



Tyke Writer

The Newsletter For Creative Writers In Bradford & District

Where to find us...

Tyke Writer is published on behalf of the Interchange (Bradford Writers' Network).

The group meets every Tuesday from 8pm at the Irish Democratic League, Rebecca Street, just behind the New Beehive pub on Westgate, Bradford.

No matter what kind of writing you are into, you will find it welcome at Interchange.

Along with poetry, the group also welcomes novelists, short story writers, journalists, singer-songwriters and just about every kind of writing imaginable.

The group is informal, and the emphasis is very much on the words. Critical feedback is available for those who feel the need, but the emphasis is on developing the writing and the writer in a relaxed and friendly environment.

So step out of the garrett and join the

Take a leaf from their book

The Beehive Poets launched its anthology this month. Someone even mentioned free wine, so Mark Cantrell went along.

FREE wine, someone told me. And sandwiches too.

What more could a hungry hack want, and so of course I ambled along to partake of the Beehive Poets' delicious generosity.

Turns out, the evening was filled with delicious poetry too, because it was the launch party for *Not Quite Opposite Morrisons Enough*.

This is the group's first anthology, and for your money you get a beautifully packaged bundle of poetry from some of the group's best writers.

A pertinent question was belched out by Joe Ogden, already sodden on the wine, and present in his radio media capacity: "So, is this book any good then?"

Put simply: yes.

It was edited by Geoff Hattersley, with the design and artwork by Frank Brindle.

Ill-health prevented Geoff from attending the launch, so he was toasted in his absence by John Sugden. Other acknowledgements included Frank but also Dr Gupta, a long-time friend of the group, whose generosity allowed the anthology to become a reality.

Describing him as the foremost patron of the arts in Bradford, John said: "Dr Gupta said that if there was never an anthology, then all the poems he's enjoyed listening to in the last four years would just disappear."

Among the works recorded for posterity are poems by Bruce Barnes, John Sugden, Ed Reiss, Mandy Oates, Chris Bousfield and many others.

People packed into the back room to hear

contributors read some of their work. It was literally becoming standing-room only, especially when the grub was brought in.

The crowd made for a cosy time, with poetry under the gaslight and candles, and in front of a roaring fire.

As for the strange title, John said: "Well, we are near Morrisons. When you have no idea for titles, then end with too many, so you choose the daftest one in the hope that someone will notice it."

It might not be close enough to Morrisons enough, but poetry lovers can get as close as they want to this little gem simply by buying themselves a copy.

Not Quite Opposite Morrisons Enough, edited by Geoff Hattersley, Beehive Poets, ISBN: 1-903833-49-3, price £5.99 P+P included in price (cheques/POs payable to 'Beehive Poets'). Order from: Beehive Poets, 8 Park Grove, Bradford, BD9 4JY.

Bruce Has Somewhere To Say

Poet Bruce Barnes has published his latest collection of poetry. Mark Cantrell slipped inside the pages for a little taster and stayed for more...

TO my knowledge, I have never before reviewed poetry; so it was with some trepidation -- and quite possibly foot in gob -- that I dived headlong into the challenge.

So, what to say about the latest poetry anthology to arise from the mind of Bruce Barnes?

Somewhere Else.

And will he ever talk to me again?

After a couple of false starts, I finally got into my stride and indeed I was on my way somewhere else, accompanied and guided by Bruce's enthusiasm for words and his every subject matter.

Many of the poems in *Somewhere Else* are competition winners. At first I found it hard going as I delved into the pages. My initial thoughts were akin to worry that many steered close to the obscure and meaningless that seem

