



...Not just a pen

# COMEDY WOMEN IN PRINT PRIZE

2025





Welcome to the world of

# COMEDY WOMEN IN PRINT

You may be in an Uber, on the tube or having a quiet fag outside Joe The Juice by now, but wherever you are, I hope you're not too disappointed there isn't a pair of Mesh Ballet Flats in your goody bag. Instead, you've got this souvenir brochure - be happy.

We've laughed, we've cried, we've doubted, we've shouted (once) - to get here tonight - just so we can celebrate the power and the inner droll of more witty writers than ever before.

The great thing about a passion project - is that no one can tell you off for not having a purpose - even if it is 24/7 - so anyone who doesn't share the same need to talk about 'prize infrastructure, library support systems, indie-book shop outreach strategies, sexy sponsorship, any sponsorship and questionable people skills' - can go and do one. And anyway, who knew that I'd meet so many extraordinarily good people along the way - prepared to go above and beyond - because they too believe that women's witty writing is the life blood of being heard, being free, and being powerful.

So, I hope you're ready to be delighted, relieved, and toot the empowerment in the room - Why? Because we are warm, mutually celebratory and excited for each other's success. And it's not just us.

Thankfully and expediently - the world has also fallen in love with witty women's narrative voices. Witty story telling is now 'in' apparently... so let's exploit the hell out of that, without smugness, bitterness or

rolling of eyes. The fact that we were here first has nothing to do with it... pioneering may be thankless - but women's wit is lasting. I'll take that.

When I began writing and performing comedy it was 1983 and unless you were a male performer - the audiences tended to glaze over or throw things. Oddly enough, I cracked on despite being asked to reveal a certain body part at the Comedy Store once - (luckily, I hadn't brought it with me that night, so I was let off the hook).

Women who were placed in the comedy section of the Edinburgh brochure were not considered normal. Partly because of the rarity factor. But also, there was still a lack of ease with women 'taking the lead' which is generally required when executing comedic content.

Being a division B player has its perks - I have access to agents - some of whom chucked me some of whom I chucked - (mostly the former) in order to harness sparkle - and I'm fine about not being on Celebrity Traitors in order to be seen lying, vulnerable and competitive. I can do all that with CWIP. On the other hand you may know me from Ab Fab or Bottom or perhaps on Radio 4, giving a sound bite about a contemporary who has just passed away. So here I am, with a small question - how about having more than one witty women writer at a time to be heralded for both their success and their potential? And how long will it take for a new normal? We are not there yet...

**Helen Lederer**  
Founder



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Proud to support the 'Comedy Women in Print Prize 2025'

## SO HOW DID THIS ALL COME ABOUT YOU MAY BE WONDERING?

Good question – a few years ago, out of 24 Amazon best seller humorous books - 20 were written by women: These funny female books occupied a startling 83% of the market. Yet where was the funny female comedy literary prize?

When I finished writing my comedy novel Losing It, I looked around rather hopefully, for a women's comedy literary prize to win and discovered there weren't any.

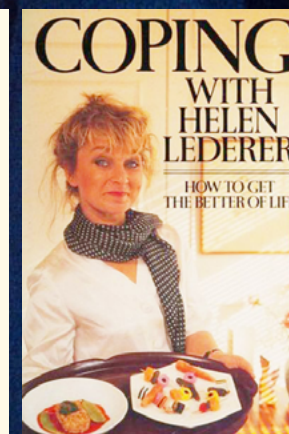
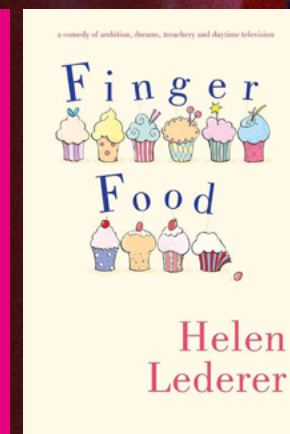
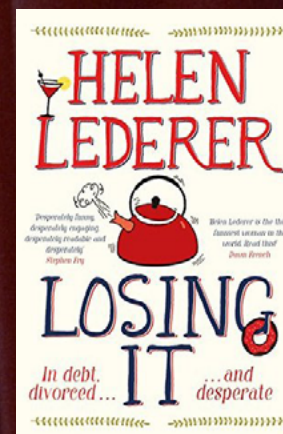
Which is why I set up CWIP.

In CWIP's first year – the wonderful Bollinger Everyman Wodehouse Prize had, in its 18-year history, awarded a female winner two and a half times.

Two years later, four of the witty books on Bollinger's shortlist were by women. With a glorious win from Nina Stibbe in 2019. And now, many women shortlisted authors have followed...

