

The Federation of

Worker Writers & Community

Publishers

magazine

Federation

The Federation

21st

Comes of Age!

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- Federation Tour
- Cinema Diaries
- Fred Whitehead on The Fed
- Football in Reading -a Local History

ISSN 1330-8598 Volume 9. Spring 1997

Funded by
THE
ARTS
COUNCIL
OF ENGLAND

feditorial

Fed's Under the Bed

What's this! What's going on?

A celebration, that's what's happening. Long after we've yawned our way through the general election we will remember 1997 for something very special: The Federation's Coming of Age. And at last preparations for a fitting celebration have begun to take a real shape.

It is going to be a live performance; a History of the Fed Performance tour. Dates so far secured are London, Burton on Trent, Gloucester, and the Festival of Writing at Loughborough.

Busy

For the initial impetus we must thank Roger Drury, who in spite of a long illness, has collected together and

transcribed a whole heap of taped interviews with active Fed members, helped by Pat Smart, while Tim Diggles secured funding and dates. In late September we got it off the ground. Roger says "during a busy weekend at sunny Debden, Epping Forest, Arthur Thickett, Gabby Tyrrel, Liz Thompson, Pat and John Smart, Mike Hoy and myself have devised a draft script - the working title is FED'S UNDER THE BED (and don't forget the apostrophe!) We are aiming at a one hour show and editing has been the main challenge. It will be a performed history using the words of the members of the FED."

21 Years in One Hour

For the performers, trying to

do justice to 21 years of the Fed in a one hour show is, well, a bit daunting. We're gonna need help - Your help! I'm sure we will get it; the fantastic Fed belongs to us all - we are the Fed. And there will be chances for members to participate in the touring show. At each venue after the one hour History Performance Show and interval there will be a further hour's slot for local performance talent... Fed member or not!

Arthur says "Above all, please support the tour show nearest to you. Bring your friends, families partners, other people's partners" (*does this explain the title? -ed*).

ARTHUR THICKETT

For details of how to book

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Coleford had glamorous usherettes; we had the miners

You could see the projectionist from there and sometimes if you went up there was reams and reams of film all over the floor and my Father used to go up there and cut the film and stick it all together again and on it , would go. Everybody would be clapping and stamping their feet, you know “why are we waiting” but it didn’t take long. Dad used to go down there and give them a pep talk about “we’ve got so and so coming next week and the week after”. Oh yes, it’ had a lovely atmosphere.

Celebrating 100 years of going to the cinema, the Forest Artworks! Cinema Diaries project has been working through most of 1996. The Forest of Dean is an isolated rural area, running along the Welsh border. A population of about 75, 000 people now has a single cinema in Coleford. It was the first to open in the area in 1906 and has been independent all its life, run and owned in that time by only two families.

The Cinema Diaries Project is Forest Artworks! second Diaries based project. In 1993 the Local Diaries project encouraged people to write a diary about their lives. Children, Young People and Adults from 5 to 80 all contributed their reflections or comments on the world. Many who would not see themselves as writers took part. The collection was developed into a touring show, supported by the Sports And Arts Foundation.

The Cinema Diaries collection now has the memories of people of all ages telling about their first visit and other aspects of cinema going. This has revealed the existence of 7 cinemas during the 30s to the 60s in the Forest area, still very vivid in many peoples lives and unheard of by younger eneration, yet unrecorded elsewhere.

Cinema was a vast social activity for most people. Little of this experience has been written. Perhaps this is a wedge in the piles of Hollywood histories. _

Forest Artworks! will be publishing the collection of memories and stories of the cinemas next year. Another performance based on the material is also planned.

Archives

When I started the project I began by checking the Gloucestershire County Council archives. The only material about the area was in two hand written minute books donated by Joan Edey, daughter of Mr Albert Brookes. He managed the Bream Miners Welfare Hall Cinema and was later chairman of the Forest of Dean District Council. Below is an interview with Joan Edey who follows her fathers commitment and is very active in the Local Pensioners campaign group. She has lived in Bream all her life.

“I was a Father’s girl you see and so therefore I was brought up with the Miners Welfare Hall. I was born in 1929 and that had been going for two years then. I was always with him, if I was not at school, so therefore I grew up with the hall. We used to have

dances there and amateur theatre, people would come from Hereford. It was a Mr and Mrs. Haydon, last night I had some people who came down from London, and I said to her about the Theatre and she said "I remember Vernon Haydon. He was lovely ... very handsome, he was the baddie when they used to put on plays like East Lynne, Sweeney Todd the Demon Barber and very dramatic plays like that." Everything used to go on at the Miners Welfare hall in those days, but I don't know whether it was paying or not, if that's the reason they turned it into a cinema. Because at that time Cinema was very popular, of course it would pay more, maybe the amateur dramatics had had it's day.

Lugged Cider on a Cart

The Welfare Hall would have been built by the Miners. It was built in 1926, but it was opened in April 1927, and there was a great big party. A friend of mine told me that he lugged up a big barrel of cider, on a cart I expect, so they could all have a celebration at the opening of the miners Welfare hall. The Miners also took over the running of the Cinema because it was still a miners welfare hall really, and formed the committee. They were very much involved as volunteers they were there to take the money and they did the operating and the film used to break down. Oh yes it was a very amateur affair and they really played their part

because I don't think it would have got off the ground, without their help.

It came from the community

Roger: Do you think people supported it because it came from the community and it wasn't a outsider coming in to start a cinema?

Joan: it was purely amateurish and purely the miners, and my father was an ex-miner, he was given the sack from the mines in 1922.

He was sacked because of his political allegiances. He was trying to establish a union and he put up for the district council. The miners said "Go ahead Albert and we'll vote for you" and he never thought he would get in. But of course he did, he beat the manager of the pit and the next day, there was his cards for him and his brothers. So he was not a miner any more. I think he must have been in charge because on my birth certificate it says "Caretaker of the Miners Welfare Hall".

Motorbike Delivery

We had a motorbike and sidecar, that's how we used to fetch the films for the cinema in the early days from Cardiff. We used to go down and fetch three films for Monday, Tuesday and Wednesday, and then Thursday, Friday and Saturday we'd have another film. Then we'd take them back

again and have all these reels of films in the sidecar. I'd be on the back of our Dad and take them back down to Cardiff, I used to like that.

It was very popular there was queues almost down to the schools. I was in the girl guides, very short lived it was and they needed a mile of pennies. I went to everybody in the queue and we soon got more than a mile of pennies.

3 D glasses

I remember when we had these wide screens. We had these 3D glasses, one side red and the other side green. Everybody was given those to see the wide screen. There was another gimmick when they gave out little pots of jam to everybody. I was married then, my son was a toddler and he says to me "I can always remember that pot of jam I had at the cinema as they were going home."

