



October 2021 Newsletter

Issue 13: October 2021

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Let Me Die a Young Man's Death

Let me die a youngman's death
not a clean and inbetween
the sheets holywater death
not a famous-last-words
peaceful out of breath death

When I'm 73
and in constant good tumour
may I be mown down at dawn
by a bright red sports car
on my way home
from an allnight party

Or when I'm 91
with silver hair
and sitting in a barber's chair
may rival gangsters
with hamfisted tommyguns burst in
and give me a short back and
insides

Or when I'm 104
and banned from the Cavern
may my mistress
catching me in bed with her daughter
and fearing for her son
cut me up into little pieces
and throw away every piece but one

Let me die a youngman's death
not a free from sin tiptoe in
candle wax and waning death
not a curtains drawn by angels borne
'what a nice way to go' death

[Roger McGough](#)



Brilliant Literary Quiz Questions

Round 1:

Literary Quiz, from: <https://brokebybooks.com/an-epic-list-of-50-literature-trivia-quiz-questions/>
Classical and Early Literature to 1800 Trivia

1 – Name That Author: Who wrote *The Iliad*?

- a) Euripides
- b) Beowulf
- c) Homer
- d) Virgil

[Buy *The Iliad* on Amazon](#) // [Add *The Iliad* on Goodreads](#)

2 – Put the three cantos of *The Divine Comedy* in the correct order.

- a) Paradiso, Purgatorio, Inferno
- b) Inferno, Limbo, Paradiso
- c) Purgatorio, Inferno, Limbo
- d) Inferno, Purgatorio, Paradiso

[Buy *The Divine Comedy* on Amazon](#) // [Add *The Divine Comedy* on Goodreads](#)

3 – *Don Quixote* was written in which language?

- a) Old English
- b) Italian
- c) Spanish
- d) Greek

[Buy *Don Quixote* on Amazon](#) // [Add *Don Quixote* on Goodreads](#)

4 – The hero Beowulf faces a monster known by this name.

- a) Hrothgar
- b) Grendel
- c) Heorot
- d) Minotaur

[Buy *Beowulf* on Amazon](#) // [Add *Beowulf* on Goodreads](#)

5 – John Donne is known as a member of which school of poetry?

- a) Romanticism
- b) Jacobean
- c) Georgian
- d) Metaphysical

[Buy *The Complete Poetry of John Donne* on Amazon](#) // [Add *The Complete Poetry of John Donne* on Goodreads](#)

6 – John Milton's *Paradise Lost* was written during which century?

- a) 1400's
- b) 1500's
- c) 1600's
- d) 1700's

[Buy *Paradise Lost* on Amazon](#) // [Add *Paradise Lost* on Goodreads](#)

18th & 19th Century Literature Trivia

7 – Mark Twain's beloved characters Tom Sawyer and Huckleberry Finn reside in which state?

- a) Alabama
- b) Missouri
- c) Mississippi
- d) Tennessee

[Buy *Huckleberry Finn* on Amazon](#) // [Add *Huckleberry Finn* on Goodreads](#)

8 – This genre of fiction, in which novels like *Dracula* are told in letters, diary entries, newspaper clippings, and more mixed formats, came to prominence in the late 18th century.

- a) Belles-lettres
- b) Pastoral
- c) Bildungsroman
- d) Epistolary

[Buy *Dracula* on Amazon](#) // [Add *Dracula* on Goodreads](#)

9 – Sir Walter Scott is known for his historical novels about which country?

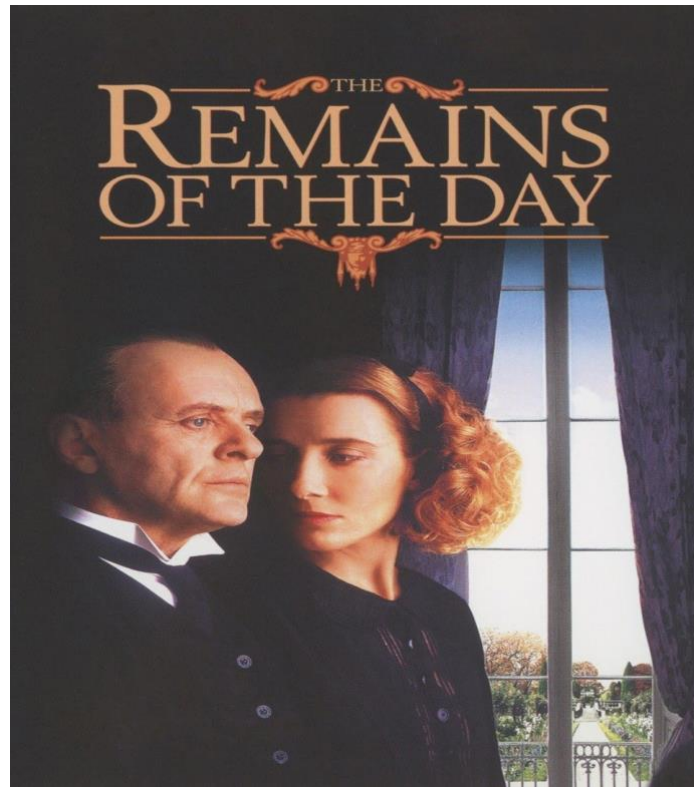
- a) Ireland
- b) Scotland
- c) Wales
- d) England

[Buy Sir Walter Scott's *Ivanhoe* on Amazon](#) // [Add *Ivanhoe* on Goodreads](#)

10 – In Charles Dickens's *Oliver Twist*, what food does Oliver famously ask for more of when he says: "Please, Sir, I want some more"?

- a) Bread
- b) Soup
- c) Cheese
- d) Gruel

[Buy *Oliver Twist* on Amazon](#) // [Add *Oliver Twist* on Goodreads](#)



The Remains of the Day – Kazuo Ishiguro

The tale of an old-style English butler whose only aim in life, to the detriment of human relationships including his own father's last breaths, is to serve with 'dignity'. I loved the way that the author interspersed the 'present' with the 'past'. He weaves a super tale dovetailing Mr Stephens's current life with the lessons learned in the past, though does he learn? We begin to realise that his upbringing was very stern, his father on his death bed asking him 'is everything in order in the house?'

