of use
And
I've too much, too much time

And there isn't any more.

You begin to break the law
When you happen to be poor.

Carol Batton

Fox

They asked the Fox to confirm it is Vermin....
It Replied
"You eat chicken too?"

Carol Batton, Manchester Survivors

Poem No.5

I dreamt last night a dream girl
A feeling without form
A 3D holographic pouting substitute for porn
She grew out of the wallpaper
She drifted through my door
She danced a sneaky snakey dance
And wriggled on the floor
And then convulsions
At her orgasmic height
My mother came into the room
And lit my safety light.

Dean Brindley

Thug Life

Living the life of a thug is no joke
Sometimes when you're wanted
You have to hide under your jumper
Like it's a cloak.

Kicked out by your parents
Belly rumbling because of hunger.
Walking the street you meet some guys
Who offer you a burger and some fries
You notice that they're in a gang.

Now with these guys you start to roll
Mugging people for their dole
You think these guys are your family
But if you want to leave you will surely see.

Just because you thought you were a big man
But you were kid enough to feel
The strength of your mum's backhand.
Now you're in deep
Following the gang like a lost sheep.

If you've got the strength and courage
To turn your life around
Don't be like the other guys
Be smart and drop the others
Or else you'll wind up dead
Or in jail until you're old and frail
Wise up!
Be the shepherd and not the sheep.

Marvin Johns, Stoke-on-Trent

Life Path's Companion

Oh, there you are!
I wondered,
When another one would come;
Another light,
To mark the way,
As others before have done.

I'M HERE!!
I bet you wondered,
When another one would come;
Another light,
To mark the way,
As others have done.

Now I know,
I'm on the road,
And haven't wandered off;
Blindly stumbling,
Across the heath,
And thinking I am lost.

It's nice to know,
We're right where we're at,
And, that 'where we're at' is here;
On a road,
Together,
Shining bright to make it clear.

I thought I hadn't strayed,
But, without you,
i can't tell...
You really are a comfort,
Which, I feel,
Is just as well...

Illuminating,
The darkness,
That holds the fear, and doubt;
Enlightening,
Each life path,
That, before us, stretches out.

For this road,
Has been a long one;
Steep, and winding, for all that,
So, a little bit,
Of your light,
Highlights where I'm at...

And, so,
Upon our way,
Looking back, without regret;
As following,
With blind faith,
Knowing there's more, like those we've met.

Each alone,
Yet, sharing,
Our own path, step, by step;
Roads winding,
Steep and long;
Destination not reached, yet.

Stephanie Chamberlaine, Shorelink Writers

I'm Disappointed

Yes, in you. For some time now
I've seen you sat there, face a blank
And for a while I wondered how
You kept the boredom blues away.
But here I go, reducing your position
To something of the intellect, when
Daily hunger is your true condition.

The meagre takings in your upturned cap
Might creep towards the entrance fee
To junk food palace. Burger King,
A lump of meat and cup of tea.
You leave the warmth and sit outside.
Why it was you I gave my spare change to
Needs reasons that I stumble to describe.

I never wanted or expected thanks:
That's not the way our contract's written.
Then when I saw you sit and smoke
I felt my feeding hand was bitten.
I'm sorry, but the game is over -
If self-destruction is your goal, that's fine,
Just don't expect a subsidy from me.
The senseless jingling coins wilt now stay mine.

I thought the verdict was clear cut
Before I sent the jury out.
But giving shouldn't come with strings attached
And now I can't shrug off this nagging doubt.
I have to think things through. I have to see
If this faint smell of disappointment
Comes from you.

Or is it me?

John Andrews, Glasgow

Romance

The plot is very simple
Boy, girl, passion, sex etc.
we all know the plot

Except in stories this goes on forever
and in reality
you're lucky to have three weeks

They're good though
those three weeks
It's what keeps the women going

Meanwhile the heart procreates
in glorious technicolor
and systems circulate
with the tolling majesty
of birth and death

Earth mother bit
first the romance
then the Earth mother bit

And then we dream

Sally Jordan, Lockerbie Writers

Shadow of the Spire

Picking berries on the Rec
with bell strokes swelling
counting the years.

My father heard those bells
sounding as sweet, or sour,
and probably picked berries.

This is not The Place.
I need no fruit to get me through
but other things far darker.

Berries are dying on the bush,
something we have in common.
Tonight a girl from school turns sixty.

We're dressing in drapes
and drainpipe pants to dance
as if life has yet to happen.

Mike Hoy, Heeley Writers

I'm not racist

I'm not racist;
I hate car alarms...
I'm alarmist.

Carol Batton

TEN QUESTIONS

(dedicated to our political con-artists)

FIVE... FROTHY FRIENDLY
FIVE... FROM THE ENEMY

FIVE... ASKING THIS AND THAT
FIVE... TRYING TO SNARE A RAT

FIVE... FULL FRONTAL ATTACK
FIVE... GETTING THE INITIATIVE BACK

FIVE... TO CAUSE UPROAR AND DIN
FIVE... LETTING THE SPIN DOCTORS IN

FIVE... TOPICAL QUESTIONS OF THE DAY
FIVE... 'RED HERRINGS', TAKE THE 'HEAT' AWAY

WEDNESDAY, 3.30PM... PMQ'S
TIMES UP'
ANOTHER 'SHOWPIECE' RUSE

THE RESULT... NAUGHT OUT OF TEN
WE... THE 'PUBLIC'... LOSE OUT... AGAIN.

John Hirst, Gallery Poets

A Good Gag

Relax, you have no need to fear,
Of course we have no censorship here.
Words are cheap, and speaking is allowed,
Although some things are better not said aloud.
Yes, we write it down, whatever you think,
I'll make you a present of invisible ink.
What goes on in your head is yours, of course,
We would not dream of taking it by force.
This is a happy land, we all agree;
If anyone doesn't, then bring them to me.
If they don't see the funny side of my riches,
Just one word from me, and look-
He's already in stitches.

John Andrews, Glasgow

Some guidelines for sending work for consideration for publication in Broadsheet

We welcome receiving all forms of writing for Broadsheet, and would appreciate people sending short stories, life histories, essays, and other prose. Illustrations are very welcome!

The size of Broadsheet necessitates that we usually cannot publish anything longer than one A4 page.

We generally have a policy that no more than two pieces are published by any one writer, in an issue, unless they are very short. However we do keep on file writing not published, and consider it for future publication.

We try and publish something from everyone who submits writing to us, as it is our aim to encourage people in their writing. However if the writing is viewed as contravening our Equal Opportunities Policy, or the 'spirit' of the FWWCPC, it will not be published.

The contents of Broadsheet are chosen by members of the FWWCPC. It is open to their interpretation as to what is suitable. In this issue you will read pieces by people previously unpublished, alongside some well-known names.