Coleford and Lydney pictures had the monopoly of the latest films so my father had to wait to have the film later. Our prices were so cheap it didn't matter. The last bus went about 11 o'clock, so people could come then- cause there weren't many cars on the road. The buses went from Lydney through Bream and then onto Coleford, then some from St Briavels which served Whitecroft and Yorkley so there was a good bus service and we had a load of people.

Spanish Refugees

I was 9 when he first opened the cinema. I can't remember the first film that was shown, but we did have some Spanish refugees. I thought we must have had them after the Spanish war about 1939. Captains Courageous was on with Spencer Tracy and Freddie Bartholomew. My father wouldn't let them go in until the film started because of the war on Pathe news. We took them up the rickety old stairs to the balcony of the cinema, they didn't speak much English but Spencer Tracy was singing in Portuguese. They were singing "Don't cry little fish" and these kids were singing along. We had these two refugees one was a year younger and one was a year older than me, Quanido and Andres were two young boys and there were two older girls.

A friend of mine told me that dad used to give them bits of film, and they would use shredded wheat boxes and put a flashlight and illuminate the film on a wall.

The Cinema

The original screen was at the front you would come in past the screen to sit down but if there used to be an X film on, and you couldn't go and see the x films, I used to go round to the boiler room and through the boiler and take a few friends and see Humphrey Bogart in "The Return of

Doctor X "You could see the projectionist from there. Sometimes there was reams and reams of film all over the floor and my Father used to go up there and cut the film and stick it all together again and on it would go.

Everybody would be clapping and stamping their feet, you know " why are we waiting" but it didn't take long. Dad used to go down and give them a pep talk about "we've got so and so coming next week and the week after". Oh yes it had a lovely atmosphere.

There was the box office just inside. I used to take over when the cashier was ill or on holiday, all the miners used to take the tickets. They used to stand on the door, all these rough men, I mean Coleford had these glamorous usherettes but we had the miners, we had the ice cream woman, well she was a girl, then she used to shout out "ice cream". She was a volunteer as well. They didn't get paid for what they were doing, it was a community thing. They were only too pleased to do it, they loved it, they had a free look at the film anytime they wanted to.

First of all it was about sixpence then it went up to ninepence it was one and nine at the back. I think the balcony was the same price as the back, that was the posh seats then. I can't tell how many seats, well it seemed big to me. It was the focus of Bream.

Everything used to go on there, the Flower show, if it was raining, would go on in there.

We had the fire in 1946. It was re-built in 1947 within the year and of course it was hyped up. Everybody flocked to it, they missed the cinema when it burnt down. Rumour had that it was one of the people from the fair at the back had set fire to it because they were jealous, but that was just a rumour. It closed because of the advent of television. It started losing money and my father pleaded with the Miners management to keep it open, he said television is just a novelty. Of course it was a long novelty and they said No.

Television

That must have been the late fifties, early sixties. Many of the mines were closing and other people were moving in but it was television that killed off the cinema, definitely.

They very often say to me "pity we didn't have the cinema in it!" the old folk you know. Well he was right in a way they did come back but they couldn't wait that long. He was made redundant then, he was an insurance man but never had the motivation, he was too honest for that. He always thought it was a bit of a con. Being a socialist, he didn't like to do the people down.

ROGER DRURY.

The Fed: A view from Afar

One of the important aspects of the Federation's continuation has been their grant support from the Arts Council of England, as well as from smaller local councils. Most of that disappeared long ago in the U.S.. In addition, the Federation sustained a real community and class basis, dealing with real issues, but without collapsing in political disputes, so far as I can tell. In short, it's a healthy organisation!

“People’s Culture” editor Fred Whitehead featured the following review of the FWWCP’s work in a recent issue, which makes comparisons with the situation of similar organisations in the US. We reprint his article for readers and members who may be interested to see how the Fed is seen elsewhere.

‘Working to make writing and publishing accessible to all,’ the FWWCP was founded in 1976, and thus is now marking its 20th year. When we had Midwest Distributors in the 1980s, which had a similar focus, we used to get their materials. One of the important aspects of the Federation’s continuation has been their grant support from the Arts Council of England, as well as from smaller local councils. Most of that disappeared long ago in the U.S.. In addition, the Federation sustained a real community and class basis, dealing with real issues, but without collapsing in political disputes, so far as I can tell. In short, it’s a healthy organisation!

Membership is for groups, including the Basement Writers of London, Forest Artworks, Gloucestershire, Working Press, and a few affiliates in Spain, France and Australia. Individuals can join a supporting group, Friends of

the Fed. Twice a year, they publish an illustrated magazine, *Federation*. The Autumn 1995 issue concentrated on “Survivors,” people coping with mental illness. Heather says “I graduated two years ago in Philosophy. It’s enough to drive anyone crazy that degree... There’s not much you can do really with a philosophy degree, not per se. Except think a lot I suppose (laughs).” There’s a section of poems, strong work, see this pair of stanzas from “*Care in the Community*” by Deborah Beecher:

And then in middle years when
I was caught
In web-like filaments of
depression and
Locked away with my grave
thoughts,
Protected but distressed, the
lost freedom
Of a caged-bird no longer
singing

I was left to cry by heartless
nurses
Or moved along, my feelings
brutally
Denied. Their shifts ran
smoother if
They fenced themselves from us
Behind the office door inventing
notes.

How many U.S. literary magazines print the work of folks like her? Indeed the later

Earl Nurmi, rest his soul, had books published by our West End Press, as well as his own press, but it was exceptional. The British seem to have more of a feeling of being useful in their communities, and they have these local organisations of writers which unfortunately are a real rarity in the U.S.

Getting Involved

I was impressed by much else in this issue, such as the reviews of books that otherwise will not get any “space” in the press. for example, A.G. Stewart has a little book out of the old working class city of Sheffield, which includes the following lines, from “Onward Sheffield Vicars”; written in response to their call for people to learn self-defence against the “morally depraved underclass which infest society”:

Whoso'er shall smite thee
Upon they right cheek, Turn
not t'other to him, Bash him
on the beak, Boot him up the
apse, If he's small and weak,
Kick him in the goolies, That
will make him squeak...

The Spring issue of Federation takes up Women's writing with an interesting series of stories about how people got involved with local groups, what it meant, both socially and artistically, etc.

I was particularly impressed with Sarah Richardson's account of how she started and carried out work on her guide , to women's writers. I think we need such “how-to” discussions, and reaching out to those who are not professionals or academics. There's also a selection of poetry and fiction by women. Here, as elsewhere in the FWWCP's publications, there's a welcome place for writers from the multicultural scene in Britain.