Coincidence or CWIP's influence?  
Just asking...

If it isn't normal to see women's wit on the page, it is less likely for publishers to feel comfortable investing. And yes, I'm placing my comedic offerings here – because visibility is a window that needs cleaning...





# SEE IT TO BELIEVE IT... OUR PARTNERS MAKE IT POSSIBLE

Hera Books will Publish the winner of the Unpublished category.

The University of Hertfordshire and Falmouth University continue to offer places on their MA's.

In 2020 we included Funny Graphic novels and learned a whole load of new stuff about wit on the page with the brilliant LDC comics.

In 2023 we partnered with Farago Publisher to produce 'The Witty Book of Women' including short stories from Kathy Lette, Lucy Vine and Josie Long.

These partnerships have impacted on the literary landscape of witty writers. Since we began many new authors are now published, have agents or publishing deals in the making. Some are on their second or third novels.

Here's some boasting because we do that now...

"My phone never stops ringing!! I'm thrilled to have won a CWIP award but more than that, it's been a joy to be involved, right from the start."

**Nina Stibbe**, CWIP published novel winner 2020, 'Reasons to be Cheerful' (Penguin).

"I enjoyed every last second of being shortlisted in such amazing company."

**Michelle Gallen**, shortlisted for CWIP published novel 2020, 'Big Girl Small Town' (John Murray).

"When the shortlist was released, I was approached out of the blue by an agency who requested the manuscript as a result of reading the synopsis on the CWIP website."

**Abigail Mann**, CWIP unpublished runner-up 2019, 'The Lonely Fajita', 'Sister Surprise' and 'The Wedding Crasher' (One More Chapter). Now writing as Abigail Avis and just signed with Hodder and Stoughton with a four way auction and a major six figure deal!

"After winning the runner up prize last year, I achieved my MA in Creative Writing, I have published my first novel 'Daughters of The Nile'. I owe it all to CWIP."

**Zahra Barri**, CWIP unpublished novel runner-up 2020.

"It's really amazing that CWIP is honouring those women who take the risk of trying to be funny in a world that doesn't always encourage that."

**Alison Espach**, shortlisted for CWIP published novel 2025, 'The Wedding People' (Phoenix).

"My debut novel, The First Time We Met, is now published with Bookouture, and all the feedback you generously provided made a huge difference to me in getting to this point."

**Jo Lovett-Turner**, longlisted for CWIP unpublished novel 2019.

"You have done so much for comedy writers in terms of providing a platform to get us noticed. You have helped me get an agent and given me an unbelievably fantastic launch pad, beyond my wildest dreams."

**Kirsty Eyre**, CWIP unpublished winner 2019 'Cow Girl' (HarperCollins).



"Being longlisted made me feel stronger, freer, & braver. You have created something really special in CWIP. It engenders a sense of creative bravery, and community."

**Vanessa Lawrence**, longlisted for the published humorous graphic novel 2020, 'The C Word'.

"CWIP highlights that you can be serious and funny...humour is the best way to explore some of the difficult stuff -politics, identity issues concerning racism or class or gender."

**Monica Ali**, shortlisted for CWIP published novel 2022/23, 'Love Marriage' (Virago).

"Being shortlisted for CWIP got me the attention of an agent and I'm now about to have my fourth book published. This wouldn't have happened without the support, validation and community I got from CWIP."

**Kathleen Whyman**, shortlisted for CWIP unpublished novel 2020, 'Has Anyone Seen My Husband?' (Embla).

"Winning the CWIP Prize gave me an author platform and a community that I am so grateful to be part of. There's nothing better than witty women who've got your back and make you laugh - and that's CWIP in a nutshell."

**Faye Brann**, CWIP unpublished novel winner 2020, 'Tinker, Tailor, Schoolmum, Spy' (HarperCollins).



"Being shortlisted for the CWIP prize is one of the best things that's ever happened to me. It's proof that there is space for my kind of wit...I don't have to turn myself vanilla because thanks to the wonderful Helen Lederer, CWIP exists to champion witty women of all flavours, even dark ones."

**Nikki May**, shortlisted for CWIP published novel 2022/23, 'Wahala' (Doubleday).

"CWIP is important because it recognises humour writing as an actual literary craft - which it is."

**Bonnie Garmus**, shortlisted for CWIP published novel 2022/23, 'Lessons in Chemistry' (Doubleday).

"As to the prize's cultural importance, I would say, it gives male writers something to aspire to, which might help redress the popular belief that men can't be funny."