If possible we appreciate writing sent by E-mail, or on disk, which saves us considerable time and cost retyping. If that is not possible, please ensure that the piece is clear to read. We accept cassette tapes, which we will transcribe. Ensure you put your name, address, and contact number on each piece, so we can refer any query regarding your text, credit your writing, and send a complimentary copy of Broadsheet.

We do not return writing sent for consideration, so please do not send the only copy you have.

Copyright remains with you, however, by sending a piece of writing for consideration to us, you agree to give us the right to reprint the piece at any time, for non-profit making purposes, such as in an anthology, or read as part of a talk about the work of the FWWCPC. You will be credited and where possible notified of these occurrences.

We look forward to receiving your writing.

Tim Diggles, FWWCPC Co-ordinator

Small Ice Age

It was on Friday 5th April that we were on the way to the University of Liverpool. Well, we had got there about 7.30 pm and we had tea. By about 10 pm, everyone was fast asleep.

The next day at breakfast everyone said how cold it was. They wondered if it was just here in Liverpool, but later in the TV room as we looked at the news we found out it did not just happen here but everywhere else too. It was a small ice age and there was ice in the channel. From now on there would be snow for three months at a time and everyone had best get used to it for the weather will be like this for years to come.

On the way home we could see the snow was ready to come down. Every house would have to be rebuilt, not just in England but in the rest of the world because the weather was bad there too.

Anyway we got back to Hastings safely and it was a little more cold than inland. All our homes will have to be rebuilt just as they were everywhere else.

"What will my home look like now?" Robert asked. Well, when he got home he did like it. Not only did it look good on the inside but on the outside as well. There was no way that Robert was about to move away now.

Now there was to be some bad news. Everyone will only have one home and one car from now on. The people who had two were the ones who were not happy now, but everyone else was. The weatherman on TV had told everyone that the first snow will fall but as to when it would stop he could not say. Well. It did snow for a month without stopping. No one had ever seen snow

like this in England before. Oh well, everyone would just have to get on with their lives as always.

The news was bad for everyone but in the United States it was the worst of all. For years they had believed that they would be all right and the bad weather would never come. When it arrived, the people of the United States were not ready. It would take them some time till they would be ready. Ford Cars and all the other businesses like them had one week to hand over all the money they had made over the years. The money that was taken from them was used to help rebuild all the US people's homes against the bad weather that will come from now on. One good thing has come out of this. The United States will never say we are all right again.

Well. Mankind still has a lot of work to do before everything is all right again but everyone knows it has to be done if we are to make it. We know that we will make it because that is what we want and if everyone wants it then it will work.

The United States then had to say openly to the rest of the world "we are sorry for what we did not do. We will never say again 'we're all right, never mind about the rest of you.' We are sorry."

Robert said "I don't believe it!" but everyone else saw and heard it, so it must be true.

Fred Arthur Rose

First Anthology from ULCWSLLL

The Member group with an even longer name than the Feds', The University of Liverpool Creative Writing Society for Life Long Learning (phew!), have published their first anthology, *EXTRA! EXTRA! READ ALL ABOUT IT!*

Despite their name, they are an independent group, non funded, and are allowed a free room each week from The University of Liverpool (hence the name).

The group have been running successfully for three years, and the anthology is a mixture of poetry and short stories, which are the works of nine of the regular writers.

Quite a few of the members have been, and still are, on continuing education courses at the University, so that is what helped them gain access to a free room.

The book's cover features a painting by their secretary, Tommy McBride and includes a headline on the Liverpool

Echo, "Our contribution to our very own Capital of Culture."

EXTRA! EXTRA! READ ALL ABOUT IT! costs £2 and can be bought from the Community Seven Housing Association, 29 Prescott Road, Fairfield, Liverpool (the groups' Sponsors), or by contacting Tommy McBride on 0151 291 6942.

The group meet Tuesdays at 7pm, in Room 111, 19 Abercromby Square, Liverpool, and offer constructive criticism, workshops, and a friendly supportive atmosphere. Ring Tommy McBride for more details or e-mail thomas.mcbride2@btopenworld.com.



DIY Publishing - Part 2

Nick Pollard continues his three part series offering advice on publishing, workshop and performance organisation, and looking at its history and background in *The Fed*, based on papers given at the 4th Groundswell *Self-Help Forum*, Sheffield 2002, and *Developing Meaningful Lives*, Birmingham 2003.

Distribution

Distribution, surprisingly, is often a factor small publishers do not give enough thought to. Most community publications will sell between 200 and 1,000 copies. It is important to be realistic about what you can sell, and where you can expect to sell the publication. If there are 10 people in your group, everyone has the responsibility of shifting 20 copies of a 200 print run, but with a 1000 copies you've 100 each to shift. For a first publication you might be easily able to persuade all your friends and relatives that they should have a copy, but they may be less interested when you ask them to subscribe to a quarterly.

Success stories

QueenSpark, in Brighton, regularly sold 1,200 copies of some of their early publications in 3-4 months because they were sold alongside a community newspaper door to door, and were at a price people could afford to pay on their doorstep.

Freesheets and broadsheets

Another group, Prescott Writers, distributed 3,000 copies of their poetry magazine as a local freesheet, underwriting the full cost of printing by getting advertisements from local businesses, and literally stuffing it through doors. They also sold large numbers of a broadsheet (a single sheet of paper printed on both sides) for 10p a copy. My own group successfully copied this idea - and over a year sold several editions to people in pubs. We found, however, that after 18 months we had saturated the market with 10 issues, and that the group members, while benefiting from having their work published, were fed up with shifting so many copies.

ProperGander was a Sheffield fanzine which used to sell about 700-800 copies an issue - mostly to people in gigs and clubs. People producing the magazine used to get free admission because they were covering the events in the club, and then went around with a sackful selling to individual clubbers.

Organizing an event to launch your publication can bump start sales. One oral history group produced a show at a large working mens' club in Bradford to launch their book and sold several hundred copies within hours.

Selling in Shops

Selling through shops is slow. You need to agree a price with the shop which may take 33% to 50% of your cover price, and then you have to visit periodically to see whether all copies have been sold and they need a new stock, which may be in numbers as little as 5 at a time. This can be onerous, but it can be worth having your book in the local studies section, for example, of Waterstones, because people will see it and know that it is available, or read the back and find out that your group exists, even if they don't buy it. It can also be worthwhile having your book or magazine in places like alternative bookshops, food co-ops, cafes and even pubs, places that your audience might visit.

A Distribution list

Get a distribution list together (it is useful to compile this on a computer disk and print out as address labels later). If some places you are sending to want more than one copy, record the numbers required in a bottom corner of the label (having the numbers on the label helps with checking for distribution later).

This will help you decide how many copies you need. Thinking about the places and the people to whom you're distributing your publication may give you ideas about the content and the amount of material to include.