Sharp Sense of Detail

Another recent Fed book is Writing for a Change: Celebrating Co-operative Values and Achievements, a collection of memoirs, poetry and stories to mark the 150th anniversary of the Rochdale Co-ops. These organisations, while now somewhat diminished, had an important role in working-class communities, serving as grocery and dry goods stores, and sometimes as libraries too. Members had “divi” (i.e. dividend) numbers, which served as an incentive to shop at the co-ops. I'm impressed by the sharp sense of detail in these memoirs, such as Shirley Anderton's “Why was I the only girl in the Mixed Infants Class who wore brown bar shoes when everyone else had shiny black clogs

with irons on the soles? Those wonderful irons made sparks if you dragged your feet along the pavement. Sometimes Sheila let me wear hers, that's partly why she was my best friend”. And the QueenSpark Books' Collective contributes a poem:

Help us Lord to help each
other as each weary day goes
by Give us strength to bear the
burdens
And dry the tears that others
cry.

Give us grace and
understanding
to share the grief and sorrow.
give us hope to wish each
other a happy bright tomorrow.

Give us strength and give us
power
Lend us time to seize the hour
Make each one as good as
any And forge us -
thus! from out of many.

We feel the ground beneath
our feet
Give way and sink at each
defeat,
And yet - and yet - despite the
pain,
We grit our teeth and rise
again.

Those in this Collective
“feel that we must keep on
challenging the rampant
individualism of the Tories and

Continued over leaf

Wedgwood Weekend

as soon as possible replace with a co-operative socialist ideal.”

Jean Everitt contributes a lovely memoir of co-op libraries, which also sometimes loaned out scientific instruments like microscopes with sets of slides, field glasses and magnetic batteries for those who could never personally afford such luxuries.

In sum, I like the way in which the FWWCP has drawn people and organisations together, with an interest in the everyday, ever “prosaic” issues. They’ve avoided being trapped in the “poetry biz” which is so prevalent in the U.S.. So Happy 20th Birthday, and many more to come in future decades!

FRED WHITEHEAD

Copies of Writing for a Change may be obtained from P. O. Box 540, Burslem, Stoke on Trent, ST6 6DR, price ^5.99, cheques to FWWCP See Subscriptions on page 19 for a free copy!

People’s Culture costs US\$15 for 6 issues (post free worldwide) from Box 5224, Kansas City, KS 66119, USA

I put my name down for desk top publishing. In the workshop Betty and Richard showed me how to use the new computer package called “Writing with Symbols”. This software showed symbols for expressing writing. I typed a sentence on the computer, and as I typed the symbols came on the screen.

*The “Writing with Symbols” software featured in this article is available from
**Widget Software,
102 Radford Rd,
Leamington Spa,
CV31 1 LF***

*Twenty eight writers attended the Federation autumn weekend, held at the beginning of November at the Wedgwood College at Barlaston, near Stoke-on-Trent. Participants came from places as far afield as Brighton, Harrogate, Liverpool and Lille, France, for a programme of practical workshops which included typesetting and printing, drama, design and a visit to an interactive gay discotheque on the Net. **Amer Salam** from Gatehouse reports:*

I bought a ticket for Stoke-on-Trent, where I met John for the rest of the journey by car to Barlaston, which was about 15 minutes.

On arrival Tim gave me my registration pack and the key for my bedroom. I went to my room and unpacked. I went to the meeting room later where I met the other writers.

Sarah introduced everyone and then we had to introduce ourselves. I told the others about Gatehouse, whom I was representing. Sarah went through the workshops which were going to happen over the weekend. The workshop leaders then explained briefly what the workshop would be about.

Symbols Package

Next day, we put down our name for a workshop we wanted to take part in. Drama was full, so I put my name down for desk top publishing. Betty from Heeley Writers and Richard from Working Press showed me how to use the new computer package called 'Writing with Symbols'. This software showed symbols for expressing writing. I typed a sentence on the computer, and as I typed the symbols came on the screen. I printed my work on the colour printer. I enjoyed using this new software.

Pulp Faction

In the afternoon I went to the Pulp Faction workshop. Elaine Palmer from Pulp Faction - introduced herself and told us about the background of her group. We then introduced ourselves. We worked in groups of 2-3 people on the conflict between editorial demands and designers creativity. We had to decide who was the editor and designer and then argue a compromise on a given situation. We all came back and one person from each group gave their presentation.

After the tea-break we had another workshop by Maureen King and Kathy Noonan from Queerscribes. They showed their internet page and explained how people can make use of this facility.

In the evening after the meal, we had some poetry reading and performance from Julie Everton's drama workshop.

The last day I wanted to attend a workshop on marketing but it was full. I found the weekend useful and learnt something new in the desktop publishing workshop.

     
today I had cornflakes for breakfast

      
I had toast and tea and coffee

       
I had cheese pie jacket potato and cold

   
rice pudding with jam

Writing On The Line Writes Back

Stefan Szczelkun replies to Rebecca O'Rourke's review of Writing on the Line, the Working Press anthology on working class women writers, which appeared in the previous issue of Federation Magazine.

Dear Rebecca O'Rourke,

Thanks very much for the review of 'Writing on the Line' in Fed News. 'Line' was the first book actually published in the sense of paid for independently by Working Press. As I'm the organiser of Working Press I was involved in the book's evolution.

Zero Recognition

A previous research pamphlet by Howard Slater (1993) had produced the remarkable tally of zero working class women writers between 1930 and 1950. So when I heard about Merylyn Cherry's graduate thesis (Towards Recognition of Working Class Women Writers) I was keen to publish it. I also organised a series of meetings which culminated in a small conference in which the four authors of 'Line' met and the book was conceived.

We realised from the start that in attempting such an ambitious enterprise as laying a 'new' claim for working class women amongst the 'high ground' of novel writers we couldn't hope to achieve an authoritative status, never mind a comprehensive coverage. The alternative of waiting for the subject to be covered by a 'real publisher' seemed, however, to be

much worse. Better that the first attempt should be made by working class women independently and relatively outside of the academic and literary 'world'.

In spite of the professional appearance of the book's full colour cover, (thanks to Sarah's brother who is a professional illustrator), the book is published on the most minimal of resources. The ^2600 print bill for 1000 copies was the only paid expense, Sarah and Richard McKeever doing most of the work on Richard's PC.

To achieve consistent entries it was necessary to design a format which would achieve a balance between being simple and informative without creating an unrealistic research task. Even with our pared down format many authors were left out because we could only obtain incomplete information. We had a few responses to appeals for information but not many.