As a butler he wants only to be recognised as one of the 'great' butlers, whom he so ardently admires. Though he does not recognise this in himself, we, as the reader, do. He will dispense with everything feelings, other tasks, other opportunities to serve his Master Lord Darlington, who, we learn, is very influential in government and worldly affairs, is very controversial meeting with a 'Mosely', style personage and a German diplomat.

His new master at Darlington Hall, is an American, with no such nobleness as his previous Master. He begins to realise that with less staff and his master engaging him in conversation, that he needs to change. But can he? Does he have that ability? Or is it so beyond his normal behaviour that he will be unable to?

The author cleverly demonstrates that Miss Kenton, part of the staff, is emotionally involved with Mr Stephens. But he fails to reciprocate. We expect, or I did, that when on he is on his holiday in his Master's car, that this relationship will finally bear fruit. But will it?

Sometimes the writing is so good that he leads you to think that the butler will finally crack, only to be thrown back by his unwillingness to change, or, as I think his inability to change.

The settings are very cleverly described, feelings are 'show' in the writing and not 'tell' which I found expertly crafted.

I don't want to spoil the novel, so I won't describe it further, an incredible writing style which is very unusual.

Brilliant Literary Quiz Answers

Round 1:

Literary Quiz, from: <https://brokebybooks.com/an-epic-list-of-50-literature-trivia-quiz-questions/>

Classical and Early Literature to 1800 Trivia

- 1 – c
- 2 – d
- 3 – c
- 4 – d
- 5 – c
- 6 – c
- 7 – c
- 8 – d
- 9 – b
- 10 – d



Creative Writing Courses in Horsham

Aspire Sussex:

H0968CC21 Writing A Book: For All

Start Date: 22/09/2021

13:00 – 15:00

Wednesday

Horsham Library

Dr C Gould

Weeks per year: 10

Fee: £130

If you would like to enrol, please follow this link: <https://aspireussex.org.uk/course/writing-a-book-for-all-2/>

H0965CC21 Writing A Book: For All

Start Date: 22/09/2021

10:00 – 12:00

Horsham Library
Wednesday
Weeks per year: 10
Fee: £130
Dr C Gould

If you would like to enrol, please follow this link: <https://aspireSussex.org.uk/course/writing-a-book-for-all/>

If you are on a means tested benefit you are eligible up to a 45% discount, or if you are over 65 years old then you are eligible for up to a 5% discount.

If you would like to enrol for this course then please follow the links as you can enrol online. If you're having difficulty, please call us on 01293 601 6101. Likewise, if you have any questions then please do not hesitate to contact us back.

Kind Regards,
Katie Corrigan

Collyer's Sixth Form College – Adult Education

Creative Writing at Collyer's Adult Education: <http://www.collyers.ac.uk/adult-education/adult-education-courses/creative-writing/>

CREATIVE WRITING STUDENT

Creative Writing

Term begins:

9 th November 2021	Tuesday	7pm – 9pm	10 weeks	£150
8 th March 2021	Tuesday	7pm – 9pm	10 weeks	£150

About the course

The aim of this course is to discover your writing voice and potential. You'll explore key techniques of creative writing and put them into practice through group and individual exercises.

You will focus on finding inspiration and making a start; writing what you know, story development and planning (with a focus on character, plot and setting); overcoming writer's block; developing your powers of observation and avoiding common mistakes.

The course is informal, collaborative and productive. All students should have an expectation of completing and constructively feeding back on each other's work on a weekly basis.

There will be opportunities to extend the learning on the course through homework.

Equipment

Please bring paper and a pen.

Delivery

We aim to deliver this course in a face to face classroom setting.

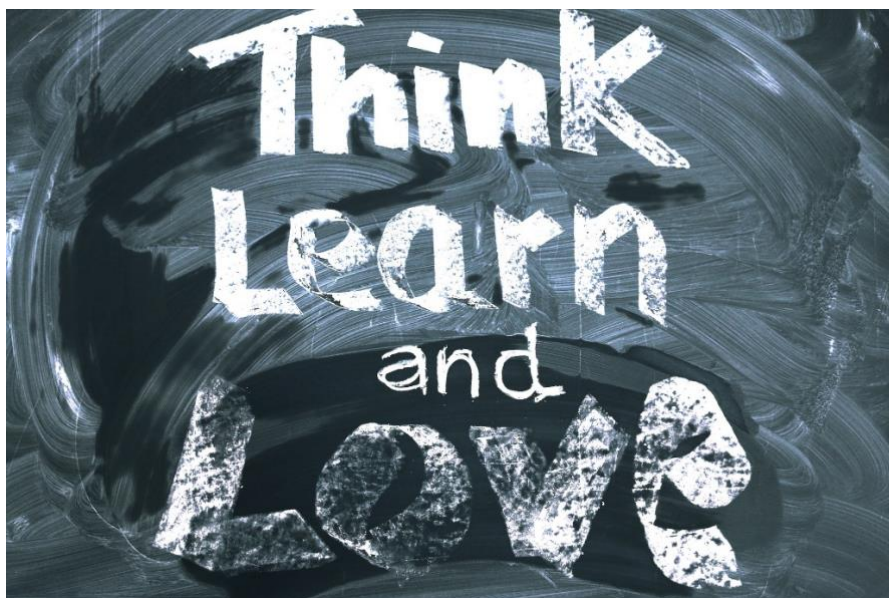
Our arrangements for course delivery will be regularly reviewed in line with the relevant government guidance. If situations change, your course may require an element of blended learning. This means some sessions may be virtual classrooms using technology such as Microsoft Teams or Zoom. So, you will therefore need access to a PC, laptop, or other suitable device. These sessions may be full classes, or provide work set online to undertake during the session.

Course suitability

No experience is required.

Progression

Courses are designed to be progressive and lessons build on knowledge gained throughout the course.



HWC SHORTIES

SOME WRITING SUGGESTIONS FOR OCTOBER 21ST MEETING

1. Use this poem ('Leisure' by WH Davies 1871 - 1940) - as inspiration for a piece of writing:

What is this life if, full of care,
We have no time to stand and stare? —
No time to stand beneath the boughs,
And stare as long as sheep and cows:
No time to see, when woods we pass,
Where squirrels hide their nuts in grass:
No time to see, in broad daylight,
Streams full of stars, like skies at night:
No time to turn at Beauty's glance,
And watch her feet, how they can dance:
No time to wait till her mouth can
Enrich that smile her eyes began?
A poor life this if, full of care,
We have no time to stand and stare.