As well as those you intend to sell, include a few more copies for publicity. A publication is a brochure for your group, the kind of thing to give funders, local newspapers, visitors to your office, make available for special events, or to exchange with other similar organisations.

Make a small group of people responsible for the magazines which will have to be sent out. It is easy to waste resources duplicating, sending several copies to one destination. Make sure that you include the main library and any facilities which are relevant to your cause or community. Always include your funders and give them a few extra copies to distribute. Keep a few copies for your archive and supply some to the local studies library so that a historical record of your publication is available.

Inducements

Although the cost per unit might work out best at 1000 copies, you may find that you only need a couple of hundred. If you think you might have trouble distributing all the copies try allowing individual sellers to keep back

a proportion of the copies they sell, as an inducement. Agree that everyone will buy say £5 worth of magazines and sell them directly themselves. This means that everyone can first pay £5 each into the printing fund, and then when they are printed, everyone is responsible for selling £5 worth of magazines. Of course some might be confident that they can distribute more than £5 worth, but there are individuals who will want to see themselves in print but take no part in the responsibility of distribution. This can be due to lack of confidence – don't pressure individuals – perhaps once they see that the publication is going well they may be more active next time. Overall, however, there is no point in publication if you can't distribute.

Timeliness

Get it out while it's hot! Once you have your publication back from the printers, you need to distribute it as quickly as you can.

If you have a subscriber list (or are sending out to organisation members) pre print your envelope labels and have postage materials ready. (Ask about printed postage rates at the post office. These may save you some money).

Prepare a covering letter to go with review copies, explaining the purpose of the publication. Give details of how many will be produced, how they will be distributed and the cover price. Send out your review copies first, as these will help publicise your work.

Make sure you have sent copies to funders and sponsors. If you reviewed other publications you should send to them, and you should send a copy to your advertisers. Always send a copy to the ISSN registry, or you will lose your ISSN number.

Content

Although you may have a lot of material to put in your publication, the main determining factors are probably going to be what you can afford and the design. Content is not just about what is in the publication, but the way it looks and is presented.

Good design is the key to selling, in getting your audience to pick your publication up in the first place. For example – people find it hard to read print smaller than 11 point (this article is in 11 point) – you might want to use larger type. With a smaller font people will just put it down because they know they can't read it.

Some people find it easier to read symbols with pictures. This takes up more space and requires better reproduction facilities. You can, of course, supply your publication as a printed magazine and as a tape at the same time.

Pictures

Pictures make a publication more attractive. A striking picture on the cover is usually a good investment. Avoid free computer graphics as these usually look naff, it is better to have something hand drawn and scanned in.

Use a good dark pencil to do this, or black ink. Avoid half tones (i.e. greys – they won't come out well in the end result). Draw the picture as large as you can and then reduce it – it will often improve the appearance.

If you can't draw, a trick you can do to make interesting graphics is to cut out figures on black paper and stick them down, photocopy them to eliminate any extra marks and then scan them in – again make these as large as possible and then reduce them.

Spots, dots and texture

You can also take newspaper photographs and blow them up several times on the photocopier to get a very grainy and dotty effect to make a design. These can be combined to give cut out figures or even cut out drawings a grainy background. Thumb prints, or black wax or pencil rubbings (for example over rough wood, or several coins) can also give good textures to photocopied images – cut them out and use them to give 'block colour' effects.

If your scanner doesn't give good quality results, it may be better to ask your printer to do this. If you don't have a lot of pictures, break the text up by highlighting some of the better quotes from an article and placing them down the margin or in a box on the page.

Look at other publications

Look at other publications and decide on a style that you like. Before laying out the whole publication, experiment with a couple of pages in different fonts. If you are producing a regular magazine or a series of linked publications decide on a house style which will do for all of them, so that people will know what to look for and identify it with your group. Having a set format makes it easier to plan subsequent publications, because you will have a design to work to for each one.

Have a careful look at colour combinations, even where you are only using one colour. One excellent community publication hasn't sold very well because the dark green for the title does not stand out well against the dark photograph used on the cover – you can't see what it is about. Yellow is the most eye-catching colour, but needs to be carefully used, something too bold may be inappropriate to your group's purpose. With a good design you will feel more confident about its distribution.

Part 3 will be published in Issue 28

Summer Institute 2004

The Centre for Literacy of Quebec - *Adult Basic Education: Impact of Policy on Practice - International Perspectives* June 28 - 30, 2004, Montreal, Canada

One year into the International Decade of Literacy, there is rising pressure for governments to develop and implement policies on adult literacy. However, the complexity of the issue and lack of consensus about the boundaries of literacy challenge politicians everywhere to create policies that support responsive practice.

Globalization and policy studies at the OECD have had a homogenizing impact on international policy. The rhetoric of lifelong learning, employability, and citizenship turns up in almost every Green and White Paper in the past decade. The key concepts include equity, accessibility, transferability, recognition of prior learning, guidance, and measures of evaluation and accountability. Yet the policies that emerge in each jurisdiction have distinctive features and balance among these elements, influenced by the culture and history of place.

In some jurisdictions, recent policies focus on adult learning with literacy presented as the foundational stage; in others, literacy and numeracy have been singled out as targets of action. In some, there is continuing discussion but still no policy; in others, some evaluation is already in progress.

This Institute asks what we know and what we don't from policy experiences at home (Canada) and abroad.

Questions to start the conversations

- How do the definitions of literacy and the positioning of literacy as an educational or social issue affect policy development? How does literacy policy connect to larger, long-term social transformation?

- Where does literacy fit in the lifelong learning agenda? Does the focus on "lifelong learning" increase or diminish emphasis on literacy? Is an adult literacy policy more effective than an adult education policy that embeds literacy?

- How do literacy or lifelong learning "campaigns" fit with policy? What happens when campaigns in different jurisdictions and organizations send contradictory messages?

- What happens when policies in different departments or jurisdictions clash? (e.g. social benefits and access to learning).

- What promising models of effective policy exist around other social issues at national, provincial/state and local levels? What lessons can we learn? Are some stakeholders in these issues potential allies for adult basic education? What are the challenges?

- How are international trends in policy-making set?

- What can we learn from places where new adult education and literacy policies have been implemented?

- What research questions need to be explored, who sets the research agenda, and how should priorities be set?

- How are the impacts of policy evaluated? What counts as evidence? Who decides?

- How can we get practitioners to care about policy and understand how they can influence its development?

Institute Format

The Institute is a three-day facilitated exchange that brings together adult basic education practitioners in the formal and community sectors, researchers, and policy makers to explore questions, enlarge understanding, and identify strategies that can move adult literacy policy and practice forward across local, national and international boundaries. The Institute is highly collaborative.

Over three days, participants will present, respond, question, and synthesize current thinking about adult literacy and policy. We focus on issues and challenges facing the field. Anyone who registers may become a presenter.