Lacking Archives

The absence of FED writers was clear from an early stage. Typical of working class people in general the FWWCP has not kept archives which enabled us to make any thorough reference to the publications by its member groups and individuals over the last 25 years. This task is now being undertaken but it is proving difficult as the individual groups will often not have records, or the time to sort them out and publications

themselves were often ephemeral. Apart from the difficulty of doing such work without a paid researcher.

Need for Discourse

The difficulty that we experienced in making and promoting this compilation is not arbitrary but is built into the mechanism of class oppression. There is an absence of widespread discourse between working class writers about books and our identity in general. There is no way we can have a sense of an accumulating body of works or of achievement in the literary field. In spite of the various socialist archives that do exist we have never had the confidence, bloody mindedness or whatever to achieve an independent public discourse about our literary output and the broad network that would support it.

Filter

Being working class is defined (by oppressor myths) as without intelligence, of inferior reason, uncultured, and as not having a written history, with all that implies about the value of our lives and their contribution to 'civilisation'. A history written or edited by middle class mediators, however sympathetic, and filtered through the traditional academic establishment has often been worse than insufficient.

We seem to set ourselves the goal of simply getting into publication, rather than of

bypassing the Literary Scene into a discourse which can be on our own terms. (eg not excluding the colloquial, the committed, the emotive... i.e. literacy with a voice). This seems beyond the bounds of what we consider to be realistic or perhaps even what we can imagine. Why? I suspect we live within limits inscribed in a 'text' we did not write.

Inclusion

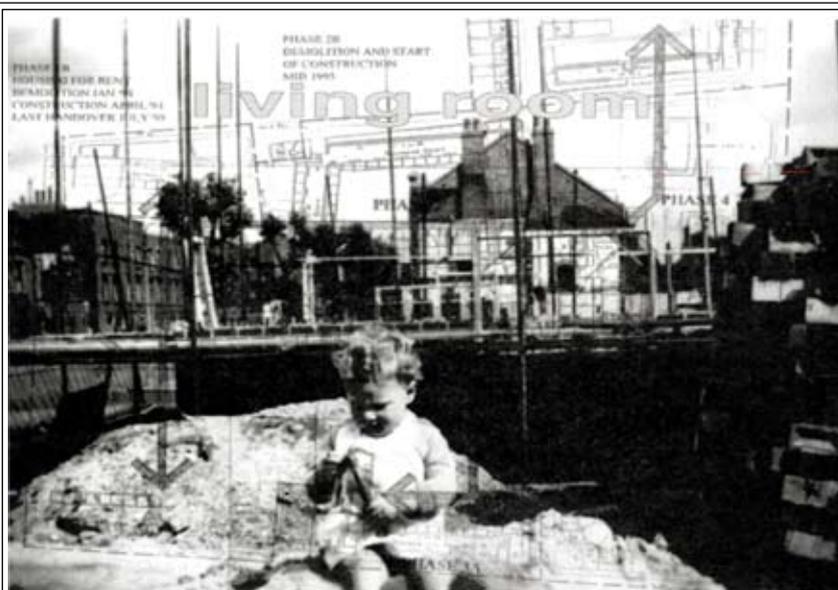
Your other criticism recounted your 'dismay' at the inclusion of women who were not working class "by any stretch of the imagination". Strong words! In fact women were included if they had been born into the working class. We assumed that fiction allows the expression of deeply held values; that we should care about what happens to all our people no matter where

they end up; that to leave the working class whether by early adoption or through a later upward mobility is both common and replete with class conflicts that will likely leave an indelible mark on later creative work. It seemed interesting to consider all such cases with an open mind as reflecting the breadth of working class experiences. Too often in the past, working class experience has been narrowly defined as essentially proletarian and socialist. Those who took the path of upward mobility were scabs; those who were Tories were class traitors. But is this not a romantic vision of the working class? One that would now corall us into a minority? What about those of us who have experienced upwardly mobile, white collar, or Tory families are we any less working class? These are also experiences of class oppression which have their

own particular pains and repressions which need to be spoken of. Thanks again for doing the article - our only serious review so far! I do hope that there is a debate. By the way 'Line' and the Greenham book, is part of an attempt to create a list of publications by working class women 'artists'. We have a book by Alison Marchant coming out in January (Arts Council funded) and hopefully will publish Jo Spences 'Class Shame' texts (for which we need funds) at the end of 1997. If you have any ideas for promotion of this list please let me know. (WP is a non-profit non-sectarian umbrella imprint for self-publications maintained on voluntary labour.)

Yours Sincerely,

Stefan Szczelkun



Living Room by Alison Marchant

price: £9.95

ISBN: 1 870736 40 0

working press

A poignant collection of oral histories from a London Council estate in the process of re-development. The tenants stories are interwoven with photographs and underlaid with elemental graphics. The whole is beautifully bound within silver grey hardback covers with an elegant dust jacket.

This is the latest work by the artist Alison Marchant which addresses the often overlooked issues of working class womens



REVIEWERS

Moments of Glory

“Moments of Glory - the story of football in Reading”
Corridor Press ISBN
1897715 10 2 159pp £5.99
Available from Corridor
Press, 21 South Street,
Reading RG1 4QR

This book is more than just a chronicle of local football, it is a model for any writers' group or community publisher to follow in their own community. It is beautifully produced, researched and set out.

Women's Football

Football (whether you like it or not) is part of the heartbeat of the community and Moments of Glory covers not only the local league club Reading FC, but the local teams from the communities and pubs around the area, it covers women's football and the role both men and women play in the game. The book is illustrated wonderfully, some really vivid cartoons of players from the local paper, a good mix of old photos and new. It is always fascinating for me to see photos of the crowds and grounds before the anodised super stadiums you find now.

The part I enjoyed most was the section on grassroots football, the old Wednesday leagues, the Thames Valley Churches league and the rivalry of West Reading and Rabson Rovers. There's a lovely photo of a game between these two in the early 1960's, the park pitch

packed four and six deep, and the stories of people who played their football only in the south or west of the town.

There are some great stories about local players, it appears in 1921 the goalkeeper for Maidenhead Norfolkians playing against Reading Reserves was praised for having an excellent game using his wooden leg to deflect shots round the post and over the bar, they still lost 9-1. I suppose you could go to almost any town and find similar stories (well almost).

If like me you a long term fan of a second rate team this book will appeal to you. About half the book is taken up by Reading FC. Like my team Port Vale they have had their ups and very many downs, been to Wembley, won and lost. The local team is important to many people and this book reflects that strange illogical relationship many of us have with our team. I thoroughly recommend it.

TIM DIGGLES

To Idleness!

“Le Droit a la Paresse”
by Paul Lafargue,
Le Temps Des Cerises, 6
Avenue E Vaillant, 93500
Pantin, France, Paperback,
96pp, F Fr 50, ISBN 9 782841
090525.

