

Welcome to the January Newsletter!

Welcome to the first Ringwood Newsletter of 2024! We hope you had a wonderful holiday season and a good start to the year! This newsletter is filled to the brim with entries on upcoming and past events, a piece on Robert Burns and Scots language, and not one, not two, but three interviews! We hope this instalment of the newsletter does its part to distract from the dullness of January!

The Hotel Hokusai Launch Event

by Megan Gibson



The upcoming launch for T. Y. Garner's debut novel, *The Hotel Hokusai*, will be held on **Sunday 18th February at 1pm in Hillhead Library!**

Come along to gain some insight about Garner's writing process, the plot, his inspirations, and to ask the author all of your burning questions about the book! You can find the official Facebook event page for the launch [here](#).

Remember, you can preorder your signed copy of *The Hotel Hokusai* [here](#) to receive it one week before the official launch on the 18th!

'It is 1893: Yokohama is a melting pot of international influence and opportunity as well as Japan's portal to the world. Its air hangs thick with an intoxicating miasma of loneliness and desire, but fails to mask the emerging stench of death.

When a young woman is found drowned in Yokohama Harbour under suspicious circumstances, downtrodden Korean eel salesboy Han compels the eccentric Glaswegian artist Archie Nith to seek the truth, though it requires more of them than just naïve integrity to paint a picture of what actually happened.

*Written from the perspectives of both Han and Nith, *The Hotel Hokusai* follows their twisting journey as it snakes all the way from Yokohama's harbour to its red-light district, stopping along the way to meet two of the famous Glasgow Boys and pay respects to the Dragon King. Can they grasp reality when the truth is as slippery as a basket of eels?'*

We hope to see you there!

Reflections on the wide splash of Robert Burns throughout the world and the legitimacy of Scots language

by Rosie Hall and Margaret Mitchell



Photo of a bust of Burns taken by Margaret at the Robert Burns Birthplace Museum

“We twa hae run about the braes,
And pou’d the gowans fine;

But we've wander'd mony a weary fit,
Sin' auld lang syne.
For auld syne, my dear,
For auld lang syne.
We'll tak a cup o' kindness yet,
For auld lang syne."

The twenty fifth of this month was Robert Burns Day. Whether you like his poetry or not, you must admire that a man who died at 37 may have more statues dedicated to him worldwide than any other literary figure. Statues and haggis, neeps and tatties aside, for a small independent publisher like Ringwood, with its focus on fostering Scottish talent, Robert Burns Day shines a spotlight on Scotland and Scottish writing, and encourages us to take a look at the use of Scots language in contemporary Scottish culture, art and life.

Scots is an ancient, but constantly evolving language that is spoken in many parts of the country today. Although English and Scots evolved in tandem, not one out of the former (as many assume), aspects of the Scots language contribute to the idea that it is not a language in its own right. For example, Scots is not standardised, and varies hugely across the country. Scots standardisation has been attempted in the past – notably by Hugh Macdiarmid, in his creation of 'synthetic Scots'. This was a blend of archaic and modern Scots to form what Macdiarmid intended to be the building blocks for a new classical literary tradition. His approach, though impressive in some regards, did not take with Scots writers – many called it 'plastic Scots' as they felt it removed the diversity and flexibility that makes Scots such an interesting language to work with. As Scots writer and publisher James Robertson writes: '...[o]ne of the language's very strengths lies in its flexibility and its less-than-respectable status: writers turn to it because it offers a refuge for linguistic individualism, anarchism, nomadism and hedonism' (1994). You only need to think of the transgressive work of Irvine Welsh or James Kelman for something of this anarchism and hedonism, a distinct flavour that arguably could not have been achieved by writing in English.

So is Scots a language, or a dialect? Perhaps this is a question that can't be answered definitively, given its political context. To deny Scots as a

language in its own right, to some, is part of the denial of Scottish culture, people, and state. The distinct dialects within Scots, such as Orcadian Scots, Doric, and West Central Scots, refute the idea that Scots is one single dialect. Unfortunately, there are no cut-and-dried rules to define the difference between dialects, languages, and accents. They can be seen as existing on a spectrum: language at one end, dialect in the middle, and on the other end, a particularly impenetrable accent. As Iseabail Macleod discusses, Scots 'covers everything from dialects which the English—or even other Scots—wouldn't understand, to the way we're speaking just now, which is English with a Scottish accent' (quoted in Dossena 2005, 15).

