

TALES FROM INSIDE THE KGB (BAR AND READING SERIES)

MAY/JUNE 2000

Poets & Writers

POETS & WRITERS MAGAZINE

WHAT CREATIVE WRITERS NEED TO KNOW

**MIDWEST
SMALL
PRESS
SUCCESS**

PLUS

BRIT LIT MAG BIZ
GRANTS & AWARDS
DEADLINES

THE ENLIGHTENMENT OF

**FRANCINE
PROSE**



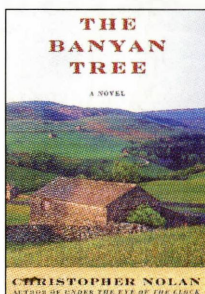
DISCOVER

10 YEARS OF DISCOVERING GREAT NEW WRITERS

GREAT NEW WRITERS AT BARNES & NOBLE

Recommended Reading

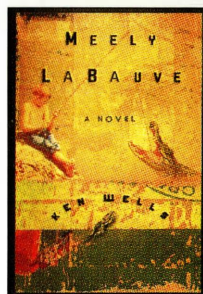
At Barnes & Noble, our *Discover Great New Writers* program consists of more than a dozen committed booksellers who volunteer their time to select the best new voices in literary fiction and non-fiction. When you pick up one of our "discoveries," you can be assured that we have not only read these books but that we believe they are books of remarkable quality and that their authors have a future worthy of your attention.



THE BANYAN TREE

by Christopher Nolan

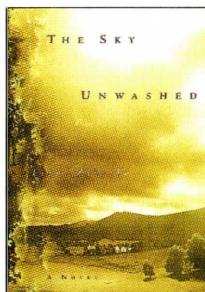
One of the most distinctive novels we've read, Irishman Christy Nolan, a mute quadriplegic, typed every word of this sublime and lyrical tale with a "unicorn stick" attached to his forehead.



MEELY LaBAUVE

by Ken Wells

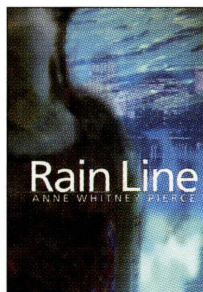
Straight out of Cajun country, a delightful modern-day Huck Finn named Meely makes his debut in this wonderfully entertaining novel about the love between fathers and sons.



THE SKY UNWASHED

by Irene Zabytko

Inspired by the true saga of Chernobyl in 1986, this spellbinding novel tracks a group of intrepid villagers as they defy the government's prohibition and return to their hometown after the disaster.



RAIN LINE

by Anne Whitney Pierce

A beautiful, profound novel of a young woman's efforts to extract meaning from tragedy and to rebuild her life on her own terms.

Who have you discovered lately?

BARNES & NOBLE
BOOKSELLERS

Poets & Writers

POETS & WRITERS MAGAZINE • VOLUME 28 • ISSUE 3 • MAY/JUNE 2000

News and Trends

- 8 *The Feminist Press Celebrates 30 Years*
Four UMass Grads Establish Lit Mag
Poetry Book Club Hits Cyberspace

The Literary Life

- 14 **Tales of a Literary Saloonkeeper**
Running KGB Bar and Reading Series
BY MELVIN JULES BUKIET
- 19 **Writing Outside the Buffer Zone**
Patricia Henley's Literary Activism
BY DAVID BAHR
- 23 **Playing by Ear**
Resist What Is to Find What Can Be
BY MICHAEL KLEIN

The Practical Writer

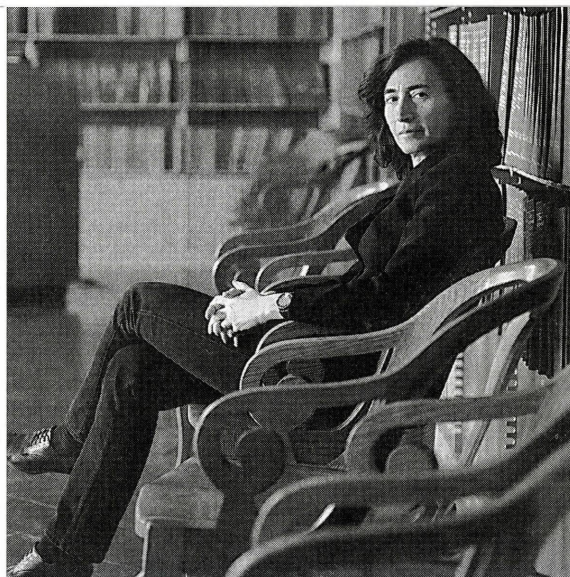
- 58 **The U.K. Literary Journal Market**
Where in the World to Get Published
BY HELEN M. JEROME
- 65 **Putting the Work First**
An Antidote to the Anxiety of Influence
BY STEPHEN COREY
- 69 **Reforming Rejection**
Isn't Honesty the Best Policy?
BY VICTOR CRESSKILL

Resources

- 75 **Grants & Awards**
- 97 **Conferences**
- 101 **Residencies**
- 103 **Classifieds**
- 120 **Coda**

Departments

- 2 **Editor's Note**
- 5 **Letters**
- 72 **Interlude**
Auguries of Innocence
BY DAVE MORICE



COVER FRANCINE PROSE PHOTOGRAPHED BY HEATHER CONLEY

Features

- 26 **TIPPING SACRED COWS**
The Enlightenment of Francine Prose
BY SANDY ASIRVATHAM
- 34 **EMPIRES OF THE MIND**
Literary Success in the Midwest
- 36 **Building the Center**
How the Twin Cities Pioneered a Cultural Mecca
BY JODIE AHERN
- 43 **Homesteading Talent**
New Issues Press Scouts the Unknown
BY LIESEL LITZENBURGER
- 48 **Bonfires of Humanity**
Michigan's Rough Guide to Poetry
BY LYNNE MEREDITH COHN
- 51 **Wright Morris's Field of Vision**
BY DIANA SALURI RUSSO
- 52 **Does the Region Make the Man?**
BY KEVIN LARIMER

Poets & Writers
POETS & WRITERS MAGAZINE

Editor
THERESE EIBEN

Associate Editor
MARY GANNON

Production Editor
JIM ANDREWS

Editorial Assistant
KEVIN LARIMER

Art Direction
POINT FIVE DESIGN

Contributing Photographer
HEATHER CONLEY

Contributing Editors
CAROLYN T. HUGHES
MICHAEL SCHARF

Advertising Director
ERIC W. WRIGHT

Advertising Associate
SHOSHANNA WINGATE

Advertising Assistant
KERRY P. CALLAHAN

Circulation Director
PAULA COLLINS

Poets & Writers Magazine (ISSN 0891-6136) is published bi-monthly by Poets & Writers, Inc., 72 Spring Street, New York, NY 10012. Telephone (212) 226-3586. Fax (212) 226-3963. Web address: www.pw.org. Subscription: \$19.95/year, \$38/2 years; \$4.95 single copy. Subscription inquiries: Write to *Poets & Writers Magazine*, P.O. Box 543, Mount Morris, IL 61054, or call (815) 734-1123. Change of address: Please provide both address from last issue and new address. Allow six weeks notice. Permissions inquiries: Requests for permissions and reprints must be made in writing to *Poets & Writers Magazine*, 72 Spring Street, New York, NY 10012. *Poets & Writers Magazine* is available on microfilm from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106. Postmaster: Send address changes to *Poets & Writers Magazine*, P.O. Box 543, Mount Morris, IL 61054. Periodicals postage paid at New York, NY, and additional mailing offices. © 2000 Poets & Writers, Inc.

POETS & WRITERS, INC.

Executive Director
ELLIOT FIGMAN

Founding Chairman
GALEN WILLIAMS

Poets & Writers, Inc. is a nonprofit, tax-exempt corporation organized for literary and educational purposes, publicly supported by the Literature Programs of the National Endowment for the Arts and the New York State Council on the Arts, foundations, corporations, publishers, and individuals. Donations to Poets & Writers are charitable contributions under Section 170 of the Internal Revenue Code. A copy of the last annual report filed with the New York State Board of Social Welfare may be obtained on request by writing to Poets & Writers, Inc. Please call or write for further information: Poets & Writers, Inc., 72 Spring St., New York, NY 10012. (212) 226-3586. www.pw.org

EDITOR'S
Note

O PIONEERS!

PIONEERS HIT PAY DIRT WHEN THEY SET UP STAKES IN what became Minnesota, a mineral-rich region with the geographic virtue of being the summit of the continental U.S. Lakes flow northward, eastward, southward, and westward from its surface. The source of the Mississippi can be found there, along with a steady stream of cultural innovation, particularly in the literary arts. As mainstream publishers continue traveling well-established trade routes, the small press publishers, independent bookstores, and literary centers of the Twin Cities and its Midwest neighbors pursue their revolutionary legacy of scouting the unknown. Our special section, *Empires of the Mind*, explores the region's literary success.

Frontierswoman isn't typically found on the resumé of latter-day New Yorkers, but Francine Prose certainly has earned a Badge of Courage for her expeditions into hostile terrain. Author of cunning satirical novels and provocative essays on often sacrosanct matters, Prose takes dead aim at the fatuous trappings of what pass for accepted mores in closed cultures ranging from wealthy suburbs to New Age cults. In Sandy Asirvatham's profile, Prose discusses her newest novel, the just-published *Blue Angel*, and the necessity of tipping a few sacred cows on the path to enlightenment.

Independent thinkers often homestead in unexpected places, a fact you'll find substantiated by at least three other articles in this issue. Up a second-story staircase and across a narrow landing, the KGB Bar and Reading Series has been home to new literature for several years now. A picket line led Patricia Henley to write her NBA-nominated novel. Michael Klein launched a collection of poems from a harbor of metaphors he found at the ocean's edge.

And sometimes inspiration can be found in the creative work of others. A new contributor to our Interlude column, Dave Morice, revisits a work by William Blake and finds that, where a grain of truth is concerned, the sands of time never run out.

Therese Eiben



The Assassin

If you'd subscribed to Granta recently, you would have read new fiction, reportage, memoir, and cultural and political journalism by the following writers (to name a few):

MARTIN AMIS
PAUL AUSTER
RAYMOND CARVER
ARIEL DORFMAN
RICHARD FORD
DORIS LESSING
JOYCE CAROL OATES
JAYNE ANNE PHILLIPS
EDWARD SAID
EDMUND WHITE

And you would have read, almost certainly for the first time:

ARUNDHATI ROY
JACKIE KAY
ZADIE SMITH
ELENA LAPPIN

So if you subscribe to the view that good writing matters—subscribe!
And save 66%.

"Never take Granta for granted."
London Sunday Times

GRANTA

THE MAGAZINE OF NEW WRITING

www.granta.com/assassin

NEXT TO KENNEDY, THIS WAS PERHAPS THE MOST DRAMATIC POLITICAL ASSASSINATION IN MODERN HISTORY.

What does it tell us about love and hate?

In "The Assassin," the latest issue of Granta magazine (and yours, FREE*):

- An extraordinary account of the life of the man who stabbed to death Hendrik Verwoerd—South African premier and architect of apartheid. Dutch novelist Henk van Woerden unravels the strange, affecting history of the assassin, Demitrios Tsafendas: a man they said was mad, who went everywhere and belonged nowhere. He longed to belong. Was this his madness?
- **PAUL THEROUX:** Four stories from the Hotel Honolulu
- **HANIF KUREISHI:** Difficulties with Mother
- **GRAHAM SWIFT:** A new short story—his first published fiction since he won the Booker Prize
- And **DIANA ATHILL**, V. S. Naipaul's editor for many years, on the need to like him.

*Special introductory offer (SAVE 66%):

- FREE: "The Assassin" (256 pages, worth \$12.95)
- With a year's subscription (four more quarterly paperback issues worth \$12.95 each) for just \$21.95.
- That's five issues in all for \$21.95: a saving of over 66%. In other words:
By spending just \$21.95, you get \$64.75 worth of reading
- And you can cancel at any time and get a refund for all unmailed issues.

THIS IS A LIMITED OFFER. TO AVOID DISAPPOINTMENT ORDER NOW.

FREE ISSUE OFFER: SAVE \$42.80—66%!

- ☐ I'd like "The Assassin", free with a year's subscription to Granta (four more quarterly paperback issues). That's five issues in all for just \$21.95—a saving of 66% (\$42.80) off the \$12.95 cover price. I can cancel at any time, for any reason, and get a refund for all remaining issues. "The Assassin" is free, regardless of whether I continue to subscribe.

My Name _____

Address _____

City/State/Zip _____

I'm paying by ☐ Check (US\$ on US bank, made out to "Granta") ☐ Visa, MasterCard, AmEx. Send my free issue now!
☐ Bill me, and send my free issue when I pay.

Card # / / / / / / / / / / / / / / / /

Exp date / / / / / Signature _____

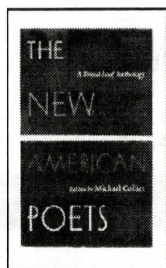
Rates outside US: Canada \$32.95/\$45.00 CDN, Mexico/S. America \$29.95, Rest of World \$40.95. Credit cards will be charged at US\$ rates. Please allow 4–6 weeks for delivery.

► For fastest service fax this order to: (212) 586-8003, phone us at (212) 246-1313, x 3002, or subscribe at www.granta.com/assassin. You can also mail this form to Granta, 1755 Broadway, 5th Floor, New York, NY 10019.

MICHAEL COLLIER, ed.
The New American

Poets *A Bread Loaf Anthology*
Selections from over 50 poets representing a wide range of schools, styles, and voices. "With artistic accomplishments of the highest order, these poems testify lyrically, calmly, outrageously, crazily, and beautifully against those who dismiss American poetry as all the same. How lucky for these poets to be placed in the hands of this generous—though never indulgent—editor, for of the anthologies that survive to reveal an age to us, Michael Collier's visionary editorship will certainly let this be one of those very, very few"—Agha Shahid Ali.

Middlebury College Press.
\$50.00 cl / \$19.95 pa



MAREN TIRABASSI
The Depth of Wells

"The poet-preacher celebrates the moment when theology and human experience meet in story poems crafted with talent, wisdom, experience, and faith"—Donald Murray.

Peter E. Randall Publisher. \$12.95 pa

DAVID GESSNER
A Wild, Rank Place
One Year on Cape Cod

"Reveling in the smells of the sea, freshly cut grass, honeysuckle, sawdust, and even dead kelp, Gessner quietly provokes us into a heightened understanding of both nature and ourselves"—*Booklist*.

Now in paper, \$14.95

Wesleyan Poetry
.....

JEAN VALENTINE
The Cradle of the Real Life

"There is tragedy in the tension between the poet's decorum and the painful life lived. But Valentine, neither coy nor exploitative, is able to use this material with wisdom and restraint. A mature collection from an important writer; highly recommended"—*Library Journal*.

\$26.00 cl / \$12.95 pa

JOE WENDEROTH
It Is If I Speak

"Wenderoth's brave new poetic talent is like nothing so much as a live wire writing its own epitaph in sparks . . . he makes quick cuts in the meat of the ordinary, which is the meat of the impossible"—Calvin Bedient.

\$26.00 cl / \$12.95 pa

YUSEF KOMUNYAKAA
Thieves of Paradise

"The full weight of history is felt in these poems, . . . in spite of their sensual beauty, [they] shudder like earthquake aftershocks under a primordial green sky. They are plangent and heroic and as enduring as the blues and jazz Komunyakaa so skillfully evokes"—*Booklist*.

Now in paper, \$14.95

LOUIS ZUKOFSKY
A Test of Poetry

Foreword by Robert Creeley

A classic comparative study of poetry from Homer to the 20th century, reissued as volume I of The Wesleyan Centennial Edition of the Complete Critical Writings of Louis Zukofsky. "A necessary book for anyone interested in poetry"—Rosmarie Waldrop.

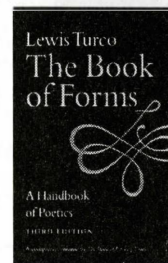
Wesleyan University Press. \$15.95 pa

LEWIS TURCO
The Book of Forms

A Handbook of Poetics — Third Edition

An indispensable handbook revised and updated for today's users. Twenty percent larger than the second edition, about which James Dickey wrote, "belongs in the hands of every poet, student, and teacher, for the greater good of the art." Turco has expanded and updated his classic, adding many new forms, prosodic essays, a new discussion of scansion rules, and many new poems.

\$45.00 cl / \$17.95 pa



Hardscrabble Books
.....

ROBERT J. BEGIEBING
The Adventures of Allegra Fullerton

A Memoir of Startling and Amusing Episodes from Itinerant Life

"Begiebing presents Allegra's memoirs in formal, lustrous period language, and his meticulously evoked settings, dialogue and characters provide a seamlessly authentic entry into the era . . . Saturated with vivid period detail . . . [it] will keep readers engrossed in its intelligent heroine's adventures"—*Publishers Weekly*.

\$24.95 cl

ANNE WHITNEY PIERCE
Rain Line

"A lucid, crisply wrought novel set in Cambridge, Mass., in 1982 . . . In Pierce's patient hands, this story of survival and healing achieves poetic immediacy"—*Publishers Weekly*. "An outstanding work of domestic fiction"—*Library Journal*.

\$24.95 cl

Poets & Writers Magazine
welcomes letters from its readers.
Please write to the Editor,
Poets & Writers Magazine,
72 Spring Street, New York, NY 10012,
or e-mail editor@pw.org.
Letters accepted for publication may be
edited for clarity and length.

Letters

TURNING IT OVER, CONSIDERING

Thank you for Barbara Bazyn's thought-provoking article on the state of literary magazines today ("Out of the Slush Pile, Into the Canyon," March/April 2000). While I, too, am dismayed by literary magazines' abysmal circulations and money-grubbing tactics, I hardly think those who submit manuscripts are at fault. Bazyn would like to see "a smaller number of magazines with somewhat larger circulations"—who wouldn't? If the current American marketplace was friendly to that sort of thing, it would be happening already. Bazyn's use of *The New Yorker* as a high-circulation literary magazine that "readers...are willing to pay for" misses two important points. The first is that *The New Yorker* publishes very little fiction or poetry in comparison with the literaries. Second, this magazine doesn't have to hit up its contributors for money because it gets plenty through extensive use of advertising. Until that happy utopian day when a large-circulation, truly literary magazine can survive on the newsstand, I'll gladly read, support, and submit to the little guys—which Bazyn herself repeatedly notes are publishing quality literature. Better 250 readers than none, and better a dozen great short stories than an eight-page Valentino ad.

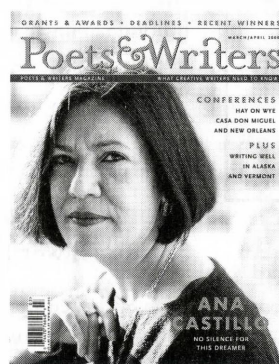
I find it amusing that a poet as frequently published as Bazyn (who has published 60 poems) would encourage other writers to show "voluntary self-restraint" by not submitting so much of their work. I have two words for her: You first.

JENNIFER GOMOLL
Chicago, Illinois

Rather than delving too deep into the distinguished list of self-published authors (Walt Whitman, Henry Miller, Gertrude Stein) whose track record contradicts Bazyn's elitist perspective, let us examine the reason for their entrepreneurialism and the legacy it has left behind. When the established institutions and accepted literary styles become stale and unwieldy, it is left to mavericks working outside the system to break rules in the name of forwarding poetry as a whole, whether that means self-publishing or creating an entirely new press to showcase underappreciated work. Do we fault them for working against the odds, or thank them for taking a chance in the name of our beloved field?

PETER H. CONNERS
Fairport, New York

I agree with Barbara Bazyn that there are too many publishers, too many poets, and too many poems. There's certainly nothing wrong with people sitting down and deciding to knock off a verse or two, but when a large percentage of them are led to believe—through university creative writing programs and contests with hefty entry fees—that they can have a "career" doing so, there's bound to be trouble. Poets, even the best of them, produce a product for which there is no demand. Universities and fee-charging contests



attempt to disguise this fact with the promise of publication, reviews, awards, and hobnobbing with "famous" poets (who are themselves utterly unknown to the general population, even that small percentage who actually read books). The fact that no one will read the publications

and that no one has ever heard of the awards is conveniently ignored by all. As a result writers find themselves chasing ghosts, creating work to appeal to editors and contest judges rather than themselves in a desperate attempt to establish a pseudocareer.

CHRISTOPHER CONLON
Silver Spring, Maryland

TOWARD HEAVEN STILL

Jay Parini's "The Art of Reading Robert Frost" in the March/April 2000 issue is graced by the same qualities of clarity, balance, and compassionate insight that mark the author's biography of Frost, the shorter piece providing a useful companion to the larger. A poet could do worse than to be a reader of Robert Frost. Or of Parini.

ROY SHEPARD
Montclair, New Jersey

VIRTUE OR VICE?

Over the course of my subscription to your magazine I found some interesting and helpful articles. But in his interview, Frank McCourt used the *F*

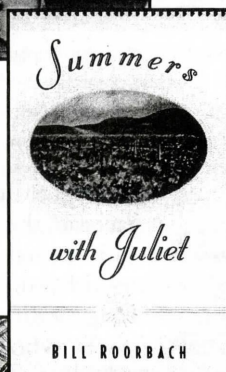


The Collected Fables of Ambrose Bierce

Edited with introduction and commentary
by S. T. Joshi

Bierce's fables are distinguished for their biting wit and their cynical reflection of the political and social events of his time. Local and national political figures; corrupt lawyers, judges, and clergymen; and even incidents in the Spanish-American War are all mercilessly lampooned.

\$65.00 cloth

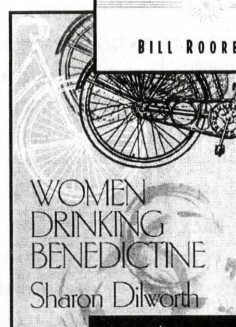


Summers With Juliet

Bill Roorbach

"Imagine Henry David Thoreau not only young and in love but as a thirtysomething contemporary, and you'll have the delights of *Summers with Juliet*."—*Los Angeles Times*

\$20.00 paper



new in paper

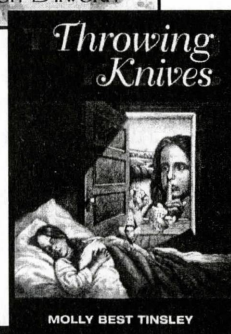
Women Drinking Benedictine

Sharon Dilworth

Each of the ten stories in Sharon Dilworth's new collection has its special appeal; better still, they come together to form a finely crafted and beautifully balanced whole.

\$22.00 cloth

\$16.95 paper



Sandstone Prize in Short Fiction

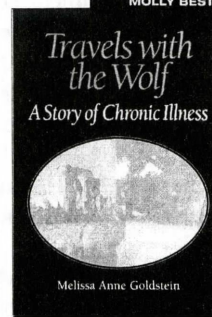
Throwing Knives

Molly Best Tinsley

"*Throwing Knives* is a compendium of lonely characters in various stances of isolation, caught avidly leaning toward connection."—Rosellen Brown

\$17.00 paper

\$35.00 cloth



Travels with the Wolf

A Story of Chronic Illness

Melissa Anne Goldstein

Narrated through both poetry and prose, *Travels with the Wolf* is an autobiographical account of Melissa Anne Goldstein's experiences with lupus.

\$22.00 paper

\$65.00 cloth



at bookstores or

OHIO STATE UNIVERSITY PRESS

800.437.4439

www.ohiostatepress.org

word (September/October 1999). Surely as a highly acclaimed author he should have a greater command of the English language than to have to resort to using profanity.

The interview with Sapphire (January/February 2000), which included an excerpt of her poem that inflamed Donald Wildmon, used some of the most vile and disgusting words that I have read. The entire interview was distasteful and offensive. There is no context in which the excerpt could be placed that would take away its vile and disgusting thoughts. You can take cow manure and do whatever you want with it, but it will stink in any context. It is obvious that Sapphire has no regard or respect for people who hold to a moral standard of right and wrong, which also goes for the magazine that allowed this interview and her poem to be printed.

If Sapphire's poem is not offensive, please tell me what is.

MICHAEL E. RIEMER
Milwaukee, Wisconsin

I was captivated by Sapphire's picture on the cover of *Poets & Writers Magazine*, and I read the interview with great interest. Sapphire's *Push* is surely one of the most challenging and provocative novels in recent years, and her poetry, as the interview described, shocks and moves with the power of language. I was dismayed and disappointed to find the word *fuck* elided at least twice in the interview: once, in a great sound bite, "In *Push*...I wanted to rock the mother-fucking house," and once in a discussion of therapy regarding incest, "I don't call that being brainwashed, I call that being fucking healed." Surely the readership of *Poets & Writers Magazine*, people who are very aware of and thoughtful about language's intensity and complexity, would not be shocked to read the occasional four-letter word in your mag-

azine. Indeed, I'd suggest that the censorship, f—k, calls attention to the word, thereby rendering it "dirty." I'd suggest letting a writer's words stand for themselves, with all the letters and all the shock value included.

CHRIS FREEMAN
Minneapolis, Minnesota

A WRITER'S WORK

I read in your January/February 2000 issue (Noah Lukeman, "The First Five Pages") that writers should spend as much time researching agents as writing their books; that they should go to great expense on their presentation and delivery to an agent; that they must be sure to use the right font, the right paper, the proper format; that they must write a professional letter and resumé.

Apparently it is not enough to be a writer. Writers must also be editors, packagers, agents, and... well, clean and orderly people. I try to imagine Coleridge's cover letter, Faulkner's resumé, and Thomas Wolfe's

manuscript. I try to imagine Beckett getting the paragraph structure right for the agent's tired eyes and the ideas smoothed out for the agent's tired mind.

LINDA MCCLLOUD
Washington, D.C.

CORRECTIONS

There is no future deadline for the *QBR: The Black Book Review/Poets & Writers, Inc. Literary Awards*. Reference to one in "Recent Winners" (March/April 2000) was an error.

In Jay Parini's article "The Art of Reading Robert Frost," an essay written by T.S. Eliot was misnamed. The essay is entitled "Tradition and the Individual Talent," not "Tradition and the Original Talent."

*When the established
institutions and
accepted literary styles
become stale and
unwieldy, it is left to
mavericks to break
rules in the name of
forwarding poetry.*



FREE! from Knopf a POEM a day for 30 days

We will deliver them by e-mail. All you have to do is visit us before April 30, 2000, at www.randomhouse.com/knopf/poetry and sign up for POEM-A-DAY

**The poems come from
such new books as**

Anne Carson's
**MEN IN THE OFF
HOURS**

Daniel Halpern's
SOMETHING SHINING

Kenneth Koch's
NEW ADDRESSES

W.S. Merwin's
**Translation of
DANTE'S PURGATORIO**

Anne Michaels'
POEMS

Sharon Olds'
BLOOD, TIN, STRAW

Eric Pankey's
CENOTAPH

Sapphire's
**BLACK WINGS &
BLIND ANGELS**

And from
current collections
now in paperback
by such poets as

**Henri Cole,
Edward Hirsch,
Brad Leithauser,
J.D. McClatchy,
Marie Perle,
and Mark Strand.**

Trends

NEWS AND

MAKE A JOYFUL NOISE

The Feminist Press Celebrates 30 Years

IN 1970, women's studies, comparative literature, or multicultural studies did not exist. In fact, Florence Howe, then associate professor of English at Goucher College in Towson, Maryland, found herself hard-pressed to find texts to engage her women students. So she conceived of a biography series of women written by women, the seed project of what would become The Feminist Press. Now, at the turn of the millennium, there are approximately 615 women's studies programs in the U.S. Literature by women is flourishing. And Florence Howe is the director of the oldest independent publisher of women's writing in the world.

Along with its three-decade history, The Feminist Press has much else to celebrate this year. There are the minor victories that point to the press's success in a climate in which most publishers are struggling. Operations recently moved into new digs at the City University of New York that are roomy enough to host conferences and readings. The number of titles on the press's annual list is on the rise. And after establishing its Millennium Fund, the press is on its way to securing its financial future.

More important, though, are the big wins. The press has earned the distinction of having discovered and secured a place in the canon for lost literary classics by American women writers. It was one of the first homes for the work of

African-American women writers. It has gone international, publishing the work of women in India and, more recently, Africa. And it is looking to the next generation with its new international biography series for young readers.

To celebrate its history, this month the press will publish *Almost Touching the Skies: Women's Coming of Age Stories*, a selection of fiction and memoir written between the 1870s and the 1990s that is a retrospective of the press's publi-

appear in bookstores, and unlike university presses, whose works appear mostly in the classroom, The Feminist Press has targeted both venues. "We don't do textbooks, but we do books that people use as classroom texts. And each of our books has to have a life in the bookstore, in the library—it has to fill a blank space on the library shelf—and it has to be useful as a classroom text," says Howe. "That's the only way we can stay alive."

"Because we don't remainder, people know that if they give us a text they value it's going to stay in print," says Feminist Press publisher Florence Howe.

cations over the years. Featured authors include Kate Chopin, Zora Neale Hurston, and Alice Walker.

With over 200 books in print, The Feminist Press publishes 15 to 20 books a year as well as the *Women's Studies Quarterly*, a journal for teachers of women's studies. Its titles are reviewed in the *New York Times*, *Publishers Weekly*, *Women's Review of Books*, *Booklist*, *Ms.*, and the *Washington Post*. And it has an established reputation. "Because we don't remainder, people know that if they give us a text they value it's going to stay in print," says Howe. "So when we choose fiction, we're very careful to choose only the best fiction that's going to last forever."

A savvy approach to the buying market hasn't hurt either. Unlike most literary publishers, whose titles only

It is this kind of vision that has led to the press's sustained success. According to Editorial Director Jean Casella, Howe's ability to not only see the gaps in the publishing landscape that need to be filled, but to anticipate them, has kept the press on the cutting edge and secured its stability over the years.

The Feminist Press was born on November 17, 1970, the outcome of 30 or so feminists from as far north as Philadelphia and as far south as Washington, D.C., having gathered in Howe's Baltimore living room to discuss her idea for a women's biography series. With a mere \$100 endowment, the project progressed slowly. The press took about two years to publish its first two titles—a biography and a children's book. "In the meantime, Tillie Olsen gave me *Life in the Iron Mills* [by Rebecca Harding

CONTRIBUTORS

MARY GANNON is associate editor of *Poets & Writers Magazine*.

KEVIN LARIMER is editorial assistant of *Poets & Writers Magazine*.



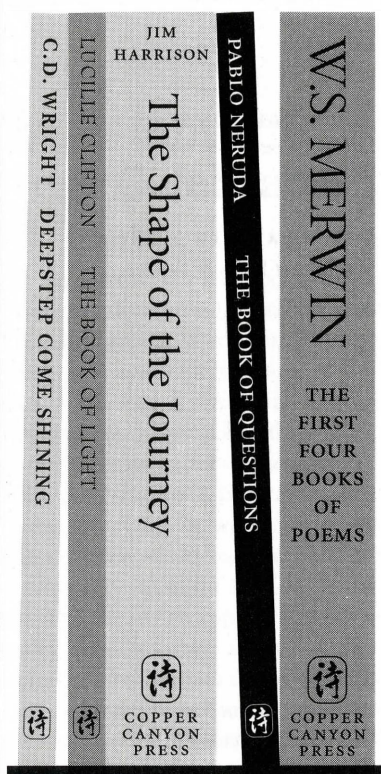
Art copyright © 2000 by Vera B. Williams. Detail from the cover of *Almost Touching the Skies: Women's Coming of Age Stories*, edited by Florence Howe and Jean Casella, published in May 2000 by The Feminist Press at The City University of New York. Reproduced by permission of The Feminist Press.

Davis] in a tattered Xerox, and that changed our whole direction," says Howe. "This story was brilliant, and it was inconceivable that nobody had seen it since 1861 when it had first been printed in the *Atlantic* anonymously." Howe organized a reprints advisory committee, and the press spent the next decade focusing on the discovery of out-of-print literary works by American women writers. Titles such as Charlotte

Perkins Gilman's *The Yellow Wall-Paper*, which originally appeared in 1892, were republished and have since entered the canon. More than 225,000 copies of *The Yellow Wall-Paper* are currently in print.

The press continued publishing about two titles a year, for which it had to keep raising money, says Howe. None of the staff received a salary. In the mid-70s the press began the *Women's Lives*, *Women's Work* series, a nonfiction

At the base
of our spines
you'll find a
Chinese character.



It means *poetry*.

Free catalog available

COPPER CANYON PRESS

P.O. Box 271

Port Townsend WA 98368

360/385-4925

www.coppercanyonpress.org

project that took seven years and produced twelve books, with accompanying teaching guides. "About ten of those books are still selling," says Howe. The press also became home to both out-of-print and new writing by African-American women, including such authors as Paule Marshall, Louise Meriwether, Dorothy West, and Sarah E. Wright.

And then the competition set in. "In the middle of the eighties Rutgers announced that it was opening the first [women's] series in American literature. We'd already published twenty-five books," says Howe. Other publishers followed suit. "The writers we published in the seventies appeared in Norton's anthologies in the eighties," says Howe.

So The Feminist Press shifted gears; it directed its focus internationally, beginning with India. The ten-year project culminated in the two-volume work *Women Writing in India: 600 B.C. to the Present*. Along the way the press continued publishing working-class literature as well as the work of African-American women writers "that nobody else was touching," says Howe.

In the '90s, the press started its Women Writing Africa series. Funded by the Ford Foundation, the ongoing project aims "to restore African women's voices to the public sphere." The series comprises books by individual authors, six of which have been published so far, and six forthcoming regional anthologies, which will combine written and oral texts, including songs, poems, fiction, drama, letters, and journals. This spring the press will publish the novels *David's Story* by South African author Zoë Wicomb and *The Present Moment* and *Coming to Birth* by Kenyan author Marjorie Macgoye.