This edition of Lafargue's Le Droit a la Paresse (The Right

UngUILty Rabbit

to Idleness) has become, a little after its republication, quite relevant to recent UK/ EEC relations over the length of the working week and issues such as the Job Seekers' Allowance. *Le Droit a la Paresse* was first published in 1880 and issued as a pamphlet in 1883. In it Lafargue attacked the 1848 law limiting the working day to 12 hours. He portrays a rolling machine of capitalism, geared to overproduction and gross overconsumption, with the paradox that labour saving technology instead merely increases working class slavery.

Lafargue, a Cuban who married Laura Marx - somewhat to Karl's consternation - suggests ironic alternative careers for many nineteenth century advocates of capitalist, colonial, and military policies, when the battle is won for a working day of no more than three hours. An appendix reconsiders classical philosophers views on how work debases humanity. The text makes an interesting comparison with some of the utopian socialisms published around the same time - Bellamy's *Looking Backward*, or Morris's *News from Nowhere*. This edition includes a valuable biographical introduction by Denis Fernandez Recatala. Yes, three hours a working day - work less, live better!

An UngUILty Rabbit in an Empty Hat, by Steve Spartak, London Voices, PO Box 3413, London SE11 4UP. Paperback, 104pp, £4.50, ISBN 0 9509478 7 3.

Several pieces of assorted fruit get theirs in these surreal and silly stories. Spartak deals out sticky demises to lemons, plums, grapes and raspberries (who gather themselves "for the final selection"), mixed with groaning puns, as all manner of kitchen utensils and even the wheels on a car come to life.

Willie Wobbly Wheel

This is a curious collection. One minute you are reading a children's story to rival the ubiquitous Budgie the Helicopter: "Piper the Cub", the next minute Willie Wobbly Wheel tells his perfidious owner (admittedly a last gasp at his treachery) to "fuck off." Actually it might be amusing if someone said as much to Budgie the Helicopter... but there is bound to be confusion when stories for kids and satires for adults end up in one volume.

If common sense must prevail, it rarely does here. Spartak's ridiculous ideas keep the bizarre internal logic running just enough to get to the final twist of syntax and still remain on the wacky side of irritating... sometimes it's a fine line. Possibly the strangest book yet published by a Fed member.

Little but Big

Los Limones by Mathilde Sanchez, published by Gama, Altafulla, 39-41,3r la, 08302 Mataro, Barcelona, Spain. Paperback, 24pp. Illustrated by Monia Pascual Olive.

This adult reader is the lively tale of an impoverished young girl, one of four sisters, in the years following the Civil War, struggling to survive without parents. Her oldest sister is a maidservant to the Captain of the Civil Guard. The Captain has a lemon grove, and the sister gets her a job as lemon seller. The lemon seller works hard, but manages to eat some of the profits at a nearby snack stand!

A preface sets the book in the co-operative context of Gama's work, that of people working together to enable ordinary people's stories to be recorded and shared. The illustrations, which accompany the text on every page, are very engaging. This well packaged book is designed to be useful at several levels, since the story, its illustrations and the overall presentation with the explanation of Gama's project offer provide plenty of opportunity for further discussion, and an invitation to write.

Middlesborough Quartet

Four books from Mudfog, who aim to promote the best of writing from Teeside. Each contains a good fistful of poems.

Kath Finn's lyrical River Management (ISBN 1 899503 16 1) begins with gently biting parody "*Her Last Cuppa: Ferrara*" twists Browning's *My Last Duchess* into a heartfelt account of being the victim of another's virtuous self-denial, but settles down to the enjoyment of simple pleasures - and why not?

"*An Apology*" points out the difficulties of doing so without following well trodden paths. The title poem and *Rescue Attempt* document the destruction of the ideal of education. The latter begins "I wonder why they had to pick on schools/ To set the nation's foundering ship aright". Although the poem which followed was more concerned with governmental meddling in school it reached out for a wider exploration of education's decline as a metaphor and an indicator for the threatened future left inadequately prepared.

Seafaring Uncle

Gothic Horror, by Bob Beagrie (ISBN 1 89950315 3), ranges through an obsessive love affair with a television set "*Scope Ophilia*"; the last moments of a seafaring uncle "*Memorabilia*"; and the maternal frustrations of Mary "*The Blessed Virgin*

Chastises The Infant Jesus Before Three Witnesses". The title poem describes a Flying Dutchman of the motorway age "His spectral family photo blu-tacked to the dash". Beagrie's verse frequently leaps into a danse macabre, there's a sense of this even in the decay - or merely transition - of "*North Ormesby*", and takes many unexpected twists along the way - the appearance of the Virgin in a kabuki mask, the emergence of Armstrong and Aldrin's golfballs and US flag as religious artefacts at the end of *Theo-trope*.

Stone Opinions

Muriel Gilroy's Outside Edge (ISBN 1 89950317 X) playfully throws the familiar into new lights - not least her ode to a "supernatural" *Cucumber*, and her observation of the much demonised *Magpie*: "His coat of extremes/ Tell us how red/ Or how yellow or blue./ He is the judge of all/ Art in the wood." *Stone Tapes* asserts "Stones have opinions/ Wipe their feet on people, / Spread the word in tablets/ And bleed when they need to."

George Jowett's Blow by Blow (ISBN 1 899503 18 8) is a verse account of the brief career of Middlesborough boxer Brian Graham, and why Jowett became interested in him. The form harks back to the extended folk ballad, the language, unapologetically vernacular, flows easily. Read aloud, you might only

occasionally be made aware of the odd syntactical twist needed to obtain a rhyme. "A short and simple tale, yet it evinced/ All that's best in us, as you shall see."

All four books are paperback, 20pp, ^2 each, from Mudfog, c/o 11 Limes Rd, Linthorpe, Middlesborough, TS5 6RQ.

NICK POLLARD

School Rules

Rules Routines and Regimentation, Young Children Reporting on Their Schooling, by Ann Sherman, Educational Heretics Press, 113 Arundel Drive, Bramcote Hills, Nottingham, NG9 3FQ. Paperback £7.95, ISBN 1900219 018

Ann Sherman's accessible research is a timely reminder that the school exists for children and brings to our attention the disparity between the child's view of schooling and the adult/professional rationalisation of the system. At the same time, the work highlights the failures and failings of de facto time ordered, authoritarian rule management over child centred, process learning as espoused by many, if not most, educationalists.

The simplicity of Dr Sherman's approach of observation and interview belies the complexity of the information elicited. The

Magazine Roundup

already ingrained distinction between work and play, the negative import of “no talking” rules mitigating against co-operation and critical thinking and the inflexible imposition of routines denying any sense of ownership to children only three months along the lengthy road of formal education, are all too clear in the reported conversation.