**Meg Mason**, longlisted for CWIP published novel 2022/23, 'Sorrow and Bliss' (Weidenfeld and Nicolson).

"Women being funny about their own stuff and on their own terms is still a rarity, and that needs support and recognition."

**Lucy Mangan**, longlisted for CWIP published novel 2022/23, 'Are we having fun yet?' (Profile Books).

"Any prize that champions the writing of witty women is doing a public service. Not to mention, it can feel so daunting to be a debut writer. CWIP is spotlighting newbies as well as the wonderful, established writers whom we all admire."

**Phoebe Luckhurst**, shortlisted for CWIP published novel 2022/23, 'The Lock In' (Penguin).

"Comedy Women in Print really does reach the parts other writing prizes can't - igniting careers, attracting agents, and sealing publishing deals."

**Nancy Peach**, longlisted for CWIP unpublished novel 2020, 'The Mother of All Problems' (Hera Books).

"The world has not given funny women their dues for a very long time."

**Sara Pascoe**, shortlisted for CWIP published novel 2025, 'Weirdo' (Faber and Faber).

"CWIP has meant the world to me. Helen and her brilliant team work tirelessly to give this spotlight to funny female writers because - look around - where else is great comic writing by women truly celebrated? I hope CWIP continues to thrive and grow and give this amazing opportunity, particularly to unpublished writers who go on to amazing things after joining the CWIP family. It feels like being adopted by some wonderful matriarchy. Long may it continue."

**Julia Raeside**, shortlisted for CWIP published novel 2025, 'Don't make Me Laugh' (Bedford Square Publisher).

## And more of our amazing alumni:

**Kat Ailes**, unpublished novel runner-up 2021, 'The Expectant Detectives' (Bonnier); **Hannah Dolby**, unpublished novel runner-up 2021, 'No Life for a Lady' (Head of Zeus); **Lily Lindon**, flash fiction winner 2021, 'Double Booked' (Head of Zeus); **Jo Lyons**, shortlisted unpublished novel 2021, 'Benidorm, actually' (Gekko Press); **Rebecca Rogers**, unpublished novel winner 2021, 'The Purgatory Poisoning' (HarperCollins); **Kristen Bailey**, longlisted unpublished 2019, 'Has Anyone Seen My Sex Life' (Bookouture); **Eva Verde**, longlisted unpublished novel 2019, 'Lives like Mine' (Simon and Schuster); **Silvia Saunders**, unpublished novel winner 2022/23, 'Homesick' (HarperCollins); **Niloufar Lamakan**, unpublished novel Commendation Award 2022/23, 'Aged to Perfection' (One More Chapter); **Veronika Dapunt**, unpublished novel runner-up 2022/23, 'Death And Other Occupational Hazards' (Bantum Books).





# Meet the judges...



CWIP is indebted to the talent and generosity of the judges along with their valuable time, shared belief and friendship



**Chizzy Akudolu**  
Published Novel Judge

Actress, performer and writer. She won the award for 'Best Newcomer' at the Black International Film Festival and Music Video & Screen Award, and the Best Actress at the BEFFTA Awards. Her many television appearances include Holby City, Man vs Bee, Criminal Record and The Woman in The Wall. She'll soon be appearing on screen in Little Disasters.



**Susannah Constantine**  
Published Novel Judge

TV fashion journalist, writer, style advisor, television presenter and author. Named after her popular TV series - her book, What Not to Wear, co-written with Trinny Woodall won a British Book Award. She has co-written numerous fashion advice books some of which have become bestsellers in the UK and the US.



**Kerry Godliman**  
Published Novel Judge

Kerry is a stand-up comedian and actor on both tv and radio including After Life and Just a Minute. She is a regular on BBC Radio 4 as well as her own series. Kerry also hosts the hit podcast series Memory Lane and will star in the Spinal Tap sequel. "This prize is a fabulous opportunity for women to see and hear each other's work and create a much needed support network for brilliant female voices."



**Dawn Butler MP**  
Unpublished Novel Judge

Currently on the back benches, she has been an MP in Brent for 20 years. Previously an advisor to Ken Livingstone, she served in Prime Minister Gordon Brown's government as Parliamentary Secretary for the Cabinet Office and Minister for Young Citizens and Youth Engagement. Under Jeremy Corbyn she was Shadow Secretary of State for Women and Equalities.



**Janet Ellis**  
Unpublished Novel Judge

Trained at the Royal Central School of Speech and Drama, followed by stage and TV roles. Janet presented Blue Peter in the 1980's followed by two novels - The Butcher's Hook and How It Was (Hodder). Now writing a third novel, Janet presents the podcast 'Twice Upon a Time. Janet say "This prize shines a deserved spotlight on something all we women writers know - we're here and we're good!"