Last year, the press began its series Women Changing the World, international biographies for young readers. "Young girls from the ages of nine to fourteen have the least good literature available to them," says Howe. "They're the ones who are most at risk, because that's the period during which girls change from being feisty, active, even somewhat aggressive to being interested

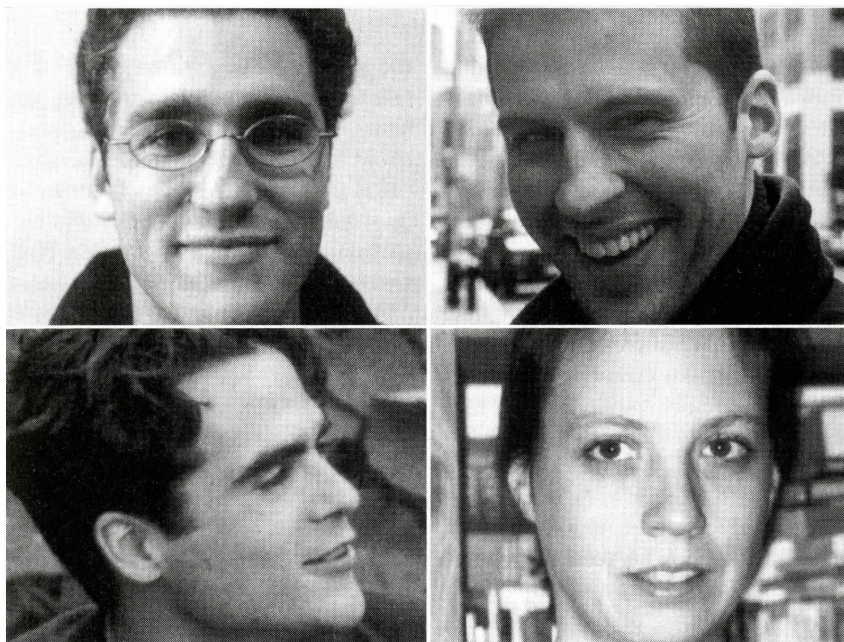
in boys and dumbing down. They know very little about strong women, and that's the really the point of the series," says Howe. In 1999 the stories of Nobel Peace Prize winners Aung San Suu Kyi of Burma, Mairead Corrigan and Betty Williams of Northern Ireland, and Rigoberto Menchú of Guatemala were published. Forthcoming this spring are *Ela Bhatt: Uniting Women in India* and *Mamphela Ramphele: Challenging Apartheid in South Africa*.

As the focus of the press has evolved, so has its organizational strategies. Always functioning under the yoke of limited funds and often begging along the way for money, most of which came from private donations, the press shifted its focus to a capital campaign five years ago. The press recently was awarded a challenge grant from the NEA, receiving \$75,000 after raising \$225,000. And the press expects its April 3 anniversary event, chaired by First Lady Hillary Clinton and held at the Essex House in New York City, to raise another \$200,000. (As of this writing the final figures weren't in.) "We are trying to clear our way into financial independence," says Howe.

As for the threat of consolidation, which seems to be the trend in publishing these days, Howe's not worried: "We've managed it for thirty years, and we plan to go on for another thirty years at least." Howe's connection to the press, however, will change. The board of directors is currently searching for a new director/publisher to replace Howe, who at 71 will stay on as codirector of the Women Writing Africa series. What will she do with the extra time on her hands? First of all, there won't be much. According to Casella, the Women Writing Africa series is a large enough project to demand full-time attention. Howe will use any extra time she does have to devote to her latest project: a memoir.

For further information about the press, write or visit the Web site. The Feminist Press, The City University of New York, The Graduate Center, 365 Fifth Avenue, New York, NY 10016. www.feministpress.org.

-MG



jubilat editors (clockwise from far left): Christian Hawkey, Robert Casper, Kelly Le Fave, and Michael Teig

Four UMass Grads Establish Lit Mag

AS GRADUATE students in the creative writing program at the University of Massachusetts—Amherst, Robert Casper, Kelly Le Fave, Christian Hawkey, and Michael Teig did what all poets do: They talked about poetry, engaging in long, contentious conversations about the state

a poet everything is relevant,” *jubilat* will include interviews with poets, prose written by poets, and original poetry. In addition, the editors hope to eventually include art in the journal. Each issue will be approximately 150 pages, with an initial print run of 1,000 copies.

Like many literary journals, *jubilat* aims to be a collection of eclectic writing not easily pigeonholed into a particular school. “I want every issue to read like a conversation. I don’t want

“I want every issue to read like a conversation. I don’t want people after two issues to say, ‘This is the kind of poem that jubilat publishes,’” says coeditor Robert Casper.

of contemporary poetry and its host of obsessions. In May the four poets, all in their late twenties and thirties, are launching *jubilat*, a new literary magazine that they hope will reflect the celebration of these spirited talks.

jubilat—a name inspired by the book *Jubilate Agno* by the 18th-century English poet Christopher Smart, an excerpt of which appears in the journal’s premier issue—will be published twice annually by the University of Massachusetts. Based on the notion that “for

people after two issues to say, ‘This is the kind of poem that *jubilat* publishes,’” says Casper.

The first issue features poems by Gillian Conoley, Jorie Graham, Caroline Knox, Mark Levine, Heather McHugh, Christopher Merrill, Laura Mullen, James Tate, Dara Wier, and Dean Young; a new translation of a Sappho poem by Anne Carson; and an interview with Michael Palmer.

Although the majority of work in the first issue was solicited by the editors,

INDUSTRY SHORTS

Ravi Desai, chairman and founder of the Desai Foundation, a poetry-focused grant-making organization, recently donated \$2 million to the University of Washington’s creative writing program. The gift will fund the university’s poet-in-residence program and its graduate fellowship program.

UW

President Clinton recently requested a \$150 million budget appropriation for the National Endowment for the Arts, an increase of \$52 million over last year. The approval process for the budget culminates with a vote in Congress in July.

Henry Reath, president of the Academy of American Poets, announced that poets Susan Howe, Philip Levine, and Charles Simic have been elected to the Board of Chancellors. They replace John Ashbery, John Hollander, and David Wagoner, whose terms ended in November 1999.



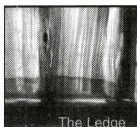
Iowa governor Tom Vilsack has named Marvin Bell the state’s first poet laureate. Bell, the author of 17 books of poetry and essays, is a professor at the Iowa Writers’ Workshop.

NEW IN POETRY

The Ledge
Michael Collier

"Michael Collier's genius for depicting the world of things starkly illuminates the spiritual hungers that drive human making."

—Tom Sleigh



The Ledge
MICHAEL COLLIER

A New Selected Poems
Galway Kinnell

"Kinnell is a poet of the rarest ability... who can flesh out music, raise the spirits and break the heart."

—Liz Rosenberg,
Boston Globe



GALWAY KINNELL
A NEW
SELECTED POEMS

After All

Last Poems

William Matthews

"His poems have an authentic lyricism, taut and inevitable in its music and movement."

—Charles Simic

Winter Hours

Prose, Prose Poems, and Poems

Mary Oliver

"A treat for those who know and like her poems and a good introduction for the general reader who has yet to discover her work." —Pittsburgh Post-Gazette

Selected Poems Of
Anne Sexton

Edited and with an introduction

by Diane Wood Middlebrook and Diana Hume George

"Haunted, plaintive, raucous, as often exuberantly witty as it is afflicted." —J.D. McClatchy

Nature

Poems Old and New

May Swenson

"A nearly holy exactitude."
—Cynthia Ozick



Wherever books are sold
HOUGHTON MIFFLIN
Independent publishers since 1832

NOW IN PAPERBACK FROM MARINER BOOKS

jubilat is interested in publishing writing from a wide range of poets. "Obviously when you first start a magazine you have to solicit a lot of people, but the most exciting thing you can do as an editor is find new poets who haven't published widely before," says Casper. "We want people to know we're interested in publishing avant-garde work that, as Michael Palmer says in his interview, 'looks both forward and backward'—work that pushes the boundaries of poetry but with an understanding of its tradition."

Poets James Tate and Dara Wier, both of whom teach creative writing at the University of Massachusetts, acted as "behind-the-scenes advisers" to the editors of *jubilat*, answering questions and guiding them through the process of creating a literary magazine. While the university provides the editors with office space, funding, and other fundamental services, *jubilat* is a separate enterprise. "We have a lot of freedom," Casper says.

One of the distinctive elements of *jubilat* is its commitment to publishing prose pieces by poets. The first issue will feature a prose collaboration by Tate and Wier called "The Lost Epic of Arthur Davidson Ficke," which imagines the notes left behind by a fictional poet for an imaginary poem. The issue will also include a long aphoristic narrative by poet Mary Ruefle.

While there seems to be no shortage of literary magazines—both print and online—Casper considers *jubilat* to be a useful addition to the growing number of poetry-publishing journals. "Like any editor of a journal, I'm going to say that we're looking for poetry that is surprising and inspiring, the things we like to read," Casper says. "I think as many magazines as possible that serve as homes for that are useful."

Although the editors have moved farther apart since receiving their MFAS—Casper lives in Cambridge; Hawkey lives in Greenfield, Massachusetts; Teig lives in Hatfield, Massachusetts; and Le Fave is pursuing a Ph.D. in creative writing at the University of Utah—*jubilat* seeks to contain the "spirit of surprise"

the group's members always had while talking to one another as graduate students. "That is why it is edited collectively," Casper says, "so that we all share equal parts in the process." For more information about *jubilat*, write to Department of English, 452 Bartlett Hall, University of Massachusetts, Amherst, MA 01003-0515.

—KL

Poetry Book Club
Hits Cyberspace

THE Poetry Book Club, originally test-launched in July of 1998 and a permanent program of the Academy of American Poets as of January, is developing a Web site (www.poetrybookclub.org) scheduled to appear in cyberspace on June 1. The book club also has partnered with the American Booksellers Association's Book Sense, an organization of 1,154 independent booksellers, to promote the selling of poetry titles.

Modeled after Britain's Poetry Book Society, the Poetry Book Club is the first of its kind in the U.S. Upon joining, subscribers buy a premium book at a deep discount and agree to purchase three more books within two years. Every other month, they receive a catalogue featuring a main selection—which is automatically sent unless they respond—and 35 to 40 other books discounted at an average of 20 percent. Mostly from publishers' frontlists, the featured titles include first books, translations, anthologies, classics, biographies, children's poetry, signed editions, and limited editions. "We try to get as many different kinds of aesthetics and schools of poets as possible," says Charles Flowers, director of marketing and promotion at the Academy.

The book club's Web site will function as both promotional device and online subscriber service. Planned features for the site include discussion forums; book recommendations, reviews, and excerpts; and audio clips of readings. Along with the ability to join the club from the Web site, subscribers can opt

for digital membership, receiving the catalogue in an e-mail version and accessing their account online.

The club also will distribute its bimonthly catalogue to Book Sense members to use as a buying guide. "Booksellers may know what's coming out in April, but they may not be up on which poetry titles are coming out all year round. It's a way of giving them a heads-up and letting them know what we're offering," says Flowers. The Poetry Book Club will also provide stores with stickers and shelf displays to promote its featured titles.

Book Sense already distributes to members and to consumers through participating stores a bimonthly list of titles recommended by independent book-

BOA Editions in April, is May/June's main selection. The initial print run of Clifton's book is 11,000 copies—4,000 hardcovers and 7,000 paperbacks—much larger than BOA's typical first print runs of 1,250 to 2,000. While Clifton titles merit larger-than-average print runs because of their wide readership, BOA publisher Steven Huff says that inclusion in the book club is a factor as well: "The Academy has a very broad membership that these catalogues are going to, and I think that will help trade sales." Huff characterizes the book club as a developing opportunity for small press publishers. The book club also has featured BOA titles *Fuel*, by Naomi Shihab Nye, and *Meteorology*, Alpay Ulku's first book and part of the

Along with the ability to join the club from the Web site, subscribers can opt for digital membership, receiving the catalogue via e-mail and accessing their account online.

sellers. According to Book Sense's vice president of marketing, Michael Hoynes, the Poetry Book Club's catalogue is another tool for Book Sense members to use in demonstrating to publishers the importance of independent bookselling.

The book club's offerings are chosen by Academy staff, who review publishers' catalogues as well as nominations contributed by 75 people from the literary community. Nominators include U.S. poet laureate Robert Pinsky; poets Marilyn Chin, Mark Doty, Alice Fulton, Jorie Graham, Philip Levine, David St. John, Rosmarie Waldrop, Rosanna Warren, and C.K. Williams; literary journal editors such as Herbert Leibowitz of *Parnassus Review*, Daniel Kunitz of the *Paris Review*, and poet Bin Ramke of *Denver Quarterly*; translators Robert Fagles and Eliot Weinberger; and critic William Logan.

Each catalogue's main selection is usually "a major collected or selected or significant volume by a major poet," says Flowers. Lucille Clifton's *Blessing the Boats: New & Selected Poems*, published by

New Poets of America Series. "That the book club will take the risk on a first book is significant," says Huff.

With a current membership of 6,000, the Poetry Book Club hopes to increase its members to 10,000 in the next year and to 20,000 to 25,000 within the next five years, though Flowers stresses that such numbers are only estimates. "This is one of the big questions: How many people are buying poetry books? Is it the same five thousand hard-core people?" says Flowers. "I think *Best American Poetry* sells thirty to forty thousand copies a year. Will those kinds of people start to buy books through the book club?"

Write, call, e-mail, or visit the Web site for information about the Poetry Book Club. Although under development until June 1, the Web site can accommodate information requests. The Poetry Book Club, The Academy of American Poets, 584 Broadway, Suite 1208, New York, NY 10012-9798. (212) 274-0343, extension 15. Charles Flowers, Contact. cflowers@poets.org. www.poetrybookclub.org. —MC

IN MEMORIAM

Edgar Bowers

Mary Cantwell

Anne Hebert

Alan Pryce-Jones

Stanley W. Lindberg

Roger Longrigg

Dan Murray

Hsieh Ping-ying

Ralph Pomeroy

Tales of a Literary Saloonkeeper

RUNNING KGB BAR AND READING SERIES

Down and In, Ronald Sukenick's sweet memoir of the New York avant-garde from the 1950s through the 1980s, views its subject through the mirrored glass behind the bar of each decade's preeminent watering hole. Yet the literary lush life goes further back, to Hemingway and Fitzgerald at the Café Deux Magots in Paris and further still to the days when Samuel Johnson held court at London's Turk's Head Tavern. I'd like to think that it also goes up and on—that is, upstairs and onward from the '90s into the '00s, at the bar that I co-own, KGB.

Set among Manhattan's East Village tenements and Off-Off-Broadway theaters, the building where KGB is located had been the headquarters for members of the Ukrainian Labor Home who left the USSR after the revolution and eventually settled in the U.S. My friend Denis Woychuk, children's book author and lawyer for the criminally insane (viz. his *Attorney for the Damned*), was practically raised in the building, so when, in 1993, the octogenarian founders became disinclined to handle the premises, they turned it over to him to use as he wished, to produce and share revenues.

That's where I came in. Denis invited me to examine the second-floor social club, which had allegedly been built during Prohibition as a speakeasy and where Lucky Luciano was a regular way before the Reds took over. It was a small but beautiful room with a dark wood bar, stained glass cabinets, tall windows, and faded red velvet banquettes. Like Judy Garland and Mickey Rooney confronted with an empty barn, we immediately said, "Let's put on a show." What sort of show, we'd just have to improvise.

With an investment approximately the cost of a used car, KGB formally incorporated as Kraine Gallery Bar, Inc., though the gallery part of our original vision never materialized. Denis, I, and a bluff-tempered, tale-spinning behemoth of a man who had run security at a famous disco were the main partners. Tracy (name of a cheerleader, body of a fullback) was going to manage KGB for a percentage. To this day, I can't blame him for "losing" several months' worth of receipts and nearly wiping us out.

Dismayed, but not destroyed, Denis and I bounced the bouncer and forged onward. In our hands, the character of the place gradually changed to a more bookish joint

decorated with manifestos and Russian film posters we dredged out of the archives in the basement. Ironically inclined writers seemed to enjoy the air of Muscovite decrepitude and filtered in out of the pan-artistic neighborhood woodwork. Literary agent Jennifer Lyons organized a monthly gathering of young editors, and one of these led to a boozy book party when W.W. Norton published *Next* (1994), an anthology of twenty-something journalism.

After the hubbub, an editor from the *New York Times* Style section decided to write about KGB. The history of the bar and its quirky owners who didn't have the faintest idea what they were doing provided an irresistible angle, and a piece appeared on Sunday, July 10, 1994, titled "No Spies, Just Book Lovers."

But more vital for us than the delightful text was the accompanying photograph. The *Times* had sent a camera downtown one random day when I had opened the doors early so that a friend of a friend, Frank Browning, author of *The Culture of Desire*, could read from his work. Frank's frowzy image hunched over a lectern appeared on several million breakfast tables and our phone rang off the hook with people wanting to know when the next reading was.

Having neither the time nor the ability to organize such an enterprise, I still recognized a constituency when it stared me in the face. But how to satisfy that constituency? This was before Barnes & Noble started putting dozens of writers a month into its stores, and there was clearly a need for something less hallowed than the 92nd Street Y's walnut-paneled auditorium in which Nobel laureates regularly appeared. I tacked the article on the bulletin board outside the MFA division of Columbia University and scribbled across the bottom: "Literary Director Sought for Reading Series. Good Position. No Pay."

Enter Dirk Standen and Ken Foster. Ambitious students who yearned for a project outside academia, not to mention free books and a reason to call editorial types, they both applied for the position. "You're partners," I said.

Their mandate was simple: Make something happen, bring in a few bodies, and have fun. Dirk and Ken were young, their taste was young, and they immediately tapped into a vein of longing among their peers.

The first reading was by Elizabeth Wurtzel and Lawrence David. Riding high on the notoriety of *Prozac Nation*, Wurtzel drew an SRO crowd, read from

*Ironically inclined
writers seemed to
enjoy the air of
Muscovite
decrepitude and
filtered in out
of the pan-artistic
neighborhood
woodwork.*



MELVIN JULES BUKIET's most recent books are the novels *After* (Picador, 1997) and *Signs and Wonders* (Picador, 1999) and the anthology *Neurotica* (Norton, 1999). He teaches at Sarah Lawrence College.

her chronicle of wanton despair, and answered questions from the adoring audience. Standing behind the only bar in the world I'm allowed to stand behind, near the vodka well, I couldn't resist asking the last question of the evening: "Would either of you care to address narcissism in our time?"

David, the author of the novel *Need*, flushed and stammered, but Wurtzel just batted her enormous eyes and said, "I'd like to, but I'm too self-obsessed."

That set the pattern for further events: Reader reads, owner insults. Oh, not always, only on occasion—when deserved and when the vodka well ran dry.

Some readings were spectacular, some tedious. Sometimes readings drew poorly due to the weather or the World Series. Other times authors brought entourage that stayed on, carousing till the wee hours when Sinatra replaced Nirvana on the jukebox, at least partially because of the swiftly established policy that readers drank free. It was the least we could do for them, since we never paid the writers, just as we never charged the audience.

More parties happened, although Knopf passed on our suggestion to throw one for Ivan (Denis's borzoi and KGB's unofficial mascot) when he appeared on the cover of the publishing house's Spring '95 catalogue. An editor from Knopf who was moving to Russia threw herself a party instead. Word of mouth spread.

The *Nation* had a party. Rick Moody, Lucy Grealy, Elissa Schappell, and Rebecca Goldstein read. There was a New Orleans night.

And the media descended. *The New Yorker* mentioned us in a special fiction issue. The *Wall Street Journal* devoted a spread to the bar about as large as the bar itself. A music video was shot there. Foreign tourist guides listed us. *Story* magazine hosted a reading that allegedly led to the discovery of Junot Díaz.

Walter Mosley, Sigrid Nuñez, and Jonathan Franzen read. Contributors to the *Breast Anthology* read.

When *GQ* called to ask if we could arrange a private reading by Donna Tartt to celebrate her story in its next issue, we were glad to oblige, and equally glad to leak the event to the publishing reporter at the *New York Observer*. Suddenly that pale orange weekly arbiter of cultural hotness referred to us as a "den of literary lion cubs," and we were off. Instead of having to justify ourselves and convince or

Michael Chabon (swoonsville) read and so did Amy Homes (gasp) and students from the NYU writing program.

Mind, Denis and I were still amateurs. I write novels and book reviews, used to edit fiction for a national magazine, and teach writing at a wonderful liberal arts college—all pursuits somehow connected with a life in letters—but I had never thought of being a literary impresario, and certainly not as a side ef-



I had never thought of being a literary impresario, and certainly not as a side effect of whimsical participation at a bar.

cajole people into reading, publicists were hawking their lists to Ken and to Fran Gordon, a fanatical devotee of the early readings who had taken over Dirk's place in the operation by 1996. Soon it seemed that nobody who was physically capable of climbing the steep staircase turned us down.

On tour with a new book myself, I finally understood why KGB is so pleasing a place for other writers to read. First, it's small, so it's always crowded. Second, there's no pressure to sell books, and thus the success of a reading is not measured in financial terms. Most important, it's a good audience, willing to allow writers to try untested material. Liquor helps. Cigarettes help.

fect of whimsical participation in a bar. We went through a series of disastrous thieving bartenders, invested in an ice machine, plugged up the bullet hole in the window that appeared after hours one night, and persevered.

I introduced Gordon Lish and his magazine, the *Quarterly*, and we sparred—verbally, though for a moment it seemed likely to develop otherwise—for an hour. I swear that all I said in my introduction was "flat sentences, feckless characters, nonexistent plots; I don't understand how these writers manage to get up in the morning, let alone put pen to paper." The *Observer* reported on the encounter in its gossip column.

For a while, there was ill feeling between KGB and a competitor, Limbo, a Johnsonian coffeehouse that held readings two blocks away. Readings, however, are not automobiles. If you buy a Ford, you don't generally buy a General Motors too, but if you go to one reading in the East Village that you like you'll probably go to another. Together with Limbo, KGB hosted "A Moveable Read" that took the entire audience from one venue to the other.

Of course, we faced problems, ranging from temperamental egos to a strain on the overused plumbing. Once a beer keg deliveryman lost his balance at the top of the stairs. Man and keg tumbled down and took out the landing like a bowling ball walloping tenpins. We improvised a wooden bridge over the chasm, sued the distributor, and settled for a lot of free beer. Once there was a stabbing; here's the terrifying but fortunately nonfatal situation: girl and new boyfriend bump into unhappy old boyfriend.

In a reversal of that gruesome romantic tangle, KGB's inamorata at the *Observer* aimed to prove that the pen was crueler than the sword by changing our description to "kiddie slacker hangout" when she listed a reading by David Foster Wallace. So be it; the press makes you and the press tries to break you. But the *Observer* missed the real story that night. Since we usually have two readers on any given evening, the interesting question was whom to pair with the author of *Infinite Jest*. Instead of trying to find a second author of an equally weighty book (the building might have collapsed), we offered this coveted spot in a bound-to-be-attention-getting bill to our bartender, Dan, who read from his bizarrely compelling, painstakingly researched work-in-progress titled "The Nazi Murder of John F. Kennedy."

By 1997 a poetry series curated by David Lehman and Star Black commenced at the bar, but if the fiction writers tended to be more experimental, the poets were better known. John

Ashbery, Mark Strand, and Charles Simic read.

The *Times* returned several more times, once for a lovely Metro section feature; and once, even more flatteringly, it mentioned us en passant in the City section. Interviewing someone who conducts a smaller reading series, the paper of record quoted him as saying, "We're not KGB, but we try." It was the very offhandedness of the reference



and the fact that it required no explanation that was the greatest acknowledgment. After all, if he had invented a new soda and said, "We're not Coca-Cola, but we try," the *Times* would not have felt compelled to parenthetically identify the latter as "a beverage made in Atlanta."

No question about it, renown has its rewards. A year ago William Morrow thought that we were enough of a brand name to publish *The KGB Bar Reader*, an anthology of fiction that had been read at the bar. And last month Morrow published *The KGB Bar Book of Poems*. Similarly, along with the bar's success came personal success for both Ken and Fran, who obtained book contracts and left us to pursue private

projects. They were replaced by Daphne Beal and then by Jon Wei and Rebecca Donner, also recent MFA students who will enjoy the use of our soapbox until they too finish their own books.

In addition to such pet projects as the Five Year Plan ("Drink all you want for \$10,000") and an Open Microphone Thomas Pynchon Imitator Contest (won by novelist and *Los Angeles Times* book critic Jonathan Levi, who premiered an operatic version of his story "The Scrimshaw Violin" at the bar in November), the readings have expanded from fiction on Sundays and poetry on Mondays to journalists one Wednesday a month, graduate students one Thursday a month in the so-called Emergency Series, *Granta* once a month, and more idiosyncratic events than I can recall. When Denis and I meet, we get grandiose and dream about franchising KGBs in second-floor walk-up holes-in-the-wall across the country, maybe grow as vast and domineering as our namesake.

Owning KGB has provided me with the opportunity to meet writers I admire, help lesser-known writers, and give literature one more home in the world. Fortunately, the bar is as far from my own home on the Upper West Side as any spot in Manhattan. Otherwise, I might be tempted to make more than my approximately bi-monthly appearances, which could pose a hazard to domestic tranquillity. I prefer it like this; with three children and a few more books to write, I don't spend much time in bars these days, no matter how cool they are.

What's coming up as we enter the new decade and, presumably, several beyond, when perhaps we will merit inclusion in some successor volume to *Down and In*, I'm not particularly sure. That will be determined by what the novelists and poets of today and tomorrow write. In the meanwhile, communism is gone from the Kremlin, but this is our party and we'll read if we want to. KGB has been the best toy I've ever had. Someday, it may even show a profit. ♪

GET PUBLISHED!

New From Literary Horizons: The Portable Publishing Classroom

Now you can take a *Literary Horizons* publishing seminar anywhere, anytime! In these hour-long audio tapes, we'll lead you through the same information we give to writers in our popular *INTO PRINT* classes, already offered in the classroom and through e-mail:

- how to find the publishers right for your style of work
- discover what editors really want
- increase your chances of publication

You'll also get information on query and cover letters, as well as how to begin promoting your work to a wider audience. You don't want to miss this if you're serious about jump-starting your writing career! One tape is just for *poets*, the other is just for *fiction and creative nonfiction writers*.

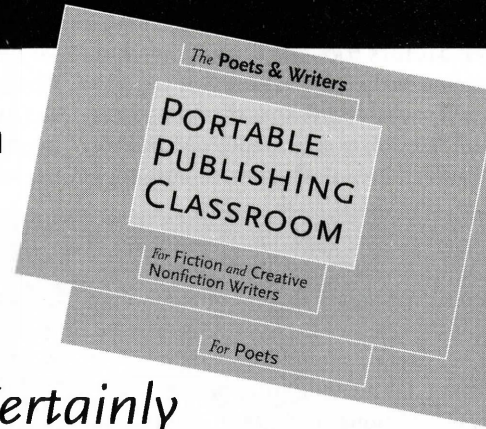
Order today! For more information on any of our programs, please visit us at www.pw.org.

"A rational approach to the confusing business of finding the best market for one's writing."

Student Barbara W. Hahn
(Fiction/Creative Nonfiction)

"Certainly something I will recommend as it's wonderfully lucid and savvy."

Stuart Dybek, author of *The Coast of Chicago* (Knopf, 1990)



Poets & Writers

LITERARY HORIZONS
PROFESSIONAL DEVELOPMENT FOR WRITERS

Each audiotope seminar is only \$15!

- ☐ I've sent a check or money order
☐ I've included my credit card information

Poetry Audio Tape

Fiction/Creative Nonfiction Audio Tape

Shipping & Handling*

CA or NY sales tax if applicable

TOTAL for Order

*Include \$3.90 for one tape, \$5.90 for two, or \$6.90 for up to five tapes

NAME

ADDRESS

CITY STATE ZIP

PHONE

Card Type: ☐ Visa ☐ MC American ☐ Express

CARD NUMBER

EXPIRATION DATE

Call (212) 226-3586 to order with a credit card, fax your order to (212) 226-3963, or send this form to
Literary Horizons Seminars, Poets & Writers, New York, NY 10012.

Writing Outside The Buffer Zone

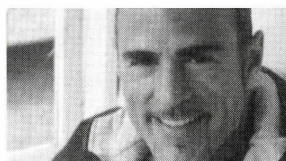
PATRICIA HENLEY'S LITERARY ACTIVISM

A POETIC prose stylist dedicated to peace and justice, Patricia Henley was recently asked if she ever felt guilty about toiling away in solitude instead of fighting in the front lines, protest placard in hand. Her succinct and simple reply: "Not really."

"I was doing a reading at the feminist bookstore in Chicago, Women and Children First," explained Henley, poet, award-winning short story writer, and author of the acclaimed novel *Hummingbird House* (MacMurray & Beck), which was nominated for a National Book Award last year and has just been released in paper (MacMurray & Beck) this month. "And this woman in the audience said, 'I'm a poet and activist, and sometimes I feel a conflict between the solitary nature of my work and the need to be out in the world. When I'm writing poetry, I think that I shouldn't be doing this, I should be on the street passing out leaflets or writing letters to senators.' She then asked me if I ever felt that way."

Henley told the guilt-laden lady that indeed she didn't. In fact, Henley believes that creative writing is a profound political act and that the ability to do it well is something which should be welcomed, embraced, and unapologetically honored. Besides, as Henley herself has proven, just because you write doesn't mean you can't still carry placards at political protests. "I do spend time out in the world as an activist," she said during a visit to New York City, her warm, attentive stare growing more intense and focused at the mere mention of human rights. She told of her plans to attend a vigil at Fort Benning, in Georgia, a week after our interview. Later she told me that more than ten thousand people showed up. "We're trying to close the School of the Americas, a military academy that has trained about sixty thousand Latin American military people in the last thirty years," she said of what has become an annual protest since the early 1990s. "So I do those things, but, at the same time, I feel writing is my gift and that's the way I work out anything I believe in. We all bring our values to our work. There's no point in writing if you're not bringing your values to your work."

Of course, Henley's social activism, particularly concerning Latin America, should come as no surprise to readers



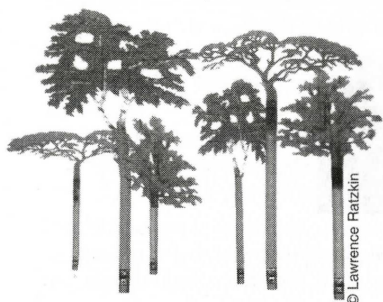
DAVID BAHR writes about the arts and culture for *Time* Out New York, *the Advocate*, and *the New York Times*.

"Writers, take heed!"*

The Forest for the Trees

An Editor's Advice to Writers

by Betsy Lerner



**A veteran editor shares
her editorial wisdom
and imparts an insider's
understanding of the
publishing process.**

"Betsy Lerner writes with wit
and astounding perceptivity."

—Nan Talese, Publisher
and Editorial Director,
Nan A. Talese/Doubleday

"You couldn't have a more
savvy editor than Betsy Lerner
to guide you unscathed
through the slings and arrows
of outrageous publishing.
Obey her and all shall be well"

—Thomas Cahill, author of
How the Irish Saved Civilization



Riverhead Books

A member of Penguin Putnam Inc.
www.penguinputnam.com

of *Hummingbird House*. Set primarily in Guatemala during the late 1980s, the novel personalizes the human devastation and struggle brought on by the country's 35-year civil war, which ended in 1996. The story centers on Kate Banner, a middle-aged midwife from Indiana living in Central America with her closest childhood friend, Maggie, who is a political activist. Following a patient's death and Maggie's subsequent war-related murder, Kate experiences humanitarian burnout and emotionally withdraws, intending to return to the States. Instead, she remains in Guatemala with the recently met Dixie Ryan, a boozy American priest harboring serious doubts about the Catholic Church. Detained by her attraction to him, Kate is drawn into a platonic courtship, one fraught with sexual sublimation. The couple's passionate relationship becomes the novel's dramatic catalyst as both characters shed their distrust of intimacy, confront their self-destructive impulses, and again risk reaching out to others. In Kate's case, that includes becoming a parent to an orphan named Marta.

By concentrating on the story's human dimension, says Henley, she was able to avoid the pitfalls of preachiness that can sometimes stifle an activist author's work. "I was worried about being too didactic," she admitted. "I tried to address that by giving Kate space to express her views, which in some ways reflected my own. At the same time, I didn't want to come down on the side of any political party or movement. I wanted to step back, remain rooted primarily in the sensual world, the world of light, color, taste, and music. In that way, I actually tried to put a childlike lens to the story by asking really basic questions about why there is so much suffering in the world."

A former foster child, Henley attributes her activist interests to a compassionate religious upbringing and a childhood love for literature, which she says imparted a "concern for others' lot in life." Still, it wasn't until she briefly visited Guatemala in 1989 that she got

the idea to write a novel about Central America. Henley then read numerous articles and books on the area (she suggests Victor Perera's *Unfinished Conquest: The Guatemala Tragedy*, University of California, 1993) and returned five times to the region for a total of five months to interview American expatriates. "I would hear stories of people who made a commitment to live on very little money," she said, "maybe a hundred dollars a month, just to align themselves with the poor so that they could experience what the impoverished of the world experience. These are people who made an infinite commitment—not just two or three months—to turn their backs on the level of comfort to which we're accustomed and to educate people, do health care work, live in the service of others. I admire that very much."

Henley's homework, however, wasn't limited to researching Guatemalan history and interviewing self-sacrificing expatriates. This author of two books of poetry, *Back Roads* (Carnegie Mellon University) and *Learning to Die* (Three Rivers), and two short story collections, *Friday Night at Silver Star* and *The Secret of Cartwheels* (both Graywolf), needed to learn one more thing: how to write a novel. "I had written one," she said, with an amused smile. "It was in the drawer—you know, your first novel. But after unsuccessfully trying a few times to get it accepted, I gave up on it and put it away." Years later, when the Guatemala idea came to her, she decided to take on the challenge of a novel again, since, as she explained, "the subject matter begged to be one." But with plotting her admitted weakness, she sought remedial instruction.

Henley turned to the craft of screenwriting for guidance—not an obvious choice, but one she found to be extremely fruitful. Her coach: *Alternative Script Writing, Writing Beyond the Rules* (Focal Press) by Ken Dancyger and Jeff Rush. "It's a very intelligent book," she said. "It gives you the basics of restorative three-act structure, which many beginning writers haven't really



Henley believes that creative writing is a profound political act and that the ability to do it well is something which should be welcomed, embraced, and unapologetically honored. Besides, just because you write doesn't mean you can't still carry placards at protests.

thought about very much. As a short story writer I tended to think of fifteen- to twenty-page chunks of prose that had closure. And when I first began writing *Hummingbird House*, my chapters did that. Then I realized that you don't want closure. You have to keep creating hooks and question marks so that the reader finishes one section and then wonders, 'What's going to happen next?' That seems like such a simple thing to me now but when I first began it wasn't so obvious."

The screenwriting strategy apparently worked. *Hummingbird House* has been mostly well reviewed. In addition to receiving the National Book Award nomination (the prize went to Ha Jin's *Waiting*), Henley's novel was selected by *The New Yorker* as a contender for its first annual readers' award (Annie Proulx's *Close Range* won). A collection of her new and previously published short stories is due out from MacMurray & Beck this September. All the hoopla has naturally meant bigger book sales, which has given Henley the best prize of all: more time to write. "It's been a lot of fun, but getting awards is not what the writing life is about," she said. "The writing life is about sitting with yourself and listening for those voices and playing with language. That's why I wrote the book. That, and

being insatiably curious about the people and the story."