The lack of standardisation, combined with a sense of flexibility, anarchism, and hedonism that often comes with Scots writing, can unfortunately result in classism directed at Scots writers and speakers. Writing in Scots can be seen as a threat to the rigid rules of English language –from the 18th century, when philosophers and thinkers of the Scottish Enlightenment (such as David Hume) sought to rid their speech of so-called 'Scotticisms' – all the way to the stony reception at the Booker Prize awards ceremony to James Kelman winning the 1994 prize for his stream-of-consciousness Scots work *How Late It Was, How Late* (an uncomfortable YouTube watch, if ever there was one). Even though Scots was once the language of kings and queens, spoken and recited in courts through fantastic and often extremely rude poetic jousts called 'flytings', Scots today is all too often seen as a 'botched' or 'rough' approximation of English. To the un-practiced eye or ear, the use of a language that incorporates often coarse vernacular and flexible semantic structure may be seen this way. This is further perpetuated when Scots speakers switch from Scots into English when they feel the need for a respectable turn of phrase, or make themselves understood by a non-Scots speaker. Unknowingly, through a linguistic phenomenon known as code-switching, they are perpetuating the idea that Scots as a language is incompatible with 'proper' situations. Iseabail Macleod talks of Scots as an umbrella term that incorporates many nuances that can fluctuate wildly in a single exchange. And it is these nuances unfortunately, that make Scots writing prone to being misidentified as errors, 'slang' or 'spelling mistakes'. "The idea that Scots is simply a slang version of English is a very damaging – but very common – misconception. 1.5 million people classed themselves

as Scots speakers in the 2011 census, but there is still a pervasive belief in society that to succeed, and to come across as educated, you must speak English” (Miller, 2021).

But are things changing? In 2020, Douglas Stuart’s *Shuggie Bain* was the second Scottish winner of the Booker Prize, to a far better reception than to Kelman, some twenty years before. Although not written entirely in Scots, it features extensively in the dialogue. And the Dictionary of the Scots Language continues its work to define the vast and colourful Scots vocabulary, making it available to a new generation of writers. We at Ringwood are delighted to publish and celebrate Scots writing in all forms. Two of our upcoming releases, *Song of the Stag* by Rebecca Brown and *Moot* by Rob McInroy, feature extensive use of Scots – keep an eye out for these! As a company with a diverse readership and staff, we are keen to promote reading in Scots for those who are not native speakers. Scots writing is for everyone: It captures the character of Scotland and its people, and no other writer exemplifies the depth, richness, and long-lasting appeal of Scots writing than Robert Burns.

As Davies writes, ‘the language may be incomprehensible to many, but the fame and influence of a man annually celebrated on 25th January has endured over more than two centuries’ (2022). Yet, as Davies also notes, Burns was advised to not write in Scots at all - but to stick to English, for fear of being shunned by a London audience. This advice was ignored and Burns’ 18th century Scots writing has lived on ever since. True to its theme, the Robert Burns Birthplace Museum at Alloway, offers its online description in English and, with a click, brilliantly, in Scots language. Despite the humble origins of the Ploughman Poet and the specificity of his dialect to his home in Ayrshire, its unique and stirring quality continues to rouse and inspire people all around the world. And as Ringwood continues to publish more works in Scots, we are proud to be doing our bit to celebrate and preserve the language.

Sources:

Davies, C. (2022) <https://www.theguardian.com/books/2022/jan/17/robert-burns-letters-reveal-poet-was-advised-not-to-write-in-scots-dialect>

Dossena, Marina. 2005. *Scotticisms in Grammar and Vocabulary*. Edinburgh: Birlinn Press.

Miller, K. (23 February 2021) <https://www.ringwoodpublishing.com/how-is-our-relationship-with-the-scots-language-changing/>

Robertson, James. 1994. "Introduction." In *A Tongue in Yer Heid*, edited by James Robertson, vii–xvi. Edinburgh: B&W Publishing.

Interview with T.Y. Garner– Author of *The Hotel Hokusai*

by Matilda Eker



T.Y. Garner is a Glasgow-based writer of fiction and poetry, whose debut novel *The Hotel Hokusai* is set to be released next month, on February 18th. Intern Matilda Eker spoke to T.Y. Garner about his research, inspiration, and experiences of living in Japan.