If you want to share information without making a presentation, we have free tables and screens for poster displays. If you prefer to listen, we invite you to respond to the issues we pose and to bring other topics or themes from your own experience. Part of each day is set aside to discuss and reflect on these questions, and to get feedback from colleagues.

Our definition of literacy for the 21st century:

Literacy involves a complex set of abilities to understand and use the dominant symbol systems of a culture for personal and community development. The need and demand for these abilities vary in different societies. In a technological society, the concept is expanding to include the media and electronic text in addition to alphabets and numbers. Individuals must be given lifelong learning opportunities to move along a continuum that includes reading, writing, and the critical understanding and decision-making abilities they need in their communities.

Fees for the Institute Includes materials, continental breakfasts, lunches and refreshments.

Early-bird registration (until May 1, 2004) \$450

After May 1, 2004 \$495 (Fees are in Canadian dollars for UK participants, the pound sterling is currently valued at \$2.20).

For more information contact: The Centre for Literacy of Quebec, 3040 Sherbrooke Street West, Montreal, Quebec, Canada, H3Z 1A4

E-mail: literacycntr@dawsoncollege.qc.ca

Web site: www.nald.ca/litcent.htm

Stevenage Survivors

An Incidental History

In April 2000, six members of Stevenage-based performing arts group, Parnassus Performance, met at Bowes Lyon House, the town's Youth and Community Centre. We met as Stevenage Survivors. A visit to Survivors Poetry in London had inspired us to want to use our own artistic abilities to help in the alleviation of mental distress. At this time Parnassus was in decline and there were tensions in the group. So we defected and became Stevenage Survivors (SS).

Our first year was hardly the most auspicious. With few friends and little finance, our principal achievement was survival itself. After four months of persistent phoning we were at last granted permission to hold a workshop/reading in the Mental Health Unit at Lister Hospital.

We sat in a large circle, thirty of us, a mixture of staff, patients and SS. I spoke briefly about the group then read a poem and we took it from there. The session was enjoyable and successful, so much so that with almost one voice they asked us to return and hold more sessions. Unfortunately, NHS bureaucracy intervened, and after another four months of letter writing and phone calls, we were informed that Lister was amalgamating with the QE2 in Welwyn and all projects were on hold for at least another year. Despite our best efforts that was the groups last contact with them.

In October 2000 we received a grant of £100 from the Heartlands Project, an area based community arts project funded by the Single Regeneration Budget. This enabled us to organise our first Network Evening.

The Network Evening had a dual purpose. Firstly to put survivor and non-survivor artists on the same stage in front of a survivor/non-survivor audience. Secondly to get representatives of the local Mental Health Voluntary Sector under the same roof at the same time and actually talking to each other. And it worked! The evening was enjoyable and informative and the representatives actually *did* meet and communicate, something they tend to do at seminars - and then only grudgingly.

In November we were invited to give a reading at The University of the Third Age. A 70 strong audience received us enthusiastically, listened attentively, enjoyed what they heard, and insisted we return, which we did in March 01.

During that first year the group acquired a new member, a recovering alcoholic who had been part of the first intake at Vale House in Hertford, a major Drug Addiction Treatment Centre. He suggested contacting Re-Hab, as he felt we could be of service there. We were given permission to hold a Poetry Evening. The session took place in April 2001, almost a year to the day after our

first meeting. It was a huge and unqualified success and we have returned fortnightly.

Our second year consisted mainly of our monthly meetings and the Vale House sessions. We gave a third reading in October at U3A. In November we received a grant of £300 from the Co-operative Partnership Award Scheme.

In January 2002, SS became the first poetry group to guest at the Diorama Blues Night, the Survivors Poetry monthly performance session.

In February we became part of the FWWCP. We continued to hold sessions at Vale House and in June spent half our £300 to produce *The House That Hope Built*, a collection of poems by residents of Vale House.

2003 began with a grant of £1,200 from Hertfordshire Community Foundation, the money to be spent on four Network Evenings, two poetry anthologies, and a quarterly Newsletter. This grant was closely followed by the publication of *The Space Between*, the first collection of poems written by members of SS.

This in turn was closely followed by a grant of £3,330 from Herts. Community Foundation Key Fund for the purpose of running a programme of twenty Creative Writing Workshops culminating in an anthology/workbook. A generous but somewhat complicated grant. The Key Fund exists to distribute Euro Social Fund monies to voluntary sector groups to help them run projects which will improve the employability of the excluded and marginalised.

We accepted the grant, though feeling somewhat fraudulent. There is no possible way in which twenty workshops and an anthology are going to render anyone employable who wasn't before the project began.

The first workshop was held at the Friends Meeting House in Stevenage. Only seven attended but the atmosphere was excellent and the work produced was of a high standard. Fourteen attended session two and seventeen session three.

The beginning of April saw the appearance of our Newsletter.

And so to year number four. The workshop programme, the Vale House project, issues of the Newsletter. In August 03 we forged a link with Parentline Plus in Hatfield and gave a reading to a highly appreciative audience of around forty who participated in an enjoyable interactive session.

In early September we received a grant of £550 from NHS Local Decision Money fund, to enable us to run a

continued on page 36

Velocity - The Best of Apples and Snakes

£9.95 ISBN 0-948238-28-3, 315pp published by Black Spring Press, Burbage House, 83-85 Curtain Road, London EC2A 3BS

This review can only be a sketch of what is contained in this massive volume. *Velocity* has been published to celebrate Apples and Snakes 21st birthday (see p8). The editor Maja Prausnitz and A&S staff endeavoured to put a book together with



Post with bag

something from everyone who had taken part in their events, and this huge volume is just a taste of what has happened over all those years.

What they have produced is a most important and enjoyable book of writings, giving a broad view of the amazing variety of writing taking place in Britain over the last few years. It should be on the shelves of all schools, colleges and libraries, and at the bargain price of £9.95 on your shelf too. It should be the basis of literature exams and courses, and I will certainly use it when I work with students and community groups.

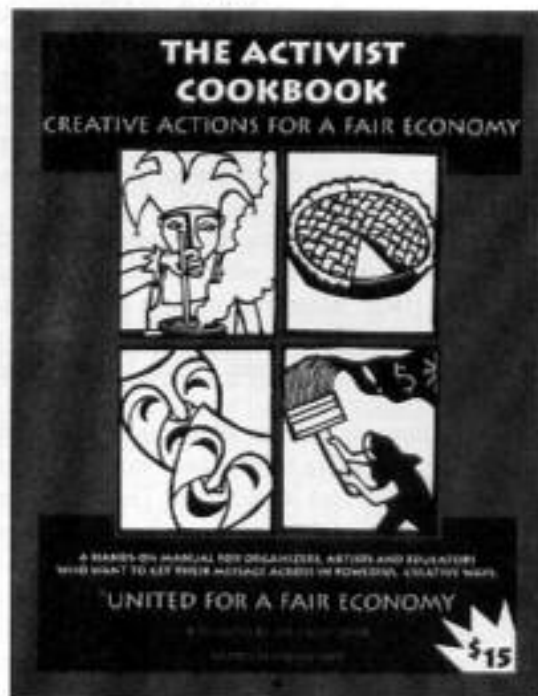
The book proves the worth of organisations whose aim is to promote the grassroots of writing, and especially the new unknown and untried writers from many communities. The writers included in the anthology are a mix of the now famous (like John Hegley whose illustration is above), and the still not so famous writers and performers. The book is in alphabetical order, which I like, and there is a very useful biographical section.