Henley teaches in the Creative Writing Program at Purdue University, but *Hummingbird's* success will allow her to cut back on her course load and devote more time to her next novel. While secretive about its subject matter, she did divulge that it will be set in another country, because she remains "interested in the way cultures rub up against each other." When asked how she viewed the departures of MacMurray & Beck publisher Frederick Ramey and fiction editor Greg Michelson to start their own literary imprint, Henley said, "I'm very excited that there's going to be yet another small publishing house."

"We have increasing freedom as artists here," she said. "But it can also be a buffer zone, causing us to ignore other realities. And that's one of the things I'm writing about in *Hummingbird House*. I think that buffering yourself with material goods can keep you from seeing all there is to see, from [seeing] what's beyond that." She paused, made a thoughtful grimace, and continued: "I mean, I enjoy living a comfortable life as much as anyone, but I also think it's important to work at penetrating that, looking around, paying attention." ❧

**SMC
MFA**

**Fiction
Poetry
Playwriting**

MFA

Application Deadline
February 15, 2000

in Creative Writing

Our two-year Master of Fine Arts Program in Creative Writing combines intensive workshops with studies in craft, modern literature, and a seminar in contemporary thought. Our dedicated full-time faculty share teaching time with visiting faculty drawn from the most engaging and inspiring writers around.

Saint Mary's College

- Intimate writing workshops and classes
- Passionate, committed faculty
- Limited financial aid available
- Opportunities for cross-genre writing
- *In*ense* Magazine
- Teaching Internships
- Annual New Plays Festival

Nestled in tranquil Rheem Valley, but just minutes away from the excitement of the thriving San Francisco Bay Area arts, theater and literary scene.

Recent visitors include:

Robert Alexander, Andrea Barrett, Michael Chabon, Lucille Clifton, Carolyn Forché, Robert Hass, Lyn Hejinian, Li-Young Lee, Michael Ondaatje, Oyama, Robert Pinsky, Mona Simpson, and Susan Straight.

1999-2000

Visiting Faculty

Cherrie Moraga
Lynn Freed
Amy Hempel
Jane Miller
Al Young

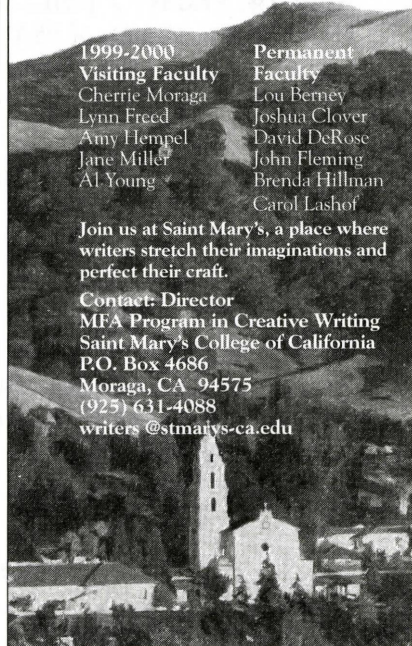
Permanent

Faculty

Lou Berner
Joshua Clover
David DeRose
John Fleming
Brenda Hillman
Carol Lashof

Join us at Saint Mary's, a place where writers stretch their imaginations and perfect their craft.

Contact: Director
MFA Program in Creative Writing
Saint Mary's College of California
P.O. Box 4686
Moraga, CA 94575
(925) 631-4088
writers@stmarys-ca.edu



TIPPING SACRED COWS

THE ENLIGHTENMENT OF FRANCINE PROSE

SANDY ASIRVATHAM is a freelance writer, reporter, editor, and sometime piano teacher living in Baltimore. Her profiles of Paul Auster, Caryl Phillips, and Mary Gordon have appeared in Poets & Writers Magazine, and her first short story was just published in Berkeley Fiction Review (#20). "Underwhelmed," her open-topic opinion column, appears in Baltimore CityPaper (www.citypaper.com).

Photographs by **HEATHER CONLEY**



READERS WHO KNOW FRANCINE PROSE ONLY THROUGH HER recent work—cunning, satirical novels, plainspoken but provocative essays on literary matters, clear-eyed book and art criticism—may be surprised to know that this tough-minded New Yorker was once a kind of playful mystic, a hippie-optimist and teller of fabulous tales.

Most of Prose's writing in the last 15 years has revealed her to be a droll critic of contemporary culture and politics. The novel *Hunters & Gatherers* (Farrar, Straus & Giroux, 1995), for example, humorously

deflated the pretentious excesses of New Age feminism and exposed some of the customary cruelties that travel under the guise of "sisterhood." In a similar vein her newest novel, *Blue Angel* (Harper-Collins, 2000), skewers academic and sexual politics as well as the ugly side of writerly ambition. And in her recent essays for *Harper's* and the *New York Times Magazine*, Prose has courted controversy with such hot-button topics as the high but often unacknowledged quality of serious literary fiction by women, the poor quality of popular culture aimed at women, and the even poorer quality of the typical American high school English curriculum.

Any fan of Prose's acerbity is sure to double-check the name on the jacket and spine when settling in with one of her earliest books. Even the author photos of her first four or five novels surprised me: long straight hair parted in the middle, flowing cotton dresses, proudly displayed bare feet. Could this earnest earth mother be the same woman I'd come to count on as one of my favorite cynics?

The books themselves are wildly different in tone from her mature work, albeit extremely readable and entertaining for a writer so young. Her debut—published in 1973, when she was a 24-year-old Radcliffe grad—is a lovely, imaginative, folksy first novel drawing on Jewish parables and medieval tales-

within-tales. In marked contrast to the coolly ironic metafiction and antinarrative experiments favored by many young novelists of that time, *Judah the Pious* (Atheneum, 1973) was an old-fashioned adventure story structured around a perennial theme: the hero's ties to family and community in conflict with his quest for selfhood. Prose followed it up with other sophisticated, witty, yet spiritually earnest fables: *The Glorious Ones* (Atheneum, 1975), about a traveling theater troupe in 17th-century Italy; *Marie Laveau* (Putnam, 1977), a poignant, vivid reimagining of the life of a 19th-century New Orleans voodoo queen; and *Animal Magnetism* (Putnam, 1978), a dreamy, gothic narrative about hypnotism set in mid-19th-century Boston. By the early to middle 1980s, Prose had shifted her attention toward more contemporary settings, but the old-fashioned qualities remained. *Household Saints* (St. Martin's, 1981), *Hungry Hearts* (Pantheon, 1983), and *Bigfoot Dreams* (Pantheon, 1986) all took place in the 20th century, but their ostensibly modern characters were alternately plagued or blessed by insane coincidences, miracles, possible reincarnations, ghostly visitations, and ecstatic visions.

As I read these books in chronological order, I looked for a transitional period that would connect the young Francine Prose to her more skeptical mature self. What I found was an abrupt

shift, precisely between *Bigfoot Dreams*—a quirky tale about a writer for a *National Enquirer*-type tabloid who finds her make-believe stories starting to come true—and *Primitive People* (Farrar, Straus & Giroux, 1992), an almost mournful satire about a Haitian au pair who works for wealthy white people in New York's Hudson Valley and who witnesses the casual cruelties and betrayals they perpetrate against people they claim to love. The first book ended (like its precursors) on a note of hopefulness, a sense that human beings' spiritual yearning for transcendence exists in a pure place untouched by the flaws and disappointments of real life. The later book exhibited none of that quasi-religious optimism; it had its sights focused squarely upon this shabby human world rather than the utopias dreamed up by its desperate inhabitants. What had happened?

THE thing is, it was the eighties," Prose told me when I met her recently. She was laughing, but she wasn't joking. "The eighties really finally got to me. Like many people who came of age in the sixties, I had very high hopes for what was going to happen. All of us thought we weren't going to have to get jobs, because the world was just going to be, you know, *rice paddies*. We were going to work on our writing for two months, and then work the rice fields for two months, and we'd all have good health care." The Greed Decade was "a big wake-up call" for yesteryear's bright-eyed counterculturists. "I mean, *what* was I thinking?" Prose said, her quiet contralto voice dripping with sarcastic bewilderment. "What society did I imagine I was living in?"

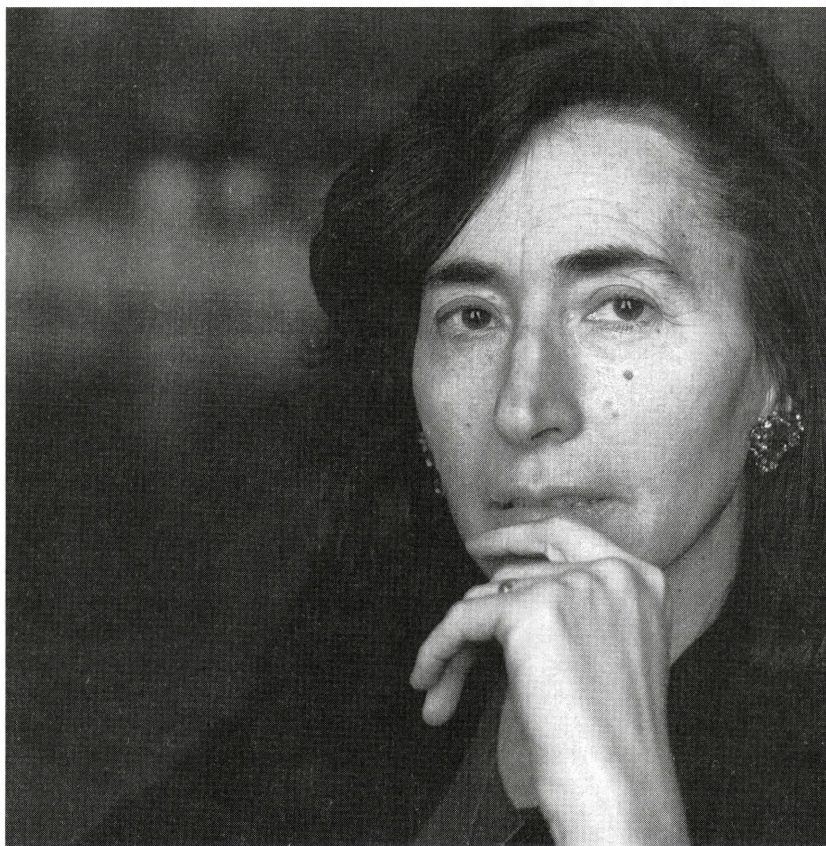
If clothes are any clue to character, it was definitely the post-Reagan-era satirist/critic who sat down with me for a few hours at the New York Public Library. (Since September 1999, Prose has been enjoying a one-academic-year appointment to a private work space in the library's new Center for Scholars and Writers.) She appeared in the official

female urban-professional costume (sensible haircut, sensible solid-black pantsuit, stylish but sensible black shoes), her earlier flower-child incarnation nowhere in evidence. The Brooklyn-born Prose came off as very much a New Yorker: friendly and warm, not easily impressed, and certainly not starry-eyed. A contemporary-culture contrarian, perhaps?

"When they were filming *Household Saints* in the early 1990s, I went down to the set and watched it, which is pretty amazing in general. But at night, I'd watch the dailies, and that was the thing I was amazed by: Who was this optimistic girl who'd written about all these miracles and this endlessly renewable faith? Because I didn't feel like that at all anymore."

Prose was hardly alone when she crossed the bridge from hippie-meta-physician to acerbic realist. There was, of course, a larger cultural shift that, in its extreme moments, had former labor-union lefties running conservative political magazines and former potheads managing multi-million-dollar mutual funds. But beyond that, Prose told me, there were some personal events that helped nudge her toward a dimmer, more skeptical view of life. First: the births of her two sons, Bruno in 1978 and Leon in 1982. (The boys' father is Prose's husband, sculptor/painter Howard Michels; the couple has been together since 1976.) Having kids made her "much more sensitive and aware of the world they'd be growing up in."

Then came her father's death in 1986. (He and Prose's mother were both physicians; at 82, Prose's mother still practices as a dermatologist.) Prose found that "somehow, all those sorts of mystical things I'd been playing with, or even religion for that matter, were just no help at all." Never a rigid believer, Prose had grown up in a household that was culturally rather than religiously Jewish, and had attended a Quaker school in Brooklyn. ("I'm just really the worst kind of Jew," she said, laughing. "I've always had big problems with the religion, but the culture is fascinating to me, and the folk-



"I'VE ALWAYS STARTED WITH THE PREMISE
OF WANTING TO ENTERTAIN MYSELF. IT'S FUN
IF I CAN ACTUALLY MAKE MYSELF LAUGH."

lore, and the matzoh balls.... I'm a gas-tronomic Jew.") Even so, after her father's death, the transcendent notions that had fueled her imagination in seven novels—miracles, reincarnations, faith in a larger universal force at work, call it God or Fate or whatever—now seemed like nothing more than "window dressing on a horrible reality," Prose said. "And what's the point of playing with it when it's so irrelevant at the time you really need it?"

Prose described this as a rather intense realization, almost a reverse-conversion experience. Yet, from the matter-of-fact way she discussed it, it seems she has incorporated the

epiphany successfully. Maybe what makes this possible is Prose's humor, which runs through her conversation as well as all her writing, the earnest, optimistic fables as well as the dark, biting satire. "I've always started with the premise of wanting to entertain myself. It's fun—that's the thing—it's fun if I can actually make myself laugh, just play with words until something funny comes out." This sense of play is what allows Prose's earliest novels to hold up without seeming dated, with all their charm and fluency intact.

Prose's artistic playfulness is also connected with a wider sense of innocence regarding the way she has chosen to live

WRITING YOUR SELF

SIXTH YEAR
OCTOBER 12 - 17, 2000
IN HISTORIC SANTA FE, NM



WORKSHOPS AND CLASSES
IN CREATIVE NON-FICTION
FOR PROFESSIONAL
AND ASPIRING WRITERS

PHILLIP LOPATE

LYNNE SHARON SCHWARTZ

GEORGE JOHNSON

MICHAEL STEINBERG

GUEST READERS, PANELS

CHOOSE...

WORKSHOP FORMAT

Intensive small-group
Hands-on
Manuscript required
for acceptance

OR...

CLASSROOM FORMAT

Writing assignments
and other exercises
Assigned readings
No manuscript required

See web site: www.Recursos.org
For brochure, call 505/988-5992 or
write Registrar, Recursos de Santa Fe
826 Camino de Monte Rey
Santa Fe, NM 87505
e-mail: Recursos@aol.com

her life and pursue her writing. When her second draft of *Judah the Pious* was purchased—with the networking help of one of Prose's former teachers—for \$1,000, Prose was surprised. "I had no idea it was going to get published," she told me. "What's hard to get people to understand now is, at that time, there were hardly any MFA programs, and no idea of a career track for writers—" She paused for a second to correct herself. "Well, no, that's not quite true, because in fact there were people [at Harvard and Radcliffe] who seemed very ambitious. Frank Rich was a couple years below me in school, but he clearly knew that there was a way you got to be the theater critic for the *Times*." As for the rest of her writer friends, "We didn't have a sense of career—it was much more like play."

And very low-paying play, at that. For years, she eked out a living on tiny book advances, occasional teaching gigs, and more lucrative freelance assignments for glossy magazines. Even now that she's become relatively comfortable (the cumulative result of various teaching jobs, five books currently in print, and the \$50,000 fellowship she received from the New York Public Library), she's still a workaholic—a tendency she says she probably inherited from her physician parents. Recently, her agent unearthed a computer printout listing every freelance piece Prose has ever written. There were about 500 over the past 10 years alone: book reviews, essays, even articles for *Parenting* magazine on such subjects as how to get kids to eat vegetables.

Although the substance of Prose's fiction has shifted away from optimistic metaphysical play and toward hard-nosed realism, Prose has apparently not lost her for-the-love-of-it motivation when it comes to her career as a writer. "I wish I knew how to make a careerist decision. I just make compulsive decisions. At the moment I'm working on seven or eight small pieces or reviews, none of which are going to help my career." And although nonfiction may have a stronger sales potential than most fiction, Prose has no interest in collecting her occasional pieces in a

book—something she believes is usually an empty exercise, unless there's a very strong central theme tying all the pieces together.

What has brought Prose's name to a wider audience is her tendency to make waves with her trenchant cultural criticism. In "Scent of a Woman's Ink," published in *Harper's* in June 1998, Prose audaciously exposed a number of latent assumptions about women writers: that they are somehow inferior to their male counterparts and therefore less worthy of big literary prizes, that they write about "smaller" and "less important" topics, that they have an identifiably flimsy and hysterical prose style, and other related shibboleths. The piece set off a firestorm in the magazine's letters section. Prose even received chastisement from one writer she'd praised. Mary Gaitskill was angered by the way Prose had compared a passage of her work with one by John Updike—a writer whom Gaitskill considers too great to be put in the same category with her. A second piece for *Harper's*, in September 1999, got another whole group of readers up in arms. In "I Know Why the Caged Bird Cannot Read," Prose excoriated the standard American high school curriculum in English, which she perceives as being freighted with maudlin, mediocre writers—sentimental favorites Maya Angelou and Harper Lee come under particular scrutiny—who cannot possibly inspire young people to become engaged readers of high-quality literature.

Most recently, Prose had a piece in the *New York Times Magazine* (February 13, 2000) called "A Wasteland of One's Own," about the inanity of so much popular culture that's targeted to women. Prose argues—on the evidence of Web sites such as Oxygen.com, TV series such as *Providence*, and books like *Bridget Jones's Diary*—that culture-industry executives must believe "women are stupid and narcissistic, desiring only mindless entertainment." At press time, the *Times* had not yet printed response letters, but Prose told me that overall, readers seemed to be overwhelmingly—

Blue Angel

Swenson waits for his students to complete their private rituals, adjusting zippers and caps, arranging the pens and notebooks so painstakingly chosen to express their tender young selves, the fidgety ballets that signal their weekly submission and reaffirm the social compact to be stuck in this room for an hour without real food or TV. He glances around the seminar table, counts, nine, good, everyone's here, then riffles through the manuscript they're scheduled to discuss, pauses, and says, "Is it my imagination, or have we been seeing an awful lot of stories about humans having sex with animals?"

The students stare at him, appalled. He can't believe he said that. His pathetic stab at humor sounded precisely like what it was: a question he'd dreamed up and rehearsed as he walked across North Quad, past the gothic graystone cloisters, the Founders Chapel, the lovely two-hundred-year-old maples just starting to drop the orange leaves that lie so thickly on the cover of the Euston College viewbook. He'd hardly noticed his surroundings, so blindly focused was he on the imminent challenge of leading a class discussion of a student story in which a teenager, drunk and frustrated after a bad date with his girlfriend, rapes an uncooked chicken by the light of the family fridge.

How is Swenson supposed to begin? What he really wants to ask is: Was this story written expressly to torment me? What little sadist thought it would be fun to watch me tackle the technical flaws of a story that spends two pages describing how the boy cracks the chicken's rib cage to better fit the slippery visceral cavity around his throbbing hard-on? But Danny Liebman, whose story it is, isn't out to torture Swenson. He'd just wanted something interesting for his hero to do.

From Blue Angel by Francine Prose (HarperCollins, 2000). Copyright © 2000 by Francine Prose. Reprinted by permission of HarperCollins.

and gratifyingly—positive. She doesn't mind the role of gadfly, she said. "More and more, I just feel compelled to say the things that everybody knows, that nobody's saying." But "like everybody else, I'd much rather have everyone agree with me."

Moreover, it depresses Prose a bit that her journalistic work gets so much more attention than her fiction does. "When I write these pieces, often I feel like a ventriloquist's dummy," saying controversial things and knowing she'll generate a response. In fiction, by contrast, it seems "there's nothing you can say anymore" that will get readers up-in-arms. One of the novellas in *Guided Tours of Hell* (Holt, 1997) is populated by a group of venal, manipulative, egotistical, and profoundly myopic tourists visiting a concentration camp. Given its bleak humor and potentially volatile subject matter, Prose was "frightened

about what the repercussions were going to be," but she found there were none. "Nobody got exercised at all."

Because she still considers herself primarily a novelist and only incidentally a cultural critic, Prose is grateful for recent reviews of her new novel, *Blue Angel*, in *Kirkus Reviews* and *Publishers Weekly*. These publishing/bookselling industry magazines were "not just enthusiastic about the book, but it was clear that they understood the book." The reviewers realized, for example, that Prose is sympathetic with her protagonist, Ted Swenson, a middle-aged writing professor at a liberal arts college who is something of a washout. Although Swenson is hopelessly blocked on his own writing, and although most of his students are hopelessly untalented, he sees a glimmer of redemption for himself when he begins to champion the work of one of his students, an

The Santa Fe Writers' Conference

July 25-30, 2000
Poetry and Fiction

Faculty

Arthur Sze: poet and Chinese poetry translator who is professor of creative writing at the Institute of American Indian Arts.

Carol Moldaw: poet whose works include *Taken From the River* and *Chalkmarks On Stone* is a past recipient of an NEA Literary Fellowship.

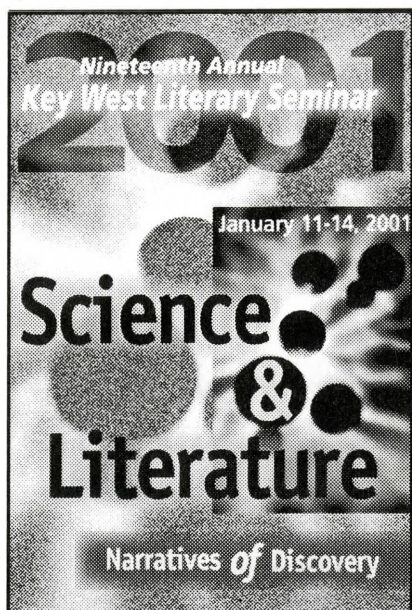
Melissa Pritchard: author of four novels and currently associate professor of English and women's studies at Arizona State University.

Bob Shacochis: novelist and journalist whose works include *Easy In The Islands* (National Book Award Winner), *Swimming In The Volcano*, *The Next New World* and most recently, *Immaculate Invasion*.

16th Annual Santa Fe Writers' Conference brings together poets and fiction writers for workshops, lectures, readings, panel discussions and individual conferences.

Santa Fe Stages presents *Death and the Maiden*, a thrilling drama by Chilean playwright Ariel Dorfman. Recursos has reserved a block of seats for the Santa Fe Writers' Conference.

For Brochures
Call 505/988-5992
or Write Registrar
Recursos de Santa Fe
826 Camino del Monte Rey
Santa Fe NM 87505
email: recursos@aol.com
www.Recursos.org



JOIN

Natalie Angier

Timothy Ferris

James Gleick

Lynn Margulis

Dorion Sagan

Dava Sobel

Jonathan Weiner

**WRITERS'
WORKSHOPS:
Creative Nonfiction
JANUARY 7-11, 2001**



1-888-293-9291

www.KeyWestLiterarySeminar.org

THE FLORIDA KEYS & KEY WEST
Come as you are

ANY FAN OF PROSE'S ACERBITY IS SURE TO
DOUBLE-CHECK THE NAME ON THE JACKET WHEN
SETTLING IN WITH ONE OF HER EARLIEST BOOKS.

awkward and neurotic girl. In these days of sexual harassment laws, campus codes against student-teacher involvement, and deceptively ambitious young people, Ted finds it's a dangerous thing to play favorites.

In one sense, *Blue Angel* shows just how far Prose has come from her metaphysical youth. Here, all strange coincidences are ultimately explainable in the most mundane terms; all seeming acts of Fate turn out to be the grubby work of human willfulness. Where once there was magic, now there's simply machination.

In another way, the "old" Francine Prose has never been completely eradicated: Even though she now delights in debunking myths and exposing the nastier aspects of human nature, she has not lost the compassion that permeated her earliest books, nor the yearning for authentic enlightenment. That's why many of her protagonists are cast as innocents abroad in treacherous lands—the au pair in *Primitive People*, the young female protagonist of *Hunters & Gatherers*, and even the bathetic, blinkered Ted Swenson. It's almost as if these characters are reenacting Prose's personal experience: the '60s idealist suddenly plunked down in the complicated and comically ugly real world.

IT WILL be interesting to see how the interaction of cynic and idealist will play out in Prose's upcoming project, a collection of nine biographical essays called *The Lives of the Muses*. Having decided to use her library fellowship for a nonfiction project (and thereby make use of its seemingly infinite resources), Prose came across a letter from Samuel Johnson to his benefactor, Mrs. Thrale, which gave her the idea for the book. Johnson had lived with Mrs.

Thrale (and her husband) for 18 years. "In theory, it was a platonic relationship, but after her husband's death, she married someone else, and Johnson had written to her saying, Don't ever write or call on me again."

In her book—which she calls a combination of literary criticism, art criticism, biography, and essay—Prose will look at the relationships between Alice Liddell and Lewis Carroll, Elizabeth Sidell and Dante Gabriel Rossetti, and Gala and Salvador Dali, among others. Although these days it's common to decry the exploitation of women who devoted their lives to helping their men become great artists—or, for example, to write off men like Lewis Carroll or Salvador Dali with a single term, such as *pedophile* or *sadist*—Prose has discovered a much more complicated reality. "The whole range of human relationships in general, and certainly between artists and women they're involved with, is much wider than we thought."

After this book, Prose will probably return to fiction, although she is not in the habit of planning projects too far in advance. "Someone will say something to me, or I'll hear an anecdote, or a bit of dialogue, and this will get the ball rolling on a new story." Right now, she's enjoying the break that nonfiction represents: "It's so much fun, because I can use my skills I've figured out as a novelist to create narratives, but since the story is there already, there's no terror that you're not going to find a way out." At this stage, is she able to trust the process of tale-telling when she sits down to face the blank page? "I don't think you ever get to that point of complete trust. But somehow it gets done."

That's one of the few real-world mysteries that Prose seems completely happy to leave intact. ☺

Three essential books
that should be in every writer's library

THE WRITER'S TREASURY

3 books for **\$4.99** with membership

THE WRITER'S TREASURY contains over 1,900 pages filled with standards for style and usage, hard-to-find facts and information, and visionary stories from one of the world's most influential writers. From guidelines on word choices to lists of popular songs and ballads, from tips on grammar to the magical world of Borges—you'll find an astonishing wealth of indispensable wisdom and inspiration in these three volumes.

Depend on the essential guide to good writing

Modern America Usage: A Guide

Wilson Follett; revised by Erik Wensberg

Authoritative, good-humored, concise, and complete, *Modern American Usage* belongs on your reference shelf with Bartlett, Fowler, and Roget. The revised edition contains usage guidelines for hundreds of words and phrases, as well as expanded entries on topics ranging from abbreviations to understatement. "This is a handbook...to be savored for its common sense and its many fine positive and negative examples." —*Wall Street Journal*

Hardcover. 363 pages. Publisher's Price \$25.00

Avoid spending hours in the library

A Writer's Companion

Edited by Louis D. Rubin, Jr.

An incomparable resource of information not found in other almanacs, dictionaries, or even encyclopedias, this volume provides dozens of useful lists and special glossaries. The wealth of listings includes the instruments of the symphony orchestra, firearms of history, art museums of the world, and so much more. "A compilation of a vast array of factual data to answer the practical reference needs of writers and others—the information that keeps writers in the library for hours." —*Booknews*

Softcover. 993 pages. Publisher's Price \$24.00

Read stories that have influenced the world's greatest writers

Collected Fictions

Jorge Luis Borges; translated by Andrew Hurley

Containing some 100 tales spanning half a century, this compendium presents in a single volume all of Borges's brilliant *ficciones*. You'll see not only how Borges's surreal storytelling evolved over time but also the elements of his style that remained consistent—and why he remains one of the most influential writers of the last century. "Though so different in style, two writers have offered us an image for the next millennium: Joyce and Borges." —Umberto Eco

Hardcover. 565 pages. Publisher's Price \$40.00



AN
\$89.00
VALUE!

If you prefer fine literature and outstanding references over mass-market best-sellers and tell-all memoirs, then **The Readers' Subscription** is your kind of book club. It's the only service that brings you hard-to-find editions of the classics, new releases from independent and university presses, groundbreaking fiction, biographies, intellectual history, drama, poetry, philosophy, and more.

MEMBERSHIP MADE EASY When your membership in The Readers' Subscription® is confirmed you'll get **The Writer's Treasury** (1925) for \$4.99, plus shipping and handling (and sales tax where applicable), and a whole lot more. As a club member, you also receive:

- **The Finest Books:** We offer quality publishers' editions of the best in classic and contemporary books from leading publishers, and our own exclusive editions (sometimes altered in size) available only to club members.
- **Big Savings:** You always save at least 20% off the Publisher's Price on every book.
- **Bonus Books:** With your first purchase of one regular selection, you'll earn Bonus Credits you can use to save 50% off any title.
- **Convenient Service:** At 3- to 4-week intervals (up to 18 times per year), you'll receive *The Griffin*, describing the Main Selection(s) and Alternate Selections, along with a dated Reply Card. If you want the Main Selection(s), do nothing, and it will be sent to you automatically. If you prefer another selection, or no book at all, simply indicate your choice on the Reply Card and return it by the date specified. A shipping and handling charge (and sales tax where applicable) is added to each shipment. You can also order online at rs.booksonline.com/rs.
- **Risk-Free Return Privilege:** You always have 15 days to decide if you want the Main Selection(s). If you receive a book you do not want because of late mail delivery of *The Griffin*, just return it at our expense, and we'll credit your account. Your only commitment is to purchase three books at the regular Member's Price in the next 12 months. After that, you're free to cancel your membership.

If Reply Card is missing, please write to The Readers, Subscription, Dept. YS315/1925, P.O. Box 6304, Indianapolis, IN 46206-6304, for membership information and an application. Offer valid in U.S.A. and Canada only.

Poets & Writers May/June 00 13 N696

EMPIRES OF THE MIND

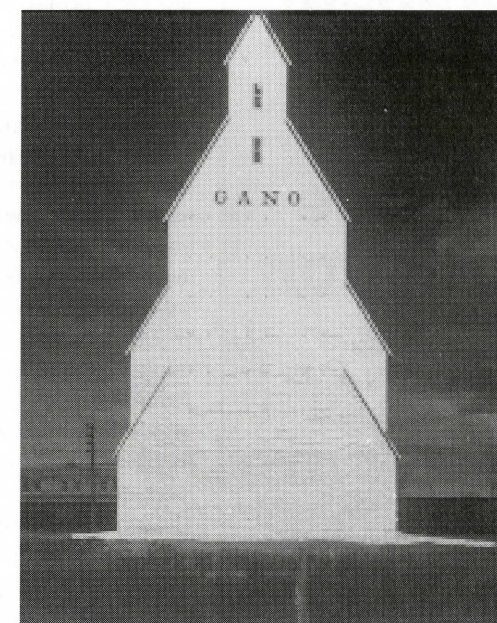
LITERARY SUCCESS IN THE MIDWEST

Building the Center

HOW THE TWIN CITIES PIONEERED
A CULTURAL MECCA

Homesteading Talent

NEW ISSUES PRESS SCOUTS THE UNKNOWN



Bonfires of Humanity

MICHIGAN'S ROUGH GUIDE TO POETRY

Wright Morris's Field of Vision

DOES THE REGION MAKE THE MAN?

CALL FOR MANUSCRIPTS

Story Line Press

announces
The First Annual

Beryl Markham Prize *for* Creative Nonfiction

• **Work Considered** •
Memoir, biography,
creative nonfiction prose,
and book-length
collections of creative
nonfiction essays
(no criticism)

• **Prize** •
Winner receives \$1,500
and book publication

• **Deadline** •
30 July 2000

For complete guidelines
send SASE to:

Story Line Press • Three Oaks Farm
PO Box 1240 • Ashland, OR 97520
541-512-8792 • 541-512-8793 (f)
www.storylinepress.com

Building the Center

HOW THE TWIN CITIES PIONEERED A CULTURAL MECCA

MINNEAPOLIS AND SAINT PAUL, TWIN CITIES STRADDLING the source waters of the Mississippi River, have long been a literary haven. More writers, publishers, and literary patrons per capita populate the Twin Cities than any other metro region in the country, claim the people who make up the rich literary fabric of the area. For 30 years, the Twin Cities have churned out bookstores, small press publishers, writers, poets, playwrights,

journalists, writing programs, literary centers, prizes, and grants at a rate to rival New York's. And they seem to be redoubling their efforts of late. This month Open Book, a collaborative literary center unlike any other in America, will debut.

Located in a renovated industrial building in Minneapolis's arty Warehouse District, Open Book is a stone's throw from the Mississippi in one direction and from an enclave of picturesque galleries and lofts in the other. The historic building has been re-designed by architect Garth Rockcastle (whose wife, Mary François Rockcastle, is a noted Twin Cities writer). It will comprise four levels, housing a small press, a literary center, a bookstore, a book arts center, performance spaces, meeting rooms and classrooms, and retail, library, studio, and exhibit spaces.

Open Book is the group effort of three nonprofits—the independent literary publisher Milkweed Editions, the Loft Literary Center, and the Minnesota Center for Book Arts (MCBA)—that joined forces in 1996 to form a fourth nonprofit, the Minnesota Book and Literary Arts Building, Inc. After establishing the organization, the board of directors immediately dove into a capital campaign, chaired by a former governor of Minnesota, Elmer L. An-

dersen, to raise money to buy the historic building.

"All of us were hesitant to be landlords," says Sid Farrar, Milkweed's executive director and chief operating officer. "We were fortunate to have some keen legal minds on our board who were helping us out. The model they came up with is ingenious. Right now the board is making this become a reality—including the physical renovation of the building."

Open Book will be the epicenter for poets, writers, and readers not only in the Twin Cities, but in all of Minnesota, the upper Midwest, and some say the entire breadth of the country between the East and West Coasts. It's an idea for which there is no precedent, says Emilie Buchwald, the publisher, editor, and cofounder of Milkweed Editions. "Open Book's sole purpose is the presentation of the book and literary arts," she says. The region's beloved independent bookstore, Ruminator Books, formerly Hungry Mind, whose for-profit retail anchor is in Saint Paul, will open a second store at the site.

"The synergy of having these operations all in one space is going to change us all in ways we can't even know right now," Buchwald says. The move will also provide Milkweed Editions, one of the nation's largest nonprofit literary

publishers of fiction, nonfiction, and poetry, a little more breathing room. Along with its offices, there will be a reception area to host small groups. "We will also have a lower-level fulfillment space, where we can house both books and personnel," says Buchwald, who predicts that the publisher will increase staff. And because Milkweed has configured the space to suit its needs, it will allow for more efficient operation. While Milkweed titles are distributed by Publishers Group West, Open Book will allow direct sales to be possible as well.