OR:

2. "The Dream"

OR:

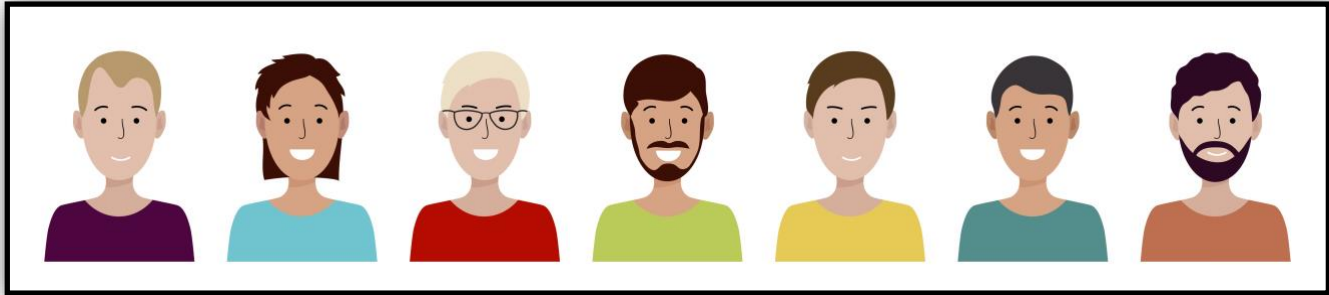


3. Write about a person using the following stages:

firstly: a brief totally factual and objective description;

secondly: the character in action, doing something typical;

and thirdly: having a conversation that shows something about him/her.



If you feel inspired, you might then decide to put the person into a story or part of a story.

OR:

4. Something else you'd like to write or have been writing.

AND THEN...

... if you can, bung it on our horshamwriters.freeforums.net in whatever shape you're able (and, if you'd like, any thoughts about what you've written, things you'd like us to comment on, things you're particularly proud of, things you feel you haven't quite got right, etc.).



September's Workshop

Our 'workshop' this month involved writing a ten-minute story whose main character's name and situation was provided by the members of the group who shouted out loudest!

However, it wasn't just any old story that was wanted - oh no - it was a tale that required us to demonstrate a classic 'narrative arc', i.e. :
Exposition - Rising Action - Climax - Falling Action - the whole works - and in that order!

Writers were instructed try to make it 100 words and that would give them extra points.

We came up with:

Main Character's Name: *Bernard Taylor*
Situation: *A sinking ship*

Bryan

And this was my effort:

Bernard Taylor, 43, assistant accountant, had always fancied a cruise. The ads showed they were full of attractive people, attractive food and attractive events.

Bernard wasn't used to any of these things.

Unfortunately his ship got pranged by one of those new Australian submarines, HMAS Didgeridoo, whose captain hadn't read the instruction manual.

Bernard's previous swim had been for his Fifty Yards in Year 3. Miss Dingle, the beautiful Year 3 teacher, who Bernard was totally and utterly in love with, had brought the class to their weekly swimming lesson but was chatting to the well-muscled pool attendant as Bernard achieved his target. So she never gave him her radiant smile and told him how good he was.

Bernard never tried to swim again.

Until today.

And fifty yards doesn't get you very far in the mid-Atlantic.

Here are the other submissions from the night:

Bernard Taylor and the Sinking Ship, by Ben Missenden

The teacup slid off the table. Bernard Taylor stared. Had he had too much rum? His knees buckled and he flopped to the floor. Trying to get a look outside he realised the waves were at a decidedly strange angle. Bernard felt himself slide down the floor and then he saw it. The sea. Rising up to eat his ship. He scrambled up the deck, as the deck disappeared. Faster. Faster. The water rose. Higher and higher. He leapt off the back of the ship. And landed on a dinghy. He watched his ship vanish below the waves.

Bernard Taylor and the Sinking Ship, by Sarah Nuttall

Bernard's career was about to hit the rocks. Civil war had broken out in some Godforsaken part of the world but the Foreign Secretary had made it clear 'Don't ring me, whatever's going on, while I'm on holiday.' And Bernard had taken him at his word.

The following week there was a phone call from Downing Street. 'It's all over the papers. Gerald should have taken that call.

'It's all your fault, Bernard. You made the wrong call. My career is a sinking ship and you're coming down with me.

Bernard Taylor and the Sinking Ship, by Mathew Bridle

'What more could I do? You thought you could kill my wife and run? Coward!'

'Damn it Bernard, you Taylors are all the same. You take things too far, to the extreme. Look around you man.' Waves lapped at the fractured deck.

'So, your precious boat has a few holes.' Bernard shook the water from his sandals.

'A few holes! we're sinking, you fool. Is she worth this, out here? A floozy?'

'Floozy! my Jenny was never a floozy, tramp she may have been, but floozy, no.'

'Now we all die.'

'We do indeed, Roger, indeed we do.' Bernard smiled.

Bernard Taylor and the Sinking Ship, by Maggie Weir-Wilson

Bernard was walking down the ship's corridor when he suddenly felt it list heavily. He stumbled, reached for the hand rail, then saw water forcing its way beneath the end door and swirling towards him. He ran back to the stairs with his heart pounding. The ship's intercom suddenly crackled into life ... 'Abandon Ship' 'Abandon Ship'. As he tried to get away from the water, his foot slipped on the stair and he plunged screaming into the maelstrom below. The corridor doors then burst off their hinges with a ferocious force. Bernard tried to control his panic as he reached blindly for the stairs and found them. *Thank god* he thought, perhaps a little too soon. (117 words)

Bernard Taylor and the Sinking Ship, by Lesley Hart

'Get out of my way!' Bernard Taylor sloshed along the Southampton to Isle of Wight cruise ship's corridors, pushing through the crowds, shoving small children to one side and snarling at their petrified parents. He spoke with such force and authority that even people twenty metres ahead automatically began to press themselves and their wailing sprogs against the cold walls of the now obviously sinking ship. Bernard had no intention of going down with this ship, regardless of being its captain and regardless of having been the cause of the massive hole torn in her side by one of the needles just off the coast by Alum Bay. It was clear to him now that his appraisal at the time: that he'd just grazed it and: it was nothing more than a nick, was hopelessly wrong. (136 words)

Bernard Taylor and the Sinking Ship, by Jackie Parsons

Bernard is beginning to regret his decision to go to sea.