**Liz Hoggard**  
Unpublished Novel Judge

An arts journalist who has written author interviews for national newspapers and magazines. She was awarded a 2024 Travelling Scholarship by the Society of Authors and was nominated for 2018 British Journalism Awards. She is the co-author of the non-fiction title, Dangerous Women: The Guide to Modern Life.



**Chrissie Manby**  
Published Novel Head Judge

The author of more than 40 books under a variety of pennames. Chrissie has written features for national newspapers and had a long-running column in The Independent online. She has worked as a ghostwriter, helping a variety of people from WW2 veterans to soap stars to tell their true stories. "I'm delighted to be part of the 2025 CWIP team, shining a light on witty women writers everywhere."



**Ingrid Oliver**  
Published Novel Judge

Actress, comedian and writer, following two sell-out shows at the Edinburgh Fringe her many film and TV credits include Watson & Oliver, The Hustle, Last Christmas and Dr Who. A new Radio 4 series called Party's Over and the film of The Thursday Murder Club film are due out in the summer. "To participate as a judge this year is a genuine honour."



**Ranvir Singh**  
Published Novel Judge

Award-winning presenter of ITV's Good Morning Britain, Lorraine and Real Stories. In 2020 Ranvir reached the semi-finals of BBC's Strictly Come Dancing. She is Honorary Chancellor for University of Central Lancashire and an ambassador for the charity Refuge.



**Malaika Kegode**  
Unpublished Novel Judge

An award-winning writer, performer, theatre-maker and creative producer. Malaika created the recent radio drama Tribe of BBC Radio 4. She is dedicated to helping people tell their stories and find healing through the creative process and is a proud Trustee for mental health & arts charity Many Minds. Malaika says "I feel women are so rarely celebrated for their wit and ability to find the humour in it all."



**Keshini Naidoo**  
Unpublished Novel Judge

Co-Founder and Executive Publisher of Hera. Having started at Waterstones and Book Club Associates, Keshini was a founder member at Avon/HarperCollins before moving to Darley Anderson Literary Agency and Bookouture. Hera's mission statement is being 'unashamedly commercial, always inclusive'. "We are honoured to be uniting with CWIP to bring the winner of the Unpublished prize to market."



**Jennifer Young**  
Unpublished Novel Head Judge

Jennifer Young is returning to be a judge for CWIP for the fifth year. She's Dean of the Faculty of Business and Design and Associate Professor of Creative Writing at Falmouth University. Her historical fiction trilogy, starting with Cold Crash, is published by Cinnamon Press.





**Llewella Gideon**  
Self-Published Novel Head Judge

Actress, comedian and writer Llewella starred and wrote for BBC 2's 'The Real McCoy'. TV credits include EastEnders, Ab Fab and Mr Loverman. She adapted her book and stage show for BBC radio. Winner of CRE - Race in the Media Awards and nominee of the Writers Guild Best Radio/Light Entertainment for the BBC Comedy.



**Alison Hume MP**  
Self-Published Novel Judge

Alison's television writing career spans many genres including Young Adult as well as screen writing - receiving 'Writer of The Year Award' from the Television Society Awards. As a disability rights activist, Alison entered formal politics where the use of wit enables her voice to be especially heard.



**Lesley Joseph**  
Self-Published Novel Judge

Best known for playing the iconic Dorien Green in Birds of a Feather, Lesley is a beloved actress of stage and screen. She earned an Olivier nomination for Young Frankenstein, portrayed Miss Hannigan in Annie, and recently wowed audiences as Mother Superior in the hit West End show Sister Act.



**Deborah Maclaren**  
Self-Published Novel Judge

A book reviewer and passionate literacy advocate. As MD of LoveReading Deborah has led the brand to get more people reading as a daily reality. A Fellow of the RSA and a trustee of two charities she is a judge of several awards. Deborah says, "I'm delighted to be a 2025 Judge and be part of this celebration of wise, worldly, wonderfully sharp, whimsical, warm-hearted women wordsmiths."



**Silvia Saunders**  
Self-Published Novel Judge

British-Italian, Silvia has an MA in Creative and Life Writing from Goldsmiths University. Her debut novel, Homesick, was winner of the CWIP Unpublished Prize in 2023. Originally from Nuneaton, birthplace of George Eliot, Silvia is ashamed to admit that she hasn't read a single one of Eliot's books - not even the skinny ones like Silas Marner.