Housed in various temporary spaces during the past 25 years, the Loft Literary Center offers classes, workshops, contests, grants, and mentorships to writers. It also has hosted public literary events featuring writers of international stature, including Mark Doty, Rita Dove, John Irving, Kate Millet, Philip Roth, Ntozake Shange, Calvin Trillin, and Yevgeny Yevtushenko. With access to more space, the Loft plans to increase its classes, workshops, and services, says its executive director, Linda Myers. "Plus we'll have a book club room, a small reading room, and a performance hall for large events."

The Minnesota Center for Book Arts provides studio space for both masters and novices working together at letterpress printing, hand bookbinding, and papermaking. It also serves artists, students, teachers, designers, writers, and book lovers through a variety of programs. "This much larger space will allow us to be aggressively in the community, to partner with social agencies to provide participatory activities for underserved audiences," says director Peggy Korsmo-Kennon. Future events include a national binding show and a convention featuring children's book publisher Harlin Quist.

"I love the idea of Open Book," says Jim Sitter, self-described "arts bureaucrat" and founder of the Minnesota Center for Book Arts. "It solves certain problems in a very constructive way. It will make all of the participants stronger organizations, providing them with the level of visibility and connect-

edness with the community that will help them service the Twin Cities and Minnesota even better. It's a knitting together of the book world. There's going to be value to that integration."

WITHIN the United States, the Twin Cities' history is rather young. Originally the 19th-century settlements of St. Anthony (Minneapolis) and Pig's Eye (St. Paul), the cities quickly grew wealthy from the resources of the land. Agricultural companies such as Cargill, General Mills, Land O' Lakes, Pillsbury, and several breweries flourished, as did the lumber, mining, and railroad industries. Giant companies like 3M, Dayton Hudson, and Honeywell and numerous banks and publishers emerged around the boomtowns.

The families who ran these companies were of a type: pioneers dedicated to their Midwestern community, passionate about the arts, and determined to make the Twin Cities a Midwestern cultural mecca to rival Chicago. This mix of wealth and progressive thinking propelled the Twin Cities to become an educational center, with the metro area soon boasting more than 20 public and private colleges and universities. Soon theaters, museums, musical venues, libraries, and bookstores burgeoned around these centers of learning.

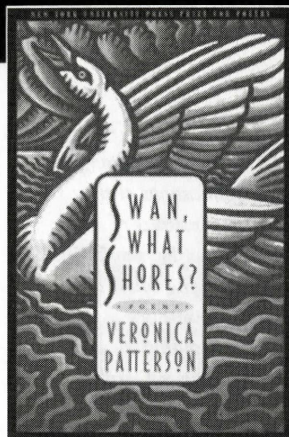
Writers also began to surface from the area: F. Scott Fitzgerald, Sinclair Lewis, O.E. Rølvaag, and Thorstein Veblen achieved international acclaim. Laura Ingalls Wilder chronicled pioneer life in Minnesota. The business leaders had become generous and proud arts philanthropists. Railroad barons and leaders of agriculture and industry vigorously funded the precursors to the Minneapolis Institute of Arts, the Children's Theatre Company, the Minnesota Orchestra, and the Walker Art Center throughout the first half of the 20th century. By the time Tyrone Guthrie opened his Minneapolis theater in 1963, the arts in the Twin Cities were flourishing.

With the early '70s came intense political change and artistic achievement,

JODIE AHERN is managing editor of publications at the Minneapolis Institute of Arts, former editor of Skyway News, former managing editor of Minnesota Monthly Magazine, founding editor of Midwest Home & Garden Magazine, and longtime contributor of articles, essays, and reviews for both regional and national publications. Her news story "Hungry Mind Changes its Name" appeared in the March/April 2000 issue of Poets & Writers Magazine.

Preceding spread:
"Gano Grain Elevator."
Western Kansas, 1940.
Photograph by
Wright Morris.

WINNER OF THE NYU PRESS PRIZE FOR POETRY



Swan, What Shores?

Veronica Patterson

"Characterized by remarkable invention and wit, in rare combination with philosophical depth and genuine feeling, *Swan, What Shores?* is carefully put together—admirably coherent, though varied with novel excursions in form. . . . This is a book that deserves wide circulation. It is subtle, substantial, surprising, and appealing."

—Leonard Trawick,
Cleveland State University
Poetry Center

100 pages / \$12.95 paper



NYU PRESS

1-800-996-6987

www.nyupress.nyu.edu

much of the activity arising on college campuses. In the Twin Cities area alone, there existed Macalester College, the University of Minnesota, the College of St. Catherine, the University of St. Thomas, Hamline University, Concordia College, and in nearby Northfield, Carleton College and St. Olaf College. Artistry was fomenting on these campuses and in Twin City neighborhoods.

It was during this time that Milkweed was seeded and David Unowsky was setting up his Hungry Mind bookstore in St. Paul. Other independent bookstores were springing up all over the metro area. Savran's at the University of Minnesota became a favorite of the West Bank/Bob Dylan crowd. Odegard's, Baxter's, The Bookcase, and a little bookstore owned by Marly Rusoff were born.

In the loft above Rusoff's store, writers Michael Dennis Browne, Phebe Hanson, Patricia Hampl, Jim Moore, and Garrison Keillor began to congregate. The group held readings and began to enthrall people with story hours and author visits. These writers officially became incorporated as a nonprofit organization in 1975, named, appropriately, The Loft. The unique, ragtag group was led for 15 years by the dedicated Susan Broadhead, who carefully nurtured it to national significance.

Meanwhile, Unowsky hired a young Macalester student, Jim Sitter, to work in the Hungry Mind bookstore. Along with helping Unowsky launch a series of in-store author readings and events, Sitter started buying books for the store from small presses across the country, forging relationships with numerous founders and publishers, including Emilie Buchwald at Milkweed Editions, Bill Truesdale at New Rivers Press, Scott Walker at Graywolf Press, and Allan Kornblum at Coffee House Press. Through his affiliation with these small

presses Sitter became familiar with the art of letterpress printing, which would lead him to eventually found the Minnesota Center for Book Arts in 1983.

Hearing that the funding was warm and green in Minneapolis, Scott Walker moved his publishing company, Graywolf, from Washington State to Minnesota. Bill Truesdale brought in New Rivers from the East Coast, and Allan Kornblum moved Coffee House from Iowa. Milkweed continued to grow.

The founding families of the Twin Cities business community have never abandoned their original intent to fund the arts. In fact, many of these companies have established foundations ear-



marked to support writers, artists, and musicians from the Twin Cities. As a result, the four inner-city literary presses, all recipients of corporate largesse, are successful beyond their founders' wildest imaginations. Here's a closer look at the four.

MILKWEED EDITIONS

In the '70s, poet and writer Emilie Buchwald founded *The Milkweed Chronicle* in Minneapolis with artist and book designer Randy Scholes. Both board members of the Loft Literary Center, the two wanted to create a journal that would bring together words and images. "We didn't understand we were starting a business," Buchwald says. In no time, the partners were writing grant proposals, preparing budgets, and hiring help. The journal evolved into a trade book publisher that was incorporated as a nonprofit in 1979. It is now

one of the largest nonprofit literary presses in the nation.

Buchwald has served as the editor or co-editor of more than 145 books. Her press has gone from a start-up operation to a \$1.6 million enterprise, with twelve employees and five interns, publishing sixteen to twenty new books each year. Of these roughly four are hardcovers, four to six are simultaneous publications in both cloth and paper, and the rest are paperbacks of both original releases and previously published hardcovers. The print runs for each title range from 2,500 to 10,000 copies or more; sales range from 1,500 to 50,000 copies.

Servid's *Landscape and Longing* and Minnesotan Mary Rose O'Reilley's *The Barn at the End of the World*.

Milkweed books and authors have garnered more than 90 awards and are regularly reviewed in the major trade media, says Buchwald. Each book has its own carefully conceived marketing plan, which often combines multiple-city author tours, a publicity campaign, a limited amount of advertising, and close coordination with independent booksellers, chains (Barnes & Noble, Borders, and regional outfits), online bookstores, and specialty accounts. "We've consistently licensed paperback and foreign rights for our books, as well

Open Book, located in the arty Warehouse District of Minneapolis, and the architectural rendering of its renovation.

For more information about Open Book, write or visit the Web site.

OPEN BOOK

333 Washington Avenue North
Suite 301
Minneapolis, MN 55401
www.openbookmn.org



OTHER LITERARY CENTERS

GUILD COMPLEX

c/o Arts Bridge
2936 N. Southport, Suite 210
Chicago, IL 60657
(773) 296-1108, x. 18
guildcomplex@earthlink.net
www.nupress.nwu.edu/guild

WOODLAND PATTERN BOOK CENTER

720 E. Locust Street
Milwaukee, WI 53212
(414) 263-5001
Fax (414) 372-7636

WRITER'S CENTER OF INDIANAPOLIS

Marion College
P.O. Box 88386
Indianapolis, IN 46208
(317) 955-6336
writersc@indy.net

Always an eclectic publisher of high-quality poetry and fiction, Milkweed began publishing children's literature in 1993 and, in 1995, launched its nonfiction World As Home program, whose works "offer testimonies to living harmoniously with other species in urban, rural, and wilderness communities," says Buchwald. The World As Home is made up of three series: the Credo Series, essay collections about the natural world from seminal writers like Rick Bass, John Daniels, Patiann Rogers, Scott Russell Sanders, and Ann Zwinger; Literature for a Land Ethic, an anthology series of indigenous writings that address ecological issues of national significance; and Original Voices, titles by emerging writers such as Georgia writer Janisse Ray, author of *Ecology of a Cracker Childhood*, which was published last September. Forthcoming this year are Alaskan writer Carolyn

as [initiated] movie and television rights sales," says Buchwald.

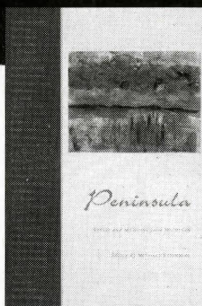
GRAYWOLF PRESS

At Graywolf's 25th anniversary celebration last September at the University of Minnesota, U.S. poet laureate Robert Pinsky recited poetry to a packed audience in the Ted Mann Concert Hall. The attendance was a testament to Graywolf's standing in the publishing world and to its commitment to poetry.

"In terms of editorial rationale behind how we compose the list, poetry is the beginning or the center. It's where Graywolf began," says director Fiona McCrae, the relocated Brit who is in her sixth year as director, having succeeded founder Scott Walker in 1994. The press publishes 16 titles a year, a mix of fiction, poetry, creative nonfiction and memoir, literary criticism and biography, and cultural criticism. "We try to have a

New for Spring

Peninsula
Essays and
Memoirs from
Michigan

 Edited by
 Michael Steinberg


Loraine Anderson
 Max Apple
 Alys Culhane
 Michael Delp
 Toi Derricotte
 Jack Driscoll
 Maureen Dunphy
 Nancy Fitzgerald
 Linda Nemec Foster
 Jim Harrison
 Tim Jeffrey
 Lawrence Joseph
 Margo LaGatutta
 Kathleen Lavey
 Philip Levine
 M. L. Liebler
 Thomas Lynch
 Dan Minock
 Judith Minty
 Anne Marie Oomen
 Lawrence Pike
 Mary Elizabeth Pope
 Lev Raphael
 Skip Renker
 Rebecca Emlinger Roberts
 Robert Root
 Carol Sanford
 Marc J. Sheehan
 Sue William Silverman
 Maureen Stanton
 Michael Steinberg
 Kathleen Stocking
 Andrea Stupka
 Alison Swan
 Keith Taylor
 Anca Vlasopolos
 Tom Watson
 Ken Wylie

Paper, 0-87013-544-9, \$24.95

MICHIGAN STATE
UNIVERSITY PRESS

 517/355-9543 • Fax 800/678-2120
<http://www.msu.edu/unit/msupress>

balance," says McCrae. Titles are distributed by St. Paul's Consortium Book Sales and Distribution.

Of the yearly list, two to three are hardcovers, the remainder paperbacks. The average print run is 3,000 to 5,000, with a minimum of 2,500. Sales of Graywolf titles range widely. On the high end are titles like Jane Kenyon's *Otherwise*, which has sold 50,000 copies, and Brenda Ueland's *If You Want to Write*, which has sold more than 130,000.

"We've received a lot of awards in the last couple of years, particularly in poetry," says McCrae. *Except by Nature* by Sandra Alcosser won the Academy of American Poets' James Laughlin Award in 1998 and *From the Devotion* by Carl Phillips was a National Book Award finalist the same year. Other notable titles include *Moon Crossing Bridge*, by Tess Gallagher; *Burning Down the House*, by Charles Baxter; and *The Way It Is*, by the late William Stafford.

Of a \$1 million budget in 1999, 60 percent was self-generated and 40 percent was subsidized by grants, donations, and membership. "I'd like to nudge Graywolf to the next level," says McCrae. To do so, she plans to increase foundation

support. And if the \$300,000 grant given by the Bush Foundation, a charitable organization located in St. Paul, last November is any indication, Graywolf may be on its way. The press has also recently entered into a partnership with the College of Saint Benedict in launching a literary award and a publishing conference. The S. Mariella Gable Prize, whose deadline was April 1, awards for a novel a \$15,000 advance and publication by Graywolf. Inside Books, a weeklong conference for students, will be held in July.

COFFEE HOUSE PRESS

A photograph of Allan Kornblum on the cover of *Independent Publisher* magazine shows him in his element: the aproned tradesman, standing by one of his beautiful old letterpresses, stacked high with the top-quality books he has published at Coffee House Press. Kornblum is clearly a happy man.

Kornblum arrived in Ames, Iowa, in 1972 to take part in the undergraduate program of the Iowa Writers' Workshop. "I fell in love with publishing and printing, dropped out of school, and set up a press," he says. At that time, letterpress operations began liquidat-

Tips for Submitting Your Work

MILKWEED EDITIONS

Milkweed Editions accepts agented and nonagented manuscripts. Expect to wait a few months for a response, as editors receive many submissions, all of which they consider and respond to if submitted according to appropriate guidelines. Milkweed suggests that writers familiarize themselves with the press's current titles. Poetry manuscripts are read only in January and June of each year. Send an SASE, call, or visit the Web site for the submission guidelines for each genre.

Milkweed Editions, 430 First Avenue North, Suite 668, Minneapolis, MN

55401-1743
 (612) 332-3192
www.milkweed.org

GRAYWOLF PRESS

"The poets tend not to have agents. Quite a lot of the fiction writers do. I don't have a strong preference either way," says Director McCrae. Graywolf does not accept unsolicited manuscripts and instead encourages writers to send a query letter that describes the work, along with a short writing sample. The press tries to respond to submissions within three months. Send an SASE or visit the Web site for submission guidelines.

Graywolf Press, 2402 University Avenue, Suite 203, Saint Paul, MN

55114
 (651) 641-0077
www.graywolfpress.org

MINNEAPOLIS AND SAINT PAUL, TWIN CITIES STRADDLING THE MISSISSIPPI RIVER, HAVE LONG BEEN A LITERARY HAVEN.

ing their equipment as they changed over to computerized printing, and Kornblum snatched up a couple of presses for almost nothing. Originally called Toothpaste Press, the little company formed by Kornblum and his wife, Cinda, produced art-quality books, slowly and carefully.

"The name *Toothpaste* was part of the tradition of the early seventies, when most literary presses had sort of flip names, part of the whole 'up-yours' attitude. I was a child of those times," Kornblum explains. When the press grew, Kornblum wanted it to serve its writers well, and felt it was time for a name change. He had read about English coffeehouses as venues where writers have gathered for centuries, and in America the coffeehouse had been home to the Beat poets in the '50s.

Now, almost 30 years later, Coffee House Press makes one letterpress book every couple of years. "It's extremely satisfying," he says of handmaking

books with hand-set type and intaglio illustrations. "You see the pages stack up with lovely images that you stamped on. If you approach the process with a certain knowledge of the craft and put the requisite time into the work, the result is gorgeous." The majority of Coffee House's annual list of 12 to 14 titles, however, comes from its trade publication operation. The press publishes poetry, short story collections, and novels.

Along with being committed to presenting first novels, Kornblum actively seeks out authors from cultures that are not mainstream. "For many years we saw ourselves as being the publisher for emerging writers and for writers from cultures whose communities weren't properly represented in the published record." He bristles at the notion that minority writers are now being favored. "I have the honor of publishing Victor Hernández Cruz, Quincy Troupe, Karen Tei Yamashita. They are leading voices for their communities. The idea

COFFEE HOUSE PRESS

"We suggest writers send us ten to fifteen pages of their work, with a resumé and any information about themselves that gives us some perspective. Ninety-five percent of our poetry is unagented; fifty percent of our fiction. We love to discover a new talent," says Publisher Kornblum. The press's response time on queries is four to six weeks, on full-length manuscripts four to six months, and possibly longer. Send an SASE or visit the Web site for submission guidelines.

*Coffee House Press, 27 North Fourth Street, Suite 400, Minneapolis, MN 55401-1718
(612) 338-0125
www.coffeehousepress.org*

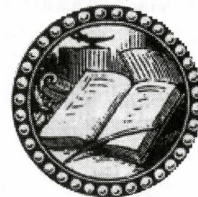
NEW RIVERS PRESS

The Minnesota Voices Project is open to Minnesota writers. The deadline each year is April 1. The Headwaters Literary Competition is open to emerging writers of poetry, fiction, or creative nonfiction. The prose deadline is September 30; for poetry it is October 31. The press reads submissions to the Marie Alexander Poetry Series during July and will accept submissions to the Bill Truesdale Series in Creative Nonfiction during January beginning in 2001. Send an SASE or visit the Web site for guidelines.

*New Rivers Press, 420 North Fifth Street, Suite 938, Minneapolis, MN 55401-1389. (612) 339-7114
www.mtn.org/newrivpr*

NEW ENGLAND WRITERS' WORKSHOP

AT EMERSON COLLEGE



JUNE 5 - JUNE 9, 2000

Adult Fiction Workshops
Morning & afternoon sessions
Individual consultations
Manuscript evaluations
Housing

SALLY BRADY
C. MICHAEL CURTIS
ARTHUR GOLDEN
MARGO HAMMOND
GISH JEN
ALEX JOHNSON
KATRINA KENISON
MARGO LIVESEY
DAVID MEHEGAN
ASKOLD MELNYCZUK
PAM PAINTER

For information and application, write or call:

**New England Writers' Workshop
at Emerson College**

C. Michael Curtis, Director
Division of Continuing and Advanced Education
100 Beacon St., Boston, MA 02116-1596
(617) 824-8281

Sewanee Writers Conference

July 18 – 30, 2000

The University of the South
Sewanee, Tennessee

Workshops in Poetry, Fiction,
and Playwriting

Georges Borchardt
Anne Borchardt
David Bottoms
Richard Burgin
Laura Maria Censabella
George Core
Dick Davis
Tony Earley
Gary Fisketjon
Mary Flinn
Horton Foote
Peter Franklin
Barry Hannah
Amy Hempel
Gail Hochman
Andrew Hudgins
Mick Imlah
Diane Johnson
X. J. Kennedy
Romulus Linney
Margot Livesey
Peter Mayer
Alice McDermott
Erin McGraw
Claire Messud
Speer Morgan
Robert Pack
Joseph Parisi
Kathy Pories
Padgett Powell
Francine Prose
Robert Richman
Mary Jo Salter
Marc Smirnoff
Dave Smith
Jon H. Stallworthy
Philip Stephens
Mark Strand
John Sullivan
Troy Teegarden
Nigel S. Thompson
Lily Tuck
Harriet Wasserman

For information write or call:

Cheri Peters, Conference Coordinator
Sewanee Writers' Conference
310R St. Luke's Hall • 735 University Avenue
Sewanee, TN 37383-1000
(931) 598-1141

Director
Wyatt Prunty

Thanks to the generosity of
Tennessee Williams,
additional Fellowships and
Scholarships are available.

that all the breaks are going to minority writers is just not true. That's an insult to the writers, an insult to their publishers, and an insult to the book-buying community."

Other names in the impressive backlist of Coffee House Press include Jonis Agee (*Taking the Wall*), Sandra Benítez (*A Place Where the Sea Remembers*), Frank Chin (*Donald Duk*), Alexs Pate (*Losing Absalom*), the collected works of Paul Metcalf, and a letterpress excerpt from Allen Ginsberg's journals.

Of its annual list, Coffee House publishes two hardcover books and twelve paperbacks. The print runs and sales for each book vary by genre. Approximately 1,500 to 2,000 copies of poetry titles are printed, and copies sold range from 700 to 1,200. For short story collections, 2,500 to 3,500 are printed and 2,000 to 3,000 sold; and for novels 3,000 to 5,000 are printed and 2,500 to 3,500 sold.

The company's annual budget is \$600,000, about half of which comes from sales and the rest through grants and donations. Kornblum says his plan is to grow slowly and to "do some soul-searching and analysis to ascertain just the right size for Coffee House."

NEW RIVERS PRESS

Originally a small Massachusetts letterpress publisher founded by C.W. (Bill) Truesdale in 1968, New Rivers Press has become mainly a publisher of Midwestern writers. "Our mission is to support writers who live in the area," executive director Phyllis Jendro says. "Not necessarily those who were born here or who grew up here or who want to write about the area—we don't necessarily do regional books. We publish authors who live here."

Truesdale, now a semiretired senior editor for New Rivers, is a longtime activist in the Twin Cities literary scene, having taught at Macalester College and served on the board at the Loft Literary Center. In 1998, while the press celebrated its 30th anniversary, Truesdale received the Kay Sexton Award for contributions to the community of the book.

Distributed by Consortium, New

Rivers publishes about ten titles a year, with print runs of 2,000 for prose and 1,500 for poetry. Occasionally two or so books are solicited for series or anthologies, but "eight out of ten books a year come from our competitions," says Jendro.

In 1981, New Rivers began its Minnesota Voices Project, a literary competition open to emerging Minnesota writers of poetry, short fiction, novels, novellas, and creative nonfiction, which eventually introduced to the world novelist David Haynes (*Right by My Side*). Other notable writers published by New Rivers include Jonis Agee, Charles Baxter, Sharon Chmielarz, Diane Glancy, C.J. Hribal, Deborah Keenan, Mark Vinz, and Gerald Vizenor.

New Rivers publishes two books of creative nonfiction or fiction and two books of poetry in its annual Headwaters Literary Competition, open to writers of poetry, fiction, and creative nonfiction who have published no more than two books. The press also releases one book of prose poems a year in its Marie Alexander Poetry Series. In 2001, the press plans to launch the Bill Truesdale Series in Creative Nonfiction, a series open to first book authors.

Jendro, along with Gordon Thomas and Eric Braun, hold down the tiny office space in the Warehouse District of Minneapolis. Assisted by eager interns, they read, edit, market, and maintain the funding for New Rivers. They also collaborate with colleagues, says Jendro, citing partnerships with publishers Coffee House, Graywolf, Milkweed, and Holy Cow! Press in Duluth to share subsidiary rights endeavors.

In 1998, gross sales for New Rivers were about \$72,000 and grant support was \$113,655. Growth is projected, but as Jendro says, "Nobody makes money on books." The small presses keep publishing, she says, because they "are more important than the big ones. Like television, the big book publishers tend to publish the same type of thing over and over. The real heart of writing right now is the small press—we're willing to take the risk and the adventure." ∞

Homesteading Talent

NEW ISSUES PRESS SCOUTS THE UNKNOWN

ON A GRASSY HILL SHELTERED BY TREES AND OVERLOOKING the modern structures of Western Michigan University's Kalamazoo campus stands an enormous brick and stone Tudor building, home to the five-year-old poetry publisher New Issues Press. The building dates back to 1915 and until New Issues came to occupy its rooms, the structure had been largely abandoned, given over to university storage. Even today, the members of New

Issues' small staff are the building's only occupants, their office sitting among dark rooms filled with cast-off remnants of other eras: stores of dusty globes whose countries no longer exist, glassed museum cases enclosing mysterious animal specimens, whole sets of beautifully crafted, obsolete microscopes. Yet for New Issues, the building and its contents feel every inch the perfect fit, given the press's essential spirit and purpose—the discovery and preservation of an ageless, sometimes overlooked art in an increasingly strip-malled world.

After entering through heavy doors, winding down a wide stone staircase, and traversing a cavernous hallway, one experiences the room where most of the real work takes place as a bright space of calm. Sunlight pours through half-opened six-foot-high windows. Neat stacks of colorful New Issues books cover desks and tabletops and line long shelves. Newer manuscripts, clipped with notes, spill out of boxes; more are placed in careful rows along the well-worn floor.

Head bent over a sheaf of manuscript pages, editor Herbert Scott is hard at work going about the delicate business of ushering another as-yet-undiscovered talent into the world. Scott's work as an editor and publisher takes the shape of a calling: "At a time when

major presses have become cannibalized and part and parcel of some megacompany's corporate profile," he says, "it's up to those who love literature, and understand society's need for artistic expression, to create ways of providing a forum to foster its survival."

While the New Issues Press Series in Poetry was conceived and structured as a competition, with all manuscripts submitted during a finite reading period and one winner chosen by a national judge, Scott has been able to publish and promote more than that one book a year—six annually so far, with twelve slated for 2000.

Partners, an independent book distributor located in Holt, Michigan, distributes New Issues titles nationally to a network of independently owned bookstores as well as to chains such as Barnes & Noble. Initially, New Issues published both hardcover and paperback editions of its titles, but due to the increasingly prohibitive costs involved in producing hardcover versions—\$23 to print a book that, in turn, retails for \$22—it currently publishes only paperback editions. A typical first-run printing for one of New Issues' titles is 1,500 copies.

New Issues titles sell well for small press poetry—800 copies is an average figure for the first few months after a book's initial release—and several have

LIESEL LITZENBURGER's essays and short stories have appeared in literary journals, magazines, and anthologies. She has written for the Chicago Tribune and the Detroit Free Press. Her first full-length work of fiction, *Now You Love Me*, is forthcoming from Carnegie Mellon University Press this fall.

Discover the Writer's Life in New York City

Master of Fine Arts in Creative Writing

Over more than six decades of steady innovation, The New School has sustained a vital center for creative writing. The tradition continues with our MFA in Creative Writing, offering concentrations in **fiction, poetry, nonfiction** and **writing for children**. Study writing and literature with The New School's renowned faculty of writers, critics, editors and publishing professionals.

Faculty 1999-2000: Hilton Als, Deborah Brodie, Jill Ciment, Jonathan Dee, Cornelius Eady, Mary Gaitskill, David Gates, Lucy Grealy, A.M. Homes, Zia Jaffrey, David Lehman, Kate McMullan, Pablo Medina, Honor Moore, Dale Peck, Robert Polito, Francine Prose, Dani Shapiro, Jason Shinder, Darcey Steinke, Benjamin Taylor, Abigail Thomas, David Trinidad, Susan Wheeler, Stephen Wright

Visiting Faculty: : Ai, Martin Asher, Frank Bidart, Glen Hartley, Dave Johnson, Phillis Levin, Pearl London, Geoffrey O'Brien, Robert Pinsky, Lloyd Schwartz, Jon Scieszka, Ira Silverberg, Tom Sleigh

Director: Robert Polito

Fellowships and financial aid available.
Accepting applications for Fall 2000.

For a catalog and application contact:
212-229-5630 ext. 388
or email: admissions@dialsa.edu

New School University
The New School
66 West 12th Street New York NY 10011

gone into second printings within their first year of publication. Scott keeps all past New Issues titles in print and available, acknowledging the fact that it often takes months and even years for a work to fully catch on and be recognized. The press's books have been well reviewed in major publications, including *Publishers Weekly*, *Women's Review of Books*, and *Library Journal*, and have been featured in Robert Hass's "Poet's Choice" column in *Washington Post Book World*. And while Scott works hard to garner attention for the press, it is the poets who matter most: "Our main concern, always, is the poet's best interest."

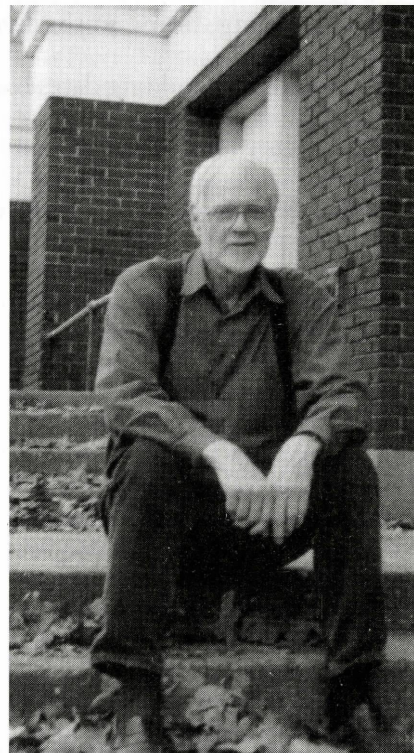
Scott's credo is simple: "I resolved to treat poets who submit to New Issues fairly, humanely, respond promptly to queries, keep deadlines, and whenever possible to return written comments." Last year, New Issues sent readers' comments to all the nearly 800 poets who submitted manuscripts. "I doubt we'll be able to keep that up," Scott allows. "But we're all in this together, and none of us should treat each other badly."

SCOTT'S voice still carries the soft inflections of an early life in Oklahoma, where he was born and raised. His working life began in the grocery business and led him to California. It was there that he began writing poems and taking classes, later graduating from Fresno State. In 1964, he entered the Iowa Writers' Workshop and began a new chapter of his life as a poet and teacher. Three collections of his own poetry were subsequently published. *Disguises* appeared in 1974 as part of the University of Pittsburgh Press's Pitt Poetry Series, followed by *Groceries* in 1976, also from the series, and *Durations* in 1984 from LSU Press. "For too long a time I believed that the thirteen years I worked in groceries were years lost to me," says Scott. "Now I know they made their contribution to what I have become."

Scott is the Gwen Frostic Professor of Creative Writing at Western Michigan University, where he has taught for the last 30 years. And while launching

and sustaining New Issues has taken up much of his energy, Scott remains devoted to teaching. "It's still extremely important to me. It's all part of the whole."

When Scott founded New Issues, he didn't know much about publishing: "I started from scratch. My training was on the job." He began with his notion of a first-book press and \$10,000 in seed money furnished by Western Michigan's College of Arts and Sciences at



the behest of the dean. Gifts from an anonymous donor helped sustain the press until Scott learned how to write grant proposals. New Issues has since received a number of prestigious grants from, among other organizations, the Michigan Council for Arts and Cultural Affairs, the NEA, and the Academy of American Poets. Other funds come from the \$12 reading fee New Issues charges in its competition. In addition, Western Michigan provides support in the form of office and warehouse space, secretarial assistance, and bookkeeping help.

Growth has been hard-won, with Scott and a small group of dedicated

volunteers doing most of the work themselves. Slowly, Scott has been able to bring in additional outside help to aid in all aspects of New Issues' operations. Carefully selected MFA and Ph.D. students from Western Michigan serve as first readers. Poet David Dodd Lee, who was invited to join the press in 1997 after his own book, *Downsides of Fish Culture*, was published by New Issues, works as associate editor. Others who work as advisory editors and judges—a group of nationally recognized poets—do so off-site on a strictly voluntary basis. Poets Nancy Eimers, Mark

national venues such as the *American Poetry Review*, *Poetry*, and *American Poet*. He also helps New Issues poets in organizing reading tours across the country. "While the writers themselves are responsible for arranging reading dates, we act as a strong support system," Scott says of his role in this facet of the books' promotion. "We furnish fliers, send out photos of all our authors, and encourage them in any way we can to stay active in terms of readings and other public engagements. That's the way books really get sold. The poets must stay active in their field."



Halliday, William Olsen, and J. Allyn Rosser have all served for several years as advisory editors for the press. No one at New Issues, including Lee and even Scott himself, draws any sort of salary: "All our monies go into the books themselves." The 30 to 40 hours a week Scott logs at the press are a labor of love.

In 1996, Chase Twichell served as New Issues' first national judge ("We couldn't have asked for anyone better," Scott says); subsequent competition judges—Marianne Boruch, Philip Levine, C.K. Williams, and C.D. Wright—have also given generously of their time and expertise. "A press such as ours couldn't survive and prosper without such poets, who give back much to the profession," says Scott.

Staunch in his commitment to promoting the press and its poets, Scott advertises upcoming titles regularly in

To further promote New Issues titles, Scott touts them at venues such as Book Expo America, the Frankfurt Book Fair, the Poetry Society of America awards ceremonies, and Associated Writing Programs conferences. In addition, he has mastered the finer points of sending out review and complimentary copies: "One thing you have to do as a new press is to let people know you're there." Working from a master list of publications, organizations, and individuals, and devising separate lists with and for each new poet, Scott sends out up to 200 complimentary copies per title. "We carefully consider the places most appropriate to send a particular title—for reviews and also for simple recognition," Scott explains. "And we can't be worried about losing money. Our main purpose is to get the word out on our poets."

Editor Herbert Scott on the steps of West Hall (shown at right), which houses New Issues Press.

Page 47: Scott reviews new covers with David Dodd Lee, Tricia Hennessy, and Sarah Folck.

New Issues Press considers only unpublished poets for its Poetry Prize and only poets who have already published a full-length collection for its Green Rose Prize. The annual deadline for the Poetry Prize is in November, and the annual deadline for the Green Rose Prize is in September. Send an SASE or visit the Web site for complete guidelines.

NEW ISSUES PRESS

Poetry Prize, 1201 Oliver Street,
Western Michigan University,
Kalamazoo, MI 49008-5092
www.wmich.edu/english/fac/nipps

OTHER SMALL PRESSES

MID-LIST PRESS

4324 12th Avenue South
Minneapolis, MN 55407-3218
(612) 822-3733
Fax (612) 823-8387
guide@midlist.org

HOLY COW! PRESS

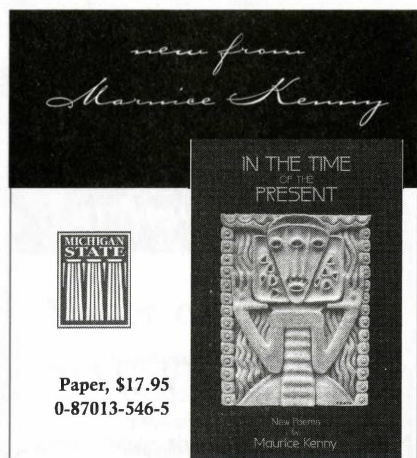
P.O. Box 3170
Mount Royal Station
Duluth, MN 55803
holycow@cpinternet.com

RIDGEWAY PRESS

P.O. Box 120
Roseville, MI 48066
(313) 577-7713
Fax (810) 294-0474
MLLiebler@aol.com

BROADSIDE PRESS

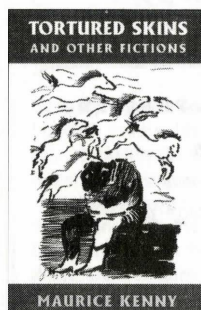
P.O. Box 04257
Detroit, MI 48204
(313) 963-8526
Fax (313) 527-7960



Paper, \$17.95
0-87013-546-5

"This tightly crafted volume shows that ... like bone beads in an ancient necklace, his words have gained depth and luster through the passing of years. Read these poems and be touched by the strength of a full-throated song."