I highly recommend this book, and hope to get another reviewer to write in a future edition about the contents.

Tim Diggles, FWWCP Co-ordinator

The Activist Cookbook

- Creative Actions for a Fair Economy
by Andrew Boyd pub. by United for a Fair Economy,
37 Temple Place, Boston MA, USA -
ISBN 0-9659429-0-4, 94pp, \$15



"Unless we change our direction we are likely to end up where we are headed" says a Chinese proverb quoted in this fantastic compendium of jokes, activities, information and illustrations. Every page is packed with great ideas (or recipes) which can be developed to turn a mundane demonstration into a memorable and even artistic event, increase the chance of media coverage and the opportunities for getting your message across.

Super Barrio is a masked man, a hidden identity who in 1996 actually stood for the Mexican presidency to raise the issues of forced evictions. Like the Marvel comic characters his appearance is based on, he would literally take on corporate and government characters in outdoor wrestling matches.

Using powerful metaphors like this avoid the accusation of preaching to an audience, who instead are getting the message and enjoying a spectacle at the same time. Another method suggested by Boyd is to stage absurd events - such as Abbie Hoffman's attempt to levitate the Pentagon with a circle of warlocks and witches in 1967 - which make authority ridiculous. In this case the National Guard were called out to stop the protesters from holding hands. Another Abbie Hoffman stunt cited here was to drop a load of dollar bills into the New York Stock Exchange, which stopped trading while the brokers

scrabbled on the floor and fought each other for the money.

If you think this sounds great but wouldn't have the nerve to try it yourself, Boyd suggests a number of exercises you can do to build up the necessary confidence, beginning with forming small groups who can stage walking into lamp posts (really!) and feigning concern for the individual.

However many of the stunts in the book are very practical to stage as well as funny, and it is possible to see how you could quickly learn to work with these situations to get your point over.

"Counter-Strategy: History shows that we can change the system. Every time in our history when wealth has become as concentrated as it is today, a mass movement has risen up to correct the injustice... In the 1950's and 1960's strong unions, governmental policies like the GI Bill and the Home Mortgage Program, and a social commitment to equal opportunity resulted in greater levels of equality. The rules were changed in the 70's and 80's. Although this benefited the wealthy, it shows us that it is within our grasp to change things- this time to again benefit the majority."

Crazy looking stunts need the arguments to support them, and Boyd also provides the basis of discussions about inequality and poverty through a series of vignettes. Although these are based on the American economy for the his US/Canadian audience, it doesn't need too much thought to apply these examples elsewhere, given the global nature of the economy.

The book concludes with the entire score for 100 Musical Chairs, a piece about the distribution of income. This piece (which can be scaled down for smaller groups) is both funny and very telling, and is designed for schools and conferences. This is a very good buy for community activists, lots of useful ideas and plenty of stimulus for staging events with visual and dramatic impact.

Nick Pollard

Spirit, Fire and Flower

A collection of poems by Angel Martinez, available from The Bread is Rising Press, c/o University of the Streets, 130 East 7th Street, New York, NY 10009, USA

Price \$1.99

This booklet was a delight to read - from Angel's plaintive opening question 'Where have all the young souls gone?' I was hooked. This led me into a heady festival of emotions that whirls the reader from fear to pride, from rage to love, and from regret to hope. The author stresses the importance of cultural heritage, ancestry and



family ties, which call down through the generations, stretching into the future. It carries a sense of a higher purpose at work, a spiritual journey of growth, learning and renewal. Each poem pulses with a life and rhythm of its own and imbued with dignity and poise. This is a masterful portrait of the sights sounds and characters of the Latino communities in New York. Poignant, yes. Hopeful, always.

Ashley Jordan, Shorelink Community Writers

Poems from the Heart of the House

Mary Seacole House Poetry Group, The Windows Project
c/o First Floor, Liver House, 96 Bold St, Liverpool L1 4HY,
paperback 62pp, ISBN 0 946057 34 6, £4.99

When you have, or are working with people who have mental health issues, and you set up a poetry group there is always a little more apprehension about publication than if are in a group which doesn't have this focus. You might want to be bold and say publish and be damned, but personal statements can have an added edge, and you can be in much more doubt about whether you should commit to print.



This anthology of people with 'experiences of mental health' shows that it is well worth going into print. The confident product of a group which has evidently taken a disciplined approach to honing their work, it bills itself as 'forgotten tales from the flipside'. And the flipside it certainly is, with a lot of unusual takes on - going to heaven in Dorothy Carney's My Garden; Jean Connor-Jones great tale of her daughter's growing up expressed through Buttons; Peter Jackson's speculation about his origins in No Parent Pete; or Glyn Davies' Jack Frost, the tale of a factory building. These poems start as if they are going to take you in one direction, but then they lead you somewhere else, a good trick to pull off.

There is a lot to appreciate, even where poems deal with harsh subjects, like Chanje Junda's eloquent Unripe Mango. Some are just simply beautiful, like Love Phiri's 'will you love me', or

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S Nicolas Yin's evocation of avocados in African Beauty. Others leave you on the edge, Glyn Davies again, aged six in Woollies in The Summer of '63, and Cemile's questioning Huseyin Nadir, which turns the tables on fugitive heroes. It's a collection of highly individual work, and I look forward to meeting and hearing some of the writers here at the Festival, such as:

Moonfish

Moonfish swims at night
he glides along the waves
he moves towards the light
the sound of love he craves

Moonfish likes the day
he smiles and swims for life
he always knows the way
he forgets the pain and strife

Nicolas Yin

Nick Pollard

Small Fires

Anthology by members of London Voices, ISBN 0-9532292-6-2

W The, so-called, task of writing a review for the first time, has become a pleasure and an honour. I have an appetite for words, emotion, creativity and raw honesty of the soul... this collection of poems, stories and letters, has provided a veritable feast!!

Both the front and back covers of this book capture succinctly the sum of it's contents; 'Small Fires' - a title suggesting the start of potential blaze, and the 'Purple Sun' artwork showing light in darkness, life in seeming gloom, perhaps. On the back you'll find a rainbow coloured 'Urban Sunset', of soft and subtle vibrancy, overhanging the last stanza of Floraidh Fiona MacLeod's poem, 'The Knot', shading it with dusty warmth and peace... the pages in-between do not let us down!