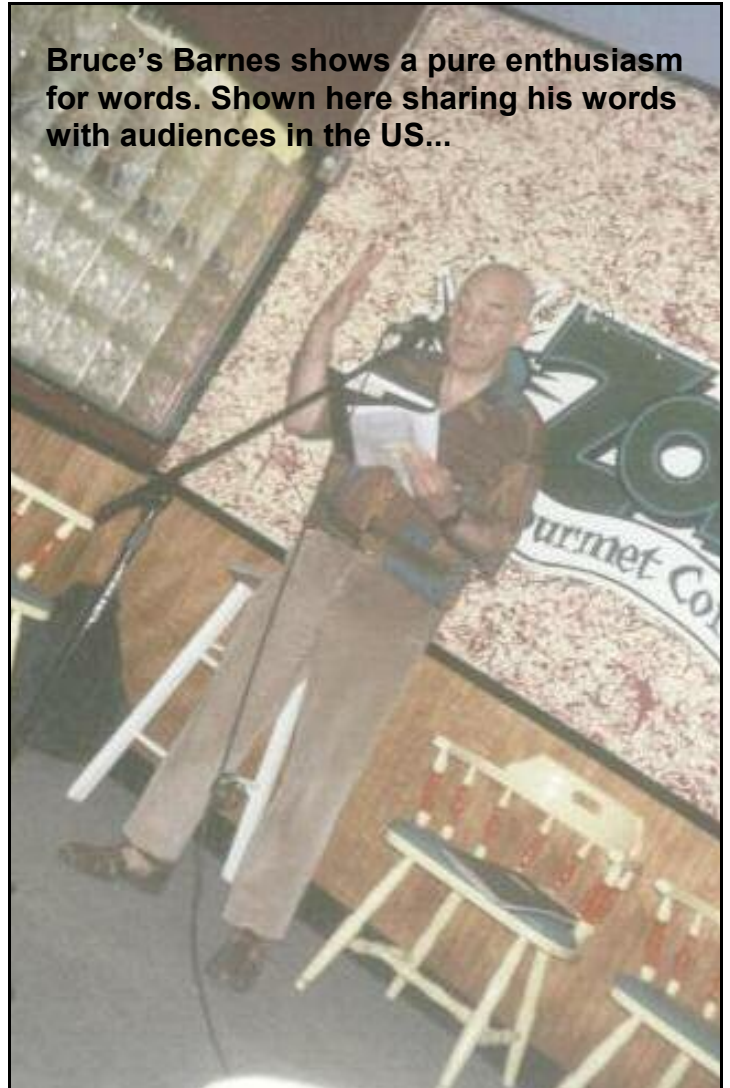
to me to typify competition winning entries.

Fortunately, however, these initial thoughts proved ill-founded. I soon settled in for a private one-to-one performance from Bruce in the private auditorium of my own skull. And what a performance it was.

The sheer love of words and subject matter leaps from the pages. The energy latent in Bruce's words crackles through your finger tips as well as through the eyes, to discharge into the mind with electrifying force. He keeps you reading and turning every page. From poetry about Bradford and its history and peoples, to Texas where he has performed, the central connecting thread is a sheer enthusiasm for life and literature.

At £7 the book strikes me as a little pricey for people's pockets, but for that you do get some wonderful pieces of work; and in an

Bruce's Barnes shows a pure enthusiasm for words. Shown here sharing his words with audiences in the US...



excellent package too. This is a professional publication from a slick operator, complete with a simple but elegant cover by Christopher Stables.

Start the New Year as you mean to go on: with a collection of some excellent poetry. Guaranteed to be as heady and intoxicating as the New Year booze-up, but without

the lingering after-effects of the hangover. *Somewhere Else*, By Bruce Barnes, ISBN: 0-954 5585-0-2 (78pp). Copies available signed. From The Utistugu Press, 37 Wilmer Road, Heaton, Bradford, BD9 4RX. Price £7 (plus 50 pence P+P). Cheques payable to 'Bruce Barnes'.

A Voice For The Voiceless

In the debate about asylum issues, the voices of those at the sharp end are seldom heard.

To redress this, and provide at least a small voice of dissent against the shrill condemnation, a collection of poetry and prose by asylum seekers in Bradford was published last month.

The book, published in typical literary chapbook style, was put together by Biasan (Bradford Immigrant & Asylum Support & Advice Network) and launched at the Priestley.

Dispersed, to give its simple but telling name, was edited by Richard Hargreaves, a volunteer English teacher with the group, and Kenyan refugee Waiharo Gibson. It features a foreword by the Bishop of Bradford, and an afterword by Terry Rooney MP.

“The current debate about people who seek asylum in Britain deserves considered reflection rather than the present negative journalistic reporting and political rhetoric,” says the Bishop of Bradford in his introduction. “It is easy to forget the individual

Asylum seekers may be seen but not heard. **Mark Cantrell** reviews a vehicle that breaks this gag and allows their story to be heard...

stories in this debate. Each person has an important story to tell and those seeking asylum are human beings who have the right to be treated with dignity and equality.”

Dispersed brings together some of those individual stories, providing the human voice and experience behind the headlines. Its pages contain tales of hardship and suffering, as well as triumph in the face of outstanding odds. Here, in the words, and by the hand that holds the pen, are the tales of ordinary people who have endured and come through the most darkly extraordinary circumstances.

And for this, they are all too often reviled.

Much of the media coverage of the asylum issue loses sight of the individual as well as the collective stories of human suffering. Shrill and vicious it obscures any trace of the humanity at the heart of the issue, which is a shame because even from the cynical parameters of media

values, asylum contains a wealth of genuine and gripping human interest stories.