**Nina Wadia OBE**  
Self-Published Novel Judge

Nina Wadia OBE is an award-winning actress renowned for the sketch show Goodness Gracious Me, as well as her role as Zainab Masood in BBC One's EastEnders for which she won Best Comedy Performance. A respected commentator on British comedy she has also appeared in many BBC radio productions. Recent credits include Too Close for ITV, Death In Paradise, and Still Open All Hours with David Jason.



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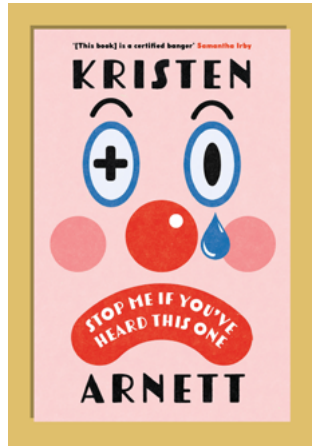
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# Published Shortlist



## Stop Me If You've Heard This One

Kristen Arnett

Corsair

Cherry is a hot mess of a professional clown spreading zany joy across Orlando until she meets magician Margot the Magnificent and things get hotter in a comedic fiction that asks big questions about art and performance, friendship and community. The narrative follows a group of quirky characters navigating life, love, and the often-absurd situations that come with adulthood. From awkward romantic entanglements to the trials of friendship, family, and professional life, the book consistently delivers a punch with sharp observations peppered with playful exaggeration, comedic timing, and ironic twists.



## Beautyland

Marie-Helene Bertino

Vintage

In an inventive take on anxiety and belonging, Adina is an alien disguised as a human who is on Earth to report back to her superiors by fax, making funny and perceptive observations on a world where she experiences more alienation than most. The novel is a funny, poignant coming-of-age novel that follows Adina who communicates with extraterrestrial beings via a fax machine – and hence demonstrates the absurdities of human life through an outsider's perspective. The novel's blend of cosmic perspective and earthly experiences creates a funny yet unique narrative.

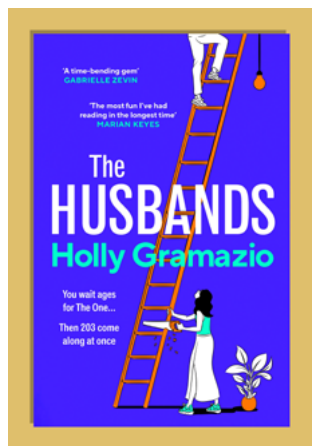


## The Wedding People

Alison Espach

Phoenix

Funny set pieces and sharp social observations mark out Espach's compelling story of Phoebe who checks into a lavish Rhode Island hotel with the intention of committing suicide but ends up as a guest of the wedding taking place there. The novel follows a cast of characters involved in weddings - planners, guests, family members - whose personal dramas and chaotic interactions create a series of funny, awkward, and sometimes heartwarming situations. Romance, satire, and situational humour work together to capture the chaos and absurdities of commitment and wedding culture.



## The Husbands

Holly Gramazio

Chatto & Windus

An original light-hearted satire on the commitment-phobic Tinder generation in which Lauren discovers that her attic can magically conjure different husbands for her to try out. When Lauren returns home to her flat in London late one night, she is greeted at the door by her husband, Michael. There's only one problem - she's not married. She's never seen this man before but according to her friends, her much-improved decor, and the photos on her phone, they've been together for years. A wildly inventive thought-provoking novel where none is perfect.



## Weirdo

Sara Pascoe

Faber & Faber

Weirdo follows the life of a socially awkward protagonist navigating relationships, work, and everyday life, with an eye for the absurd and celebrating the funny inner life of human behaviour. Through awkward encounters, personal mishaps, and observational comedy, the novel combines relatable experiences with Sara Pascoe's signature sharp humour, highlighting the joys and frustrations of being a "weirdo" in a world that prizes normalcy. As these characters navigate the absurd, awkward, and unpredictable terrain of sex, and identity, Pascoe's comedic timing highlights the pathos that is real life.

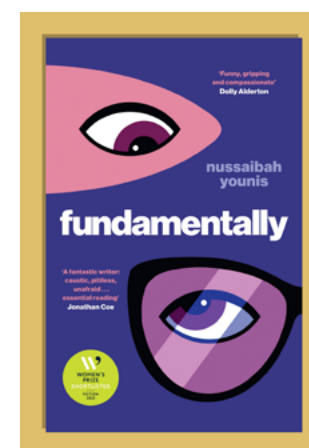


## Don't Make Me Laugh

Julia Raeside

Bedford Square Publishers

For her grimly funny debut novel, Raeside paints an authentic portrait of the UK comedy circuit where 40-year-old radio producer Ali has to face up to the sex predators hiding behind their celebrity. When Ali is tasked with producing a new comedy show featuring the charismatic yet problematic comedian Ed Catchpole, Ali finds herself entangled in a web of coercion, manipulation, and emotional turmoil. The novel's sharp dialogue and humour offers a satirical portrayal of the entertainment industry exposing the toxic dynamics and manipulative behaviours secretly lurking behind the laughter.