This was not what he'd envisaged. The deck is sloping alarmingly and as fast as he tries to reach higher ground, he finds himself sliding on the slick of a rain-soaked surface, gravity dragging him downwards, ever closer to the swell of the sea below.

Right now, his secure but boring job as a bank clerk seems the most attractive option in the world.

'Get a grip Taylor', he says to himself as he steels himself for one last effort. He lunges sideways and manages to grab hold of the ship's railing. He clings on for dear life.

'Hang in there', comes a voice, the captain, 'Help is on its way'.

Bernard doubts this very much. All he can see from his precarious position halfway up the deck is darkness. All he can feel is nausea rising.

Dear Member,

MEMBERSHIP SUBSCRIPTION

Firstly, thank you for re-endorsing my role as Treasurer for our Horsham Writers Circle (HWC), which I aim to serve to the best of my ability.

Following the presentation of the Treasurer's Report at the AGM of the HWC held 15th April 2021, it was agreed that in order to maintain a reasonable and sustainable HWC bank balance membership subscription would be resumed for year April 2021 to March 2022.

As we are not paying for room hire at this time, the subscription amount was agreed at the reduced rate of £10 (formerly £24.00 per annum). This will hopefully cover the year's expenses, provided that our meetings can continue in the virtual world of Zoom and can be hosted free by our members who already hold Zoom subscriptions.

Review of the subscription rate will be an agenda item at the next AGM in March or April 2022.

To facilitate payment of membership subscriptions, the following methods are offered:

- Online Bank Payment to
 - o Bank Sort Code – 776312
 - o Bank Account Number – 89352768
 - o Full Name of Account – HORSHAM WRITERS CIRCLE
- OR by Cheque
 - o Paid to HORSHAM WRITERS CIRCLE
 - o And posted to 9 Rowlands Road, Horsham, West Sussex RH12 4LH.

Please can I request that members make the payments at the earliest opportunity (remember that membership is a pre-condition of entry to the HWC's competitions).

Many thanks to all members for your ongoing support and for agreeing the subscription. I look forward to the continued vitality of our writing circle.

Cheers,

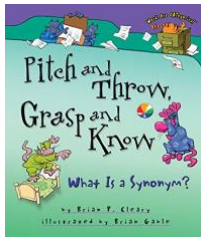
Clive Newnham.

HWC Treasurer.



October Birthdays and Links to the Author's Books

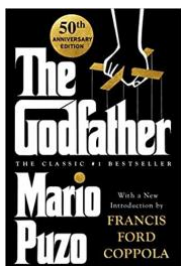
If you're looking for new authors, or to challenge your reading, then why not pick one of our Birthday authors each month. Follow the link on their book cover to search for this and other published work.



[Brian P Cleary, 1st October 1959](#), is an American humourist, poet, inventor, and children's author. He is best known for his books that explore grammar in humorous ways written for grade-school children. They include [Hairy, Scary, Ordinary: What Is an Adjective?](#) and [Dearly, Nearly, Insincerely: What Is an Adverb?](#)

Thomas Wolfe, 3rd October 1900, was a major American novelist of the early 20th century. He wrote four novels, many short stories, dramatic works and novellas. His books reflect American culture of the period. His most notable book was [Look Homeward, Angel](#).

He is known for mixing highly original, poetic, rhapsodic, and impressionistic prose with autobiographical writing. His books, written and published from the 1920s to the 1940s, vividly reflect on American culture and the mores of that period, filtered through Wolfe's sensitive, sophisticated, and hyper-analytical perspective.

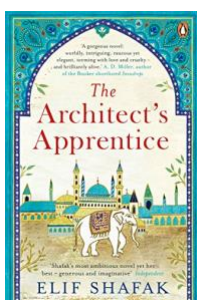
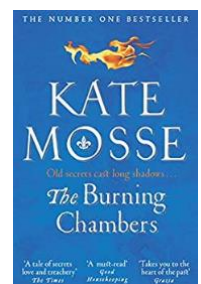


Mario Puzo, 15th October 1920, was an American author and screenwriter. He is known for his [crime novels](#) about the [Italian-American Mafia](#) and [Sicilian Mafia](#), most notably [The Godfather](#) (1969), which he later co-adapted into a [film trilogy](#) directed by [Francis Ford Coppola](#). He received the [Academy Award for Best Adapted Screenplay](#) for [the first film](#) in 1972 and for [Part II](#) in 1974. Puzo also wrote the original screenplay for the 1978 [Superman](#) film and its 1980 [sequel](#). His final novel, [The Family](#), was released posthumously in 2001.^[1]

Kate Mosse, 20th October 1961, is an English author and broadcaster. She is best known for her Languedoc Trilogy, starting with [Labyrinth](#), which has been translated into more than 37 languages.

Mosse was born in [Chichester](#), and raised in [Fishbourne, West Sussex](#), the eldest of three sisters. She was educated at [Chichester High School For Girls](#) and [New College, Oxford](#) and graduated in 1984 with a BA (Hons) in English. After leaving university, she spent seven years working in publishing in London for [Hodder & Stoughton](#), then [Century](#), and finally as an editorial director at [Hutchinson](#), part of [the Random House Group](#). She was a member of the [National Union of Journalists](#) (NUJ) and Women in Publishing.

She left publishing in 1992, for a writing career beginning with the non-fiction, [Becoming a Mother](#).^[2]



Elif Shafak, 25th October 1971, is a Turkish-British writer, storyteller, essayist, academic, public speaker, and women's rights activist. She writes in Turkish and English, and has published 18 books, 11 of which are novels, including [10 Minutes 38 Seconds in this Strange World](#), [The Bastard of Istanbul](#), and [Three Daughters of Eve](#). [The Forty Rules of Love](#) was chosen by BBC among 100 Novels that Shaped Our World. Her books have been translated into 53 languages.