In an admittedly small way, *Dispersed* provides a balance. It contains fiction, poetry and prose written by asylum seekers and refugees living in Bradford. Whether factual semi-biographical accounts, or fiction, every word is informed by experience to create an amalgam of harrowing tales, but also the odd light hearted touch. There’s a smile to warm the heart amidst the veil of tears.

Take the story of Samin, a 13 year old boy from Afghanistan,

who loves football and computers and could easily be a young lad from anywhere in the UK, instead of far away ‘exotic’ Afghanistan. Or the Kenyan proverb “*Nouruge ndkak ukinye mai*” which means “You can jump over mud only to land on shit.” Don’t be hasty in other words.

At only £3, *Dispersed* is a bargain. Not only does it provide some competently written stories, (bear in mind, English is often the authors’ fourth or fifth language) but for three pounds you get to read some intense stories and aid a good cause.

Buy the book from Biasan, 17-21 Chapel Street, Bradford, BD1 5DT. Post and packing is included in the price

Get famous:
write for *Tyke Writer*

WE’LL
take
almost
anything:
news,
reviews,
features,
poetry,
anecdotes



Get Paid To Be On Loan

“RESEARCH shows that many writers rely on their PLR payment each year,” said Clare Francis, chair of the Public Lending Right organisation.

PLR – or Public Lending Right – means published authors get paid for when their books are borrowed from a public library in the UK. The amount they get varies, depending on the proportional estimate of the number of times each book is borrowed. It also varies because the pot is not limitless.

Funds for the PLR are derived from money allocated by central Government each year. Earlier in 2003, the scheme gained a long-awaited increase of 40 per cent, to bring the available pot up to £7 million.

Payments are made up to £6,000 a year and a minimum of £5. Anything beyond these limits is added back to the pot for redistribution to authors.

And to stick your fingers in this little pie, all an author has to do is register their book or books with the PLR organisation.

To apply to be on the PLR register, an author must be living in the UK or in an EC country for most of the time. The work to be registered must be printed

Every penny counts for the cash-strapped author, so why not sign up for PLR and get a few extra pennies? Mark Cantrell explains...

and bound and offered for sale. Authorship must also be personal – not done for some corporate organisation for instance. Lastly, and perhaps of most importance, the work must have its own ISBN number (International Standard Book Number).

However, books that are mainly composed of musical scores, or newspaper, magazines and journals are not eligible for PLR.

Anthologies may also register, but the PLR is shared between other contributors listed on the title page. To apply for PLR in these circumstances, you must approach the other authors to ‘negotiate’ PLR shares. In the case of missing or dead contributors, you may go ahead and apply so long as you have attempted to locate them and your subsequent share is proportional to your contribution to the book.

Illustrators, editors, translators and various others roles in a book’s production are also eligible to apply for PLR.

Once shares of PLR are sorted between different contributors, then each may then apply to register

individually.

Once a book has been registered, then each author gets a PLR number and a statement showing the titles of their work.

The PLR year runs from June to July, with payments made the following February. Payments to UK authors are made without any deductions for tax, so the details need to be kept for tax returns.

The system works with a computerised register made up of contributors and books. From this a representative sample of book borrowings is taken from a selected sample of public libraries. This figure is then multiplied in proportion to the total public lending to produce an estimate figure of the number of times a book has been borrowed throughout the UK.

Funds are then allocated according to a ‘pence per loan’ figure and payments allocated (less administration costs).

Many authors earn little from their writing, so every penny that can be gathered counts. The lucky few might gain a useful multi-thousand sum each year. But even the

odd fiver can help the poor struggling author to pay for paper and envelopes and stamps (as well as tissues to mop up the blood, sweat and tears), so if you are eligible to apply then it is worth it.

The PLR scheme was established in 1979 by the Public Lending Right Act. This followed a 30 year campaign by authors to gain such a source of revenue. Part of the argument used was that every book borrowed was a book not bought. The PLR therefore made up for the lost royalties, and therefore lost earnings.

So, if you have an eligible book then why not get yourself registered and see about getting yourself at least a few crumbs from the pie.

THIS is only a brief excursion into PLR. For more information or to find out about registering contact the PLR organisation at:

*Public Lending Right,
Richard House, Sorbonne
Close, Stockton-on-Tees, TS17
6DA. Web: www.plr.uk.com.
Email: authorservices@plr.uk.com.*

TYKE Writer welcomes editorial contributions, but such will be edited for space and style restrictions.

All contributions must bear the author’s name, which may appear as a byline. Material is also preferred in a type written form.

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