Your upcoming novel *The Hotel Hokusai* is a murder mystery that explores a cultural crossover between Korea, Japan and Scotland. Could you tell us a little about where you got the idea for the book?

I lived and worked as an English teacher in Yokohama, Japan, where the story's set, for about two and a half years between 2015 and 2018. I would wander round the harbour and find pieces of history that were still visible, in places such as the Foreign General Cemetery. In the 1850's Yokohama was transformed from the small fishing village it had been in the centuries of Japan's 'closed border' policy, into Japan's main 'treaty port'. It was a focal point for encounters with Western culture, in which Scotland played an important part.

This period had the novelistic attraction of being a self-contained place containing all these different cultural elements, and then it was a case of finding the characters to write about. In my twenties I worked in journalism and wrote a fair bit about the waves of migration from North Africa into Italy - all these people fleeing from desperate circumstances in search of safety and a new life, which is still going on now, of course. So although it was a different setting, I was drawn to the idea of a young migrant in Japan who didn't have the luxury of belonging to the European trading elite, who had to start at the bottom. Quite early on I hit upon the idea of him finding work as an apprentice to a grizzled Japanese vendor of fried eels. I have no idea really where that came from, but eels are interesting to write about! The other ingredient that really got the novel cooking was finding out that two Scottish artists, George Henry and E.A. Hornel, had spent a year in Yokohama in 1893. I remember the precise moment I found that out - I was on a crowded subway train scrolling the internet and I had that sense of 'A-ha!'.

On a trip to the Yokohama Archives of History Museum, I came across a snippet in an 1893 newspaper about a young Japanese woman found drowned in the harbour, the assumption being that she had committed suicide after failing to get a job in the telephone exchange. I'd originally been looking for any mention of the artists or something connected to the art world, but maybe it was the juxtaposition of the tragedy of a young woman's death and the banality of the reason given for it that kept niggling at me. So I ended up creating Tsubaki, a feisty young Japanese woman

who worked at Yokohama's notorious brothel, which was popular with an international crowd.

What was the writing process like?

Long! A lot of it began in notebooks that I would fill with tightly packed handwriting, lots of crossings out and insertions. I felt the pen and paper approach was necessary to get into the minds of Han and Archie, who were themselves each keeping diary accounts of their time in Yokohama and investigation of Tsubaki's death. Of course it then had to be laboriously transferred to a document, at which point I started to fiddle with it. I battered out the final third of the first draft in that weirdest of lockdown spring/summers in 2020. It was very scrappy, but I felt brave enough to send it to a couple of friends, whose feedback helped me refine it into a second and then eventually a third draft by spring 2022. Between teaching and parenting (my daughter's just turned 10), it's always been a case of engineering or negotiating periods of writing time. Luckily my wife has been tolerant of me disappearing into the bedroom and trying to hypnotise myself into 1890s Yokohama. Oh, and I also used music to help with this: especially Cesar Franck's Sonata for Violin and Piano, which I ended up slipping into the plot of the novel.

In the book we are introduced to three Glasgow Boys: George Henry, Edward Hornel and the fictional Archie Nith. Why did you decide to create a fictional Glasgow Boy instead of using a real one?

Probably because fictional characters are easier to mess about with than real ones! No, seriously, even though I did a fair amount of research, my understanding of Henry and Hornel could only ever be based on looking at their paintings and the limited source material I could find. From this I could get a sense of their personalities: Hornel liked a party; he didn't like children; Henry was more laid back with a very dry wit. They seemed to be something of a double act, each playing off the other. But apart from feeling that I didn't quite know enough about them, it was this closeness that meant neither of them would work as a main protagonist. I needed a third man who was less rooted, who would go off befriending Korean

migrants and trying to solve mysterious deaths. I tied this in with politics: Nith had to be a socialist, unconvinced by the kind of decorative art the Boys were expected to produce in Japan. If Nith is inspired by any real Glasgow Boy, it's probably James Guthrie, who often painted ordinary working people. But Guthrie stuck close to home in Scotland, whereas Nith is a wandering spirit. In some ways, he's your typical repressed Victorian with an old-fashioned Scottish guilt complex thrown in, and at the same time, he's a progressive with a deep commitment to changing the world. There's a fine line between idealism and naivety, and Nith is almost aware that he's walking it. But he's not aware that it's a tightrope and there's a long way to fall.