—Joseph Bruchac,
Abenaki Storyteller, author of
Between Earth and Sky



Paper, \$22.95
0-87013-531-7

"Ranging freely through time and place, Kenny's spirit is as unbounded as is his talent. This collection of powerful stories reveals what fiction can do in the hands of a master poet. Native American literature begins a new millennium of accomplishment with these extraordinary and moving pieces."

—James Rupert, author of
*Meditations in Contemporary Native
American Fiction*

**MICHIGAN STATE
UNIVERSITY PRESS**

517/355-9543 • Fax 800/678-2120
<http://www.msu.edu/unit/msupress>

IF THERE is one quality that sets the tone for the New Issues Press Series in Poetry, it is an absence of predictability. New Issues poets come from a wide spectrum of ages, geographic regions, and lives lived. Writers ranging from Liberian poet Patricia Jabbeh Wesley—whose civil war experience was captured in *Before the Palm Could Bloom: Poems of Africa* (1998)—to this year's authors Martin Walls, a young English poet, and Margaret Rabb, a native of North Carolina, have found a home at the press.

Scott believes in searching for talent at both the national and regional levels and has published several Michigan poets, including Diane Seuss-Brakeman and James Armstrong. "We feel it is important for presses such as ours that have sprung up around the country, and that publish a national series, to tend our own gardens as well. Good poets aren't necessarily located in the major publishing centers," he says. "We need to discover those who have something important to say, those who may have become discouraged by the whole discouraging process of getting published, and give some of the best of them a forum."

In recognition of the eclectic, strong voices present in New Issues volumes, each book is designed in a collaborative yet individualized effort with Western Michigan University's Design Center. Under the center's director, Tricia Hennessy, each New Issues manuscript is given to a group of student design interns, who live with the work for several weeks, rereading it and meeting with Hennessy to discuss possible images for the cover. She and her students then spend several more weeks creating an original work of art using "the poems' own self-generated visual metaphors," says Hennessy. The result is a series of books that are beautiful and often dreamlike in their defining cover images, and that are unlike anything else on the shelves.

New Issues covers often draw attention at book fairs—and often the attention is from other book designers

and artists. "Many people seem to appreciate that though each of our covers is highly individual," Scott says, "you can immediately tell that they all function as part of a series."

When choosing what appears between the covers, Scott does not focus on a writer's background, previous publications, or cover letter—"Only after the fact, really." Both Scott and Lee read every manuscript submitted, and go through a lengthy process to choose those that will be sent to the national judge. Though there is only one winner, the New Issues editors publish other submissions they have admired. Rebecca Reynolds's *Daughter of the Hangnail* was published by the press in 1997, as a favorite nonwinner, and in 1998 was awarded the Norma Farber First Book Award from the Poetry Society of America.

Anthony Butts, whose *Fifth Season* appeared in 1997 from New Issues, also wasn't that year's competition winner. Since his book's publication, Butts has been invited to read at several national venues, and his poetry has been included in *Giant Steps: The New Generation of African American Writers*, an anthology published in March by William Morrow, and on a spoken-word disc set of African-American poets released by Rhino Records. "Having a book is the first step for anyone," says Butts, who is now an assistant professor of English at the University of Dayton and is completing a second collection of poems.

Poet Malena Mörling's *Ocean Avenue* did win New Issues' 1998 competition—chosen from an initial pool of 800 manuscripts by Philip Levine. For Mörling, a native of Sweden now living in New York, her publication with New Issues has been a similarly positive experience: "Both Herb Scott and David Dodd Lee were so perceptive and helpful during the entire process. Even after publication, there has continued to be an earnest interest in me and what I'm doing. I know I can always call Herb with any question I might have about the world of poetry. His is a completely

"IT'S UP TO THOSE WHO LOVE LITERATURE, AND UNDERSTAND SOCIETY'S NEED FOR ARTISTIC EXPRESSION, TO CREATE WAYS OF PROVIDING A FORUM TO FOSTER ITS SURVIVAL."

honest enterprise." Mörling recently won a Rona Jaffe Emerging Women Writers Award and currently teaches creative writing full-time at Syracuse University.

One up-and-coming talent is poet Mark Scott (no relation), whose collection, *Tactile Values*, New Issues will publish this fall. Perhaps Mark Scott stands for the sort of groundbreaking, surprising writer New Issues best represents, someone a bit outside the expected circle. A development associate for a Snowmass, Colorado, think tank, the Rocky Mountain Institute, and host of his own music show on public radio, Mark Scott showed three versions of his manuscript to editor Scott before the two settled upon the book's current incarnation. Now at work on a memoir and with new poems forthcoming in the *Paris Review*, *Raritan*, and other publications, the author has only praise for Scott's gentle editorial approach, which he describes as "efficient, exact, and always supportive and kind."

With his published poets finding success in every quarter and with exciting new writers on the way, what does Scott have planned next? This year New Issues will inaugurate its Green Rose Series for poets who have previously published one or more books. Robert Vandermolen's *Breath* and Martha Rhodes's *Perfect Disappearance* will appear this fall as the series' first works. These titles will be followed by the

spring 2001 publication of three more Green Rose Series books: *Pennsylvania Collection Agency*, by Michael Burkard; *Autobiography of So-and-so*, by Maurice Kilwein Guevera; and *Time and Distance*, by Mark Halperin. Soon, Scott would like to turn New Issues into a full-service literary press—opening his



list to include memoir, fiction, and nonfiction. In fact, New Issues' first foray into fiction, Janet Kauffman's novella *Rot*, will appear from the press in 2001.

"There are a lot of good poets and writers who deserve the opportunity for their work to be gathered and made available to the public," says Scott. "If I believe in what I do—and I do, which is to earn a living teaching and encourage talented writers—it somehow seems my responsibility to see what I can do to provide a forum for such talent." ∞

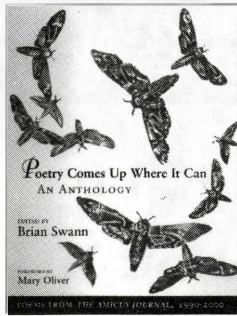
**UCLA
EXTENSION**

Teach a Course in Creative Writing.

The nation's largest university-related writing program invites published novelists, short fiction writers, and book-length nonfiction authors with recent credits to contact us about part-time teaching via the Internet. Share your skills and knowledge with aspiring creative writers from the U.S. and abroad. Traditional classroom teaching opportunities also are available.

Please e-mail your resumé to dstlmg@uclaextension.org or call (310) 825-2648.

*Affirmative Action/
Equal Opportunity Employer*



Poetry Comes Up Where It Can: An Anthology

Poems from *The Amicus Journal*, 1990–2000

Edited by Brian Swann
Foreword by Mary Oliver

Poems representing a broad array of responses to the natural world—from warning to celebration—by some of our most distinguished poets.

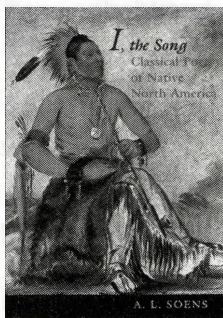
“I hope this collection reminds many readers, including some who may not regularly read *The Amicus Journal*, of the vitality and interest of the poems that Brian Swann has been publishing in that magazine for years.”

—W. S. Merwin

Paper \$12.95

I, the Song

Classical Poetry of Native North America



A. L. Soens

Paper \$19.95

Also available in cloth for \$50.00



THE UNIVERSITY
OF UTAH PRESS

(800) 773-6672 / fax (801) 581-3365
info@upress.utah.edu
www.upress.utah.edu

Bonfires of Humanity

MICHIGAN'S ROUGH GUIDE TO POETRY

FAMILIES, COUPLES, AND GIGGLY TEENAGERS CARRYING blankets and sweatshirts duck under heavy branches as they walk across verdant lawn, crunchy wood chips, and a sturdy

bridge toward the glowing bonfire on the shore of Lake Michigan.

About 60 miles east in Elk Rapids a similar crowd is settling in among

a circle of ancient boulders around a fire on a hillside. The Beach Bards

and the Stone Circle, from which the Bards originated, are

homegrown Midwestern poetics at their best. Every summer from June

until Labor Day, both gatherings offer stories and poems under the stars on weekend nights for less than \$5 a person.

Poet Terry Wooten, founder of the Stone Circle, was inspired 15 years ago by Max Ellison, an elderly man who was “making a living as a poet and traveling all over the country to do it.” On summer nights, Ellison, who has since passed away, recited verse of his own and of his favorite poets to crowds from Shanty Creek and Frog Holler, quaint towns scattered around northern Michigan. Wooten listened for three years and fell in love with the oral tradition. When Ellison's health declined, Wooten inherited the show and moved it to his five acres. He spent four years arranging 88 massive boulders in concentric circles around a fire pit, on an open hill bordering thick woods. “I wanted to put a place together where the words were the focus, create that feeling of awe and mystery [with] shamanic qualities.” And under the glow of lanterns and fireflies, people started to gather.

On any given weekend night between Memorial and Labor Day, there are as few as 20 and as many as 300 guests. Parents, grandparents, teens with tattoos and dreadlocks, manicured families, and

groups of Girl Scouts gather at the Stone Circle, paying \$4 each to sit and listen. Anyone can join the performance; the only rule is that participants must recite poems, stories, legends, or songs from memory. More than a couple of esoteric regulars recite favorite stories they've read, while others slowly muster the courage to stand near the fire's edge and speak their own words.

The night begins as the setting sun washes the tops of cedar, aspen, and white pine and lasts until 1 A.M. Children come running as Gretchen Broman VanLoozen strums a sleek Irish harp. Seniors burrow into blanketed lawn chairs. When it comes time for Wooten to recite, his body begins shaking with the words, as he delivers his own verse drawing from a mix of blues and funk with a bit of Beat. “You can say things in a poem that you can't say in your normal voice,” he says. “Poems are love notes to the world.”

With 120 poems committed to memory, Justin Trapp, a cocky 21-year-old identified by Terry Wooten as a poetic “phenom,” sweeps to the fire's edge like a gust of wind. Trapp's repertoire includes the work of T.S. Eliot, Jack Kerouac, and Maxine Kumin. He first came to Stone Circle six years ago, after


LYNNE MEREDITH COHN

is a poet in Detroit and teaches writing at Wayne State University and Oakland Community College and for the Writer's Voice of the YMCA of Metropolitan Detroit. She directs Words Worth, Inc.'s summer writing programs for children. Her first book of poetry, Driving Off the Horizon (IM Press), debuted in 1996.



A crowd gathers around the fire on a hillside in rural Michigan for a night of poetry with Terry Wooten, founder of the Stone Circle.

leaving Western Michigan University to live in Traverse City and jump full-force into the local arts scene. He sits by the fire every weekend night of every summer because, he says, "I'm drawn here [to] the bravery it takes to not be afraid to say exactly what you feel."

"The Stone Circle is really different compared to most settings for poetry," says Therese Becker, who has traveled north from Lake Orion for 12

years. "This just seemed to be where poetry should be recited." Becker has memorized 30 poems, including those of her friend Terry Blackhawk, a Detroit poet, mostly while driving. "Something happens to you in the process of memorization that doesn't happen in the process of reading. The poem becomes part of you." Deb Marsh, an Ann Arbor poet who also contributes her memorized favorites to Stone Circle,

**Marjorie Kinnan
Rawlings**

**Writers
Workshop**

Writing the Region

*Discover the nuances
and techniques
of regional writing*

**Distinguished Faculty
include:**

Michael Gannon
Kevin McCarthy
Peter Meinke
Shelley Fraser Mickle
Idella Parker
Patrick Smith
& others

**Fiction, Poetry,
Non-Fiction, Memoir,
Writing for Children,
Drama, Publishing,
& more**

**Visit the Marjorie
Kinnan Rawlings
Historical Site**

July 26-30, 2000

Gainesville and
Cross Creek, Florida
Call toll free 888-917-7001
or 352-378-9166
for more information

says she likes the event's family atmosphere. "I love sitting at the stone, a mystical feeling. People sort of become a community. That's one of the things we're lacking in society today; it brings people together."

In 1989, after a few years of being involved with the Stone Circle, Norm Wheeler, who teaches physics, astronomy, and English at the college preparatory Leelanau school, and Bob Sutherland, a local who owns Glen Arbor's Cherry Republic, a store that

the children join in to help him out. Eventually, he sits down, then waits in the pregnant silence that is broken by embarrassed exclamations of "I'm not going next!" until a man with an accordion rises to lead the crowd in a song about the Great Lakes. Easy chorus; everyone can follow.

At 10 P.M., Wheeler, whose curly strawberry-blond hair resembles that of a Nordic fisherman, puts a conch shell to his lips and blows long and hard. The sound quiets the crowd, who wait for

OOMEN RISES TO TELL THE CREATION STORY OF THE

MANITOU ISLANDS. SHE CUPS HER HANDS AND WHISTLES,

WAVES HER FINGERS WILDLY AS SHE SKIRTS THE FIRE'S EDGE.

THE SUN SINKS BEHIND TALL PINES....

specializes in items related to the cherry orchards in the area, branched off and started the Beach Bards. They enjoyed the Stone Circle, northern Michigan's mother of outdoor poetry gatherings, but the hour-long trek was a hassle for residents of the western lakeshore. So they set up shop on the wood chip-covered forest between the school and the massive lake. The bonfire pit backs up to a colony of summer condominium rentals, and vacationing families often stroll by accidentally. Wheeler pulled in other Stone Circle participants: Anne-Marie Oomen, a local writer and teacher, poet Ray Nargis, and Bronwyn Jones, a writer who lives in Empire and teaches English at Northwestern Michigan College.

Sutherland begins Friday night with the children's hour at 8:30 P.M. Pony-tailed girls and baseball-capped boys sit cross-legged in the sand watching the dark-haired, lanky Sutherland hop around in the sand in step with the bonfire's bright flames as he recites Dr. Seuss and Shel Silverstein. The setting sun draws a yellow streak across the lake's surface. The fire cracks and smokes, to a background of echoing seagulls. If Sutherland forgets a word,

the next recitation to begin. "There's something about memorization that takes you inside the poem, a sense of visiting with the work, an intimate connection. It's not performing; you become a medium," says Jones.

During the night the audience drops "one dollar per being" into a coffee can. The coffers support area artists and the *Dunes Review*, a literary magazine edited by Oomen. Wheeler adds fresh logs to the fire. Two teenage girls stand and sing, jean-clad minstrels sharing an Irish melody in an affected brogue. Afterward, they sink onto a log amid wild applause, heads on folded hands, red-faced in the fire's shadow. Oomen then rises to tell the creation story of the Manitou Islands. She cups her hand and whistles, waves her fingers wildly as she skirts the fire's edge. The sun sinks behind tall pines while children feed pinecones into the fire. "What we're doing is important," says Oomen. "It's related to the literature of a culture, that is not in any way tied to technology. Tied to a feeling of mystery [and] spirituality, storytelling connects us to the old part of our psyche. And because it's not technology, there's low overhead, high reward." ∞



DIANA SALURI RUSSO
teaches journalism at Clarke College in Dubuque, Iowa. She has worked as a book editor and has written feature and news stories for many publications, most recently Book magazine.

Wright Morris's Field of Vision

IN A 50-YEAR CAREER THE NEBRASKA-BORN WRIGHT MORRIS produced an impressively varied body of work: nineteen novels, three memoirs, four books of criticism and essays, two short story collections, and four volumes of photography. Despite decades of critical acclaim, however, this National Book Award winner found relatively few readers inside English departments or out. He died two years ago at the age of 88 in the position literary critic John Aldridge had assigned him 30 years before: "arrested permanently on the brink of a major reputation."

Over the years many explanations for Morris's lifelong status as the most unrecognized recognized writer in America have been put forth: He wasn't trendy, urban, suburban, Southern, or ethnic; he was too prolific; he was (Great God!) Midwestern.

*"Eroded Soil."
 Faulkner Country near
 Oxford, Mississippi, 1940.
 Photograph by
 Wright Morris.
 All Morris photographs
 © Collection Center for
 Creative Photography,
 The University of Arizona.
 Photo permission
 Josephine Morris.*

creating

CREATIVE WRITING MFA

poetry

fiction

non-fiction

A three-year program—the third year devoted to completing your manuscript. Fellowships and teaching assistantships, which include salary or stipend, tuition waiver and healthcare benefits, available to all students. Teacher training is provided through appointments in Creative Writing, Composition and Literature.

Faculty: Michael Dennis Browne

MJ Fitzgerald

Ray Gonzalez

Patricia Hampl

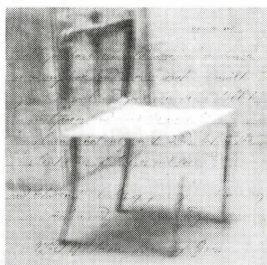
Valerie Miner

Julie Schumacher

Madelon Sprengnether

application deadline:
December 20

612-625-6366
creawrite@tc.umn.edu
english.cla.umn.edu



UNIVERSITY OF MINNESOTA

There are two other considerations that go further than these surface attributes in explaining Morris's failure to catch on. One is the dizzying range of his interests, which defied easy categorization of what he called "his strange medley of fiction," an oeuvre that includes not only Nebraska plainsmen, but Hollywood hacks, Philadelphia matrons, space aliens, Austrian counts, and serial killers. Morris's refusal to stand still and be labeled may have made it difficult for the general reading public to find and follow his work.

The other is that Morris's approach to fiction was out of step with the prevailing mood of the postwar era: alienation. As Morris was creating characters who renewed their sense of place in the community of others, his literary contemporaries were recoiling at the emergence of a mass society. The Beats took to the road. Updike and Cheever dug deeper into suburbia. Mailer and others engaged in a self-obsessed quest for authenticity and masculinity. By the late '60s, many followed Barth and Coover in abandoning realism altogether to embrace metafiction. As critic George Garrett said in 1967, "Just when practically everybody assured of certain certainties was ready to settle down and wait for the death of the novel..., along

came Wright Morris saying that we have only just begun demanding more, not less, of every artist."

Morris clearly didn't buy into the romantic notion of the tortured, endlessly self-fascinated artist and his predilection for first-person narration, which often lapsed into autobiography. Instead, he believed "the long history of literature suggests that only when we learn to say 'he' do we learn to see 'I.'"

As critic Leon Howard noted, Morris "realized that the American archetype of the self-sufficient hero was inappropriate to the modern world and simply avoided the traditional character instead of preserving the cliché with an 'anti-hero' or some other man of straw." In his disregard for what was in vogue at the time, it would be accurate to say that Morris was, in literature as in life, an orphan.

MORRIS'S mother died soon after his birth in 1910 in Central City, Nebraska. He spent his childhood being traded off among relatives and tagging along after a father who felt most at home in railroad depots and hotel lobbies and who eventually married a young hula dancer. Growing up on the sidelines observing an assortment of offbeat characters, Mor-

Does the Region Make the Man?

WRIGHT Morris was born in the middle of America. Central City, Nebraska, is, as the name implies, all but equidistant from the coasts—1,400 miles to the east is New York; 1,500 miles to the west is California. Throughout his life Morris journeyed in both directions—to California, where he was a college student; to New York, where the hub of publishing beckoned; to Europe, as a writer expanding his field of vision; and nearly everywhere in between. But it was Nebraska that haunted Wright Morris and Nebraska to which he returned. Finally, it is the weathered Nebraska landscape that he captured in both photographs and print, for which he is best remembered.

Morris bought his first camera as a tourist in Vienna in 1933. He traveled extensively, wrote, and experimented with photography, occasionally combining his two artistic pursuits in a form he called his "pioneer enterprise," photo-text, for the next 14 years. But it wasn't until he won his second Guggenheim fellowship, bought a 4-by-5 view camera with some of the funds, and returned to the landscape of his formative years that Morris began to synthesize the parts of his life—adult observation and the memory of his past—into a cohesive artistic vision.

ris adapted to his drifter status by making wherever he wound up home, from the Texas dirt farm of an uncle who in one summer of farming “invented the dust bowl” to a Chicago YMCA where he was hired to play Ping-Pong and serve as a role model for immigrant boys.

Later he dropped out of a California college to travel in Europe. He lived on both the East and West Coasts and continued the peripatetic pattern of his childhood, traveling extensively in the U.S., Mexico, and Europe throughout his writing career, which encompassed his entire life. (His widow said he would be rolling paper into the typewriter for his next novel while handing her his latest finished typescript to proof.)

Keeping himself open to discovery was Morris's goal in writing as in life. The trick, a Morris character says, is “how to live in spite of, not because of something called character. To keep it open, to keep the puzzle puzzling, the pattern changing and alive.”

On a technical level, Morris's most successful way of “keeping the pattern open” is his use of multiple perspectives, a modernist narrative device that was at the time outmoded by the flourishing of first-person fiction and the subsequent New Journalism, which placed the observer in the narration. In the



“Although I had gone to Europe for the great adventures writers went in search of, and found them, they did not turn up in what I found myself writing. In their place were scenes and incidents from my boyhood that I had all but forgotten,” Morris wrote in his autobiography, *Writing My Life* (Black Sparrow, 1985). “Something about being an exile, traveling around alone, had aroused in me a curiosity about who I was, and where I was from.”

Returning to the Midwest, Morris revisited his uncle Harry and aunt Clara's farm and began to take photographs for what would later become a photo-text called *The Home Place* (William & Morrow, 1948). “He realized that he was part and parcel of a place,” said Joe Wydeven, author of *Wright Morris Revisited* (Twayne, 1998). “He decided to come back to Nebraska and have a look around, and it got under his skin.”

The Home Place is an innovative evocation of region by a man who had the imaginative ability to elicit eloquence from images and to conjure landscape with words. In photographs and prose the book fashions a beautifully rugged portrait of a place and a way of life:

KEVIN LARIMER is editorial assistant of *Poets & Writers Magazine*.

Above: “Barbershop.” Weeping Water, Nebraska, 1947. Page 55: “Houses on Incline.” Virginia City, Nevada, 1941. Photographs by Wright Morris.

BIG DISCOUNTS

to writers advertising
their own books in
**Poets & Writers
Magazine**

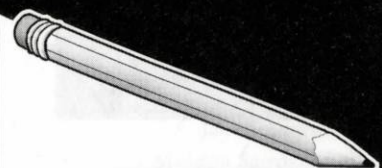
**July/August 2000
issue only!**

1/8 page ad: \$225

1/4 page ad: \$350

**Reservation date:
May 3**

**Ad copy due date:
May 12**



**For more
information contact:**

**Advertising
Department**

**Poets & Writers
Magazine**

**72 Spring Street
New York, NY 10012**

**ph (212) 226-3586
fax (212) 226-3963**

1950s and '60s, Morris wrote six multiple-viewpoint novels that are divided into brief chapters, each narrated by a third-person voice restricted to a particular character. Each novel takes place in a 24-hour time period or less. There is little plot development, as the real action is in the deepening awareness of each character. The rotating perspective adds layers of detail until a textured, living situation emerges. Morris uses multiple viewpoints not—as might be expected, given contemporary fiction's penchant for disconnectedness—to dramatize his characters' isolation, but rather to bring them together through a renewed understanding of each other and their place in a whole.

Among Morris's best work are three multiple-viewpoint novels that draw on 1950s family life. In *The Deep Sleep* (a 1953 NBA nominee), *Field of Vision* (the 1956 NBA winner), and the latter's sequel, *Ceremony in Lone Tree* (1960), Morris's mid-century America is replete with moody teenagers, edgy adults, atomic test sites, and coonskin hats. But it is in Morris's treatment of the familiar that his true genius lives: The cliché is his starting point, and by making the reader aware of the differing perceptions at work in a family drama, he ends up with a vision of life as a multidimensional work of art.

"The impression I wanted," Morris said of this technique, "is one that I experience in the presence of a jeweled medieval landscape, at once panoramic and minutely detailed, a scene that comprehends the lived quality of life and presents it in the necessary perspective.... The intent is to reveal layer upon layer, a single moment in time and space."

In *The Deep Sleep*, the family of a Main Line Philadelphia judge gathers for his funeral. Judge Porter's son-in-law, Paul Webb, tries to make sense of the Porters' seemingly unhappy 37-year marriage. Attempting, as he says, to "get the picture," he initially lays the blame on the judge's cool, domineering wife. Webb, a painter by profession, has yet to learn to be an artist in the sense that Morris allows him to become by the novel's end.

Webb, an orphan, "must take lessons in the way opposite forces compose. He must learn both what a picture is and what a family is," as critic Marcus Klein puts it. By the end of a day spent in preparation for the funeral, Webb understands that what held the Porters together grew out of their daily life as a family, and the formation of that quotidian bond is echoed in the novel's multilayered account of that single day.

There's a simple reason for grain elevators, as there is for everything, but the force behind the reason, the reason for the reason, is the land and the sky. There's too much sky out here, for one thing, too much horizontal, too many lines without stops, so that the exclamation, the perpendicular, had to come. Anyone who was born and raised on the plains knows that the high false front on the Feed Store, and the white water tower, are not a question of vanity. It's a problem of being. Of knowing you are there. On a good day, with a slanting sun, a man can walk to the edge of his town and see the light on the next town, ten miles away. In the sea of corn, that flash of light is like a sail. It reminds a man the place is still inhabited.

What followed the publication of *The Home Place* were novels, short stories, and more photo-text projects, many of which are set in Nebraska, produced at an average rate of one book every two years. "I am not a regional writer," Morris wrote, "but the characteristics of this region have conditioned what I see, what I look for, and what I find to write about."

"He never really wanted to be considered a Midwestern writer, particularly not a Nebraska writer," Wydeven said. "I think he felt that was limiting. He wrote some books set in Europe and so forth, but I don't think they're as good. I think the ones that really stand out are the ones that have that tinge of Nebraska."



In the end, Webb makes a conciliatory gesture toward Mrs. Porter, realizing that her role in the family has been a necessary one. The members of the family "had each been true to some sort of conscience and the really senseless thing about it was that it made sense." Of that gesture, Morris said, "Webb's act reflects his respect for 'the spirit's devious ways of survival.'" The forces that bind us to one another and to daily

life may be paradoxical and imperfect but it is in our willingness to assent to what is less than perfect that we achieve a full and mature sense of life. And our role in a whole.

Morris's emphasis on going beyond the cliché to get the "whole picture" of mid-century American family life resulted in some prescient insight on changing gender roles. "I am shifting over to the female some of the audacity that

"HE REALIZED HE WAS PART AND PARCEL OF A PLACE," SAYS

JOE WYDEVEN. "HE DECIDED TO COME BACK TO NEBRASKA

AND HAVE A LOOK AROUND, AND IT GOT UNDER HIS SKIN."

Whether it was the sheer gravitational pull of being born in the center of such a vast landmass or the indelible branding of childhood, Morris never strayed far from Nebraska no matter where in the world he went or wrote about.

As John Hollander wrote in his introduction to the University of Nebraska Press's posthumous edition of *The Home Place*, the author-photographer created "what only a powerful imagination could achieve: making a mere geographical middle into a representational center, a point within which lay implicit the concentric circles of significance that forever open up, as Emerson perceived, for the active consciousness." Morris took a similar metaphor, a tranquil pond rippled by a light rain, as the defining image of his creative spirit. He wrote, "This image of endlessly renewed and expanding circles is my own ponderable cosmos." ~

Writing from the Soul

SEPTEMBER 7-12, 2000

**PLAZA RESOLANA
CONFERENCE CENTER
SANTA FE, NEW MEXICO**

Readings, cultural events and workshops for literary writers of creative nonfiction, spiritual autobiography, short fiction, novel and poetry in the heart of Santa Fe.

For more information:

PHONE: 505-988-5992

FAX: 505-989-8606

E-MAIL: recursos@aol.com

WEB SITE: www.recursos.org or

www.baylor.edu/~Rel_Lit

art & soul **RECursos**
DE SANTA FE

A joint project of Art & Soul and Recursos de Santa Fe

Coming February 22-25

art & soul
2 0 0 1

BAYLOR UNIVERSITY WACO, TEXAS

Readings, master classes, panel discussions and other presentations from Anne Lamott, Bruce Hornsby, Lee Smith, Jane Hirschfield, Hal Crowther and other distinguished writers, editors and critics.

RELIGIOUS FAITH & LITERARY ART

P.O. Box 97404 • Waco, TX 76798-7404

PHONE: 254-710-6879

FAX: 254-710-3894

E-MAIL: Rel_Lit@baylor.edu

BAYLOR
UNIVERSITY

seemed to be wasted on the male," he later said. Seen as only one piece of a complex composite, Mrs. Porter's inflexible propriety, which her son-in-law had viewed as domineering, is understood by novel's end as a defensive reaction against the suburban husband's abandonment of home and family matters. As Morris explained, "She is basically a product of a man defaulting in his role as man. The woman is left having to be two personalities in order to replace what the man has failed to provide."

Morris takes this insight and the multiple-narrator technique to an artistic peak in *Field of Vision* and *Ceremony in Lone Tree*. Here, to great comic effect, he plays out his male-default theme against a landscape that evokes a male fixation with the clichés of Wild West and pioneer exploits. Against this backdrop, it is the women who assert themselves, by taking decisive action to counter this escapism that keeps their men from growing up and facing responsibility for the here and now: "The


**"THE IMPRESSION I WANTED IS ONE THAT I EXPERIENCE
IN THE PRESENCE OF A JEWELLED MEDIEVAL LANDSCAPE,
AT ONCE PANORAMIC AND MINUTELY DETAILED," MORRIS
SAID OF HIS NARRATIVE TECHNIQUE.**

men called it God's Country—but the women asked, Who else wants it?"

In *Ceremony*, old Tom Scanlon lives in the abandoned Nebraska town of Lone Tree: "Tom Scanlon lived—if that was the word—only in the past. When the century turned and faced the East, he stood his ground. He faced the West." As one female character muses, "Why didn't she, once and for all, say it and get it done with? There would never be an end to some things until the women in the family had more to say in the matter."

Leon Howard concluded that Morris viewed the responsibility of the novelist as that of accepting the real world

and bringing it into a field of vision that will give it meaning. "Without the sublime audacity of the artist's creative imagination, the world will degenerate into a museum of happenings in which the past is unknown and the future nonexistent."

As the century turns once again, this time to a new millennium that poses an increasing need to shift perspectives and alignments, it may be well for writers to explore this view of the artist's role. The credo of one of his characters, a fast-moving Hollywood songwriter, might serve as Morris's message to all writers: "You've got to take what's phony, if that's all you've got, and make it real." 

FINE ARTS WORK CENTER IN PROVINCETOWN

Summer 2000

**Week & Weekend Workshops
in Creative Writing and Visual Arts
June 18-August 27**

Creative Writing Faculty:

Dean Albarelli	Cynthia Huntington	Ann Patchett
Agha Shahid Ali	Michael Klein	Carl Phillips
Robin Becker	Yusef Komunyakaa	Patricia Powell
Amy Bloom	Fred Leebron	Louise Raffkin
Michael Burkard	Paul Lisicky	Kathryn Rhett
Michael Cunningham	Sara London	Liz Rosenberg
Mark Doty	Gail Mazur	Heidi Jon Schmidt
Andre Dubus III	Cleopatra Mathis	Tom Sleigh
Maria Flook	Richard McCann	Andrew Sullivan
Andrew Holleran	Carol Muske-Dukes	A.J. Verdelle
Pam Houston	Eileen Myles	Paula Vogel
Marie Howe	Grace Paley	John Yau

For free catalog call (508) 487-8678, or write:
FAWC, 24 Pearl St, Provincetown, MA 02657
Fax: 508-487-8873 • email: fawc@capecod.net

www.capecodaccess.com/fawc

Antioch Writers' Workshop

August 5 - 12

*An intensive week of writing
in Yellow Springs, Ohio*

Work with professional writers featuring:



Poetry

Herbert Woodward Martin
Ruth Schwartz

Non Fiction
Henry Wiencek

The Novel
Jonellen Heckler

Writing Coach
Jimmy Chesire

Screen Writing
Sean Clark

Joan Considine Johnson
Genia Shipman

Mystery Writing
Linda Barnes

www.antiochwritersworkshop.com

Contact: Tara Miller

937-767-9409

POB 494 Yellow Springs, OH 45387

NEW COLLEGE of CALIFORNIA WRITERS' CENTER 1999-2000

MA or MFA	<i>Now in its 18th year!</i>
POETICS PROGRAM	
FOCUS ON POETRY	
<ul style="list-style-type: none"> • Weekday afternoon/evening classes • MA Thesis: Scholarly Essay • MFA Thesis: Book-Length MS. 	
CORE FACULTY : Tom CLARK , Adam CORNFORD, Gloria FRYM, David MELTZER	

MA or MFA	<i>New Program!</i>
WRITING + CONSCIOUSNESS	
FOCUS ON FICTION or CREATIVE NONFICTION	
<ul style="list-style-type: none"> • Weekend classes, 2X month • MA/MFA Thesis: Book-length MS. 	
CORE FACULTY : Juvenal ACOSTA, Neeli CHERKOVSKI, Judy GRAHN	

Both curricula: combine creative practice with close reading in context, innovative approaches to teaching writing
Both faculties: writer-scholars highly developed as artists and learned in the history and theory of their genres
The Writers' Center: Writers in Residence • Writer's Bookstore On Campus Small Press Traffic Reading Series
... And New College is located in San Francisco, one of the most vital centers of literary activity in the country.



For brochures and application materials, call 415-437-3460 or write to: Graduate Admissions, New College of California, 766 Valencia St., San Francisco, CA 94110. New College is accredited by the Western Association of Schools and Colleges. Financial Aid is available to qualified applicants.

The Colgate University

Chenango Valley Writers' Conference

June 18-24, 2000

Intense small workshops in fiction and poetry.
 Publishing conversations, editorial advice. Time for
 creation and recreation on a bucolic campus in New
 York's Leatherstocking country.