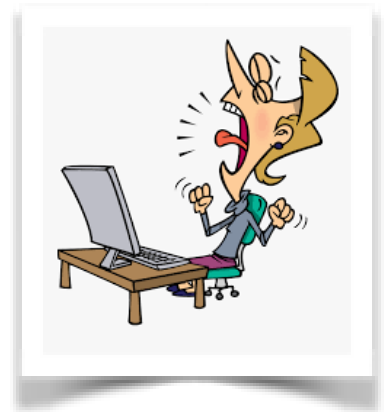
SOME THOUGHTS ABOUT

horshamwriters.freeforums.net



AND HOW WE ARE
OR AREN'T
USING IT

from Bryan



Q. Is our forum being used as much as it should be?

A. I don't think so.

Q. If not, then why not?

A. Could it be that some of us don't feel comfortable with its little ways?

Q. Most importantly, is it helping us to keep engaged with the Group and stay active with our writing between meetings? Is it, for most of us, achieving its purposes of sharing ideas, presenting drafts of writing to discuss and to comment on, and of supporting each other with our efforts?

A. I don't think it is.

I also think that even if you're not inspired to write something you're ready for others to see, it's still worth using. You can dip in as and when you like and see what's been posted. You can jot down a comment if you want. If you went there NOW, for example, you'd find quite a few short stories - from Tracey, Judy, Sandra, Tony, Mathew, and my good self, as well as some great poems from Ted and Maggie and Martin. It might trigger you to write something yourself or simply have your two pennyworths with a comment on what they've written.

So, go on, why not just take a quick look?

Anyway, in case the problem is that you're someone who's not quite sure about how to use it, here are some reminders:

To get on the site simply go to horshamwriters.freeforums.net and register or log in.

Then you can do one of the following ...

A. ... post your work onto your Board directly so it's immediately visible:

- 1) Click the **Board** that has your name in the **Boards Section** of the screen.
- 2) Click the **Create Thread** button – it's on the right of the screen, just above the search box.
- 3) Add a subject in the white **Subject** box (you can call it what you want - a short story title, chapter title etc).
- 4) Copy your work from your word processor and paste it into the main blue section below the white subject box.

5) Click the **Create Thread** button on the bottom right of the screen.

(Recommended only for short pieces)

B. ... add your work to a post as an attachment:

- 1) Click on the **Board** that has your name in the **Members' Boards** section.
- 2) Click on the **Create Thread** button – it's on the right of the screen, just above the search box.
- 3) Add a subject in the white **Subject box** (e.g. a title or chapter number).
- 4) Click the **Add Attachment** button – it's on the right of the white Subject box.
- 5) Click the **+Add files...** button and select the attachment you would like to upload (it takes Word docs as well as PDFs)
- 6) When the **upload bar** turns green click the **Insert** button. Drop your file in. You'll see when it's downloaded and then you simply click the **Done** button.
- 7) You can add your own thoughts to the post, above or below your attachment. For example, you can say what you're pleased with, what you tried to achieve, what you struggled with, what you'd like your readers to focus and comment on, etc.
- 9) Finally, click the **Create Thread** button on the bottom right of the screen and Bob's your metaphorical uncle.

C. ... look at a piece of writing from someone else:

- 1) Click on the name of the person whose piece you're interested in reading.
- 2) Under the title **Subject** you'll see the titles of the pieces that that person has posted.
- 3) Click on the one you want to look at.
- 4) If it's a file, you should see in the box where the writer has put its title/file name (in blue). Tap it. It will go into a 'Downloads' file on your computer. Open it in your computer.

D. ... comment on someone's piece of writing:

- 1) Go back to the **Board** of the person whose piece you have read and tap on the **Subject** (see stages 1, 2 and 3 above).
- 2) Below the box in which the person has placed the file and, perhaps, written some thoughts about it, you'll see a box which says **'Quick Reply'**.
- 3) Type your comments and then tap **'Post Quick Reply'** at the bottom left hand of the box.
- 4) Back on the main Board your name and the title of the piece you've commented on, as well as the date you made the comment, will automatically show in the right hand column which says **'Last Post'**. This lets others know (including the writer) that you've commented.

E. ... or, you might like to share some thoughts about what's going on and what's to come in the Circle:

Below all the members' names in the **Members' Boards** section, there's a **General Board** with sections labelled **Long Form**, **Short Form** and **General**. Here you can post your thoughts or suggest things to do with our groups and our meetings.

F. ... OR, what about trying all of the above in one sitting?

If you have problems, you can always give me a ring and I can take you through the procedures on the phone.



Hi all

This is an update following the last (September) Horsham Writer's Circle meeting.

At the previous (August) meeting, we discussed the possibility of resuming meetings at Jasmine Court, and decided it would be better to keep to Zoom meetings for now. However, following my email informing everyone of this, a number of individuals asked if the matter could be discussed again, taking into account different viewpoints given by those unable to attend the zoom meeting. This meant more people could express their views even if they could not attend the online meeting, so we gathered views and re-opened the discussion.

To begin with, a couple of concerns were expressed: firstly, that we would be going into premises where older, frailer people live, and would be concerned about inadvertently bringing Covid-19 to such a vulnerable group; secondly, Covid numbers are beginning to rise and this is likely to continue over the winter months, and we will be at higher risk if we meet in person than if we meet via Zoom; thirdly, the majority of members are very happy to continue with meetings over Zoom. Additionally, there was a decision mooted at last month's meeting that we hold off on making any decision until, say, January 2022 when we know a little more of whether we're likely to go back into lockdown. We have now decided democratically to wait until January 2022 before making any firm decision.

In the meantime, there have been two suggestions for face-to-face meet-ups put forward. The first is the Capitol Theatre production of *A Woman's Life*, and the proposal is we can go together as HWC on 22nd October. Lesley will speak to the Capitol Theatre and see if they're happy to put one or two rows aside for HWC members to book either singly or with family members and this will ensure that any HWC members who want to go alone will know they'll be sitting with other HWC members. Ted Gooda is in the production and has said that we can meet up before and after in the Capitol Theatre bar and that she will be able to join us after the production.