I find irony amongst the words - this book with its beauty in pain, its devastation in love, makes you look at the world around you again and see it for the first time (if you dare!), but with the hindsight of London Voices probing your consciousness and perception into question, whilst walking with you on your journey.

Like small fires, this book both burns and brightens, destroys and renews, grows warm, lights the way, and is manageable if you're attentive and respectful to its ways.

An inspiration and a source of fuel to any small fire you may have burning in YOUR soul - a delight to dip into and share its messages. Thank you to its contributors... I hear you.

Stephanie, Shorelink Community Writers

Stepping Stones

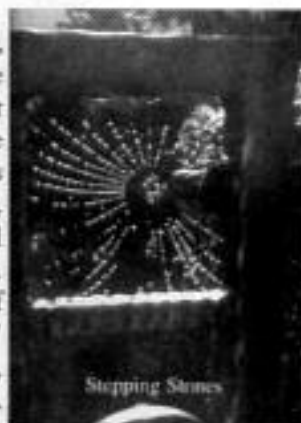
Survivors Writing Workshop, The Windows Project, First Floor, Liver House, 96 Bold St, Liverpool L1 4HY, ISBN 0 946057 14 1, paperback, 32pp

This is a fine anthology, with unusual and enjoyable ghost stories from Robert Crookham - 'Lady of the Tower' and Mari Williams in 'Strange Encounter', poems, autobiographical vignettes and other fiction. Harold Lamb's account of 'The Pensioner's Do'

finishes on a risqué note, and Alice Crookham's A Reminder, about the note her Mum left to her Dad to remember his keys and teeth, produces a comic result. Robert Crookham has a number of evocative contributions based on childhood memories as the Edge Hill Geronimo which would be worth developing more. Bato, perhaps, should have the last word:

The last bus now gone
The moon trapped in a puddle
Gosh! No taxi fare.

Nick Pollard



Light's List 2003

John Light £3 Available from: Photon Press, The Light House, 37 The Meadows, Berwick upon Tweed, Northumberland TD15 1NY

ISBN 1 897968 19 1 ISSN 1478-7172

E LIGHT'S LIST 2003 is the eighteenth annual edition of this list of independent press magazines listed alphabetically by country. It has over 1400 titles from Argentina to Yugoslavia, from Aardvark Adventurer to ZZZ Zine. Yes, I did mean ZZZ Zine! It's forty A4 sheets stapled in the middle giving eighty A5 sized information packed pages. The first two pages explain how to read the entries, as a key to the order in which the information is presented.

A quick read of this and you're off finding markets for your Poetry, Fantasy, Sci-Fi, Romance, Fiction and Non-Fiction, from Haiku to ten thousand words. All the entries publish at least some of their content in the English Language as well as the local language.

Well, potential markets anyway. The hints tell you to contact the magazine first, send S.A.E., etc. While the list avoids vanity publishers many list entries do not offer payment but some, like 'Modern Haiku,' do. Most of these will not be found in Writers and Artists Yearbook or other such publications and many do not have a

website so the list is one of their few chances to let you know they exist. But LIGHTS LIST is not on the Internet either; it is, like the other magazines in the list, in print. For each entry the list gives you a Title, address (postal), price, frequency of publication, page count and a brief note about the interests of the magazine, and occasionally, an email address.

Since 1985 John Light has been publishing this directory of independent press magazine publishers it has served as a 'Light House' for readers looking for the stories and poems they want to read and writers looking for those readers. The magazine you are reading now is listed. And the LIGHTS LIST 2004 should be available from January with no increase in price.

If you don't find the 'right stuff' in your local shops then get hold of LIGHTS LIST, it's a revelation in the interests catered for in magazines that are published without the aid of big publishing houses or wide distribution or advertising. No reference shelf should be without a good dictionary, a good encyclopaedia and nowadays, LIGHTS LIST.

Dave Chambers, Newham Writers Workshop.

This Wonderful Summer

Anthology of writing by
members of London Voices,
ISBN -0-9532292-7-0 £5,
148pp

I'm writing this on the day I read in the paper that 2003 was one of the warmest summers ever, and the title and content echo that wonderful (for some of us!) weather we had. *This Wonderful Summer* is another fine anthology from London

Voices of their writing, punctuated throughout with some splendid illustrations. I particularly liked the water colour painting on the cover by Greta Sykes, which is worth buying the book for alone. I'd love it on my wall!

The contents are a mix of prose and poetry, with a well judged appreciation of Pat O'Gorman's writing. She was always one of the most powerful performers whenever she read, and I was pleased with this selection of her writing. *Grab That Baby*, (which I remember photographing her performing at a Festival), is as strong and relevant as ever, perhaps even more so!

Other highlights for me include John Oxford's very moving short piece about his father, *One day John it will be yours*, which highlights the sort of minor almost throwaway things you remember when someone has died, but are so important to their memory. And Sally Flood's

poem *The Circle Grows*, I can just imagine the anger in Sally's voice as she pounds out the last two lines:

History writes itself in blood
As governments write the Epitaph

In the long London Voices tradition, there are many pieces which give vent to the memberships opposition to the Iraqi war. Again, so much is so well written and powerful it is hard to single any one piece out. Alison Clayburn's *March 2003* is moving for its clarity; Homi Framroze's *Not in My Name* so powerful in its immediacy; Shaok Sabah's *The axis of evil* impressive for its chanting anger; Richard Bell's *The dogs do bark* strong for its truth.

On page 148 is a poem of great hope, which I especially liked by Pat O'Gorman:

New life comes

It's raining sleet and snow
It's raining hate and fear and sorrow
Never mind about tomorrow
It's an awful time to go
Poisons coming from the sky
It's a damn hard time to die
It's raining.

New life comes

Despite mankind's folly
Despite quarrels and disputes
Despite wars and killing
the spring still comes
Persisting in renewal
And hopes must rise
Through all the dark despair.
The confidence of newly sprung desire
The surge of life that marks the
turning year
These things will live through shelling
and through fire
and bring an end to craziness and fear.

I advise all readers to buy this book, a model of what writers groups can put together, and I look forward to the next anthology.

Thank you yet again London Voices!

Tim Diggles FWWCP Co-ordinator



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WriteReach Revisited

Dave Chambers of Newham Writers, writes about the relaunch of a Web based site to support and share writing in communities around the World.

The FWWCP WriteReach scheme was mooted some time ago but not so many of us were on the net then. It was billed as an exciting new way for groups to get together and share the wealth of talent and skills that make-up the Fed. The intention was that it should be a space where you can share skills and knowledge on marketing, book production, design and distribution, even a simple question to which you may not know the answer, like 'how do I get an ISBN number?' etc. will hopefully be able to be answered in this space.