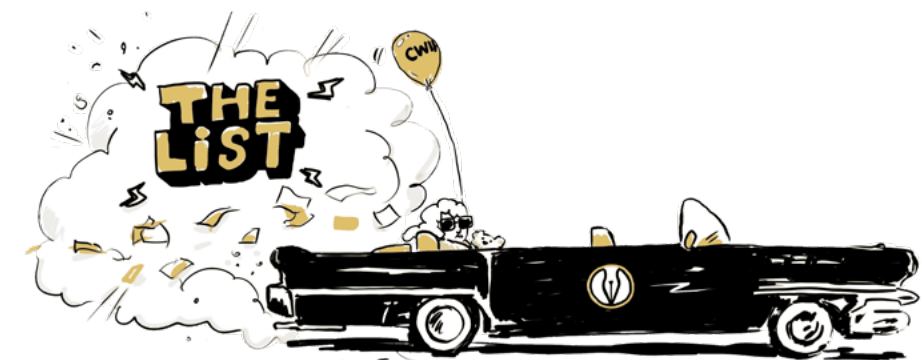


## Fundamentally

Holly Gramazio

Weidenfeld & Nicolson

A rollicking and darkly funny debut follows Nadia to Iraq where she takes up a job with the UN to rescue ISIS brides and befriends Sara, a swear-y East Londoner who was radicalized at the age of 15. This is a darkly funny and satirical debut novel, where humour abounds in the portrayal of Nadia's colleagues, such as Sherri, who is eternally conflicted and Farris, who learned English from watching Die Hard. The blend of humour with incisive commentary on humanitarian inefficacies, makes the novel bold, as well as poignant.





# Unpublished Shortlist



## Some News

Jeananne Craig

### Some News Jeananne Craig

Derry chalk and cheese sisters swap lives temporarily and find that walking in each other's shoes leads to deeper connection. Trading places leads to poignant and hilarious discoveries for both of them. A confident voice using deft and funny set pieces to produce the overall sense of fun while handling sensitive topics also. Bawdy humour and Irish craic connects the reader using sharp dialogue to depict envy and one upmanship that lies beneath us all. Pacy and fun with a layer of warning that the grass is not always greener.

## Generation Ex

Dara Lutes

### Generation Ex Dara Lutes

An exploration of heartbreak, intergenerational feminism, and the messy reality of growing older without growing up. After being dumped for a Gen Z influencer, 45-year-old Kate spirals into revenge, chaos, and self-discovery - ultimately choosing growth, forgiveness, and peace over pettiness, TikTok wars, and toxic love triangles. The patently smart, edgy style offers a pacy read - very much aligned to today's preoccupation with age and value. The rush of hormones that abound in the perimenopausal generation contrast with the confidence of generation Z - both revealing layers of underlying anxiety.

## Checking Out

Raedin O'Connor

### Checking Out Raedin O'Connor

Forthright doctor Geraldine avoids emotions and her failing marriage by chasing success, vowing to win the coveted Irish GP of the Year award, until a friendship with dying Ethel helps her finally face grief and heal her own past. This marmite main charter offers an acerbic, witty and brave perspective that serves as a protective layer based on a past grief. The humour abounds in her sharp dialogue with others, saying the unsayable, admitting she doesn't like small talk - yet being determinedly competitive about being voted GP of the year.

## When Death is The Day Job

Deborah Rayner

### When Death is The Day Job Deborah Rayner

How To Kill Your Family Meets Bad Sisters: the daughter at a family owned funeral home accidentally murders the son of a professional crime group. A very funny multigenerational family must work together to survive the challenges of working with death as a business. The three sister dynamic is depicted through witty dialogue revealing questionable motives to navigate their relationship with their mother. A bold exploration of intergenerational family relationships encompassing the people we love, but who also drive us mad - along with the reality of competing for space.

## The Way of Nellie May

Rachel Sambrooks

### The Way of Nellie May Rachel Sambrooks

24-year-old chronic recluse, Amber, breaks her elderly granny out of her care home in her final wish for a road trip. A coming of age 'at any age' kind of story/self-discovery unfolds with wit and situational comedy. Reclusive Amber kindly offers her grandmother a fun day trip to Aberystwyth to offer a last hurrah of life - but instead of returning, Nellie has other ideas. The humour abounds as Amber has to navigate walkers, oxygen tanks and a very stubborn grandmother. Adventure is not just the prerogative of the young.