Staff and Guest Readers

Lee Abbott	Pam Durban
Peter Balakian	Caroline Preston
Frederick Busch	Tom Sleigh
Kelly Cherry	Christopher Tilghman
William Clark	

Contact:

Matthew Leone, Director / Office of Summer Programs

Colgate University / Hamilton, New York 13346-1398

mleone@mail.colgate.edu

<http://clark.colgate.edu/cvwwritersconference/>

Writer

THE PRACTICAL

The U.K. Literary Journal Market 2000

WHERE IN THE WORLD TO GET PUBLISHED

So, you've submitted your work to every conceivable U.S. magazine and been published and rejected in equal measure. But now you want a fresh challenge. You want to make that giant step across the Atlantic to be published in the country of Charles Dickens, Ted Hughes, and Henry and Helen Fielding. The only thing holding you back is the feeling that the British might be just a tad chauvinistic about accepting your poetry or prose. Surely they only publish their own homegrown talent? Well, the good news is that the U.K. literary journal is, by and large, an eclectic animal, admittedly more geared to poetry than prose, but willing to consider your material along with that of established and emerging British and international names. Willing, that is, as long as you stick to its guidelines when submitting. Ignore these rules and you risk immediate ejection into that round, gray filing tray also known as the waste bin.

Before you start your research, however, be warned. You may be familiar with the excellent *Granta* and with other big names like the *Times Literary Supplement*, the *London Review of Books*, *PN Review*, and *Poetry Review*. To be perfectly candid, though, unless you have a pushy agent or happen to be Toni Morrison, you have more chance of winning the lottery than squeezing between the covers of these titles. So, to eliminate some of the hard work for you, we've gone through the current selection, picked only the most interesting, credible, quality U.K. magazines that will publish new U.S. writers, and talked to their editors about what they are looking for.

Do bear in mind that many of these literary journals are nevertheless just as difficult to get into as their American equivalents. Their readership is generally quite small, but their influence is much wider because most of their editors study their peers' publications closely. Payment—outlined in our nuts-and-bolts sidebar—is either nominal or, more usually, a copy or two of the magazine. But these magazines are rich in content, and should you succeed in being published in one or more of them, you're sure to be in very good company.

So, back to the guidelines. Rule number one is obvious, but frequently overlooked: Don't rush into this endeavor. Familiarize yourself with your targeted journal.

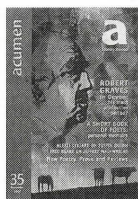
This not only prevents you from sending hundreds of haikus to a short story magazine or vice versa, but also reveals the personality of the magazine's content and editors. With any luck you might even enjoy the journal and become a subscriber.

The second rule is to type your submissions cleanly, double-spaced, on one side of standard white, 8 1/2-x-11-inch paper, with your name, address, and the date on each sheet. And don't send too much text. A good rule of thumb is no more than six poems per submission, each on a separate sheet. With short fiction, limit yourself to 1,800 words or less. Except where stated, these publications will not accept e-mailed submissions.

The third rule is to take pity on these editors, who are inundated with unnecessary paperwork. Send a short cover letter and very brief biography—except where noted in our "Contact Details" sidebar. To quote *Envoi* editor Roger Elkin, "We look only at the work, not previous publications or reputations."

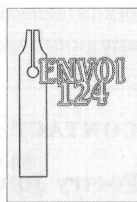
Finally, on a logistical matter, make sure you send sufficient—generally three—IRCS (International Reply Coupons) for your work to be returned or for an editor to send a note. And if you want to subscribe to or buy a single issue of one of the magazines in order to study its content, pay in the currency listed in "Contact Details."

So here's an overview of a dozen of our favorites, starting with those that publish poetry but no fiction and concluding with those that publish poetry and prose.



Acumen is a beautifully produced, paper-back-format literary magazine founded in 1985. Editor Patricia Oxley states that her aim is "to publish good poetry in a critical context. The journal thus publishes articles on poetry, poetic reminiscences, reviews as well as poetry." Each issue of *Acumen* publishes up to 50 new poems and includes a separate, pull-out poster featuring the work of one writer. *Acumen* will publish experimental poetry if it's not too obscure, as well as narrative poetry and excerpts of longer works.

The rather dull, old-fashioned cover of **Envoi** is misleading, for the 176 pages therein are densely packed with vibrant writing. Founded in 1957, *Envoi* is edited by Roger Elkin, who has strong views on the U.K. scene, believing it to be "dominated by cliquey magazines like *Poetry Review*, which don't publish a lot of new, contemporary poets." Elkin's policy is to feature poets in depth, and a single issue may contain up to eight works by one poet. He prides himself on the magazine's catholic taste, which encompasses both the experimental and the traditional. "We look for work with emotional and intellectual integrity," says Elkin, "stuff that rings true. We have no objection to rhyme if it's integral to the meaning, but the rhyme



HELEN M. JEROME is a freelance journalist-editor-writer and all-around hyphenate based in London. Having spent most of her life editing magazines and writing about every subject under the sun, she is now combining this with working as an associate television producer. In 1999 she interviewed everyone from P.D. James to Bill Bryson and from ABBA to Glen Campbell.

VERMONT COLLEGE

MFA in Poetry, Fiction & Creative Nonfiction

- Brief On-Campus Residencies
- Low Student to Faculty Ratio
- One-to-One Mentored Study

Faculty:

Ralph Angel
Carol Anshaw
Robin Behn
Francois Camoin
Mark Cox
Nancy Eimers
Abby Frucht
Jody Gladding
Douglas Glover
Mary Grimm
Cynthia Huntington
Richard Jackson
David Jauss
Sydney Lea
Diane Lefer
Ellen Lesser
Bret Lott
Jack Myers
Sena Jeter Naslund
Christopher Noel
William Olsen
Pamela Painter
Victoria Redel

David Rivard
Clare Rossini
Mary Ruefle
Natasha Saje
Betsy Sholl
Sharon Sheehe Stark
Leslie Ullman
Roger Weingarten
David Wojahn

Recent & Upcoming Visiting Writers:

Dorothy Barresi
Chris Bohjalian
Mark Doty
Yusef Komunyakaa
Wally Lamb
Thomas Lux
Elinor Lipman
Mary Morris
Alix Kates Shulman
Charles Simic

Post-Graduate Semester and One-Year Intensives are also available.

NORWICH UNIVERSITY
VERMONT COLLEGE

36 College Street, Montpelier, VT 05602

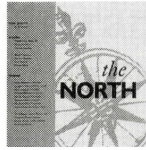
1-800-336-6794

802-828-8500

vcadmis@norwich.edu

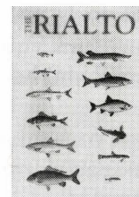
www.norwich.edu/vermontcollege

must support the poem. Nothing is barred—we don't even say no to religious verse."



The North is a wonderful, square-format magazine jointly edited by Peter Sansom and Janet Fisher, and is definitely one to aim for. As much as an editor looking for quality can be, Fisher is cautiously encouraging. "We're pretty fussy, and reject ninety-five percent, at least, of what we get from anywhere," she says. "But we'd love to find the right writers in the States, as so many U.S. poets are really good, and among our favorites, like Mark Doty, Billy Collins, Sharon Olds, Joan Jobe Smith, and Fred Voss." There is a mix of new and established writers, all of whom must meet the magazine's criterion of "authenticity." So what exactly does that mean? "Can't say," admits Fisher, "but we know it when we see it. A poem that has something to say and says it. Or as John Cage defined poetry: 'having nothing to say and saying it.'" As for the kind of poetry the periodical welcomes, she says they don't impose boundaries and will look at and judge any poem on its merits.

Editor Mike Shields modestly claims that **Orbis** is "the most reader-friendly literary journal in the U.K., possibly in the world." Founded in 1968, *Orbis* aims to publish the best poetry by the best available poets, both known and unknown. Shields is defensive about the magazine, which is frequently described as traditionalist. "Yes, we're open to traditional forms," he says, "but we accept all types of poetry, provided they are genuine and original."



Another title that is prestigious but hard to get into is **The Rialto**. Now edited by Michael Mackmin, it started back in 1984 as a regional (the East Anglia area, east of London) journal, but now publishes the established, including Les Murray and Simon Armitage, alongside the unheard-of. "I'm not attached to any clique or coterie," says Mackmin. "We look for excellence and we're always looking for new writers. *The Rialto* is deliberately eclectic, although there's no pleasing everybody." *The Rialto* is a large-format journal that often features lyric

CONTACT DETAILS

Poetry Journals

ACUMEN

Editor: Patricia Oxley,
6 The Mount, Higher
Furzeham, Brixham, South
Devon TQ5 8QY UK

Circulation: 600

No bio, please

Turnaround: 2 weeks;
longer for U.S. submissions
Payment: author copies

Subs: 3 issues,
\$35 surface, \$40 air;
single issue, \$15

ENVOI

Editor: Roger Elkin, 44
Rudyard Rd, Biddulph Moor,

Stoke-on-Trent, ST8 7JN UK

Circulation: 800

No bio, please

Turnaround: 8-12 weeks

Payment: 2 author copies

Subs: 3 issues, £15/\$30 in cash;
single issue,
£5/\$10 in cash

THE NORTH

Editors: Peter Sansom and
Janet Fisher, *The Poetry
Business*, 51 Byram Arcade,
Westgate, Huddersfield

HD1 1ND UK

www.poetrybusiness.co.uk

Will accept e-mailed submissions from the States at
edit@poetrybusiness.co.uk

Circulation: 400

No bio, please

Turnaround: 2 months

Payment: £10 per poem

Subs: 2 issues, £16;
single issue, £9; accepts
Visa/Mastercard

ORBIS

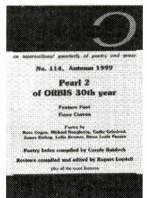
Editor: Mike Shields,
27 Valley View, Primrose,
Jarrow, Tyne & Wear,
NE32 4QT UK

Circulation: 1,000

Turnaround: 6 weeks

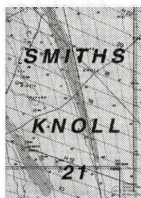
Payment: \$10 cash per poem,
or 2 extra author copies, or
partial payment
of subs (worth \$18)

Subs: 4 issues, \$28



poetry, but is open to experimentation, although it will not accept "obscene reminiscences, racism, or sexism."

John Wakeman has just published the first issue of his new journal, **The Shop**, and it follows in much the same vein as *The Rialto*, which Wakeman co-edited. Based in County Cork in southern Ireland, the publication, according to Wakeman, features "Irish poetry mostly, but with a leavening of internationalism in the interests of cross-fertilization." He states that he cannot promise to publish American writers, although a handful are featured in his first issue. "We're not chauvinistic, but Irish poetry is our main concern." Wakeman adds that the magazine will consider every kind of poetry. "Our only criterion is whether or not it works in its own terms."



Named after a North Sea lightship (a light-house on a ship), **Smiths Knoll** (no apostrophe for them) was launched in 1992. Co-editors Roy Black-

man and Michael Laskey have established a novel, paperback-format journal that publishes only one poem per page. Very short or very long poems "have to be exceptional to get in." Your safest bet is to work with a maximum line count of 28. *Smiths Knoll* is keen to publish writers who are just starting. It doesn't commission, but does like to establish a dialogue with those submitting work. "We often ask people to think about things in their poems and change them," says Blackman. In terms of the actual work, he and Laskey look for poetry that is well crafted, honest, and written in a natural language; poems should be previously unpublished in the U.K., although the editors don't object if they have appeared in the States. Blackman adds that *Smiths Knoll* will consider mainstream poems, "as long as they're doing interesting things with language."

There are a variety of U.K. journals that publish both poetry and fiction, and we've selected five of the best.

Complete with a covering jacket, large-format **Ambit** was started by a pediatrician, Dr. Martin Bax, in 1959. According to the journal's press material, the good doctor diagnosed angst

THE RIALTO

Editor: Michael Mackmin,
P.O. Box 309, Aylesham,
Norwich NR11 6LN UK
Circulation: 1,500
Turnaround: at least
10 weeks
Payment: £20 per poem
Subs: 3 issues, £16;
single issue, £6

THE SHOP

Editor: John Wakeman, The
Rectory, Toormore, Goleen,
County Cork, Ireland
Circulation: too early to say
Turnaround: 6 weeks
Payment: author copy
Subs: 3 issues, IR £20

SMITHS KNOLL

Editors: Roy Blackman &
Michael Laskey, 49 Church
Road, Little Glemham,
Woodbridge, Suffolk,
IP13 0BJ UK
Circulation: 450
No bio, please
Turnaround: 2 weeks; longer
for U.S. submissions
Payment: £5 plus one author
copy per poem printed
Subs: 3 issues, £12;
single issue, £4.50

Poetry and Prose

AMBIT
Editor: Martin Bax,
17 Priory Gardens, Highgate,

London N6 5QY UK
www.ambit.co.uk
Circulation: 2,000
Turnaround: up to 3 months
Payment: 2 author copies plus
£10 per page
Subs: 4 issues, £24/s48;
single issue, £12/s24

THE NEW WRITER

Editor: Suzanne Ruthven,
P.O. Box 60, Cranbrook,
Kent TN17 2ZR UK
www.tnwriter.free-online.
co.uk/
Circulation: 4,000
Turnaround: 4 weeks
Payment: £3 per poem,
£10 per story; payable on

VERMONT COLLEGE

MFA in Writing for Children

- Brief On-Campus Residencies
- Low Student to Faculty Ratio
- One-to-One Mentored Study

Faculty:

M.T. Anderson
Marion Dane Bauer
Carolyn Coman
Sharon Darrow
Amy Ehrlich
Susan Fletcher
Louise Hawes
Ellen Howard
Eric A. Kimmel
Ron Koertge
Norma Fox Mazer
Randy Powell
Phyllis Root
Jane Resh Thomas

Recent & Upcoming Visiting Writers:

Ashley Bryan
Robert Cormier
Pat Cummings
Lois Lowry
George Ella Lyon
Katherine Paterson
Richard Peck
Adam Rapp
Rosemary Wells
Virginia Euwer Wolff

Post-Graduate Semester
and One-Year Intensives
are also available.

NORWICH UNIVERSITY

36 College Street, Montpelier, VT 05602
1-800-336-6794
802-828-8500
vcadmis@norwich.edu
www.norwich.edu/vermontcollege

I think New Mexico was the greatest experience from the outside world I ever had. It certainly changed me forever.

— D. H. Lawrence

UNM's Taos Summer Writers' Conference

July 14-21, 2000

Weekend Workshops

Poetry • Fiction • Travel Writing

Week-long Workshops

Fiction • Screenwriting
Poetry • Historical Fiction

at the historic Sagebrush Inn

Faculty

Jonis Agee • Michael Amundsen
Pam Houston • Laurie Kutchins
Sandra Lynn • Maureen McCoy
Carolyn Meyer • Debra Monroe
Kent Nelson • Julie Shigekuni
Marcia Southwick
Marcos McPeck Villatoro

Events

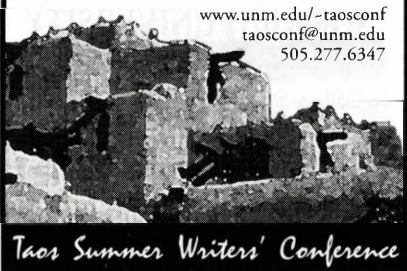
Visit to the D. H. Lawrence
Ranch • Evening arts-crawl
Closing night reading by
Luci Tapahonso

D. H. Lawrence Fellowship
and Scholarships available

The University of New Mexico

Sharon Oard Warner, Director
Taos Summer Writers' Conference
Department of English
Humanities Building
Albuquerque, NM 87131-1106

www.unm.edu/~taosconf
taosconf@unm.edu
505.277.6347



Taos Summer Writers' Conference

and ennui as that era's prevailing mood and prescribed pictures, poetry, and stories as an antidote. Indeed, the color plates and line drawings give this marvelous magazine added depth and energy. Bax still edits the journal and has built up a formidable team of consulting editors, including J.G. Ballard and Carol Ann Duffy. He baldly states that he wants to publish "bold, innovative, unconventional and exciting prose and poetry. I wouldn't use categories, I just want the material to be good!"



The New Writer is a monthly large-format magazine that its editor, Suzanne Ruthven, fills with author profiles, features on writing, fiction, and poetry.

The New Writer will not consider unsolicited manuscripts, so query first, once you've read the magazine. The editors guarantee feedback in the form of a checklist on any solicited stories submitted, as long as an IRC is enclosed. The poetry editor looks for "contemporary but maybe not overexperimental work, and both short and long unpublished



poems, provided they are original and interesting." Good use of language, "offering challenging imagery whilst not forgetting the overall structure," is the periodical's main criterion. But don't submit therapeutic, confessional poems; they haven't got a prayer.

At just 16 pages, the chapbook-sized **Oasis** is edited by Ian Robinson and is just coming to the end of its current incarnation after 10 years. It will restart in November 2000 with fewer but larger issues each year. Currently *Oasis* publishes 11 writers/poets per issue. With the new format, Robinson plans to have fewer authors per issue, but to feature more work of each author published, and perhaps just one author per issue sometimes. Robinson describes *Oasis* as "a thoroughly literary magazine with high-quality material that perhaps would not find a home in other establishment organs." He would like to think that in the past decade he has published all the worthwhile poets that "have or have not become well known." Although Robinson tends to favor the experimental end of the scale, he says he and his staff "aim to be as eclectic



publication by credit voucher, which can be redeemed for the magazine or associated publications
Subs: 12 issues, £42.50;
single issue, £4.25

OASIS

Editor: Ian Robinson, 12
Stevenage Road, London
SW6 6ES UK

Circulation: 300

No bio, please

Turnaround: 2 weeks

Payment: author copy

Subs: 6 issues, \$20; single
issue, \$3; make checks payable
to Robert Vas Dias

STAND

Editors: Michael Hulse and

John Kinsella, School of
English, University of Leeds,
Leeds LS2 9JT UK

U.S. editor: David Latané,
Department of English,
Virginia Commonwealth
University, Richmond, VA
23284-2005

<http://saturn.vcu.edu/~dlatane/stand.html>

Only solicited material may
be e-mailed, to stand@
english.novell.leeds.ac.uk

Circulation: 4,500

Turnaround: 3 months

Payment: £30 per poem,
£50 per 1,000 words of prose

Subs: 4 issues, \$50; single
issue, \$13; send to Linda

Goldsmith, Haltwhistle
House, George Street,
Newcastle upon Tyne
NE4 7JL UK

STAPLE

Editors: Donald Measham
and Bob Windsor,
Tor Cottage, 81 Cavendish
Road, Matlock, Derbyshire
DE4 3HD UK

New address after 2001:
Padley Rise, Nether Padley,
Grindleford, Hope Valley
S32 2HE UK

Circulation: 500

Turnaround: 8 weeks

Payment: author copies

Subs: 4 issues,

£15 surface, £20 air

The readership of U.K. literary journals is quite small, but their influence is much wider because most of their editors study their peers' publications closer.

as possible and are willing to take risks." These are exciting times for the ambitious little *Oasis*. So watch this space.



The impressive, perfect-bound **Stand** has been in existence since 1952. Its current co-editors are Michael Hulse and John Kinsella. This is a magazine that positively encourages American submissions, according to Kinsella, and it even has an editor in Richmond, Virginia. It also has American contributing editors (John Ashbery, Keith Botsford, David Lynn, Marjorie Perloff); is supporting the 2000 U.S. Literary Colloquium in King's College, Cambridge; and has major American features in its March and June 2000 issues. "We have an ongoing interest in U.S. writing," says Kinsella, before adding that "*Stand* encourages all forms of writing. We take each piece on its merits." This journal

is the natural home for longer pieces of fiction and poetry.

Finally, **Staple** is a slim, paperback-format journal that is always looking for new material. This is because its co-editors, Donald Measham and Bob Windsor, have a deliberate policy of not carrying over submitted work from one issue to the next. They state that the magazine is not only entirely open but that it gives some priority to new writers. The statistics bear this out: Since its beginnings in 1983, *Staple* has published more than three thousand pieces by a thousand writers. Don't send Measham and Windsor performance pieces or "yesterday's avant-garde," though. They prefer work that doesn't play it safe, but says something new. "Mainstream, yes, but no clichés, please." ∞



Best of the Rest AGENDA

5 Cranbourne Court,
Albert Bridge Road,
London, SW11 4PE UK
London Magazine,
30 Thurloe Place, London,
SW7 2HQ UK

LONDON REVIEW OF BOOKS

28-30 Little Russell Street,
London, WC1A 2HN UK
www.lrb.co.uk

PN REVIEW

The Poetry Centre,
Department of English,
University of Manchester,
Manchester, M13 9PL UK

POETRY REVIEW

The Poetry Society, 22

Betterton Street, London,
WC2H 9BU UK

Good Investments SMALL PRESS GUIDE,

published annually by The
Writer's Bookshop, Remus
House, Coltsfoot Drive,
Woodston, Peterborough
PE2 9JX, lists all the small
magazines in the U.K.

PQR—POETRY

QUARTERLY REVIEW,
from Derrick Woolf, Coleridge
Cottage, Nether Stowey,
Somerset TA5 1NQ UK, is a
priceless and unique publica-
tion examining the latest
issues of all the poetry mags.

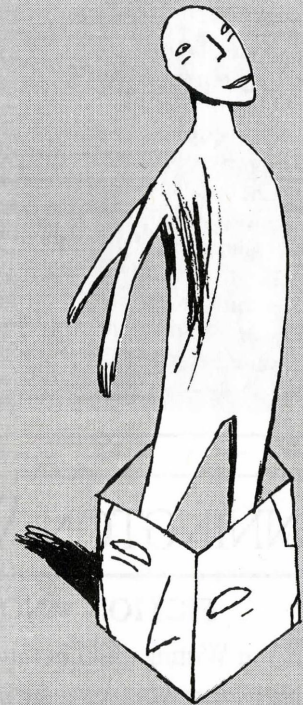
Extremely Useful Web Sites

www.poetrysoc.com
www.poetrykit.org
[www.poetrylibrary.org.uk/
poetry/sub_poetry/info.html](http://www.poetrylibrary.org.uk/poetry/sub_poetry/info.html)

And if you happen to be traveling to London...

Don't miss the Poetry
Library, 5th floor,
Royal Festival Hall,
South Bank, near Waterloo
Station. All the above-
mentioned journals,
plus more than two hundred
others, are housed there.
Closed Mondays.

Graduate
Liberal Studies
Program

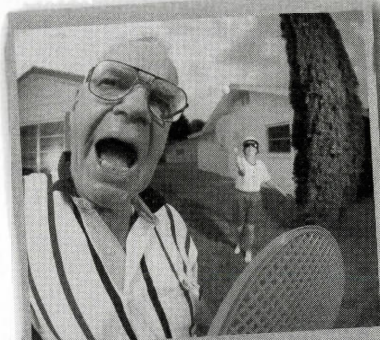


If Not Now...When?
What better time than now
to expand your imagination
and intellect, to think
and write with greater
passion, conviction and clarity?

HAMLIN UNIVERSITY

Saint Paul, Minnesota

651-523-2900
800-888-2182
gradprog@gw.hamline.edu
web.hamline.edu



AREA MAN GETS THE "ADVANTAGE"

After joining Amazon.com Advantage, local independent publisher Gus Friedman, reported that his books were, "selling like Popsicles in the Sahara!" When asked to comment on his decision to join Advantage, Friedman said, "Yippeel!"

©2000 Amazon.com, Inc. All rights reserved. Amazon.com is the registered trademark of Amazon.com, Inc.

Independent Authors and Publishers:

Sell Your Book on Amazon.com

Make it easy for millions of customers to discover and buy your book.

Amazon.com Advantage is a free program for small and independent publishers to sell their books in the Internet's No. 1 bookstore. We'll scan in your cover art, include detail information and space for reviews, and even keep your books in stock for quick shipping. Whether it's fiction or fantasy, poetry or politics, Amazon.com has a customer looking for your work. Let the world discover you with Amazon.com Advantage.

Amazon.com Advantage

Get all the details and sign up at
<http://www.amazon.com/advantage>

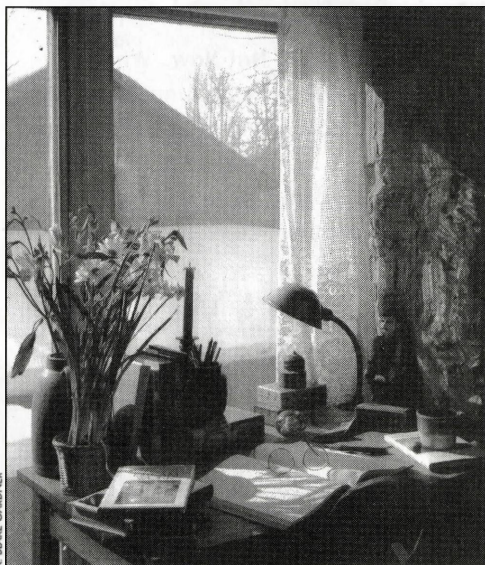
Questions? Send e-mail to advantage@amazon.com

amazon.com.

BENNINGTON WRITING SEMINARS

FICTION ♦ NONFICTION ♦ POETRY

MFA in Writing and Literature Two-Year Low-Residency Program



A. BLAKE GARDNER

FICTION NONFICTION POETRY

Jane Kenyon

Poetry Scholarships available

For more information contact:

Writing Seminars

Box W

Bennington College

Bennington, VT 05201

802-440-4452

Fax 802-440-4453

www.bennington.edu/bencol/

writing@mfa.htm

CORE FACULTY

FICTION

Douglas Bauer
 Martha Cooley
 Elizabeth Cox
 Maria Flook
 Lynn Freed
 Amy Hempel
 Alice Mattison
 Jill McCorkle
 Askold Melnyczuk
 Rick Moody

NONFICTION

Sven Birkerts
 Susan Cheever
 Lucy Greal
 Phillip Lopate
 George Packer
 Bob Shacochis

POETRY

April Bernard
 Thomas Sayers Ellis
 Jane Hirshfield
 David Lehman
 Ed Ochester
 Liam Rector
 Jason Shinder

POETS-IN RESIDENCE

Robert Bly
 Donald Hall

RECENT ASSOCIATE FACULTY

Agha Shahid Ali
 Coleman Barks
 Lucie Brock-Broido
 Robert Creeley
 Stephen Dobyns
 Mark Doty
 Karen Finley
 George Garrett
 Lyndall Gordon
 Vivian Gornick
 Judith Grossman
 Barry Hannah
 Edward Hoagland
 Richard Howard
 Marie Howe
 Carole Maso
 E. Ethelbert Miller
 Sue Miller
 Honor Moore
 Howard Norman
 Robert Pinsky
 Katha Pollitt
 Mary Robinson
 Robert Shattuck
 Mac Wellman

Putting the Work First

AN ANTIDOTE TO THE ANXIETY OF INFLUENCE

DURING the later stages of a party on New Year's Eve in 1976, poet Edward Wilson and I were sober enough to put some consecutive thoughts together, but loosened up enough to think that starting a small independent poetry magazine was a good idea. In the early weeks of 1977 we were sober but nonetheless foolish enough to cling to our plan, and thus was born the journal that soon came to be known as *The Devil's Millhopper*, with its namesake being a huge and ancient sinkhole just outside of Gainesville, Florida, the city where Wilson and I were living.

Quite literally overnight, I had added to my dubious status as a fledgling poet that of fledgling editor. I was reasonably well connected to the historical literary world via my years of reading, which allowed me to claim as artistic kith and kin the likes of Sappho, the Gawain-poet, Shakespeare, Blake, Dickinson, Hopkins, Cummings, and Plath. But I was an almost rank outsider when it came to knowing living authors: I had taken a few writing workshops while earning my M.A. and beginning work on my Ph.D., but I had not been in a creative writing program nor lived in any place where writers habitually congregated; three or four teachers and perhaps twice that many peer acquaintances constituted the entire population I might have called both writers and friends.

By now, in the spring of 2000, after six and one half years with *The Devil's Millhopper* followed by seventeen with the *Georgia Review*, I have read the work of thousands of contemporary writers, and I have met—whether in person, through standard or electronic mail, or on the telephone—many hundreds. With some unspecifiable number of these literary acquaintances—two hundred? three hundred? more?—I have come to be on a first-name basis. Several dozen of this group, including some I have never met in person, I hold as genuine friends with whom I share at least occasional correspondence. And a large handful of these hundreds of writers are among my very closest friends, people I can now scarcely imagine the world without and for whom I would do almost anything.

Almost. Many of the writers I've just referred to in the abstract, from the hordes to the handful, would be familiar to many persons who might end up reading this essay. If I



STEPHEN COREY is currently the acting editor of the *Georgia Review*. His eighth poetry collection, *Mortal Fathers and Daughters*, was published by Palanquin Press in 1999.

were to drop names you could contact these people—the distant acquaintances, the dear friends—and ask them whether their knowing me has ever helped them get published in *The Devil's Millbopper* or the *Georgia Review*. I am confident they would say, "No." You might then want to ask them whether in fact they have ever published in one of these magazines; some would answer in the negative, some in the affirmative. And if you were to ask them—the acquaintances, the friends—whether I had ever turned down their work, their answers would be unanimous: "Most of the time."

I'm not talking editorial bragging rights here. I'm talking facts of life...necessity...survival. Virtually all of you, I am certain, believe that writers need community in some way and to some extent; and I am just as certain that nearly all of you believe (though perhaps only implicitly) in *some* community of writers and editors. Commonly, the nature of the artistic temperament is to be drawn, quickly and intensely, to oth-

ers who share its particular passion and knowledge—which are not shared by the great bulk of the populace at large. Similarly, I would argue, those on either side of the small press and literary magazine transoms are pulled together, first professionally but then often personally, by their commitments to the perfecting and making public of distinctive, original writing.

If I were to tell you that you cannot possibly have writer friends and still manage to be true to your own writing, you would likely respond with some mixture of disbelief, astonishment, and scorn—and you would, I trust, give up neither those friends nor that writing. A few seriously committed writers and other artists have developed in true isolation; most have had, and benefited from, some literary society of sorts—be it small or large, brief or extended, sporadic or regular.

I know this not just as a student of the history of literature and the other arts, but also as a practicing writer among

writers. I know as well that the efforts of a noncommercial magazine editor, one whose primary concern is finding work that he or she considers unique, full, and to some extent enduring, are enhanced by exchanges with others who are similarly concerned—and by this I mean not only other editors but also the writers who provide an editor with a *raison d'être*. Theoretically, one might think, an ideal editor would float above or burrow below any human interchange that could grow from his or her vocation, would disburse opinions from some nether land—that's nether, not never—of innate, mechanistic wisdom. And maybe such editors exist, but I have neither met nor heard tell of them.

All the literary editors I know have typical human needs, including those of conversation and friendship, and they all have typical artistic needs, including those of honing and sharing their skills, knowledge, and sensibilities via contact with others who follow the same muse. From this circumstance problems can

PRAGUE SUMMER SEMINARS

The preeminent study abroad program in writing, arts and humanities

2000 Faculty

Poetry
Fiction

Ann Beattie
Tereze Boučková
Moira Crone
Mark Doty
Stuart Dybek
Carolyn Forché
Donald Hall
Patricia Hampl
Rodger Kamenetz
Ivan Klima
Arnošt Lustig
Bernadette Mayer
Colleen McElroy
Mary Morris
Gregory Orr
Iva Pekárková

Photography
Screenwriting

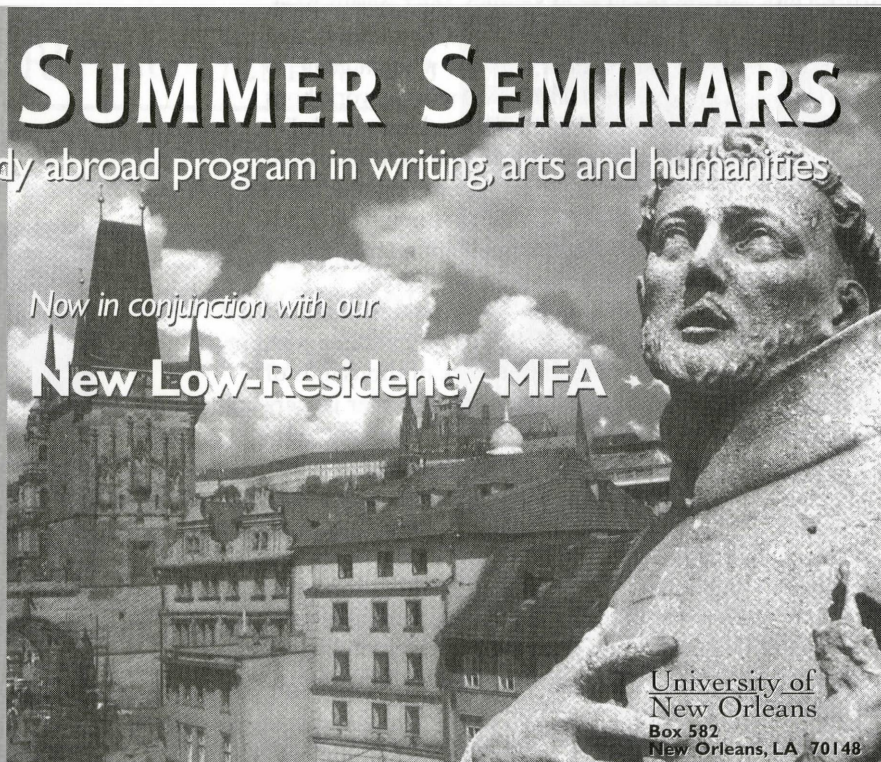
Annette Fournet
Miroslav Mandič
Harry Mattison
Jan Pohribný
Miro Švolík
Viktorie Rybáková
Vasil Stanko
Rudo Prekop

Plus offerings in:
Music
Political Science
Sociology
Literature
and more.



Now in conjunction with our

New Low-Residency MFA



University of
New Orleans
Box 582
New Orleans, LA 70148

July 3-28, 2000 • (888) 291-8685 • wlavende@uno.edu • <http://www.uno.edu/prague>

arise: apparent conflict of interest, real conflict of interest, even so-called abuse of authority (which in the present situation, I suppose, might better be called abuse of editority). You can't hang around the circumscribed world of literary publishing for very long without picking up hints and rumors, at first or second or seventh hand, about magazine or book publications—or contest judgments, or grant givings—that are shadowed by some personal connection between or among the involved parties.