Maybe that can be done on the Newham Writers Workshop Webboard. Web access is easier than it was even a year ago so there are a lot more of us now. The Web has moved on as well, and the webboard is capable of being a space to air your writing to ask for comments as well as hosting WriteReach, and a few other things too. If you think it might be a good idea, log into the Newham Writers Workshop Webboard and post a question, an answer, your latest poem or a comment.

To log in go to www.newhamwriters.newham.org.uk/index.html and click the *Webboard* link. If you have not logged on before here is what to expect when click that link.

The O'Reilly Webboard is a commercial piece of software and Newham Council have very kindly given us access to theirs. Some of you may be familiar with the O'Reilly WebBoard, if you are not - read on.

When you click on the link you will be presented with a 'logon' page. You have to log on to use the board. There are three different logons.

User Logon

This is for those who have logged on before and who remember their 'username' and their password. Type your username in the NAME space, type your password in the PASSWORD space, then click LOG IN.

Guest

Easiest, just click the GUEST button and you can read all the Conferences that are on the Newham Writers Workshop WebBoard. However, you cannot 'post' any comments, and you cannot join in with any debate. To do that, you must become a 'user'.

New User

Here you will be asked to type in your 'Login Name', which will be your user name. You MUST also type in your first name, last name and e-mail number. You are also asked for city/town, state/province, country and your home page, but this information is not compulsory. You can also select whether or not you wish to use frames.

When you click the 'CREATE' button you get a message that tells you that your temporary password has been e-mailed to you and that in order to use it you must log in within 24 hours. If you do not you will have to start again.

After that you can take part in discussions within any of the conferences. Instructions are available on how to post comments, or requests for comments when you get on the board. If you need any more information e-mail Dave Chambers - dave@sands.nildram.co.uk. Don't forget to make a note of your login name and password.

You will then be a member of our WebBoard and be ready to take part on the webboard. Join in and enjoy!

Dave Chambers, Newham Writers Workshop and member of the FWWCP Executive Committee

Continued from page 31

series of Writing Workshops at the local Mental Health Day Centre. Sadly, it seems we will have to return the money. The venue became unavailable before we were able to confirm that it would be possible for us to hold the workshops. It has been suggested we hold them elsewhere, but the reason for going to the Day Centre is that the clients feel secure and are not keen to meet elsewhere. We can but hope.

Also in September we held our most successful Network Evening so far. The event was attended by David Royall the town's Mayor-in-Waiting, and local MP Barbara Follett (wife of novelist Ken and one of keenest supporters) who came not as political celebrities in search of a photo-opportunity, but as human beings genuinely wanting to be involved. With representatives of Survivors Poetry, Parentline Plus, and local self-help group First Steps all taking an active part, it was a truly memorable evening.

On September 25th SS was again one of the guest acts at the Survivors Poetry monthly performance evening at the Diorama Centre in London.

Our second Vale House anthology is almost ready for the printer; we are collecting material for our own second anthology and on November 27th we gave another reading at U3A. Which brings our incidental history up to date.

Roy Birch, Stevenage Survivors and member of the FWWCP Executive Committee

We'd like to hear from all the FWWCP member groups about how and why they started and what their activities have been

FEDfest 2004

April 16th to 18th

at the Alsager Campus of MMU Cheshire

The annual FWWCP Festival of Writing is an exciting event in the arts calendar, bringing together people from many communities in Britain and abroad, who write, publish, and perform. FEDfest enables people who share the belief that writing and publishing should be made accessible to all, to meet, share skills, and learn from each others' experience. There are workshops, talks, meetings, bookstalls and an opportunity to read your work to an appreciative audience at the amazing Saturday night open reading.

For 2004 we plan to broaden the workshops even further, bringing people from the many organisations that have become part of the worldwide fellowship which is The FWWCP today. FEDfest 2004 is open to all, and all people are made most welcome, it is one of only a few events where people come for the first time and immediately feel a valued part of the event.

FEDfest enables you to meet people, have a hectic weekend of readings and workshops, or, the opportunity to take time for yourself.

All workshops, events, meals, bar and accommodation will be at Alsager Campus, at MMU Cheshire. The site has good access, and is set in lovely grounds. Rooms are all single, close together and easily accessible.

There may be grants available towards fees and travel through the regional offices of The Arts Council of England, and the Scottish, Welsh and Northern Irish Arts Councils. It is essential that you contact them as soon as possible, so that they have time to process your application. You can also apply to your local authority for support, both for the fees and travel costs. Use the form below to book your place. The deadline for booking is Friday April 9th 2004.

We look forward to seeing you

(One form per person only, please photocopy or phone 01782 822327 for more forms):

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

I wish to book the following (please tick) (note 2)

- | | |
|--------------------------|---|
| <input type="checkbox"/> | Weekend - Member £95 (note 3) |
| <input type="checkbox"/> | Weekend Meals Only - Member £55 (note 4) |
| <input type="checkbox"/> | Saturday Meals Only - Member £30 (note 4) |
| <input type="checkbox"/> | Weekend Basic - Member £25 (note 5) |
| <input type="checkbox"/> | Weekend Child £70 (note 6) |

- | | |
|--------------------------|--------------------------------------|
| <input type="checkbox"/> | Weekend - non-Member £130 |
| <input type="checkbox"/> | Weekend Meals Only - non-Member £75 |
| <input type="checkbox"/> | Saturday Meals Only - non-Member £45 |
| <input type="checkbox"/> | Weekend Basic - non-Member £40 |
| <input type="checkbox"/> | Saturday Child £25 |

Please give child's age if a creche place is required (note 7)

Please tick here if you have never been to a FEDfest

IMPORTANT! Please complete your requirements and read notes overleaf

- Support with my reading and writing (note 8)
- To be in a room near my carer, partner or friend who is:
- A room on the womens block
- An en-suite room (note 9), due to disability or medical reasons

Ground floor rooms are not required as there are lifts.

- Vegetarian food Halal food
- Kosher food Dairy free food

Food served will be meat based European meals. If you have food requirements not covered above, please use the space below to let us know or contact the FWWCP:

If you have any access or other requirements, to make your weekend as enjoyable and free of stress as possible, please use the space below or send information with this form.