This story deals with the struggle of identity and blending into a foreign culture. What message do you hope readers will get from this book?

'If it's messages you're after, then go to the shops.' I don't remember who said it, but I remember that quote being stuck on the wall on the 11th floor of the David Hume Tower, where I used to go for creative writing workshops as a student at Edinburgh Uni. I see what it's getting at, but I think that's a completely valid question that any writer has to face: What do you actually want the reader to take away from your book? In the case of *The Hotel Hokusai*, what I hope is that readers will have a heightened awareness of what creating a life from scratch in a new country actually involves. It would also please me if it gave them the youthful thrill of going somewhere completely new, and seeing everything with fresh eyes. To paraphrase Italo Calvino in translation: it's not that we gain much understanding from travel, it's just that it reactivates, for a second, the use of our eyes.

Thank you for your time Tony!

Preorder *The Hotel Hokusai* [here](#). A full version of the interview will be published on our website shortly.



Tom Wood at the Royal Scot's Club

by Natasha Chanse



On Monday 15th January, Ringwood's bestselling author Tom Wood gave a stellar talk to a crowded room at the Royal Scot's Club, Edinburgh. Over seventy people came to listen as Tom exposed the hitherto unknown facts of the Ruxton murder trial that paved the way for modern day forensic science. The achievements of the unsung heroes behind the investigation were celebrated in this witty, compassionate and expert lecture. The interest in the case was evident as many stayed behind to purchase a signed copy of *Ruxton: The First Modern Murder* and ask further questions.

Another fan of Wood's novel is Professor Dame Sue Black, one of the world's leading anatomists. In her latest bestseller *Written in Bone*, Professor Dame Black expressed her admiration for the story and stated that she 'urges anyone interested...to read Tom Wood's excellent book *Ruxton: The First Modern Murder*'. In response to this high praise, Wood has stated that he was 'pleased' to receive Professor Dame Black's book for Christmas, and 'even happier when she recommended

my book’.

Ruxton: The First Modern Murder is available for purchase in both print and audiobook form on the Ringwood website.

Ringwood in Rouen

by Eve Clark



Ringwood is delighted to announce its first ever event in France, planned to take place in February. One of Ringwood’s historical fiction authors, L.A. Kristiansen, will travel to Rouen, France, where Ringwood intern Eve Clark has been working in partnership with ABC bookshop (celebrating their 40th anniversary) and Hôtel Littéraire Gustave Flaubert (equally celebrating their 10th anniversary) to plan an interview with L.A. Kristiansen (February 7th, 7pm). Kristiansen will speak about her

novel, *Raise Dragon*, the first instalment in an eight-part series, and there will also be a chance to get a signed copy of the book. *Raise Dragon* is set in medieval Rouen, as is the series' second book, *Revenge of the Tyrants*, to be released this year. After the interview at the Hôtel Flaubert, there will be a casual chat with the author at ABC bookshop at 2pm the following day (February 8th). The combined efforts of the three institutions - Ringwood, ABC bookshop, and Hôtel Flaubert - has thus far been a pleasure, and everyone involved is very much looking forward to this exciting event.

Get to Know Our Volunteers: Margaret Mitchell

by Christine McCrosson



As part of a Ringwood Newsletter series introducing senior Ringwood volunteers, Christine McCrosson spoke with Margaret Mitchell.

Could you tell us a little bit about yourself?

As testament to remote working, I live in a tiny village in Central Otago, South Island New Zealand. My role with Ringwood is policy development

and revision of Intern training and other support documents. I also assist editing the monthly Ringwood Newsletter, mostly writing interview-based profiles of the wonderful volunteer staff on whom Ringwood depends for its success. Apart from a few moments each week struggling to figure out time in Glasgow compared to time in Oturehua, the across the world thing works out pretty well on Zoom and WhatsApp!

Glasgow born and bred, I've lived and worked in Calgary and Vancouver, Canada; and Sydney and Perth, Australia, returning to Glasgow in between for PhD and to work at Glasgow Caledonian Uni. Yet, tiny Oturehua (population 112) feels very much like home. I keep strong ties with Scotland, of which my work with Ringwood colleagues is becoming a part. Winters here can be pretty demanding: Down to minus 15 degrees; yet plus 28 degrees for several weeks of summer, so I try to plan lengthy summers in the relevant hemisphere!