Some of these stories of misconduct and abuse are no doubt true and call out for redress, but we owe it to our art and to ourselves to be wary of any patent rushes to judgment. I do not believe we can or should wall up the noncommercial publishing world with cubicles designed to purify the tribe; as I have tried to indicate, however briefly, the underlying union of literary/artistic people goes much deeper than, is much more vital than, our applied trappings of creative writing programs, writers conferences and colonies, and not-for-profit journals and presses devoted to bringing out excellent work for whatever audiences they can reach. The rogue writers may in truth be the smart ones, though I'm pretty sure the odds of achieving and sustaining true originality are just as long among renegades as among those who seek the energy and support of fellow literary citizens.

I could not function, as a person or as an editor, if I tried assiduously to maintain some sort of IRS agent attitude toward the writer-clients with whom I have contact. I believe a literary editor is not just a selector—"Yes, I will publish this" and "No, I won't publish that"—but also one who *edits*, one who regularly attempts to improve, in concert with an author, a given piece of prose or poetry. And this act of editing (not of all works accepted for publication, but many of them) means communication, correspondence, contact—in short, the establishing of a relationship. If I were to tell all the writers I come to know, however slightly or well, that they cannot submit work to

the *Georgia Review* for consideration, I would shrivel the heart of the journal by draining away more and more of its potential lifeblood as time goes by.

Rather, I must trust myself and those I deal with to uphold without taint that sometimes-tainted attitude we call professionalism, which in matters of literary publishing I take to mean this: Manuscripts are composed, submitted, read, evaluated, and occasionally edited and published on aesthetic grounds only. The aesthetics will vary from one writer to another, and from one editor to another, but they always have everything to do with the perceived quality of the manuscript at hand, and nothing to do with any other factors or circumstances.

This view is not Pollyannaish—or perhaps I should say, it is no more Pollyannaish than, for instance, believing that poetry and the other arts are vital forces and beauties in the world. As I said earlier, I am talking about survival, about how things must be done. Yes, there are people who get published or rewarded for the wrong reasons, and if we can somehow prove any given instance of wrongdoing, we should point it out and do whatever we can to show our disapproval. (Obvious responses would include not buying the work of the writer involved, and not reading or submitting to a magazine exhibiting unfair practices.) But we have to recognize that the problem isn't people knowing people, it is people putting connections ahead of the work at hand. I have published many people I do not know at all except via their writings. I have published people I know and dislike. I have published people I know and like very much. I've never published my mother's work...but she hasn't submitted here yet. If she does send work, I'm pretty certain I'd reject it, since she's not much of a writer. But if she were to surprise me, to show me an outstanding poem, story, or essay worthy of wide and deep notice, I hope to the gods and muses—with apologies to E.M. Forster—that I would have the courage to accept and print it. ∞



VERMONT STUDIO CENTER WRITING RESIDENCIES

Four- to Twelve-Week Residencies Fiction, Poetry, Nonfiction

VSC Residencies provide uninterrupted writing time within an international creative community of 12 writers, 25 painters, and 12 sculptors per month.

Writing Residencies feature two Visiting Writers each month. Each Visiting Writer gives a reading and craft talk and is available for individual conferences.

25 Annual Full Fellowships
VSC Grants & Work Exchange Aid

**Next Full Fellowship Deadline:
June 15, 2000**

2000 VISITING WRITERS

Charles Baxter	Gail Mazur
Mark Doty	Bill McKibben
Norman Dubie	Reginald McKnight
Stephen Dunn	James A. McPherson
Lynn Emanuel	Marilyn Nelson
John Haines	Robert Olmstead
Amy Hempel	Donald Revell
Rodger Kamenetz	Michael Ryan
Y. Komunyakaa	T. Tempest Williams
D. Kappel-Smith	L. Sharon Schwartz
Brigit Pegeen Kelly	Melanie Rae Thon
Ben Marcus	Dean Young

VSC WRITERS ADVISORY BOARD:
Saul Bellow, Joseph Brodsky*, Hayden Carruth,
Robert Creeley, Donald Hall, John Hawkes,
Maxine Kumin, Philip Levine,
Naomi Shihab Nye, Grace Paley

* (in memoriam)

For complete information, contact:

VERMONT STUDIO CENTER

P.O. Box 613PW, Johnson, VT 05656
Phone: 802.635.2727 Fax: 802.635.2730

email: info@vscvt.org
www.vermontstudiocenter.org

Antioch University Los Angeles offers a unique low-residency **Master of Fine Arts in Creative Writing Program** with single and dual concentrations in Poetry, Fiction and Creative Nonfiction.

Award-winning faculty:

JoAnn Beard
Jill Ciment
Wendy Bishop
Leonard Chang
Bernard Cooper
Frank Gaspar
Kate Haake
Eloise Klein Healy
Tara Ison
Jim Krusoe
Peter Levitt
Laura Marello
Jim Paul
Louise Raffkin
Sharman Apt Russell
Tim Seibles
Darrell Spencer
Alma Luz Villanueva

Write Where
Things are
Happening

ANTIOCH
UNIVERSITY

13274 Fiji Way, Marina del Rey, CA 90292

Recent guest artists:

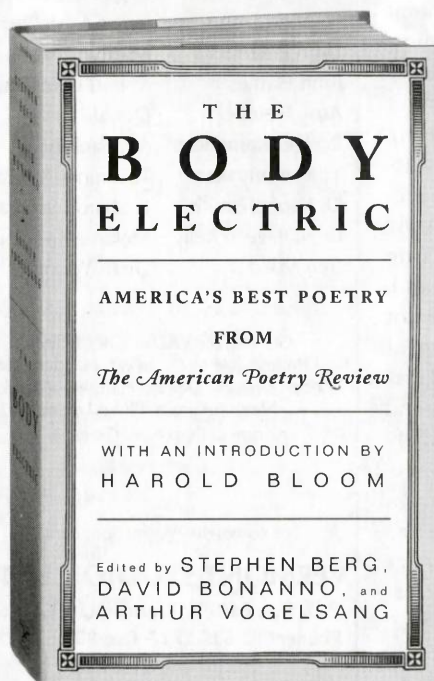
Dorothy Allison
Robin Becker
Aimee Bender
Robert Creeley
Mark Doty
Albert Goldbarth
Donald Hall
Sam Hamill
Maxine Hong Kingston
Susan Mitchell
Cherrie Moraga
Ann Nietzke
Robert Pinsky
Scott Russell Sanders
Carolyn See
Mark Strand
Jean Thompson

This two-year program combines the best of classroom learning with creative on-line conferencing and discussion. Students attend 10-day intensive residencies each June and December, and participate in ongoing, individualized mentoring and stimulating collegial discussion with other student writers via the Internet. Financial aid is available.

Call 1-800-7ANTIOCH

E-mail: admissions@antiochla.edu

Visit www.antiochla.edu



A breathtaking, incomparable overview
of contemporary American poetry from the
most experimental, radical language poetry
to traditionally formal poetry.

"Enlightens and heartens . . . a strong anthology, admirably
representing much of the best American poetry of [the 20th]
century."
—Harold Bloom

Including:

Robert Bly • Eavan Boland • Hayden Carruth
Lucille Clifton • Carolyn Forché • Allen Ginsberg
Louise Glück • Jorie Graham • W.S. Merwin
Frank O'Hara • Sharon Olds • Sylvia Plath
Derek Walcott • James Wright

Wherever books are sold



NORTON

Independent publishers since 1923

www.wwnorton.com

Reforming Rejection

ISN'T HONESTY THE BEST POLICY?

IN THE late '80s, I wrote a short story called "The Woman, Forever Blue" and sent it to *Esquire*, *Harper's*, *The New Yorker*, and the *Atlantic Monthly*. (In those days, I hadn't heard of publications such as *TriQuarterly* or the (now defunct) *Kansas Quarterly*. Predictably, my manuscript came back in a manila body bag, rejection slip enclosed.

The editors responsible might be surprised to know how grateful I am. If "The Woman, Forever Blue" isn't the worst thing I've written, it's close. I've disposed of remaining copies to avoid being in any way connected with it.

I am not, however, *entirely* grateful. While those connoisseurs of prose saved me from my own bad judgment, they did not help me move beyond it. The rejection slips should not have been comment-free form letters. They should have said, at the very least: "This work is not up to our standards."

Such an honest response would have helped, first of all, me. I would have taken a closer look at what I had sent them—especially if all four magazines were unified in their response. Second, it would have helped *them* because, having offered an honest appraisal, they would not then have received—only weeks later—"Yard Work," my next bad attempt at fiction. And then, a few weeks after that, my next!

When my polite, ambiguous rejection slips for "The Woman, Forever, Blue" came in the mail, I thought, "Maybe the editor didn't like the setting. Maybe she drank too much coffee that morning. Maybe his shoes were too tight. Or her heart is too small. I know what to do! I'll send 'Yard Work.'"

The New Yorker, fond of a handwritten "Sorry..." at the end of its form letter, is guilty of this polite ambiguity. A writer receiving one of its rejections cannot help but imaginatively interpret: "Sorry, I liked this, but I was outvoted." "Sorry, we liked this, but Joyce Carol Oates beat you out this month." "Sorry, this is great work, but it's just not our style." After receiving two or three of these, the writer realizes "Sorry..." simply completes the rejection, the equivalent of dotting an *i*.

With no specifics to go on, a writer creates his own (fiction, after all, is his business), and off goes another bad story, leaving writer and editor in the same muddy rut.

One writer I know, brooding over a rejection slip, waited a year before resubmitting a story to the same publication.



VICTOR CRESSKILL is a former journalist who now writes short fiction and literary essays. He lives in Rutherford, New Jersey.

Now in Bookstores
RICHARD BURGIN'S
Ghost Quartet

5 1/2 x 8 1/2, 288 pp.
ISBN 0-8101-5095-6 cloth /\$25.95

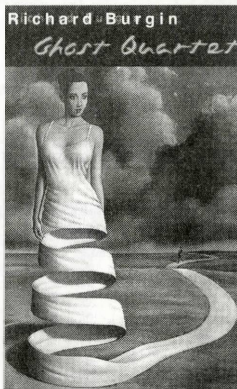
EARLY PRAISE FOR GHOST QUARTET

"This is a rich story, nastily honest and impressively balanced by a writer who has mastered his craft."

— *The San Francisco Sunday Examiner & Chronicle Book Review*

"*Ghost Quartet* is a page turner—first because Burgin knows how to pace a plot (this is, after all, his eighth book) and, second, because his protagonists' interior monologues are so interesting in their own right ... I cannot think of a recent novel that provides a more nuanced, morally charged account of the struggles that cutting-edge composers have with their music as well as with their often complicated personal lives."

— *The Philadelphia Inquirer*



"A narrative of extraordinary power and poignancy"
The
Bloomsbury Review

"... When Burgin examines in terrifying and relentless detail the incapacitating effects of utter malaise and bad faith, he conjures a spirit not unlike that of Sartre's novel *Nausea*, the 20th Century's greatest expression of mental and emotional inaction, compromise and disgust"

— *The Commercial Appeal*

"... Burgin's great accomplishment is to avoid the tired-old queen stereotype for Perry, who is not only sympathetic but the most dazzling presence in the book. Old and foolish, perhaps, but always eloquent and with a magnificence befitting his legend"

— *The Chicago Tribune*

At bookstores, or order from
Northwestern University Press
Chicago Distribution Center
11030 S. Langley Ave., Chicago, IL 60628
800-621-2736 or 773-568-1550
Fax 800-621-8476 or 773-660-2235

This time, however, he used a woman's name. (He felt the market was hungry for minorities and women.) I know writers who tried Hispanic pseudonyms in a desperate attempt to get *some* kind of reaction.

Editors advance two arguments against including comments in rejection slips. Primarily, they say, they are concerned about writers' feelings. Secondly, the editors claim, there simply isn't time.

C. Michael Curtis, fiction editor for the *Atlantic Monthly*, argues the first this way: "Why make explanations that can only wound?" But would it be wounding to open up a letter and find that a story is below a magazine's standards? A sting to one's pride, initially. A little later on, sobering. Eventually, it sends the writer back to the keyboard; it elicits reexamination, reevaluation.

In offering a piece of fiction, the writer hopes an editor (and later, readers) will respond to it positively, the way we want to sway around the living room when we hear a good song. Often, however, the story fails to elicit this response. If editors commented honestly ("didn't want to get out of my seat and move my feet"), several similar responses would make it clear that the rejection was not simply about a single overworked editor whose shoes were too tight or who'd overdone his coffee that day. The writer would have no choice but to rethink her writing.

There are form rejection slips that go to great lengths to soften the blow of rejection. I've seen two different rejection slips from *The Quarterly* (both longer than some of its stories). One read, in part, "I am of course not at all unalert to the harsh cost levied against the wealth of the writer's spirit whenever the outcome goes contrary to wishes."

I don't mean to slight the kindness intended, but no writer feels any better—no matter how cushy the let-down—knowing the same euphemisms are sent to everyone whose work did not make the cut. I'm not, of course, advocating red-inked cruelty in editorial responses—"This stinks!"—but the fact

is, if a writer can't handle criticism, he's going to have problems even when publication finally arrives.

As far as lacking time to respond individually to the hundreds of manuscripts received weekly...well, it's partly editors' own fault. They've allowed writers to go about the submission process blindly for years. We send out the same story (or stories) to *dozens* of publications, resending them after we've made what we feel are substantial revisions.

The editors citing the no-time excuse are looking at the problem over the short run. In my case alone, if an editor had taken perhaps 30 seconds to write an honest sentence or two about "The Woman, Forever Blue," she would have saved herself the five or ten minutes it later took to glance over two other equally bad manuscripts.

Most irksome are the rejection slips in which the editor took the time to scribble something but chose a banality such as "Thanks for letting us consider this. We regret that it does not meet our current needs." This two-sentence response is simply of no use—two precious slugs of water spilled in the desert (and as any unpublished writer can tell you, the lone and level sands stretch *far* away). Sixteen words about as useful as an electric heater in a rainforest.

The rejecter could have taken *less* time and done *more* good: "Not enough plot." "Style unappealing." "Characters one-dimensional." And that's nowhere near the 16-word limit. "Alice Munro does this much better—read her." "We like a good narrative, all you have is a good style." We're still, on average, only about halfway through our arbitrary length allowance.

These imaginary comments bring us to the caboose of my argument, the virtues of *encouraging* commentary. There are most certainly writers who need to be turned down—the work simply isn't ready yet—but who nonetheless show promise. These writers need to know what they are doing right as much as what they are doing wrong if they are ever to become creatures sufficiently evolved to pull themselves

from the pile of primordial slush.

Some years after my early failures (able now to confidently walk upright) I sent a story called "I've Heard Angels Have Wings" to *Esquire* (and *The New Yorker* and *Harper's* and to C. Michael Curtis at the *Atlantic Monthly*) and received a rejection slip that included four handwritten words: "Some nice writing here."

On the wall behind my computer screen those four words were all I had to encourage me during two years of being unable to get a scrawl out of anyone else, two years of wondering how to finish this sentence: *Some nice writing here*, but...but *what*? Imperfect though its response was, by taking the time to write four words of commentary—a mere seven to ten seconds out of a busy rotation of the planet—*Esquire* had let me know that the writing itself wasn't an issue, and I began to look at what else might be in need of improvement. Unfortunately, there were so many possibilities—character development, plotting—that it wasn't until I got another rejection slip that I began to divine the problem.

Ben Nyberg, who was then the editor of the *Kansas Quarterly*, took the time (bless his heart) to write this:

'I've Heard Angels Have Wings' is certainly well written. Our problem with it is mainly structural: because it's a story of retrospection, you need to do something to make what happens feel like more than preparatory exposition for a big scene that never comes.

Since I'd written half a dozen stories weak on narrative structure and heavy on style, I thought, "Well, I won't be submitting to *those* guys again anytime soon." So, in taking a minute or two to write me, Ben saved himself another three or four manuscripts, each flawed in the same way. Good for Ben.

Ben also cleared up the mystery I'd been stumped by: Why's everybody sending this story back to me? His words left me to consider whether I should play the part of the misunderstood artist and simply send the story

out to more editors or give Mr. Nyberg's lengthy commentary serious thought. Good for me.

What I did was toe a line between slapping a structure on "Angels" and altogether ignoring constructive advice. The end result was the basis for my winning a grant from the Kansas Art Commission and, a year later, a short story competition that included publication as part of the prize.

Even if editors still find commentary objectionable, there is yet another course open to them. Instead of a form rejection that is a feathery letdown, editors might draw one up that is a checklist of common failings:

Incorrect grammar
Story too simplistic, one-dimensional
Symbolism too obvious
Characters flat, not believable
Lack of narrative structure
Ending fails to tie together narrative

Editors need only check what applies.

The one danger I can foresee with putting commentary on rejection slips is that some authors might respond. All I can say to that is, *don't*. An editor simply cannot engage in a debate over whether a given story is simplistic or clichéd or what have you. As writers, we should be thankful for some kind of response and take it from there.

Every manuscript sent out is essentially a shot in the dark. But this needn't be so. At least some of the mystery of publication can be resolved with a few words of why. Of course, even if editors admit that it is to everyone's advantage—especially theirs—to write commentary, words of encouragement will no doubt be rare. Most of their comments are bound to be somewhat cutting, a "harsh cost levied against the wealth of the writer's spirit." But I believe that writers will ultimately benefit from such commentary. Submissions of poorly written manuscripts will drop. Editors will have more time for sleep (allowing them to kick their coffee habit), they will remember to buy shoes that fit, and in the long run the hearts of all concerned will enlarge. ∞

New Issues Poetry

Monument in a Summer Hat
by James Armstrong
Fifth Season
by Anthony Butts
A Bare Unpainted Table
by Gladys Cardiff
Black Hope
by Marsha de la O
The Deep Heart's Core Is a Suitcase
by Lisa Fishman
Erasable Walls
by Lance Larsen
Downsides of Fish Culture
by David Dodd Lee
The Ginseng Hunter's Notebook
by Deanne Lundin
A Hog Slaughtering Woman
by David Marlatt
Less of Her
by Paula McLain
Ocean Avenue
by Malena Mörling
The Woman with a Cubed Head
by Julie Moulds
Daughter of the Hangnail
by Rebecca Reynolds
Traveling at High Speeds
by John Rybicki
It Blows You Hollow
by Diane Seuss-Brakeman
Greatest Hits
by Marc Sheehan
Distance Learning
by Angela Sorby
Approximate Desire
by Russell Thorburn
Before the Palm Could Bloom
by Patricia Jabbeh Wesley

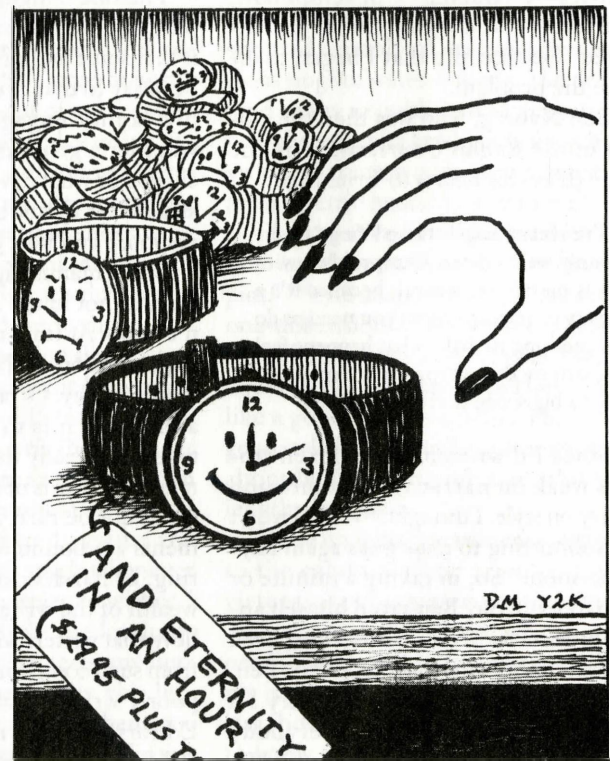
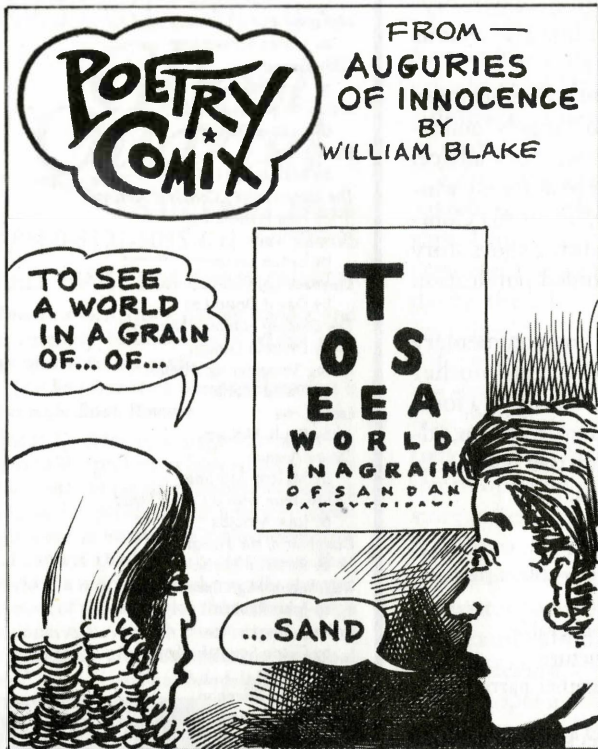
Spring 2000

Water Becomes Bone
by C. Mikal Oness
Rain Through High Windows
by Edward Haworth Hoeppner
New Numbers
by Josie Kearns
Small Human Detail in Care of National Trust
by Martin Walls
Granite Dives
by Margaret Rabb
They Sing to Her Bones
by Joy Manesiotis

Fall 2000

Perfect Disappearance
by Martha Rhodes
Tactile Values
by Mark Scott
Brace's Cove
by Joseph Featherstone
Mutual Shores
by Phillip Sterling
The Smallest Bird in North America
by Robert Grunst
Breath
by Robert VanderMolen

All titles \$12.00 paper. Bookstores order through Partners: 1-800-336-3137. 24-hour availability on amazon.com. Individual orders contact New Issues at: Dept. of English, Western Michigan University, 1201 Oliver St., Kalamazoo, MI 49008. www.wmich.edu/english/fac/nippis



DAVE MORICE's next book is Dr. Alphabet's Wordplay Dictionary, forthcoming in 2001 from Teachers & Writers Collaborative.

Poets & Writers

POETS & WRITERS MAGAZINE

VOLUME 28 • ISSUE 3 • MAY/JUNE 2000

r e s o u r c e s

75 Grants & Awards

75 *Deadlines*

85 *Submissions*
Calendar

85 *State Grants Index*

87 *Recent Winners*

97 Conferences

101 Residencies

103 Classifieds

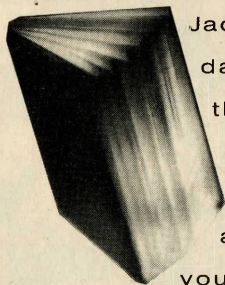
*Calls for manuscripts,
conferences, jobs,
rentals, retreats,
classified ad form, etc.*

119 Index of Advertisers

120 Coda

About Poets & Writers, Inc.

JACK LONDON
HAD REJECTION SLIPS
PILED 5 FEET HIGH.
IF ONLY
POETS & WRITERS
ONLINE
HAD BEEN AROUND
BACK THEN.



Jack London was so passionate about his craft, he wrote 15 hours a day. But he still had trouble getting published. Because writing is one thing; marketing your work is a whole different story. Poets & Writers can help guide you through this labyrinthine process. From publishing seminars to on-line message forums to information on grants and contests, we have a wealth of resources to help you make your submissions a success. Find out what editors really want.

And tap directly into the literary marketplace. To learn more, visit our Web site at **www.pw.org**. Because if you're like London, and you write until your hands ache, at least we can make the publishing process a lot less painful.



Poets & Writers
POETS & WRITERS ONLINE
RESOURCES FOR CREATIVE WRITERS

deadlines

Poets & Writers Magazine announces state and national prizes in poetry, fiction, and creative nonfiction. Because of space limitations, we list only prizes of \$1,000 or more, prizes of \$500 or more that charge no entry fee, and prestigious nonmonetary awards. Applications and submissions for the following prizes are due shortly. Before submitting a manuscript, first contact the sponsoring organization for complete guidelines. When requesting information by mail, enclose a self-addressed, stamped envelope (SASE). See Submissions Calendar for deadlines arranged by date and State Grants index for prizes available only to residents of specified states and regions. For announcements of recently awarded prizes, see Recent Winners.

The Academy of American Poets LENORE MARSHALL POETRY PRIZE

A prize of \$10,000 is given annually for an outstanding book of poems written by a living U.S. citizen and published in the U.S. during the previous year. The prize is endowed by the Academy of American Poets and *The Nation* magazine. Publishers may submit books published in 1999 by June 1. Send an SASE, call, or visit the Web site for complete guidelines.

The Academy of American Poets, Lenore Marshall Poetry Prize, 584 Broadway, Suite 1208, New York, NY 10012-3250. (212) 274-0343
www.poets.org

University of Akron Press AKRON POETRY PRIZE

A prize of \$1,000 and publication by the University of Akron Press is given annually for a collection of poems. Mary Oliver will judge. Submit a manuscript of 60 to 100 pages with a \$25 entry fee from May 15 to June 30. Send an SASE, e-mail, or visit the Web site for complete guidelines.

University of Akron Press, Akron Poetry Prize, 374B Bierce Library, Akron, OH 44325-1703. (330) 972-5342. Elton Glaser, Poetry Editor. press@uakron.edu
www.uakron.edu/uapress/poetryprize.html

American-Scandinavian Foundation

TRANSLATION PRIZE

A prize of \$2,000 is given annually for the best translation of Danish, Finnish, Icelandic, Norwegian, or Swedish poetry, fiction, drama, or creative nonfiction written by a Scandinavian author after 1800. The winner will also receive a commemorative bronze medallion, and an excerpt from the winning manuscript will be published in *Scandinavian Review*. Submit a prose manuscript of at least 50 pages or a poetry manuscript of at least 25 pages by June 1. All entries should be part of a book. Write or call for complete guidelines.

American-Scandinavian Foundation, Translation Prize, 15 East 65 Street, New York, NY 10021. (212) 879-9779.

ArtServe Michigan CREATIVE ARTIST GRANTS

Grants of up to \$8,000 are given annually to Michigan writers to create new works or complete works-in-progress. Recipients must also create a project with a Michigan-based nonprofit organization. Submit a resumé, application, and 15 pages of poetry or 30 pages of fiction or creative nonfiction by May 18. There is no entry fee. Call, e-mail, or visit the Web site for an application and complete guidelines. (SEE RECENT WINNERS.)

ArtServe Michigan, Creative Artist Grants, 17515 West Nine Mile Road, Suite 250, Southfield, MI 48075. (248) 557-8288, ext. 14. Mark Packer, Program Director, Artist Services. artists@artservemichigan.org
www.artservemichigan.org

Blue Mountain Center RICHARD J. MARGOLIS AWARD

A stipend of \$3,000 and a month-long residency at the Blue Mountain Center, located in Blue Mountain Lake, New York, is given annually to a creative nonfiction writer whose work recalls that of

Richard J. Margolis, a journalist, essayist, and poet who wrote about those whose voices are seldom heard. Nominations, which can be made by writers themselves, must include three copies of a creative nonfiction manuscript of up to 30 pages. The deadline for nomination is July 1. There is no entry fee. Send an SASE or visit the Web site for complete guidelines. (SEE RECENT WINNERS.)

Blue Mountain Center, Richard J. Margolis Award, c/o Margolis & Cohen, LLP, 294 Washington Street, Suite 610, Boston, MA 02108. (617) 350-5600. Harry S. Margolis, Contact. <http://margolis.com/award>

Boston Review

POETRY CONTEST

A prize of \$1,000 and publication in the October/November issue of *Boston Review* is given annually for a poem. The bimonthly journal publishes poetry, fiction, reviews, and articles. John Ashbery will judge. Submit up to five unpublished poems totaling no more than 10 pages with a \$15 entry fee by June 1. All entrants will receive a one-year

subscription to the *Boston Review*. Call or visit the Web site for complete guidelines.

Boston Review, Poetry Contest, E53-407 MIT, Cambridge, MA 02139. (617) 494-0708.

<http://bostonreview.mit.edu>

University of California at Irvine

CHICANO/LATINO LITERARY CONTEST

A first prize of \$1,000, publication by Arte Publico Press, and transportation to Irvine, California, to receive the award is given annually for an unpublished collection of short stories in Spanish or English. Writers must be U.S. citizens or permanent residents. Submit a manuscript of at least 175 pages by June 2. There is no entry fee. Send an SASE, call, e-mail, or visit the Web site for complete guidelines.

University of California at Irvine, Chicano/Latino Literary Contest, Department of Spanish and Portuguese, 322 Humanities Hall, Irvine, CA 92697-5275. (949) 824-5443. Fabio Chee, Prize

*Coordinator. fchee@uci.edu
www.hnet.uci.edu/spanishandportuguese/contest.html*

Cave Canem Foundation

CAVE CANEM POETRY PRIZE

A prize of \$500 from the Cave Canem Foundation and publication by a participating publisher is given annually for an unpublished collection of poems by an African-American poet who has not published a book. Cave Canem was founded in 1996 "to promote the artistic and professional development of emerging African-American poets." Al Young will judge this year's award. Submit a manuscript of 50 to 75 pages by May 15. There is no entry fee. Send an SASE for complete guidelines.

Cave Canem Foundation, Cave Canem Poetry Prize, 410 Malcolm X Boulevard, 4 South, New York, NY 10037. Malaika Adero, Director. cavecanempoets@aol.com

Chelsea

AWARD FOR SHORT FICTION

A prize of \$1,000 and publication in *Chelsea* is given annually for the best



no auctions...
no malls...
no jungle...

just books

www.spdbooks.org
poetry • fiction • new writing as it happens

Small Press Distribution Orders: 1-800-869-7553

This journal of the arts is published annually, providing subscribers with the finest in literature and the arts from the best writers, poets, essayists, and artists throughout the country.

APOSTROPHE

USCB Journal of the Arts

Apostrophe is published every summer. Subscription rates are \$10 for individuals, \$15 for institutions, \$25 outside USA. Since we rely solely on private donations to finance the journal, your gift is sincerely appreciated. Address orders, manuscripts, and enquiries to:

Sheila Tombe
801 Carteret Street
Beaufort, SC 29902
(843) 521-4158



UNIVERSITY OF
SOUTH CAROLINA
BEAUFORT

unpublished work of short fiction. The editors of *Chelsea* will judge; all entries will be considered for publication. Submit a manuscript of no more than 30 pages, or 7,500 words, with a \$10 entry fee, which includes a subscription to *Chelsea*, by June 15. Send an SASE or e-mail for complete guidelines.

Chelsea, *Award for Short Fiction*, P.O. Box 1040, York Beach, ME 03910. Richard Foerster, Editor. ChelseaMag@aol.com

The Comstock Review

MURIEL CRAFT BAILEY AWARD

A prize of \$1,000 and publication in *The Comstock Review* is given annually for an unpublished poem. Stephen Dobyns will judge. Submit poems of no more than 40 lines with an entry fee of \$3 per poem by July 1. Send an SASE, call, or e-mail for complete guidelines. (SEE RECENT WINNERS.)

The Comstock Review, *Muriel Craft Bailey Award*, 4958 St. John Drive, Syracuse, NY 13215. (315) 488-8077. Kathleen Bryce Niles, Editorial Coordinator. kniles1@twcny.rr.com

Crab Orchard Review

FIRST BOOK PRIZE

A prize of \$2,000 and publication by Southern Illinois University Press will be given annually for a book-length collection of poems by a poet who has not published a book of poems over 40 pages. Submit a manuscript of 50 to 70 pages with a \$20 entry fee, which includes a one-year subscription to *Crab Orchard Review*. The deadline is June 15. Send an SASE or visit the Web site for complete guidelines.

Crab Orchard Review, *First Book Prize*, Department of English, Southern Illinois University, Carbondale, IL 62901-4503. Jon Tribble, Series Editor.

www.siu.edu/~crborchd/firstpo.html

Defined Providence Press

POETRY BOOK COMPETITION

A prize of \$1,000 and publication by Defined Providence Press will be given annually for a book of poems. The winner also will receive 100 copies of the book. Submit a manuscript of 48 to 120 pages with a \$20 entry fee by June 30. Send an SASE, e-mail, or visit the Web site for complete guidelines.

Defined Providence Press, *Poetry Book Competition*, P.O. Box 16143, Rumford, RI 02916. dfprov@aol.com
www.definedprovidence.com

Fine Arts Work Center in Provincetown

SENIOR FELLOWSHIP PROGRAM

A prize of \$1,500 and accommodations at the Fine Arts Work Center in Provincetown during the month of September is given annually to six accomplished poets and fiction writers who are 50 years of age or older. Senior Fellowships target writers who earned recognition early in their careers and are now reemerging with new work. The deadline is July 1. Send an SASE for an application and guidelines.

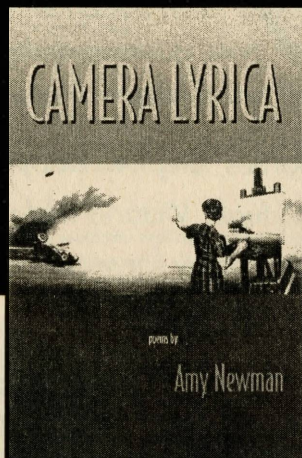
Fine Arts Work Center in Provincetown, *Senior Fellowship Program*, 24 Pearl Street, Provincetown, MA 02657. (508) 487-9960.

The Formalist

HOWARD NEMEROV SONNET AWARD

A prize of \$1,000 and publication in *The Formalist: A Journal of Metrical Poetry* is given annually for an original, unpublished sonnet. W.D. Snodgrass will

alicejamesbooks



Camera Lyrica

poems by Amy Newman

98 Main Street Farmington, Maine 04938
www.umf.maine.edu/~ajb
an affiliate of the University of Maine at Farmington

SPRING / SUMMER 2000

Monica de la Torre
Paul Park
Jordan Davis
Bruce Beasley
Veronica Geng
D.A. Powell
Juliana Spahr
Paul Hoover
Antler
James Tate
Ira Sadoff
Caroline Knox
Peter Gizzi
Cecilia Pinto
Lisa Lubasch
Cole Swensen
Charlie Smith
Dean Young
Elizabeth Alexander

STATEMENTS FROM THE
BARNARD CONFERENCE
Harryette Mullen
Ann Lauterbach
Lyn Hejinian
Brenda Hillman
Lucie Brock-Broida
Rae Armantrout
Barbara Guest

FENCE

\$8/\$14 for a year/\$26 for two years

Order at: Fence > 14 Fifth Avenue, #1A, New York, NY 10011
or by credit card on the website: www.fencemag.com

judge. Submit any number of poems with a \$3 entry fee per poem by June 15. Send an SASE for complete guidelines.