I enclose £ as Deposit/Full Payment (note 10)

Please make cheques or postal orders payable to "FWWCP" (do not send cash), and post to:

**FWWCP FEDfest, Burslem School of Art,
 Queen Street, Stoke-on-Trent ST6 3EJ**

Please tick if you agree to the following information being included in the delegate list distributed to participants

- Name Postal Address E-mail Address

Do you wish to convene a workshop or give a talk? If so please indicate below and we will contact you:

Notes

- 'Members' are members of FWWCP affiliated groups, Magazine subscribers, and Friends of the Fed.
- To stay for just Friday or Saturday night only phone 01782 822327 or e-mail fwwcp@tiscali.co.uk for details.
- 'Weekend' booking fees cover food, workshops, and accommodation, from Friday evening to Sunday lunchtime.
- 'Weekend Meals Only' booking fees are for workshops, and meals, Friday to Sunday. 'Saturday Meals Only' for workshops and meals on Saturday only, not breakfasts.
- 'Weekend Basic' fees are for workshops and performances Friday onwards only, with no food.
- Children's fees are for under 14's.
- A creche will be available, but must be booked by Friday March 14th 2004.
- Where possible support will be available during workshops for people who have reading and writing difficulties. Please let us know if you can offer that support to others.
- There are very limited en-suite rooms available for those who require them for disability or medical reasons. If this option is chosen, enclose a note about why it is required.
- A Deposit of at least £30 is required, with the remainder paid by Wednesday April 9th 2004. Payments may be made at FEDfest **only** if an agreement has been made with the FWWCP (i.e. due to waiting for a grant to arrive), phone Tim Diggles on 01782 822327 for details.

CANCELLATIONS

After Friday April 9th, there will be no repayment of Deposits or Fees for cancellations, for ANY reason whatsoever. Previous to that a charge of £10 will be made for administration.

Travel and Workshop Details

A Delegate Pack will be sent to all people attending around two weeks before the event. If you are pre-booking train tickets, you will need to arrive in Alsager on Friday at around 5pm.

On Sunday 18th FEDfest will end at around 2.30pm.

The FWWCP subsidise all places by at least £20, if you or your organisation can afford to add that to your fees, it will help support the work of the FWWCP.

All information given on this form or sent to The FWWCP is confidential and not passed to any third party.

We advise you photocopy the completed form. For confirmation or a receipt for your booking please send a S.A.E.

FWWCP Members 2004

Apples & Snakes	London	Ledikasyon pu Travayer	Mauritius
Art Sanctuary	Philadelphia, USA	literturere training	UK
Arts Disability Wales	Wales	Lockerbie Writers Group	Lockerbie
Aurora Metro	London	London Voices	London
Basement Writers	London	Meshaw Writers	South Molton
Bromley By Bow Centre	London	N U J Book Branch	UK
Bread is Rising Press	New York, USA	NALD	UK
CREAFI	Lille, France	NAWE	UK
Center for Working Class Studies	Youngstown, USA	New City Press	Philadelphia, USA
Centerprise	London	Newham Writers Workshop	London
Centre for Literacy of Quebec	Montreal, Canada	Ontario Workers Arts & Heritage	Hamilton, Canada
Centre Henry Poulaille	Herblay, France	Pecket Well College	Halifax
Commonword	Manchester	Pig Iron Press	Youngstown, USA
Communities Scotland	Edinburgh	QueenSpark Books	Brighton
Corridor Press	Reading	Roti Writers	London
Dumfries & Galloway Survivors Poetry	Lockerbie	SAMPAD	Birmingham
Eastside Community Heritage	London	Shorelink Writers	East Sussex
Eastside Wordcentre	London	Snowball Arts Co-op	Harwich
Eastside Writers	London	Southwark Mind Arts Collective	London
Editions Sansonnet	Lille, France	Spread the Word	London
Exposure Magazine	London	Stevenage Survivors	Stevenage
Foreningan Arbetarskrivare	Sweden	Stewartry Survivors Poetry	Castle Douglas
Forest Artworks	Gloucestershire	Stories to Tell	Liverpool
Foundation for Community Dance	UK	Survivors Poetry	London
Fritz-Hüser-Institut	Dortmund, Germany	Survivors Poetry Manchester	Manchester
GAMA	Barcelona, Spain	Survivors Poetry Scotland	Glasgow
Gatehouse Books	Manchester	TAG MAG	Stoke-on-Trent
Grimsby Writers	Grimsby	TEC/CRIAC	Roubaix, France
Groundswell UK	London	The Gallery Poets	Solihull
Hackney Society	London	Towpath Community Press	Wigan
Heeley Writers	Sheffield	Tyndal Street Press	Birmingham
High Peak Writers	Buxton	University of Liverpool Creative Writing Society for Life Long Learning	Liverpool
Hobnail Press	London	Victorian Federation of Community Writing Groups	Victoria, Australia
Interchange - Bradford Writers Network	Bradford	Werkkreis	Germany
Kala Sangam	Bradford	Working Press	London
Kensington Welfare Rights Union	Philadelphia, USA	writernet	UK
Labor Heritage Foundation	Washington DC, USA	Yorkshire Art Circus	Castleford
LAPIDUS	UK		

If your group or organisation use writing, in whatever form, to enable people and communities have a voice, and you wish to join the FWWCP, please either write to FWWCP, Burslem School of Art, Queen Street, Stoke-on-Trent, ST6 3EJ, or phone 01782 822327, or e-mail fwwcp@tiscali.co.uk.

Grimsby Writing Pilot Project



A project has been set up to support people with learning difficulties express themselves. The project is a collaboration between the NELC Community Care Directorate and the FWWCP, and has run for about 13 weeks through the Autumn of 2003.

The first meeting took place on the 12th September at Queen Street, Grimsby, when the volunteers were introduced to the Project leaders and their tasks were outlined.

Pat Smart from Pecket Well College is overseeing the volunteers who will be writing hands and listening ears for the participants.

The first contact with the clients was the following week and I was apprehensive. Not for the task ahead, but for what the clients would think of me. The majority of the volunteers, and my friend June and I from Grimsby Writers, were inexperienced.

We needn't have worried the clients were very quick to us at our ease, after all for many it was their resource centre, and we were the guests.

Pat got the ball rolling in her usual way and everyone was soon laughing with her and the laughter gave us all confidence for what was ahead.

A bond soon grew between the clients and Pat because of her direct talking and the way she gave them the lead. I gained confidence from this and soon became part of it rather than just being a volunteer.

Each week's theme is suggested by Pat but there is no hard and fast rule about sticking to it although most did.

The writing hands write down the words used by the clients, only giving assistance when asked for it, and there is a great collection of individual stories for the book which will be produced at the end of the Project.

For instance Matthew is football mad and a Cory fan. While Gary is into money matters and is on a couple of committees representing his group. Sally works in the Body Shop, and Keith part time at the bus depot and he collects Corgi buses.

We are in our seventh week as I write this because the resource centre was closed for two weeks and I feel that the project is already proving to be a success and I am proud to be associated with it.

Regrettably Tim Diggles is unable to be present as he wished due to illness and I know everyone wishes him a speedy recovery, and last week one of the clients died from pneumonia, which is a sad loss to her family and friends at the centre.

Jim White, Grimsby Writers

There will be a full report on this project in Issue 28

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The deadline for the submission of articles or reviews for consideration for Federation Magazine, issue No.28, and Broadsheet 14, is April 30th 2004, for publication and distribution in July 2004.

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