## Music for the Samosa Generation

Natalie Willbe

### Music for the Samosa Generation Natalie Willbe

Sandwiched between her headstrong ageing mother and rebellious teenage daughter, perimenopausal Yasmin involves them both in launching a community choir and learns how much she has underestimated them and herself. In a bid to stop her daughter from gigging in pubs and going down the rabbit hole of what she sees as 'bad behaviour', Yasmin hits upon the idea of inventing a community choir - to offer meaning but keep them all close. The humour flows as the opposing needs of all choir members threaten to disrupt Yasmin's dream.

"A myth abounds that  
women aren't funny.  
Naturally it wasn't women  
who came up with this  
nonsense: women know  
how hilarious other  
women are."

GWIP



**Marian Keyes**  
CWIP Patron



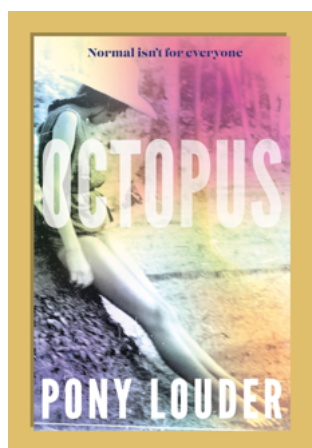
# Self-Published Shortlist



## A Perfect Year?

Ruth Foster

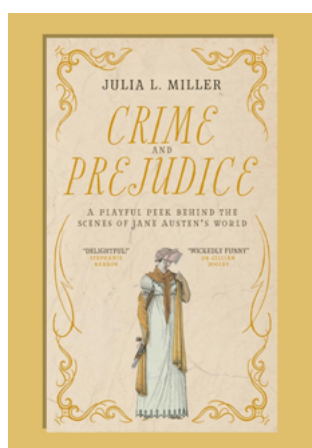
It's the 1990s, and Ali, Caroline and Robert are neighbours in the leafy town of Upley Rising. Every December the three neighbours write up their year's news into cheery round robin newsletters for everyone they know. But what about the longstanding local murder mystery? Or the strange goings on at Upley Rising's 300-year-old summer festival? Whose letters can you really believe? The superbly drawn observations found in these competitive letters are hilarious and chilling - using the letter form to make us laugh at human nature in one easy blow.



## Octopus

Pony Louder

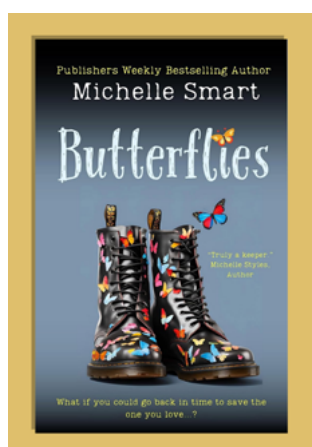
Global travel, rare antiques and quite a bit of bad behaviour: you probably haven't met a family like the Starlings. Saylor Starling wants to be normal, but her family has other ideas. Her father may be an authority on ancient ceramics; he might just be smuggling cocaine. Against a backdrop of 1970s counterculture and 1980s excess, the Starlings' journey moves through hedonistic hippy enclaves in Goa and devout ashrams in the mountains of Anantapur to luxury penthouses in Amsterdam and guns and madness in one of Australia's most historic houses.



## Crime and Prejudice

Julia Miller

Everyone loves Pride and Prejudice – but what if this classic novel's beloved characters were lawbreakers? In the twelve stories in Crime and Prejudice, arson, highway robbery, petty crime and murder mingle with fox-hunting, bawdy-houses, gaming tables and transportation to Australia. These short stories are playful and subversive but consistent with the spirit of the original characters where the witty understatement of dialogue shone out. For ultimately, it is a truth universally acknowledged, that a single woman in possession of a good fortune has no want at all of a husband.



## Butterflies

Michelle Smart

It's 1991; everyone is going nuts for Robin Hood: Prince of Thieves and ignoring the birth of the World Wide Web. It's also the year Alex Hammond gets transported 33 years back in time into his 21-year-old body. In five years' time, Alex will meet Melody, his future wife, and this time he can save her from the accident that is going to kill her. All he has to do is wait. But Alex makes one mistake and the 'Sliding Doors' element slam shut on them with hilarious consequences.