How did you find out about Ringwood, and what do you contribute?

In April 2023, gearing up for my annual return to Glasgow, I browsed Scottish writing and came across the most extraordinary short video on a site called Ringwood Publishing. Here was Donny McIntyre (as I later discovered) talking about the Glasgow Science Centre. I was intrigued by his passion about Glasgow, and so signed up for the Ringwood Newsletter there and then. That's how it started! Once in Glasgow, I went to Carol Margaret Davison's *Bodysnatchers* launch at Hillhead Library. There, in person, I met the interesting star of the Glasgow Science Centre video, and had great conversations with Carol Davison and with Mridula Sharma. What an interesting bunch of people! It turned out Ringwood was seeking 'mature' volunteers. Enter Isobel Freeman who interviewed me from France and then I met Sandy Jamieson...if the people up to this point were interesting, Sandy was a new high!

Fast forward, I met like-minded volunteer Christine McCrosson (virtually), and we started talking about Ringwood's organisational structure. I've worked on organisational revamps in a number of settings in Australia and New Zealand, and wanted to bring that experience to Ringwood. Donny, Christine and I have now met almost weekly to create new policies to

underpin the company. Our small team is about to trial an Intern Induction Policy and other more formal initial, and in-service, training and support structures. For the Ringwood Newsletter, I have so enjoyed interviewing the Ringwood Executive Group, Christine, Donny and Isobel, and always feel refreshed and deeply impressed by the Interns I've profiled for the Newsletter. How could I ever forget Rosie Hall's lecture to me about Scots language, or Stewart Porter's deep interest in the "hero's journey in a science fiction context". Absolutely wonderful stuff.

What is your interest in writing and publishing?

I am endlessly in awe of those who can imagine a story, its setting, characters, surprises and direction and continue to write it to its conclusion. Attending Flora Johnston's Ringwood seminar last June at Stockbridge Library, was inspiring because of the obvious hard creative labour by Flora to write *What You Call Free* and the professionalism and enthusiasm of the two wonderful Interns I met there, Megan Gibson and Vicky McCormick. As a Professor of psychology and later, social policy, I obviously published. I also wrote short pieces for the *Glasgow Herald* back in the day. I would label my own genre as 'creative non-fiction' and have a particular interest in the neat, focused, short form such as you find in magazines or in Newsletters. That is, taking a possibly everyday topic and writing about it in a way to interest and intrigue your audience. Truth, after all, is often stranger than fiction!

Oturehua, the small community where I live, surprisingly, is the chosen home of seven well known New Zealand authors, and two other writers with vibrant manuscripts awaiting publication, all living along the main street (there only is one street actually!). Oturehua is also host to the annual *Under Rough Ridge Writers Retreat*, where 30 to 35 writers come to luxuriate in a week-long Retreat to write, and talk about writing. Such a buzz in the air during that time! As a final note: I'm interested in potential literary links between Scotland and New Zealand. For better or worse the South Island of New Zealand became the destination for Scottish diaspora, there is even a statue of Robert Burns in Dunedin city centre! Perhaps there is opportunity to create links between the Scottish focus of Ringwood and contemporary New Zealand literature. Overall, I'm learning

so much about independent publishing, and Scottish writing, from Ringwood Publishing, while I work on the company's governance.

Thank you for your time, Margaret!