Teacher’s World?

In her analysis and commentary, the author draws to our attention how deeply conservative is the school system but notes, astutely, that the regime aims to conserve a middle/working class world more appropriate to the teacher’s generation than that of the children.

Recognition of the inherent conservatism of school should be sufficient reason to prompt us to act upon Sherman’s contention that “Early childhood teachers must be encouraged to close the gap between researcher and practitioner by not only reading academic journals but by becoming involved in research in their own classrooms”.

This interesting and provocative work is marred only by Dr. Sherman’s insistence on using the language of the moral imperative in presenting her views and the annoying grammatical and typographical errors scattered throughout the book.

ERIC MOORE

Poetry London Newsletter,
(PLN Subscriptions 35 Bethnal Road, London N16 7AR) ISSN 0953 766X E3.50 (^9 for three issues, Cheques to Poetry London Newsletter).

PLN has redesigned itself: issue 25 has 14 pages of poetry including Pauline Stainer and Peter Porter, 16 pages of reviews and features, and an excellent and well organised listings section. If you’re a poet living in London *PLN* must be indispensable. If you don’t then the listings include many entries for poetry elsewhere in the country... and the world.

Lexikon,
c% 43 Dundee Rd, Etruria, Stoke on Trent, ST1 4BS, ISSN 1362 7301, ^1.75 (0 for four issues, Cheques to Lexikon).

Glossy and also redesigned, thanks to recent funding from the Foundation for Sports and Arts, this is the magazine of Stoke on Trent Writers Group, which is extending its market nationwide. Features short stories as well as poems, and accepts contributions from children.

Chris Golby, a post graduate student of Sheffield University, is researching into how working class older adults acquire social research skills and produce their own histories, written work, or

Working Class Studies Conference

Working Class Studies and the Future of Work, the Third Biennial Conference of the Center for Working Class Studies at Youngstown State University, in Ohio, will take place between June 11-14 in 1997.

Amongst the issues the conference will address are the effect of changes in work on technology on ideas, representations and experiences of class; the relationship between diversity and multiculturalism to work and working class studies; how current and historical political debates have altered traditional notions of class and class identity; and whether schools can address the needs of working class students and a changing workplace.

Further information and correspondence: Sherry Linkon, Amercian Studies Program, Youngstown State University, Youngstown, OH44555, or tel John Russo (330) 742-1783. E mail [sjlinkon @cc.yosu.edu](mailto:sjlinkon@cc.yosu.edu).

Research Request

position papers for campaigns. If you would be interested in taking part contact Chris Golby at 84 Cundy St, Walkley, Sheffield, S6 2WN, tel 0114 234 0804.

Books available from some of the FWWCP Members

The listing below offers an idea of some of the books being published by FWWCP members. There are many more who are not included. The address given is the address to order books from, not where the group meet. Where available the ISBN or ISSN follows the title in brackets. The prices are included and most publishers require post and packing extra. For books from abroad send an International Money Order or contact the publisher for their preferred payment method. If you can't afford to buy a book get your local library to order it! For the latest Membership List with contact names send S.A.E. to FWWCP, Box 540, Burslem, Stoke-on-Trent ST6 6DR.

AURORA METRO

Isleworth Public Hall, South St., Isleworth, Mid-dlesex, TW7 7BG

"How Maxine Learned to Love Her Legs" (0 9515877 4 9) £8.95 A fiction anthology featuring 23 writers - the pleasures and pains of growing up female.

"Plays By Mediterranean Women" (0 9515877 3 0) £9.95 Internationally renowned writers in a new drama anthology.

"Seven Plays by Women" (0 9515877 1 4) £5.95 An award winning collection of plays and essays by a new generation of women writers.

"Six Plays by Black and Asian Women Writers" (0 9515877 2 2) £7.50 The first ever drama anthology by black and Asian women. Also available "The Women Writers Handbook" at £4.95. For 1997 new books include "A touch of the Dutch" and "Young Blood".

BASEMENT WRITERS

78 George Loveless House, Diss St., London E2 7QZ

"XX Years in the Basement" (0 9514474 5 9) £4.50 Anthology covering 20 years of Basement Writers.

"Just a Cotchell - tales from a Docklands childhood" (0 9509369 4 4) £2.95 Liz Thompson brings people alive like old photos made into a feature length video.

"Joined-up Writing" (0 9514474 1 6) £3.50 Poetry and prose from Basement writers, the 18th anniversary anthology.

"In My World and other poems" (0 9514474 0 8) £2.95 Poems by Sally Flood from a working life, a voice for working class women's experience.

BIG ISSUE WRITING GROUP

Fleet House, 57-61 Clerkenwell Rd., London, EC1 M 5NP

"Kerbing Your Emotions" (1 899419 00 4) £3.95 An anthology of poetry by homeless members of The Big Issue Writing Group.

CENTERPRISE

136 Kingsland High St., Dalston, London E8
"A Hoxton Childhood" (0 903738 02 3) £3.50 Autobiography of growing up and living in Hackney between 1900-1975.

"The 43 Group" (0 903738 75 9) £9.50

An account (nonfiction) of the clandestine organisation set up to fight the Mosleyites in 1946. "Calabash" (1363 3406) Free quarterly newspaper for writers of African and Asian descent. (send 40p S.A.E.).

"Words from The Women's Cafe" (0 903738 76 7) £4.50 Anthology of the best of the 1991 Centerprise Women's Cafe. Lesbian poetry from 'Word Up' Cafe.

COMMONWORD

21 Newton St., Manchester M1 1FZ

"Kiss - Asian, African Caribbean, Chinese love poems" (0 946745 21 8) £5.95 from the madness of falling in love to the agony of splitting up. "Looking For Trouble" (0 946745 31 5) £5.99 An exciting thriller of corruption, exploitation and brutality.

"Art is only a Boy's name" (0 946745 36 6) £2.50 Liz Almond's poetry reveals a painter's eye and a word lovers passion about language.

"Regrouting the Bathroom in the Wrong Century" (0 946745 46 3) £2.50 Alan Peat's poetry applauds difference and travels to find it.

CORRIDOR PRESS

21 South St., Reading RG1 4QR

"See it, Want it, Have it!" (1 897715 00 5)

£4.99 Stories about food from the people of Reading.

"Bricks and Mortals" (1 897715 05 6) £4.99

Stories about Reading buildings by people who live and work there.

"Moments of Glory" (1 897715 10 2) £5.99

The story of football in Reading - street, school, club and professional.

EASTSIDE WORDCENTRE

178 Whitechapel Rd., London E1 1BJ

"Splash - amazing poems from the world of water" (0 906698 36 7) £3 Writing on the theme of water from young people and adults in London's East End.