## Game of Trust

Yvonne Vincent

Scotland's popular reality game show, Game of Trust, is being filmed at Vik Castle and two of their own are taking part. Will the 'Saviours' team help them survive, or will the 'Murderers' team eliminate them first? When Sergeant Wilson receives intelligence that an international art thief has infiltrated the game, she commandeers Losers Club to help her unmask the villain. With the contestants unable to communicate, loyalties become strained. If they are all to survive the night, Saviours and Murderers must work together in this ultimate Game of Trust.



## The Stand-Up Mam

Kay Wilson

Georgie Chancellor has worked hard to have a perfect life, and it is, on the outside. She has a beautiful home, successful husband and two wonderful children. Everything she dreamed about as a girl is hers. But when her family enters her into a stand-up comedy competition, Georgie finds only the truth will get her laughs. Encouraged by Jaz, her handsome mentor, she riffs about her family and what life is really like. Audiences love it, but will stand-up success destroy what she's created? Razor sharp dialogue, messy and brave.

## BEFRIEND US — WHAT? YES! —

It's all very well boasting, but here's my confession. I'm not actually trained in prize work....

With your friendship - we can do this. Why? Because you have seen the difference CWIP can make to the profile and respect of witty women's writing. Our brand has integrity and irreverence. Your involvement will genuinely close the gap in parity in the landscape of prizes and celebration.

We've only just begun. We need more categories, more administrators, more events. We are growing the CWIP community and have exciting partnerships with prisons, schools, wondrous witty writers who workshop with others because they like a laugh.

By contributing – you are truly enabling us to definitely put witty women authors centre stage. We invite you to be part of our journey. Any and all support will make a huge difference.

[comedywomeninprint.co.uk/support](https://comedywomeninprint.co.uk/support)

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The University of Hertfordshire is proud to be a long-standing partner of the Comedy Women in Print (CWIP) prize, supporting alumna and Honorary Doctorate recipient Helen Lederer.



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# GEORGIA CRANDON

Georgia Crandon is a dynamic singer-songwriter whose work blends soulful storytelling with themes of inner conflict, female strength, and resilience — drawing deeply from her own experiences as a neurodivergent woman. Her music has gained national attention, with tracks earning BBC Introducing's "Track of the Week" and high praise from broadcasting legend Tony Blackburn as the "Future Gold."

Crandon's distinctive sound and authentic voice have led to collaborations with some of the industry's finest, including Dave Swift of Jools Holland's orchestra, Neville Staple of The Specials, and Mo'Nique of Earth, Wind & Fire. Her debut album, produced by Darren Bazzoni (producer of Charli XCX's debut record), is available on vinyl and CD, with singles streaming on Spotify.

Fresh from a successful tour of Germany, Crandon continues to captivate audiences with her powerful performances and heartfelt songwriting. Her connection to the Comedy Women in Print (CWIP) Awards began in 2019, when Helen Lederer invited her to represent the awards after being moved by her performance at the Royal Albert Hall. Together, they created the CWIP torch song — written by Helen and brought to life through Georgia's music. It has since become a cherished highlight of the annual celebration of women's wit and creativity.

Reflecting on her journey, Crandon says: *"Art and storytelling gives us permission to show the parts of ourselves we usually mask. As women, we're still often expected to 'stay in our lane' People don't always want to hear our opinions — we're told we're too loud, too outspoken, too much. But when we turn it into art, people listen. That's the magic of it."*

It remains a true honour for Georgia Crandon to perform each year at the CWIP Awards, celebrating women's voices, humour, and the power of creative expression.

## The CWIP Song

Written by Helen Lederer & Georgia Crandon

Ever since the eighties it's been quite tough  
No one on the circuit seemed to like my stuff  
So I wrote a book to get more visibility  
But funny women's fiction had no parity

It's time to change and get our voices heard  
In spite of accusations of us spreading the wrong word  
Thought its changing, its hard to make our mark  
There's many of us out there, not just Muriel Spark

CWIP is here to clear the air  
If you're funny and you're female there's a prize to share  
Women's witty fiction is still quite rare  
We're changing this and yes, we dare

Take a ballsy lady with a funny mind  
I couldn't think of two things better off combined  
Still, the biz can be unfair  
We're changing this and yes, we dare, oh yeah  
We're changing this and yes, we dare

All the prizes out there were won by men  
But it ain't just them who wield the pen  
Setting up the prize appeared the thing to do  
Support is slow but steady now it's down to you

CWIP is here to change the page  
Witty women's fiction make us all engage  
Funny girls were overlooked, but au contraire  
We're changing this and yes, we dare

And CWIP is far from passionless  
CWIP is "Absolutely f\*\*\*ing Fabulous"  
Still the biz can be unfair  
We're changing this and yes, we dare, oh yeah  
We're changing this and, oh yeah, we dare!







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