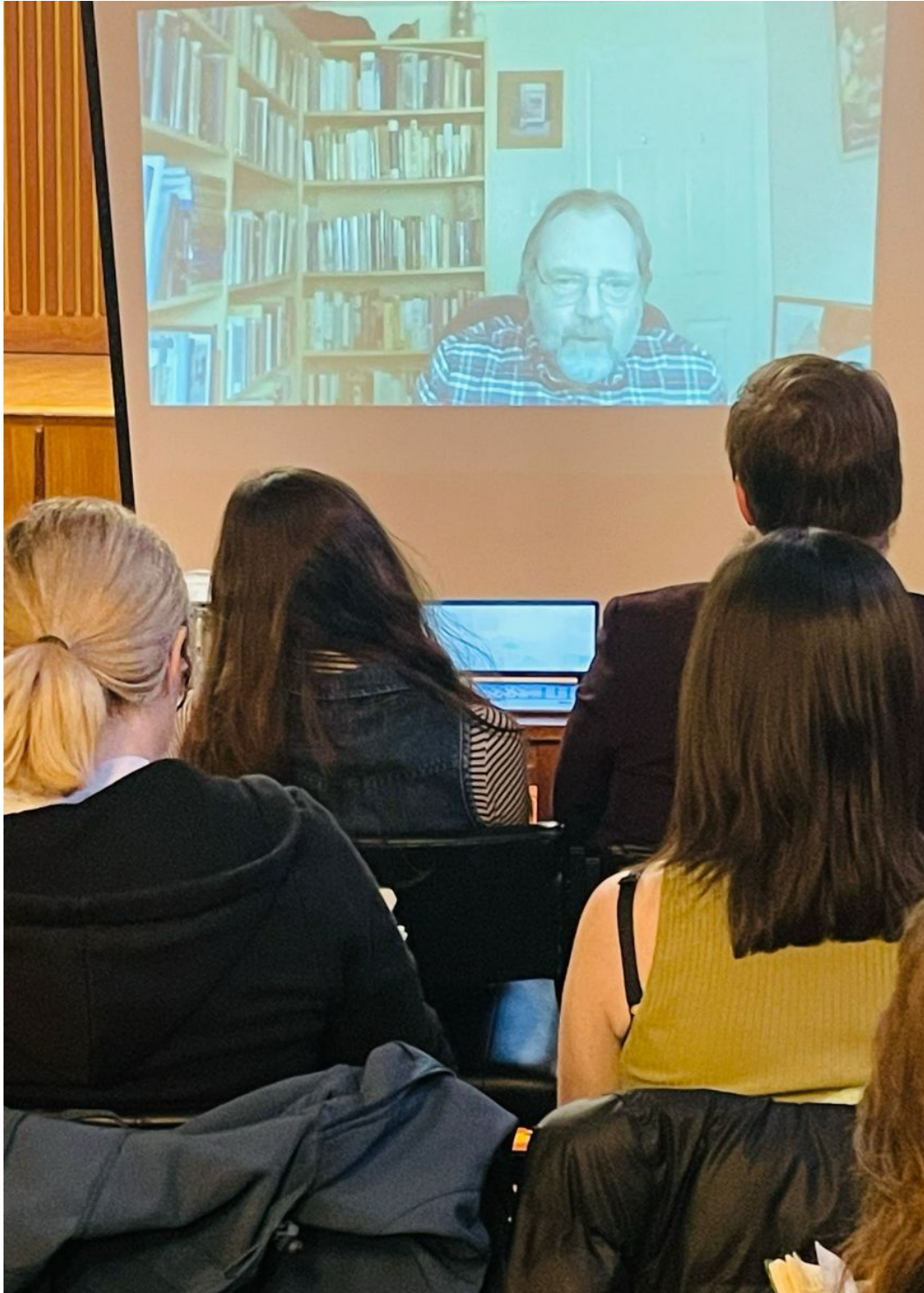
Writing Workshop In Hillhead Library

by Matilda Eker



Attendees listening to the advice of novelist and short story writer Maureen Cullen

On Sunday the 28th of January, Ringwood hosted a writing workshop in Hillhead Library. In 2023 we ran a series of 'How To Get Published' events, and following their success, we thought that the next logical step was to run an event centred around 'How to Write Something Worth Publishing'.



Author Rob McNroy, whose forthcoming novel *Moot* will be published this year, joining us virtually

The first half of the event consisted of expert advice from four Ringwood authors, Rob McNroy, Maureen Cullen, Rebecca Brown, and Kirsten MacQuarrie. They shared all their best writing advice, and told us about their experiences of novel writing. The attendees who came with

notebooks scribbled down a myriad of great advice – *be your novel's biggest fan* and *don't worry about getting it right in the first draft* – were some of the wisdoms shared.



Senior Intern Matilda Eker speaking to Kirsten MacQuarrie, author of upcoming novel *The Rowan Tree* (working title) which will be published by Ringwood later this year



Intern Annika Dahlman speaking to Rebecca Brown, author of *Song of the Stag*, set to be published by Ringwood in June

Following the speakers, we took a moment to celebrate Tom Malloch, the 2023 winner of the Alan Smith Prize, (First place in the Ringwood Short Story Competition). Tom told us about his writing process and where he found inspiration for his story.