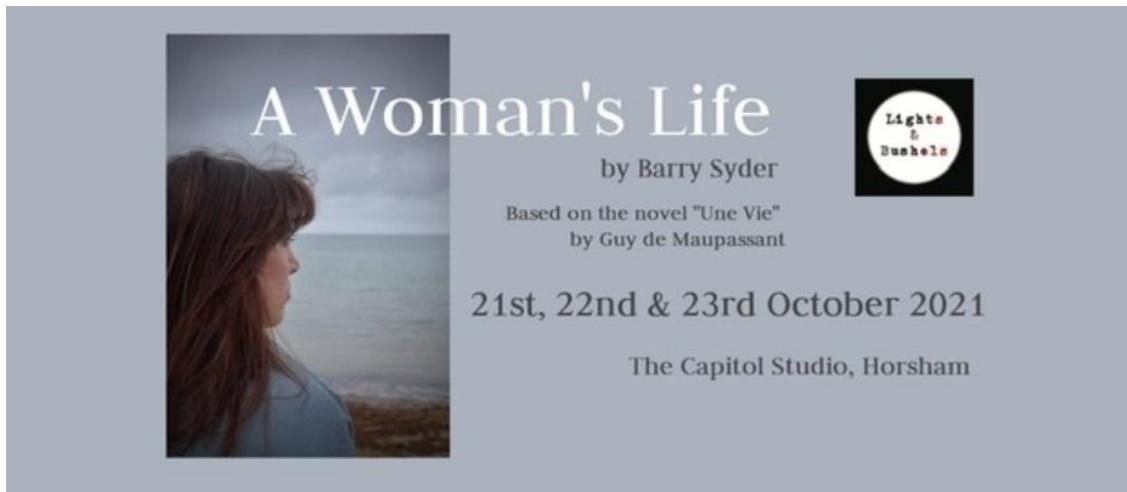
The second meet-up is a suggestion for the Christmas party. It has been proposed that we find somewhere with an upstairs room that could accommodate us all and which will allow us to read out our stories without ruining anyone else's evening. Lesley is kindly going to investigate venues. We think too that if anyone wanted to join us over Zoom, rather than in person, that this could be accommodated.

I will be in touch again when I have more information about venues for the Christmas party. If anyone has any ideas for a venue please contact Lesley, who will no doubt be delighted to have suggestions!

Warm regards

Hazel Ellis-Saxon

Secretary, Horsham Writers Circle



A Woman's Life By Barry Syder (based on the novel "Une Vie" by Guy de Maupassant)

Emerging from the restraints of her convent education, free-spirited Jeanne looks forward to all the comforts and liberty her wealthy home in rural 19th century Normandy can offer. But the expectations of French society intervene and Jeanne soon finds her future controlled by men who are at best negligent and at worst cruel. Over 20 years, Jeanne's life tragically spirals until she finally finds love and hope from an unexpected source.

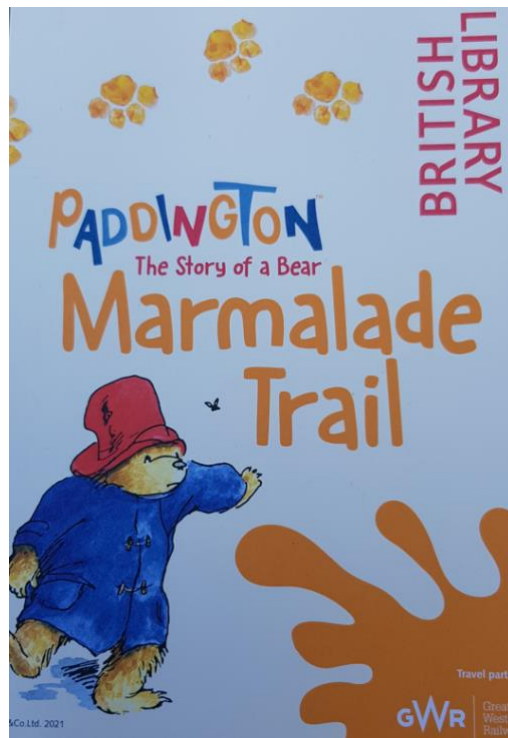
Tickets £14.

Link to the Capitol Theatre bookings page: <https://www.thecapitolhorsham.com/whats-on/all-shows/a-womans-life/19018>

Link to Lights and Bushels Facebook page: [\(3\) Lights & Bushels - Posts \(facebook.com\)](#)

Members may enjoy this adaptation at the Capitol of Guy de Maupassant's novel and here is how to book. Lesley is investigating whether the Capitol will reserve a row of seats for a short period to allow any members who want to attend singly to have a friendly face (s) alongside them.

Lesley is also talking to Barry about his joining us at our November meeting to talk to us about adapting a novel to a screenplay.



British Library Exhibition Review: Paddington, the Story of a Bear, by Lesley Hart

I deliberately booked my place on the exhibition for 4.15 p.m. to allow me to spend the day working in the British Library. The British Library has workspaces that are distraction free and perfect if you need to be able to focus and get a lot done alongside other like-minded souls. It's bliss for aspiring authors but try to get there early to avoid missing out on a workspace.

The exhibition has planned slots and runs until 31st October and tickets are £8, unless you're a member of the British Library. Paddington's exhibition celebrates more than sixty years of existence for London's most popular bear and tells the story of his evolution and existence. There's lots to learn for children's authors and authors in general. For example: in 1957, when Michael Bond wrote Paddington, he only had a choice of pen and paper or a manual typewriter, he wrote the first Paddington book in ten days.

Paddington's exhibition is filled with artefacts from his first stop/go films, which included a little bear with fingers and toes – no wellingtons – who would be posed filmed for a second and then manually moved to the next pose before being filmed again. This is why our original animated children's programmes could often be a little jerky and lacked the flow that computerised animation achieves.

Most of the Paddington stories since the late 1990s have been illustrated by R.W. Aliey, but as fashions have changed Paddington has gone through a number of different illustrators and his first illustrations were black pencil drawings, which showed a slightly tatty naked bear but which were endearing and appeared to have tremendous movement – a credit to their artist.

Paddington's wellingtons were the brainchild of Jeremy Clarkson's mum, Shirley Clarkson, who used to make a toy to go in her children's Christmas stockings each year. Fourteen years after his inception, she made a Paddington toy and put wellingtons on him to make him stand up. He was so popular that all her friends wanted one and she went into production and was hailed a British success story.

The exhibition only takes around thirty minutes to get around and is interactive for small children, but is suitable for Paddington fans of all ages. Don't think I've told you all the information there is to glean, you'll need to visit it yourself to find out why Michael Bond chose marmalade over other jams and to find out why Blue Peter ran a Paddington story in its annuals for years. Most important of all: the inspiration for stories about this small bear and how he came to be named.