"Telling Tales" (0 906698 26 X) £2, Poems and stories coming out of an Eastside project with young writers in Newham, East London.

"Flower from Brazil" (0 906698 31 6) £2.50 Poems from Eastside's writers group for people with learning difficulties.

"Sparring for Luck" (0 906698 04 9) £1.95 Published in 1982 and still selling! The autobiography of East London's boxer-poet Stephen 'Johnny' Hicks.

EDITIONS SANSONNET

73 rue de Rivoli, 59800 Lille, France

"L'Argent ne fait pas le bonheur" 5Ff A short police story by a young working class woman.

"Les Cambrioleurs" 5Ff A short police story by a young working class man.

"Aventures de Routard" 5Ff Routard, a man on the tramp, tells us his history.

"Ma Vie au Village" 5Ff The life of a young African man.

These are among a series of regularly published booklets (in French) they cost 5Ff (about 75p). 16 have been published so far.

ETHNIC COMMUNITIES ORAL HISTORY PROJECT

The Lilla Huset, 191 Talgarth Rd, London W6

'Aunt Esther's Story' (1 871338 12 3) £2.50

The story of a black Londoner born in 1912.

"The Whirlwind Continues" (1 871338 11 5) £5

Users perspectives of mental health in words and pictures.

'Asian Voices' (1 871338 08 5) £3 Life stories of people from the Indian subcontinent.

"Such a Long Story" (1 871338 10 7) £3

Chinese voices in Britain.

FOREST ARTWORKS

Youth & Community Office, College Campus, Cinderford, Gloucs. GL14 2JY

"The Great Divide" £1.50 Gloucestershire writers explore issues of gender, age and opportunity.

"Summat Goin' On" (0 9512833 0 8) £1 Bream Maypole Writers second collection - Forest dialect meets science fiction!

"Breaking the Silence" (1 898041 00 8) £1.50 Poems, prose & rural folklaw from the Forest of Dean.

"Forest Haunts" Tape £1.50 A collection of wild & weird stories told by young people.

FOSSEWAY WRITERS

63 Harewood Ave., Newark, Notts. NG24 4AN

"Gateway 3" £2 An anthology of work produced since September 1996 by Fosseyway Writers.

GAMA

Vent 22-24 AT. 3A, 08031, Barcelona, Spain

"La historia del nino Fula (al leerla... el no se lo creia)" 350ptes Thierno tells about his journey from Guinea to Martaro (Spain).

"Los limones" 250ptes Matilde's childhood after the Civil War: Hunger woke me up.

"Siete Escritos Reunidos" 400ptes Seven stories by 7 women, different aspects of life.

"Taller de Gatehouse a Barcelona. Una experiencia de publicaciones comunitaries" 300ptes The visit by Gatehouse Books from Manchester to Barcelona in 1993. 2 days of workshops with students and tutors.

Prices are in Spanish ptes. please add a contribution towards postage.

HEELEY WRITERS

60 Upper Valley Road, Meersbrook, Sheffield S8 9HB

"Secret Door" Cassette Tape £3 60 Minutes of poems and stories for children, includes Wenitedite, Grottlegoose, etc.

"Theme Park" £1 Short stories and poems by members of Heeley Writers.

"Heritage Songs" £1.50 Poems by Nick Pollard, inc. Leonard Cohen, Sheffield Buses, Betting Shops, and more.

Buy all three and get a FREE copy of *"Alehouse Talehouse"* poems by Nick Pollard.

ISLINGTON POETRY WORKSHOP

19a Marriott Road, London N4 3QN

"The Nagging Heads" (0 9518212 02) £1

Islington Poetry Workshop's first collection, a poetry pamphlet from 1985.

"Out of our Heads" (0 9518212 29) £1.50 A pamphlet published in 1992 to celebrate 10 years of activity.

"Stonequarry 1" £2.40 A collection derived from IPW's summer residential workshop in Hampshire.

"Stonequarry 2" £2 A residential workshop collection derived from IPW's second stay at Stonequarry.

LEDIKASYON PU TRAVAYER

153 Main Road, Grand River North West, Port Louis, Mauritius

"The Rape of Sita" (99903 33 03) £4 A modern novel by Lindsey Collen set in the history of colonisation. The winner of The 1994 Commonwealth Writers Prize for Africa.

"Mauritian Creole - English Dictionary" (99903 33 01 7) £2 10,000 words collected by 200 people, grassroot and workers organisations.

"Galileo Gonaz" (99903 33 10) £3 Three act play by Dev Virahsawmy. A satire on power, corruption and repression.

"Misyon Garson" (99903 33 09) £9 Novel by Lindsey Collen in Creole. An initiation into adulthood, love and freedom.

LONDON VOICES

70 Holden Rd, London N12 7DY

"A Classy Pair of Knickers & other poignant pieces of politics and love" (0 9509478 9 X) £3.60 Stories and poetry from 35 contributors from London Voices poetry workshop.

"The Disturbing Power of Motherly Love" (0 9509478 8 1) £3.60 Anthology of stories and poems by London Voices members, explores personal love and takes a hard look at events this Century.

"Real Memory" (0 9509478 6 5) £3.50 50 pieces of poetry and prose by members of London Voices, funny, sad and observant.

"Kindling Memories for the Future" (0 9509478 5 7) £3.50 Poems and tributes by Kay Ekevall. Equable and thoughtful view on life, it throws new light on Orwell's 'Wigan Pier'.

NORTHERN VOICES

10 Greenhaugh Road, Whitley Bay, Tyne & Wear NE25 9HF

"The Darkness Sleeping" (1 871536 17 0) £8.50 The Chantry Chapel of Prior Rowland Leschman, Hexham Abbey. Poems by Keith Armstrong; drawings by Kathleen Sisterson with an historical introduction by Colin Dallison.

"Innocent Blood: The Hexham Riot of 1761" (1 871536 12 X) £3.50 The story of the riot told by historical documents and poems.

"Shipyard Muddling & More Mudling" (0 906529 1313) £3 Poems by Tyneside shipyard worker Ripyard Cuddling (Jack Davitt).

"The Big Meeting" (1 871518 10 5) £9.90 A people's view of the Durham Miners' Gala, foreword by Tony Benn.

PECKET WELL COLLEGE

36 Gibbet Street, Halifax HX1 5BA

"First Times" £1 Jenny Bradley is a young woman full of warmth and consideration. An inspiration to all who have been through hard times.

"What is Normal?" £1 A book about a man with disabilities.

"Poetry by Jim O'Brien" £1 A labour of love.

"Your Magazine" £1 A monthly magazine published by Pecket Publishing Project.