After this, it was time for the writing exercise portion of the seminar, led by intern Annika Dahlman. The attendees were divided into groups, where they spent the next hour going through a series of different exercises, designed to make people approach writing in fun ways, taking the pressure off, and hopefully generating some interesting and unusual ideas.



The attendees engaged in writing exercises

We hoped that people left the library on Sunday feeling inspired and supported in their writing journeys.

**Interview with Thomas Malloch– 2023 Winner of the Ringwood
Short Story Competition**
by Annika Dahlman



In December, Ringwood announced the winner of our 2023 Short Story Competition, *A Sex Manual for the Over Sixties* by Thomas Malloch, and a few weeks later Intern Annika Dahlman spoke with Thomas, and asked him some questions about himself and his writing.

First things first, could you tell me what kind of books and stories you like to read? What are your tastes in literature?

I suppose they're more literary than anything else. I do read genre books, but I don't tend to seek them out. Some examples of what I've been reading recently are the two Cormac McCarthy books, *Passenger* and *Stella Maris*, Claire Keegan's *Small Things Like These*, and, most recently, Henry Miller's *Tropic of Cancer*.

Will you tell me a little bit about your background and your experience with writing?

I was a GP by profession. Before I stopped working though, I'd already started a writing course at the Open University, and after retirement I returned to the OU and did their Masters in Creative Writing. So that's the kind of background from an educational point of view. Simultaneously, I

would go online to look for anything to do with submissions. It was just a case of trying to keep the habit of writing.

Do you think your background as a GP has had any influence on your writing at all, or are they separate parts of your life?

I don't think there's much of a relationship, but *A Sex Manual for the Over Sixties* of course has a lot of medical aspects to it, fairly naturally because of my background. I also think there's a discomfort that other people might have about writing about sexual matters, but you have to discuss these in an open way with patients, so I've kind of bypassed that awkwardness.

Your winning story opens with a reference to Lucia Berlin's *A Manual for Cleaning Women*. Could you tell me about the influence that other people's work has, or doesn't have, on your own writing?

I think other people's work is fundamental to your own writing. In *A Sex Manual for the Over Sixties*, there are two clear lines of connection with other people's stories. Firstly, the one that you mentioned, *A Manual for Cleaning Women*. It wasn't so much the story itself as the title that gave me a way into writing my story. So, the title came first, which is quite unusual. The word "manual", in particular, was a godsend. The other book, or the other writer that had an influence over my story, was Kent Haruf. He's written a book called *Our Souls at Night*, and it's a beautiful story about two older people coming together in a relationship. It's told very well in all aspects, except that when it comes to sexual intercourse, he just says they kind of "found a way" and I thought that was kind of a cop-out. I've thought since then about writing about sex because it's a big subject. I wanted to do something that was not salacious in any way, but that gave something of the emotional impact of the act as well as the physical side of it.

What does your writing process normally look like?

That's kind of difficult to answer definitively. A lot of what I write comes from prompts, and sometimes something happens in life. When I sit down to write, I don't have an idea of where the story is going, and unlike a lot of people's advice, I edit as I go. One of the first things I do the next day

is read over what I've written the previous day, and then I'll usually spend a bit of the morning adjusting it. At the end of the story, it means I've not got much editing to do.

What do you think makes a good short story?

Something has to change over the course of the story. It doesn't need to have much action in it, but something has to change. And the characters have to be believable. You don't need to like the characters, but you need to have some kind of understanding of them.

For our last question, tell me, what's your favourite short story?

I have a new grand-daughter called Esmé, so at the moment it's *For Esmé – with Love and Squalor* by J.D. Salinger, but the one I come back to and which is probably more important is James Joyce's *The Dead*.

Thank you for your time, Thomas, and congratulations again!

Click [here](#) to read Thomas' winning story *A Sex Manual for the Over Sixties*. A full version of the interview will be published on our website shortly.

Until next time,

Matilda Eker & Megan Gibson (Editors), Jiyuan Li & Margaret Mitchell (Assistant Editors), and the entire Ringwood team!