New Writing South Writers' Week – October 16th-22nd. Tickets on sale now

Join New Writing South online for our Writers' Week 2021.

Join us online for our first New Writing South **Writers' Week** in October 2021 for a week of tailored activity focussed on the needs of writers, whatever stage they are at.

Featuring **Stella Duffy, Beth Miller, Amer Anwar, Yvvette Edwards** and **Louise Tondeur**, expect practical and inspiring sessions to help you get into a writing frame of mind, kickstart a new writing project, find the motivation to keep going or prepare to send work out into the world.

The week will begin with an exclusive Yoga for Writing session with Stella Duffy followed by a series of informative talks and workshops throughout the week plus a limited number of 1-1 writer surgeries with guest writers – book early to avoid disappointment. **Tickets are on sale now.**

Schedule for the week

Yoga for Writing

With **Stella Duffy**

Sunday 17th October 6-8pm

Yoga is not about getting the poses right, writing is not about getting the words right, they're both about giving it a go. We will connect yoga poses to writing exercises, exploring the physical nature of writing and how opening up body and breath can support our creativity. *Suitable for writers at all stages*

Tickets: £35 / £28 (concessions)

[Find out more and book](#)

To Plan or Not To Plan? Get Your Writing Project Off the Ground

With **Amer Anwar**

Sunday 17th October 6-8pm

What is the best way to get your writing project off the ground and avoid writer's block, or writing your story into a hole that's tricky to climb out of? In this informal, informative lecture, Amer will share his experience of writing and publishing his novels. He'll talk through planning methods different authors use and why some prefer not to plan at all. He'll discuss routine, research and the various software packages available, as well as how to find out what works for you. Come prepared with your planning queries as he'll finish by taking questions from the audience. *Suitable for writers at all stages*

Tickets: £10 / £8 (concessions)

[Find out more and book](#)

Avoiding the Mid (Writing) Life Crisis: Keeping the Momentum Going

With **Yvvette Edwards**

Wednesday 20th October 4-6pm.

Are you struggling to maintain momentum in your writing life? Experiencing flagging energy or finding it hard work motivating yourself to get the writing done? Then come along and join Yvvette

Edwards in this one-stop workshop designed to help you overcome your obstacles, banish your writing blues and find new pathways to reclaiming your creative mojo. *Suitable for experienced writers*

Tickets: £25 / £20 (concessions)

[Find out more and book](#)

How to Make Money from your Writing with Louise Tondeur **Thursday 21st October 6-8pm**

With **Louise Tondeur**
Thursday 21st October 6-8pm

Making money from writing is more about mindset that you think it is. In this workshop, Louise will show you why and what to do about it. In a practical session – including lots of resources – she'll lead several exercises to help you to understand how you are scuppering yourself when it comes to earning money from your writing. She learnt this the hard way and now she's on a mission to tell people about how to live their best writing life – and that includes getting to grips with the business-side of writing. Louise will talk about the 3 Ss: Systems, Sales and Psychology (that she learnt from a top business coach) and how they apply to the creative life. This workshop will be friendly and fun, and Louise promises not to put anyone on the spot – no compulsory sharing. *Suitable for writers at all stages*

Tickets: £25 / £20 (concessions)

[Find out more and book](#)

Sending Your Work into the World: What Agents Want? How to Give it to Them and How to Deal with the Aftermath

With **Beth Miller**

Friday 22nd October 4-6pm

You've finished your novel, memoir or non-fiction proposal and polished it to within an inch of its life. Congratulations, that's a huge achievement! Now it's time to send it out into the publishing world to agents and editors. How can you ensure that your submission is as good as it possibly can be before you hit the send button? In this session Beth will cover just about everything you need to know: from researching agents and publishers, writing the dreaded synopsis, tricky query letter and perfect pitch, to handling the inevitable rejections. She'll also talk a little on how to handle success when it comes your way.

Suitable for writers preparing to submit

Tickets: £10 / £8 (concessions)

[Find out more and book](#)

Throughout the Week Restore Your Writing Self: Writers' Surgeries

A total of ten thirty-minute slots available with tutors **Beth Miller**, **Louise Tondeur** and **Amer Anwar**. (These 1-1s will take place via Zoom).

Tickets: £30 per 1–1 booking

[Find out more and book.](#)

Bernardine Evaristo – Lessons from the Booker Prize, contributed by Tony Bauckham, from: Friday 03 Sept Telegraph newspaper

Last night on television Evaristo's life lessons for how to win the Booker Prize



Booker Prize-winning writer Bernardine Evaristo spoke to Alan Yentob about her career

Two years ago, the Booker Prize made the stupid decision to split the award between Bernardine Evaristo's *Girl, Woman, Other* and Margaret Atwood's *The Testaments*. Quite apart from the fact that it was a flouting of the rules, *The Testaments* wouldn't even figure in a top-five list of best books by Margaret Atwood. And it served only to detract attention from Evaristo, finally being recognised after 30 years at the margins.

But *Imagine...* Bernardine Evaristo: *Never Give Up* (BBC One) was a profile brimming with positivity. Even if you had never heard of her, or had no plans to read any of her books, the programme served a purpose as a sort of inspirational self-help guide. Alan Yentob, *Imagine's* presenter, asked how Evaristo had the confidence to keep writing when her books – before the Booker win – performed modestly at best. She produced a file stuffed with “affirmations” – little notes she wrote to herself. “It’s not about magic or miracles or any of that nonsense. It’s about training my mind to be positive,” she explained.

So when Evaristo started a book, she would write a note saying it would be amazing. Early in her career, she envisaged winning the Booker. “It was

an impossible dream but it did come true – not because I dreamt it but because I kept doing what I was doing.” Evaristo exudes confidence now “because I built myself into this person over four decades”. It was quite refreshing to hear someone lay all this out, rather than claim it’s all down to happenstance. And to admit how much they’re loving their success: “How can it be too much after all these years? It’s a dream, so why would I not exploit every minute and enjoy it?”

Evaristo is using her newfound fame and industry clout to help others up the ladder, curating a series of reissued books by forgotten black writers. They include a memoir by Dillibe Onyeama, the first black boy to complete his studies at Eton, and Barbara Blake Hannah, Britain’s first black TV reporter. The most striking footage in the programme wasn’t of Evaristo, but of Hannah being used in a humiliating news report to demonstrate that, supposedly, black people were poor swimmers.