QUEENSPARK BOOKS

Brighton Media Centre, 11 Jew Street, Brighton BN1 1 UT

"Catching Stories: voices from the Brighton Fishing Community" (0 904733 46 7) £8.50 Discover lifestyles of those in the industry told in their own words (add £1.50p&p).

"Serious Intent" (0 904733 94 7) £1.50 Humorous and serious, accessible and hermetic, all shine out from this new anthology of poetry (add 50p p&p)

"Me and My Mum" (0 904733 89 0) £1.50 Five women from the Thursday Morning Women Writers, write with openness and humour about their relationships with their mothers (add 50p p&p).

"Oh! What a lovely Pier" (0 904733 51 3) £1.50 By Daphne Mitchell, she recalls her employment on Brighton's West Pier, called the 'Peer of Piers' (add 50p p&p).

Many more books are available from QueenSpark, send for their catalogue.

RHONDDA COMMUNITY ARTS

Parc & Dare Theatre, Station Rd., Treorchy,
Mid Glamorgan CF42 6NL

"Inside Out - The First Anthology" (0 952339 1 X) £3.95 A collection of poetry/prose written by people who are house bound.

"The Dragon's Trail" (0 9523369 6 0) £4.99 Illustrated children's book, retelling Welsh myths and legends - with pull out map.

"Green, Black & Back - The Story of Blaenllechau" (0 9523369 0) £15.99 The story of a village retold through poetry, prose, reminiscence and photographs.

"Personal Memories of Maerdy 2" £1.50 Personal stories of growing up in Rhondda's most famous mining village.

Three new titles are due out in Spring 1997 plus 4Word, a quarterly magazine.

SNOWBALL ARTS CO-OP

4 Argyll St., Ryde, Isle of Wight P033 3BZ

"Through The Pane" £10 VHS/PAL Video (runs 14mins.) Animated concrete texts relating to disability issues, stereo electronic music - costs £10 for individuals, £30 for organisations.

WORKING PRESS

54 Sharsted Street, London SE1 7 3TN

"Living Room" (1 870736 40 0) £9.95 By Alison Marchant. Oral histories of an estate in London. A luxury artist designed book.

"Writing on the Line - working class women writers of the 20th Century" (1870736 54 0) £8.95 By Sarah Richardson with essays by Merylyn Cherry, Sammy Palfrey and Gail Chester. Intro. by Gilda O'Neil. This is a listing which provokes us to reassess stereotyped ideas of class identity.

"Greenham Common Women's Peace Camp - a history of non-violent resistance" (1 870736 93 1) £8.95 By Beth Junor with illustrations by Katrina Howse. A documentary history of Greenham women telling their own stories.

"Postcards from Poland" (1 870736 06 0) £5.95 By Jola Scicinska & Maria Jastrzebska. A key moment in Polish history portrayed by interwoven papercut graphics and plain verse. A full list of Working Press books is available, SAE appreciated, orders with sterling cheques are post free.

SUBSCRIPTIONS

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Individual Subscriptions for 1 year (four issues) cost £7.00, for two years £14.00. With each two year subscription you get a free copy of the FWWCP's celebration of co-operation *"Writing for a Change"* worth £5.99! Remember also fees for the Festival and training are discounted for 1 subscribers. **Multiple Subscriptions** (2 or more copies) are discounted 20% each one, so if you order five copies you only pay for four! Fill in the information below (photocopy is acceptable) and send with your payment to **FWWCP, Box 540, Burslem, Stoke-on-Trent ST6 6DR.**

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News & Information

FESTIVAL OF WRITING

April 4th to 6th - The Co-operative College, nr.

Loughborough

The theme for this 21st Anniversary Festival is Looking Forward. There will be workshops on using and designing for the Internet - one-to-one sessions on DTP and using computers for writing and administration - readings and discussions - performance - writing and publishing for different communities. This is of course the best opportunity to meet other writers and develop networks. The cost is **£85 full board** for Members, Friends and Subscribers, for all others £110. There are day rates as well. Get a form by phone or fax 01782 822327 or E-mail: writersfed@aol.com.

FWWCP TRAINING DAYS

February 22nd "Book Design & Production" at The Bluecoat Arts Centre, Liverpool

A one day intensive workshop run by Password Books dealing with design basics, publishing fundamentals, printing processes, proof reading. Don't miss it! The cost is £20 for Members, Friends & Subscribers, £45 all others. The usual cost would be three or four times this but we have support from The Paul Hamlyn Foundation. To keep costs down lunch will not be supplied.

During the early Summer there will be two weekend workshops run by Dovetail Training in **Fundraising Skills**

supported by The Baring Foundation. Full details will soon be available.

For details of both phone or fax 01782 822327 or E-mail: writersfed@aol.com.

CONGRATULATIONS

To Rhondda Community

Arts whose Young RAAW Dance Theatre were presented with the Youth Work in Wales Excellence Award. For full details of their writing, publishing, community arts workshops and other activities contact 01443 776090.

To Margaret Granger of

Fosseway Writers (formerly Newark Writers) who has won the First Prize of a week long writing course at Ty Newydd in a Writers Monthly Competition.

ARTS 4 EVERYONE EXPRESS

An opportunity for many small writers and community organisations to gain funding of up to £5,000 from The Arts Council Lottery funding. The form and system is much easier for to complete than other Lottery schemes. -Get going because it's for a limited period only, the, two closing dates are 31 January and 30 April. For full details phone 0990 100344, do it now!!

"THROUGH THE JOY OF LEARNING"

The title of a new book, a diary of 1,000 Adult Learners edited by Pam Coare & Al Thomson published by MACE. Costs £14.99. For details ring 0116 204 4200.

CENTERPRISE WRITING DEVELOPMENT PROJECTS

The new leaflet includes details of workshops and courses in north and east London. For full details phone 0171 254 9632.

APPLES & SNAKES

Regular Friday performances at Battersea Arts Centre, include Patience Agbabi, Dorothea Smartt, Steve Tasane. For full details phone 0181 692 0393.

COURSES & TRAINING

Common Threads - the arts for life. Workshops towards building a climate for collaboration. Organised by British American Arts Association, takes place March 4-5 at Liverpool Institute for Performing Arts. Costs £141 to £176. For details ring 0171 247 5385.

The National Arts

Fundraising School - an intensive week long course of the very highest quality run by The Management Centre. April 6-11 in Sussex or November 16-21 in Cumbria, costs £1,292 with a money back guarantee! For details ring 0171 820 1100.

DEADLINES FOR FEDERATION

Get reviews, ads, articles or information to us by **March 21st** for the next issue due out at the end of **April**: Send (if possible on disk), to FWWCP, Box 540, Burslem, Stoke-on-Trent **ST6 6DR**.