Racism was present in Evaristo’s story too but the programme was never downbeat. One of the strengths of *Imagine* is that the tone of each film is shaped by the personality of its subject. This one had a lively intelligence and a sense of fun.

Anita Singh

Bank robbers are not renowned for their subtlety, but even by the profession’s traditional standards the cast of *Money Heist* (Netflix) are an attention-seeking bunch. In the first several minutes of its fifth and final season, the Spanish thriller packs in gun-play, pulse-pounding stand-offs and glossy shots of robbers in red jumpsuits.

Before *Lupin*, *Money Heist* was Netflix’s biggest foreign language hit. It has a straightforward premise – a rag-tag of dapper anti-heroes led by cash-craving criminal genius The Professor (Álvaro Morte) – but, over the past four years, it has built up reams of arcane lore. For that reason, season five – the second part of which is available in December – is sure to confound newcomers.

Yet for hardcore fans, showrunner Álex Pina has opened an intriguing new chapter by introducing a new character – an eager computer wiz named Rafael (Patrick Criado), whose father happens to be master-criminal Berlin (Pedro Alonso). How his story intersects with that of The Professor remains to be seen – but intersect it surely will.

Money Heist also reintroduces characters such as Tokyo (Úrsula Corberó), Helsinki (Darko Perić) and Bogotá (Hovik Keuchkerian). As with Messrs Brown and Pink from *Reservoir Dogs*, The Professor’s crew preserve their anonymity by referring to one another through code names.

But that’s where the Tarantino comparisons end. If *Money Heist* has a parallel, it’s the *Fast & Furious* franchise, where pensive pseudo-villains likewise defy the laws of physics as they pull off daring feats. *Money Heist* admittedly has fewer exploding cars but is just as relentlessly incendiary and cheerfully silly.

There’s oodles of tension too. Soon, The Professor is suspended from a chain, swinging slowly back and forth – which is how every crime caper stand-off really ought to end. Chuck in a blaring soundtrack and evocative camerawork reminiscent of early David Fincher and the net result is a thriller that proves a blast from start to finish. **Ed Power**

Imagine: Bernardine Evaristo ★★★★★
Money Heist ★★★★★

Grantchester
ITV, 9PM

Ever since the early years of James Nesbitt, the *Grantchester* team understood the show’s appeal. Sure enough, the sixth series begins with a few reliable small-scale performers in a well-turned period mystery with a touch of dark As well, of course, as Brittney getting swayed in a white vest, fixated cars of various female parishioners in need. What Brittney’s relationship with Will Davenport is it decided, is a bit And so he accomp Leonard the curate (Al Weaver), George copper (Robson Chubb), Mrs Chapman the housekeeper (Tea Peake-Jones) and partners to Mer Holiday Park, p over by Andy N cheery Mr Reev met his wife at club – “we just

When Reeve dead, the local reckons “natu I’d stake my li Geordie and I beg to differ, those under camp emplo Alexandra a couple Rach and Nick H

Documentary

Elvis: Rise the King

CHANNEL 5, 10PM

◆ There new to say death of I that won’t “Memph from bel to talk al workma Still, it’s to revel

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The NaNoWriMo Blog

The Writing Life, All Year Long

National Novel Writing Month is a 501(c)(3) nonprofit that believes your story matters.

Welcome to our blog! We're so glad you're here.

Writing Without Writing

November is NaNoWriMo Month – find out more about this below:

This link has some tremendous resources attached to it, including a free six-week prep course to get you ready for 1st November: <https://blog.nanowrimo.org/> Use it to sign up for the 2021 challenge.

A Little More About NaNoWriMo, by Lesley Hart

NaNoWriMo is the National Novel Writing Month and is a challenge that runs for the month of November each year. Authors are challenged to write 50,000 words over the course of the month, which is a daily average of just under 1,700 words. But there is lots of support to help you set your own goals, which can be higher or lower than this figure. This challenge now operates worldwide and you can easily find a support group within easy reach of your location. Horsham Writers Circle support group is in Brighton (<http://archive.nanowrimo.org/regions/europe-england-brighton>) and signing up for the challenge is relatively simple: <https://nanowrimo.org>.

You might think that writing 50,000 words in the course of a month is pretty daunting, and I must admit that I tried the challenge for the first time last year and gave up pretty quickly. My suggestion would therefore be to use the challenge to set your own goals. A simple goal might be: by the time you have got to the end of the month daily writing will be something you've found the time to fit into your busy routine. Anyone who currently makes the time to write every day will agree that your writer's muscle is a genuine thing. You do become a better and more skilled at writing if you practise each day. If you set yourself a small target of say, 500 words per day – roughly an A4 sheet of paper – you will quickly find that beginning your writing will involve less procrastination and the writing itself will flow more quickly and easily.

NaNoWriMo insists that you don't do any editing to your writing for the whole of November – the challenge is simply to write. Many authors use this 'no editing' system for writing and there are a number of reasons for not editing as you write: you end up endlessly polishing your first chapter(s), editing stops you from writing, you can lose your

flow by going back over your work. Here's an article from psychological thriller writer and editor, Phoebe Morgan: <https://phoebemorganauthor.com/2018/01/10/writing-a-first-draft/>

I have been looking at support for NaNoWriMo, to ensure that I keep to my targets this year and don't fall off the writing wagon. Here are some really good resources I've found:

Prepping for NaNoWriMo (Preptober): <https://www.danyalfryer.com/how-to-best-prepare-for-nanowrimo-2020-write-a-novel-in-a-month/>

NaNoWriMo have produced a free six week writing course to support authors: [NaNo Prep 101 Course Editable 2021.pdf](#)

Crafting a Novel Opening: <https://www.youtube.com/watch?v=71buyvucVDM>

During the month – motivational tips: <https://www.danyalfryer.com/top-10-nanowrimo-writing-tips/>

And: <https://www.eventbrite.co.uk/e/weekly-nanowrimo-write-ins-reedsy-live-registration-125300281515>

More great tips for success: <https://writingcooperative.com/the-ultimate-nanowrimo-survival-kit-80df5124e16e>

If you choose to join me then I've also set up a support group for the month through Author's Pen Facebook page, where you'll also find lots of tips and inspiration: Author's Pen – A Community of Authors

Good luck and happy writing,

Lesley