The Formalist, *Howard Nemerov Sonnet Award*, 320 Hunter Drive, Evansville, IN 47711. (812) 425-7684. Mona Baer, Managing Editor.

**University of Georgia Press
FLANNERY O'CONNOR AWARDS FOR
SHORT FICTION**

Two prizes of \$1,000 and publication by University of Georgia Press are given annually for short story collections. Both published and unpublished writers may submit a book-length collection of 200 to 275 pages with a \$15 entry fee by May 31. Send an SASE for complete guidelines. (SEE RECENT WINNERS.)

University of Georgia Press, Flannery O'Connor Awards for Short Fiction, 330 Research Drive, Athens, GA 30602-4901. (706) 369-6135. Margaret Nunnelley, Competition Coordinator.

**Glimmer Train Press
FICTION OPEN**

A prize of \$2,000 and publication in *Glimmer Train Stories* is given annually

for a short story. A second-place prize of \$1,000 is also given. Submit a story of any length and theme with a \$15 entry fee by June 30. Send an SASE or visit the Web site for complete guidelines.

Glimmer Train Press, Fiction Open, 710 S.W. Madison Street, Suite 504, Portland, OR 97205-2900. (503) 221-0836. Linda Davies, Co-president. www.glimmertrain.com

**Guadalajara International
Book Fair**

**SOR JUANA INÉS DE LA CRUZ PRIZE IN
FICTION**

A prize of at least \$2,000 in advances, publication in English by Curbstone Press, and travel expenses to the award ceremony at the Guadalajara International Book Fair is given annually to a woman writer for a novel published in Spanish after 1996. Submit four copies of the novel, book reviews, and a curriculum vitae by May 30. Call or e-mail for complete guidelines.

Guadalajara International Book Fair, Sor Juana Inés de la Cruz Prize in Fiction, Escuela de Escritores SOGEM Guadalajara, Circ. Agustín Yaez #2839, Guadalajara,

JAL.44100, Mexico. Fax (52) 3 810 0379. (212) 650-7925. David Unger, U.S. Coordinator. daucc@cunyvm.cuny.edu

**Headlands Center for the Arts
CALIFORNIA ARTISTS-IN-RESIDENCE**

Six to eight residencies ranging from four weeks to eleven months including stipends from \$1,500 to \$2,500 are given annually to California poets, fiction writers, and creative nonfiction writers. Submit a writing sample of no more than 20 pages of poems or 30 pages of prose, a resumé including three names of references, and a cover letter by June 2. Send an SASE or visit the Web site for an application and complete guidelines. (SEE RECENT WINNERS.)

Headlands Center for the Arts, California Artists-in-Residence, 944 Fort Barry, Sausalito, CA 94965. (415) 331-2787, ext. 22. Laura Bradley, Public Relations Manager. www.headlands.org

**Hemingway Days Festival
LORIAN HEMINGWAY SHORT STORY
COMPETITION**

A prize of \$1,000 is given annually for an unpublished short story by a writer



**PARIS REVIEW #154
THE POETRY ISSUE**

A NATIONAL POETRY MONTH EVENT

AMMONS, ASHBERY,
BLOOM, BLY,
BROCK-BROIDO, GRAHAM,
GRENNAN, HEANEY,
HECHT, HILL,
HOLLANDER, HOWARD,
KERMODE, KIZER,
LONGENBACH, MAHON,
PINSKY, SIMIC,
TOMLINSON, VENDLER,
WARREN, WILLIAMS,
WRIGHT, et alia

"The Paris Review remains the single most important little magazine this country has produced."
-T. Coraghessan Boyle



RopeWalk Writers Retreat

June 11-17, 2000 in
Historic New Harmony, Indiana,
the setting of two nineteenth century utopias.

Join Kim Barnes, Stephen Dobyns,
Heather McHugh, Victoria Redel,
and Robert Wrigley for workshops,
conferences, readings, and
private writing time.

For a brochure, please contact
Office of Extended Services
University of Southern Indiana
Evansville, Indiana 47712
lcreek@usi.edu
www.usi.edu/extserv/ropewalk
800.467.8600
812.464.1989



whose fiction has not appeared in a nationally distributed publication with a circulation of 5,000 or more. Submit a story of 3,000 words or less with a \$10 entry fee by June 1, or with a \$15 entry fee by June 15. Send an SASE or e-mail for complete guidelines.

Hemingway Days Festival, Lorian Hemingway Short Story Competition, P.O. Box 993, Key West, FL 33041. (305) 294-0320. Carol Shaughnessy, Co-director. calico2419@aol.com

University of Iowa Press

IOWA POETRY PRIZE

Publication by the University of Iowa Press is given annually for two unpublished poetry manuscripts. Any writer of English who has published at least one book of poems (a minimum of 50 pages in an edition of at least 500 copies) is eligible. Manuscripts may include published poems. Submit a manuscript of 50 to 150 pages with a \$15 entry fee during the month of May. Send an SASE or visit the Web site for complete guidelines.

University of Iowa Press, Iowa Poetry Prize, 100 Kuhl House, Iowa City, IA 52242-1000. www.uiowa.edu/~uipress

The Ledge

POETRY AWARD

A prize of \$1,000 and publication in *The Ledge* is given annually for a poem of any length or style. All entries will be considered for publication. Submit a manuscript with an entry fee of \$10 for the first three poems and \$3 for each additional poem by June 30. Send an SASE for complete guidelines. (SEE RECENT WINNERS.)

The Ledge, Poetry Award, 78-44 80 Street, Glendale, NY 11385. Tim Monaghan, Editor and Publisher.

Literal Latté

POETRY AWARD

A prize of \$1,000 and publication in *Literal Latté*, a journal of prose, poetry, and art, is given annually for an unpublished poem. Submit up to six poems with a \$10 fee (\$15 entry fee includes a one-year subscription) by July 1. Send an SASE, call, e-mail, or visit the Web site for complete guidelines.

Literal Latté, Poetry Award, 61 East 8 Street, Suite 240, New York, NY 10003. (212) 260-5532. Jenine Gordon Bockman, Editor. litlatte@aol.com www.literal-latte.com

Literary Arts, Inc.

LITERARY FELLOWSHIPS

Emerging Writers Fellowships ranging from \$1,000 to \$3,000 are given annually to Oregon writers to initiate, develop, or complete a literary project in poetry, fiction, or creative nonfiction. Women Writers Fellowships ranging from \$500 to \$3,000 are given to Oregon women whose poetry, fiction, or creative nonfiction explores experiences of race, class, physical disability, or sexual orientation. For both fellowships, submit 15 pages of poetry or 25 pages of fiction or creative nonfiction with an application by June 30. There is no entry fee. Send an SASE or visit the Web site for an application and complete guidelines. (SEE RECENT WINNERS.)

OREGON BOOK AWARDS

Prizes of \$1,000 are given annually for an outstanding book of poetry, fiction, and creative nonfiction by Oregon authors.

Harvard Summer Writing Program

June 26–August 18, 2000

- for writers at any level
- small classes
- college credit
- reading series
- student magazine
- talks on special topics:
Writing College Application Essays
Writing with Sources

Faculty includes:

Expository Writing: Philippa Hayward, Lisa Ratmansky, Dawn Skorczewski
Creative Writing: Jane Brox, John Canaday, Stratis Haviaras, Rachel Kadish, Maxine Rodburg, Marilyn Sides, Bruce Smith, Janet Sylvester
Professional Writing: Rosemary Daly, Valerie Duff, Allan A. Ryan Jr., Robert C. Stieppock

VOICEMAIL: (617) 496-5000

E-MAIL: summer@hudce.harvard.edu

INFORMATION: (617) 495-4024

Dept S393, 51 Brattle Street
Cambridge, MA 02138



HARVARD
SUMMER SCHOOL

www.summer.harvard.edu

What online journal...

- * Was the **first worldwide** to publish only high-quality literary work?
- * Has been publishing for more than **five years?**
- * Shares writers with the New Yorker, Paris Review, the Atlantic, and the Best American Short Story Awards?
- * Is **read regularly** by select agents and editors?
- * Is considered among the **best markets** for fiction by Writers' Digest Magazine?



Come share the Internet's
best-kept literary secret

Only Online. Only the Best.

The Blue Moon Review
www.TheBlueMoon.com

Books must have been published between April 1, 1999, and March 31, 2000. Publishers, authors, or friends may nominate books by submitting two copies of the book by May 26. Send an SASE or visit the Web site for complete guidelines.

Literary Arts, Inc., 219 N.W. 12 Avenue, Suite 201, Portland, OR 97209. (503) 227-2583. Kristy Athens, Contact.
www.literary-arts.org

Lotus Press

NAOMI LONG MADGETT POETRY AWARD

A prize of \$500 and publication by Lotus Press is given annually to an African-American poet for a collection of poems. Submit three copies of a manuscript of 60 to 80 pages with a \$15 entry fee by June 1. Send an SASE or e-mail for complete guidelines.

Lotus Press, Naomi Long Madgett Poetry Award, P.O. Box 21607, Detroit, MI 48221. (313) 861-1280. Constance Withers, Assistant to the Editor.
nlmadgett@earthlink.net

Mexico

JUAN RULFO INTERNATIONAL LATIN AMERICAN AND CARIBBEAN PRIZE FOR LITERATURE

A prize of \$100,000 is given annually to honor a writer who is a native of Latin America or the Caribbean and writes in Spanish, Portuguese, French, or English, or a native of Spain or Portugal who writes in Spanish or Portuguese. Writers who have produced noteworthy work in the genres of poetry, novel, drama, short story, or essay are eligible. The prize is awarded by a consortium of Mexican government agencies, universities, and banks. Cultural or educational institutions, associations, or groups interested in literature may nominate a candidate and should submit the writer's curriculum vitae and supporting documents. Individuals may not apply. The deadline is June 15. Write or e-mail for complete guidelines.

Juan Rulfo International Latin American and Caribbean Prize for Literature,

Avenida Francia #1747, Col. Moderna, Guadalajara, 44190, Jalisco, Mexico. (212) 650-7925. David Unger, U.S. Coordinator.
daucc@cunyvm.cuny.edu

Mid-List Press

FIRST SERIES AWARDS

A prize of \$1,000 and publication by Mid-List Press is given annually for a book-length story collection or novella and a collection of essays or a book-length work of creative nonfiction. Writers who have never published a book in the genre to which they are submitting may send a manuscript of at least 50,000 words with a \$20 entry fee by July 1. Send an SASE or visit the Web site for an application and complete guidelines. (SEE RECENT WINNERS.)

Mid-List Press, First Series Awards, 4324 12 Avenue South, Minneapolis, MN 55407-3218. Marianne Leslie Nora, Associate Publisher.
www.midlist.org

spring 2000

available now

Fiction / Essays

Novel Excerpt

Janice Shapiro
Virgil Suarez
Carolyn Allport
Charles Harper Webb
David Edwards
Interviews Harold Pinter
Harold Pinter
Mary Jeselnick-Koral
Benjamin Weissman
Jim Krusoe
James Morrison
Frances Kerridge
Robley Wilson
Gary Soto



\$7 copy / \$12 yr. subscription

SM Review / Santa Monica College

1900 Pico Boulevard / Santa Monica, CA 90405

SANTA MONICA Review

THIRD ANNUAL ASHLAND WRITERS CONFERENCE

July 26 - JULY 30, 2000

Writing Workshops • Panels • Readings

Fiction • Poetry • Memoir • Creative Nonfiction

WRITERS & FACULTY:

Yusef Komunyakaa • Mark Jarman
Kim Barnes • Carol Bly • Dana Gioia
Carolyn See • And Others

Join us in a unique literary experience on the beautiful Southern Oregon University campus for a week of intensive writing, conversation, panels, and readings. Enrich your writing with others and in solitude.

We provide the setting and faculty,
you provide the desire.

CALL OR WRITE: Jonah Bornstein • Ashland Writers Conference
295 E. Main, #5, Ashland, OR 97520
541-482-2783 • email: AWCore@aol.com

Money for Women/Barbara Deming Memorial Fund

INDIVIDUAL ARTIST GRANTS FOR WOMEN
Grants of up to \$1,000 are given annually to feminist writers whose work speaks for peace and social justice and who need funding for specific projects. Deadlines are twice yearly: December 31 and June 30. There is a \$10 entry fee. Send an SASE for the required application and complete guidelines. (SEE RECENT WINNERS.)

Money for Women Fund/Barbara Deming Memorial Fund, Individual Artists Grants for Women, P.O. Box 630125, Bronx, NY 10463. Susan Pliner, Administrator.

National Endowment for the Arts

UNITED STATES/JAPAN CREATIVE ARTISTS' PROGRAM

Up to five six-month residencies, which includes stipends for living and housing expenses, transportation, and language study, are awarded to U.S. artists to live in Japan and work on independent projects that advance their individual artistic goals. Published poets and fiction writers, including translators, who are U.S. citi-

zens or permanent residents, are eligible to apply. The deadline is June 25. Write, call, e-mail, or visit the Web site for an application and complete guidelines.

*National Endowment for the Arts, United States/Japan Creative Artists' Program, Japan/U.S. Friendship Commission, 1120 Vermont Avenue, N.W., Suite 925, Washington, DC 20005. (202) 275-7712. jusfc@compuserve.com
www.jusfc.gov*

New Millennium Writings

NEW MILLENNIUM AWARDS

Three prizes of \$1,000 and publication in the Winter issue of *New Millennium Writings* are given for a short story, a poem, and a work of creative nonfiction. These prizes are given twice annually, in the spring and fall. Submit a fiction or creative nonfiction manuscript of up to 6,000 words or a set of three poems (five pages total) with a \$15 entry fee by June 15. Send an SASE for complete guidelines.

New Millennium Writings, New Millennium Awards, P.O. Box 2463, Knoxville, TN 37901. (423) 428-0389. Don Williams, Editor.

North Carolina Arts Council

RESIDENCY PROGRAM

The North Carolina Arts Council offers a \$7,500 grant for a three-month residency at the Headlands Center for the Arts in Sausalito, California; a \$6,000 grant for a two-month residency at La Napoule Art Foundation in southern France; and a \$2,400 grant for a month-long residency at the Vermont Studio Center. Writers who have lived in North Carolina for at least one year may apply. Write, call, or e-mail for complete guidelines by May 15. (SEE RECENT WINNERS.)

*North Carolina Arts Council, Residency Program, Department of Cultural Resources, Raleigh, NC 27699-4632. (919) 733-2111, ext. 22. Deborah McGill, Literature/Public Media Director. debbie.mcgill@ncmail.net
www.ncarts.org*

Oberlin College Press

FIELD POETRY PRIZE

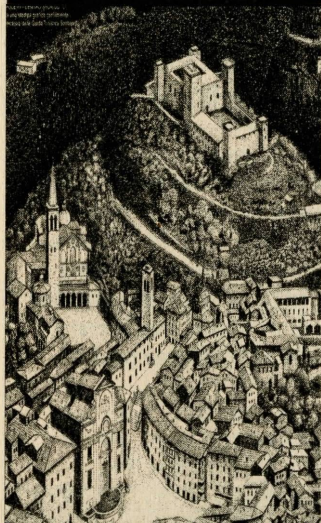
A prize of \$1,000 and publication by Oberlin College Press is given annually for a poetry collection. Submit an

Spoletto

Writers' Workshop

July 20-Aug. 2, 2000 Spoleto, Italy

Fiction • Poetry
Creative Nonfiction



**Rosellen Brown
James Magnuson
Marie Howe**
and Distinguished Guests

- Go beyond workshoping old material to take on fresh ideas and new artistic goals.
- Work with a generous faculty of international renown.
- Experience charming Spoleto, an inspirational setting for creative expression.
- Enjoy superb dining and peaceful lodgings with art all around.
- Tuition includes Italian classes and admission to concerts.
- Concurrent workshops: Vocal Arts Symposium and the Cooking School
- SWW 1999 was a spectacular success! Learn about it all on the web from past participants.

Spoletto Writers' Workshop
760 West End Avenue, Suite 3A
New York, New York 10025

Telephone/Fax: 212-663-4440
Email: clintoneve@aol.com

Information & Application: <http://www.spolettoarts.com>

PUBLISH YOUR BOOK!

Our FREE step-by-step guide to Self Publishing gives you all features and prices up-front; everything you need to get started! You're ensured top quality with in-house printing and bindery services. We offer low minimum quantities - only 200 books! Call or write for our FREE guide. We welcome all authors and publishers.

MP
MORRIS PUBLISHING

3212 E. Hwy 30
Kearney, NE 68847

800-650-7888, ext. PW5
<http://morrispublishing.com>

unpublished poetry manuscript of 50 to 80 pages with a \$22 entry fee, which includes a year's subscription to *Field*, during the month of May only. Send an SASE, e-mail, or visit the Web site for complete guidelines.

Oberlin College Press, Field Poetry Prize, 10 North Professor Street, Oberlin, OH 44074. (440) 775-8408.

Linda Slocum, Business Manager.

oc.press@oberlin.edu

www.oberlin.edu/~ocpress

Pearl Editions

PEARL POETRY PRIZE

A prize of \$1,000 and publication by Pearl Editions is given annually for a collection of poetry. Dorianne Laux will judge. Submit an unpublished poetry manuscript of 48 to 64 pages with a \$20 entry fee by July 15. Send an SASE or visit the Web site for complete guidelines.

(SEE RECENT WINNERS.)

Pearl Editions, Pearl Poetry Prize, 3030 East Second Street, Long Beach, CA 90803. Marilyn Johnson, Editor.

www.pearlmag.com

University of Pittsburgh Press DRUE HEINZ LITERATURE PRIZE

An award of \$10,000 and publication by the University of Pittsburgh Press is given annually for a collection of short fiction. The prize is open to writers who have published a book-length collection of fiction or a minimum of three short stories or novellas in nationally distributed magazines or journals. Submit a manuscript of 150 to 300 pages by June 30. There is no entry fee. Send an SASE for complete guidelines. (SEE RECENT WINNERS.)

University of Pittsburgh Press, Drue Heinz Literature Prize, 3347 Forbes Avenue, Pittsburgh, PA 15261.

Sonia Raiziss-Giop Charitable Foundation

BORDIGHERA POETRY PRIZE

A prize of \$2,000 and bilingual publication by Bordighera, Inc. is given annually for a manuscript of poetry written in English by a U.S. citizen of identifiable Italian descent and translated into Italian. The cash prize will be evenly divided between the poet and translator. The translator need not be a U.S. citizen,

and the poet may translate his or her own work. The judge is W.S. Di Piero. Submit 10 sample pages of poetry in English, with or without translation, by May 31. There is no entry fee. Send an SASE or e-mail for complete guidelines.

Sonia Raiziss-Giop Charitable Foundation, Bordighera Poetry Prize, P.O. Box 15, Andover, NJ 07821-0015. Daniela Gioseffi and Alfredo de Palchi, Contest Coordinators. daniela@garden.net

River Styx

INTERNATIONAL POETRY CONTEST

A first prize of \$1,000 and publication in the August issue of *River Styx*, a triquarterly journal of poetry, fiction, and art established in 1975, is given annually for a group of poems. Naomi Shihab Nye will judge. Submit up to three unpublished poems totaling no more than 14 pages with a \$20 entry fee, which includes a one-year subscription to *River Styx*. The deadline is May 31. Send an SASE for complete guidelines.

River Styx, International Poetry Contest, 634 North Grand Boulevard, 12 floor, Saint Louis, MO 63103. Richard Newman, Editor.

CHILMARK WRITING WORKSHOP

Martha's Vineyard

Weekly Workshops
Monday-Thursday • 9 am to noon
\$300



Nancy Aronie
Author
Writing From The Heart;
Finding Your Own Voice
(Hyperion)

508-645-9085
May-September
Accommodations not included

THE GLEN WORKSHOP

"The Work of the Body: Art & Incarnation"
August 6-13, 2000 ♦ Santa Fe, New Mexico

FACULTY: Scott Cairns & Jeanine Hathaway (Poetry)

Diane Glancy (Memoir); Erin McGraw (Fiction)
Virginia Owens (Non-Fiction); John Hodges (Faith & Imagination); Edward Knippers (Figure Drawing); Kate Curry (Landscape Painting); Mary McCleary (Collage).
Plus a concert by singer-songwriter Brooks Williams.

The Glen Workshop will be held on the campus of St. John's College, just minutes away from downtown Santa Fe. The Glen is sponsored by *Image: A Journal of the Arts & Religion*, a quarterly journal of literature and the arts dedicated to publishing creative work that grapples with religious faith. In just ten years, *Image* has become one of America's most widely read literary journals. A sample copy is \$10, postage paid.

For a brochure on The Glen Workshop, write to:
Image, P.O. Box 674, Kennett Square, PA 19348
Phone: (610) 925-4780. Fax: (610) 925-4781.

E-mail: glenworkshop@imagejournal.org.

Visit us online at: www.imagejournal.org.

University of San Francisco Center for the Pacific Rim

KIRIYAMA PACIFIC RIM BOOK PRIZE

Two prizes of \$15,000 are given annually for a book of fiction and a book of non-fiction that "best contribute to a fuller understanding among the nations and peoples of the Pacific Rim." Publishers may submit six copies of a book published in English between October 1, 1999, and October 31, 2000. The deadline is July 3. Write, e-mail, or visit the Web site for an application and complete guidelines.

University of San Francisco Center for the Pacific Rim, KiriYama Pacific Rim Book Prize, 2130 Fulton Street, San Francisco, CA 94117-1080. (415) 422-5984. Jeannine Cuevas, Project Coordinator.
cuevas@usfca.edu
www.pacificrimvoices.org

University of Southern Mississippi

MISSISSIPPI REVIEW PRIZE

Two prizes of \$1,000 and publication in the *Mississippi Review* are given annually for unpublished poetry and fiction by writers who are not current or former

USM students. Submit up to three poems totaling no more than 10 pages or a work of fiction of no more than 4,000 words with a \$15 entry fee by May 30. Send an SASE, call, or e-mail for complete guidelines.

University of Southern Mississippi, Mississippi Review Prize, Box 5144 Hattiesburg, MS 39406-5144. (601) 266-4321. Rie Fortenberry, Managing Editor. rief@netdoor.com

Utah Arts Council

ORIGINAL WRITING COMPETITION

Two prizes of \$1,000 are given annually to Utah writers for an unpublished novel and a collection of short stories. In addition, a \$5,000 publication prize is given for one of the winning manuscripts to expedite the publication and distribution of the work. Submit a novel or short story collection of at least 60,000 words by June 30. Send an SASE, call, or visit the Web site for an application and complete guidelines.

Utah Arts Council, Original Writing Competition, Literary Competition Division, 617 East South Temple, Salt Lake City, UT

84102. (801) 236-7553. Guy Lebeda, Literature Coordinator.

www.ce.ex.state.ut.us/arts/

Vermont Studio Center FELLOWSHIP COMPETITION

Month-long residencies at the Vermont Studio Center, valued at \$2,900 each, are given to approximately 25 poets, fiction writers, and creative nonfiction writers. Awarded three times a year, the fellowships allow literary artists to use the facilities at the Studio Center, a year-round community of writers and visual artists. Submit up to 10 pages of poetry or 10 to 15 pages of prose with a \$25 entry fee by June 15. Send an SASE, e-mail, or visit the Web site for the required application and complete guidelines.

Vermont Studio Center, Fellowship Competition, P.O. Box 613PW, Johnson, VT 05656. (802) 635-2727. Bill Black, Writing Program Coordinator. VSCVT@pwshift.com
www.vermontstudiocenter.com

Writer's Digest

ANNUAL WRITING COMPETITION

A prize of \$1,500 and an expense-paid trip to New York City to meet with editors

ART WORKSHOP ASSISI · ITALY

JUNE 13 – JULY 24, 2000

WRITING WORKSHOPS

THE ART OF FICTION: TRANSCENDING THE FACTS

LYNNE SHARON SCHWARTZ, Instructor

The author of *Leaving Brooklyn* and *In the Family*. **June 13-July 3**

WRITING OUR LIVES

DR. PHYLLIS CHESLER, Instructor

The author of *Women in Madness*, *About Men*, and *With Child*. **July 4 - July 24**

STORIED VOICES: WRITING POWERFUL NARRATIVES

MINNIE BRUCE PRATT, Instructor

The author of *Crimes Against Nature*, winner of the Lamont Poetry Award from the Academy of American Poets. **July 4 - July 24**

ART WORKSHOPS

Courses in artmaking, all media, all levels. Seminars in art history and renaissance art. Professional instructors in all disciplines.

INDEPENDENT PROGRAM

Professional/advanced writers and painters.

3 weeks at \$3,870

2, 4, 5 or 6 week sessions available

Includes tuition, room and board in excellent hotel.

463 WEST STREET, 1028H, NY, NY 10014

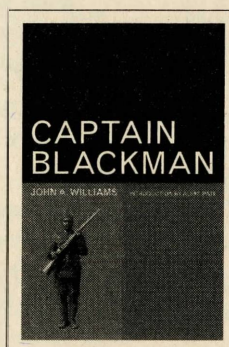
TEL: 800-835-7454 FAX 646-486-4701

http://www.artworkshopintl.com

CAPTAIN BLACKMAN

NOVEL BY JOHN A. WILLIAMS

\$15.95 / paper / 288 pages / 5.5 x 8.5 / 1-56689-096-9



"Among the most important works of fiction of the decade."

—*The N.Y. Times Book Review*

"*Captain Blackman* is a dramatically sound and exciting retelling of history. Williams is a powerful writer and his historical characters come to life alongside his fictional ones."

—*Publishers Weekly*

Coffee House Press

Available at fine bookstores everywhere, and to the trade through Consortium Distribution 1-800-283-3572. www.coffeehousepress.org.

THE MFA PROGRAM AT WARREN WILSON COLLEGE: OVER TWENTY YEARS OF TEACHING WRITING

Semesters in our rigorous low-residency program in poetry and fiction begin with a 10-day residency of classes, workshops and lectures on 1,100-acres in the Swannanoa Valley. Join us, and study under the close supervision of outstanding faculty, each of whom works with no more than five students.

Need-based grants, federal loans, and a Holden Minority Scholarship are available.

For more information, call or write Peter Turchi, Director, MFA Program for Writers—Box APR, PO Box 9000, Warren Wilson College, Asheville NC 28815-9000. (828) 298-3325 x380 FAX (828) 298-1405 • <http://www.warren-wilson.edu/mfa>

Look for Poets Teaching Poets: Self in the World,
a collection of essays by our poetry faculty,
published by the University of Michigan Press.

Recent graduates worked one-to-one with

Joan Aleshire	Brooks Haxton	Richard Russo
Agha Shahid Ali	David Haynes	Michael Ryan
Debra Allbery	Tony Hoagland	Steven Schwartz
Wilton Barnhardt	C. J. Hribal	Jim Shepard
Andrea Barrett	Mary Leader	David Shields
Charles Baxter	Margot Livesey	Joan Silber
Marianne Boruch	Thomas Lux	Tom Sleight
Robert Boswell	Kai Maristed	Debra Spark
Karen Brennan	Michael Martone	Peter Turchi
Anne Carson	Claire Messud	Chase Twichell
Michael Collier	Heather McHugh	Jean Valentine
Carl Dennis	Christopher McIlroy	Ellen Bryant Voigt
Stuart Dischell	Kevin McIlvoy	Chuck Wachtel
Kim Edwards	Pablo Medina	Alan Williamson
Roger Fanning	Antonya Nelson	Eleanor Wilner
Roland Flint	Susan Neville	Anne Winters
Reginald Gibbons	Steve Orlen	Renate Wood
Linda Gregerson	Kathleen Peirce	Robert Wrigley
Judith Grossman	Lucia Perillo	Dean Young
Ehud Havazelet	Carl Phillips	

The Mid-Atlantic

Creative

Nonfiction

Summer Writers'

Conference



GOUCHER COLLEGE

August 8-13, 2000
Baltimore, Maryland

The art, the discipline and the process of writing and selling creative nonfiction. The Mid-Atlantic Creative Nonfiction Summer Writers' Conference is the preeminent event in this important and growing literary nonfiction movement.

Guest Writers:

Edmund Morris—*Dutch*, the controversial new biography of Ronald Reagan
William Least Heat-Moon—*Blue Highways: A Journey Into America*

Conference Faculty and Panelists:

Katherine Russel Rich—*The Red Devil, To Hell With Cancer & Back*
Susan Hack—*Conde Nast Traveler Magazine*
Marita Golden—*A Miracle Every Day, Triumph and Transformation*
in the Lives of Single Mothers

Jo Ann Beard—*The Boys of My Youth*
Dinty W. Moore—*The Accidental Buddhist*
Michael Tidwell—*The Ponds of Kalambyai*

Conference Director: Lee Gutkind

For a brochure, call Goucher's Center for Graduate and Continuing Studies at 410-337-6200 or 1-800-697-4646 or visit us at www.goucher.edu/cnf

Co-sponsored by the magazine *Creative Nonfiction*

and agents or a trip to the 2001 Maui Writers Conference is given annually to the author of an original, unpublished manuscript. The prize will be awarded to the writer whose work is judged best overall from the following categories: inspirational writing, memoir/personal essay, feature article, genre short story, mainstream/literary short story, rhyming poetry, non-rhyming poetry, stage play, television/movie script, and children's fiction. For poetry categories, send 32 lines or less; for short stories, submit 4,000 words or less; for essays, send 2,500 words or less. There is no limit to the number of manuscripts a writer may submit, but there is an entry fee of \$10 per manuscript. The deadline is May 31. Send an SASE or visit the Web site for an entry form and complete guidelines.

Writer's Digest, *Annual Writing Competition*, Dept. PR, 1507 Dana Avenue, Cincinnati, OH 45207. (513) 531-2690.
www.writersdigest.com

Wyoming Arts Council

LITERARY FELLOWSHIPS

Literature fellowships of \$2,000 are given annually to Wyoming poets, fiction writers, and creative nonfiction writers. Submit no more than 10 pages of poetry or a fiction or creative nonfiction manuscript of no more than 25 pages by July 15. There is no entry fee. Send an SASE, call, or e-mail for complete guidelines. (SEE RECENT WINNERS.)

BLANCHAN/DOUBLEDAY MEMORIAL AWARDS

A prize of \$1,000 is given annually in the Neltje Blanchan Memorial Award for a work of poetry, fiction, or creative nonfiction inspired by nature. A prize of \$1,000 is given annually in the Frank Nelson Doubleday Award for a work of poetry, fiction, or creative nonfiction by a Wyoming woman. For both awards, Wyoming residents who have published no more than one book in any genre are eligible. Full-time faculty members and students are ineligible. Submit a poetry manuscript of no more than 10 pages or a prose manuscript of no more than 25 pages by May 15. Send an SASE, call, or e-mail for complete guidelines. (SEE RECENT WINNERS.)

Wyoming Arts Council, 2320 Capitol Avenue, Cheyenne, WY 82002. (307) 777-5234.
Michael Shay, Literature Program Manager.
mshay@state.wy.us

submissions calendar

May 15

**CAVE CANEM
FOUNDATION**
Poetry Prize

**NORTH CAROLINA
ARTS COUNCIL**
Residency Program

**WYOMING ARTS
COUNCIL**
*Blanchan/Doubleday
Memorial Awards*

May 18

**ARTSERVE
MICHIGAN**
*Creative Artist
Grants*

May 26

LITERARY ARTS
*Oregon Book
Awards*

May 30

**GUADALAJARA
INTERNATIONAL
BOOK FAIR**
Prize in Fiction

**UNIVERSITY OF
SOUTHERN
MISSISSIPPI**
*Mississippi Review
Prize*

May 31

**UNIVERSITY OF
GEORGIA PRESS**
*O'Connor Awards
for Short Fiction*

**UNIVERSITY OF
IOWA PRESS**
Iowa Poetry Prize

**OBERLIN COLLEGE
PRESS**
Field Poetry Prize

**SONIA RAIZISS-
GIOP CHARITABLE
FOUNDATION**
*Bordighera Poetry
Prize*

RIVER STYX
*International Poetry
Contest*

WRITER'S DIGEST
*Annual Writing
Competition*

June 1

**ACADEMY OF
AMERICAN POETS**
*Marshall Poetry
Prize*

**AMERICAN-
SCANDINAVIAN
FOUNDATION**
Translation Prize

BOSTON REVIEW
Poetry Contest

LOTUS PRESS
*Madgett Poetry
Award*

June 2

**UNIVERSITY OF
CALIFORNIA AT
IRVINE**
*Chicano/Latino
Literary Contest*

**HEADLANDS
CENTER FOR THE
ARTS**
*California Artists-in-
Residence*

June 15

CHELSEA
*Award for Short
Fiction*

**CRAB ORCHARD
REVIEW**
First Book Award

THE FORMALIST
*Nemerov Sonnet
Award*

**HEMINGWAY DAYS
FESTIVAL**
*Hemingway Short
Story Competition*

MEXICO
*Rulfo International
Prize for Literature*

**NEW MILLENNIUM
WRITINGS**
*New Millennium
Awards*

state grants



Michigan

**ARTSERVE
MICHIGAN**
*Creative Artist
Grants*



**North
Carolina**

**NORTH CAROLINA
ARTS COUNCIL**
Residency Program



Oregon

LITERARY ARTS
*Oregon Book
Awards*



Wyoming

**WYOMING ARTS
COUNCIL**
*Literary Fellowships
and Blanchan/
Doubleday
Memorial Awards*

**VERMONT STUDIO
CENTER**
*Fellowship
Competition*

June 25

NEA
*U.S./Japan Creative
Artists' Program*

June 30

**UNIVERSITY OF
AKRON PRESS**
Akron Poetry Prize

**DEFINED
PROVIDENCE PRESS**
*Poetry Book
Competition*

**GLIMMER TRAIN
PRESS**
Fiction Open

THE LEDGE
Poetry Award

LITERARY ARTS
Literary Fellowships

**MONEY FOR
WOMEN/DEMING
MEMORIAL FUND**
*Individual Artists
Grants for Women*

**UNIVERSITY OF
PITTSBURGH PRESS**
*Heinz Literature
Prize*

**UTAH ARTS
COUNCIL**
*Original Writing
Competition*

July 1

**BLUE MOUNTAIN
CENTER**
Margolis Award

**COMSTOCK
REVIEW**
Bailey Award

**FINE ARTS WORK
CENTER**
*Senior Fellowship
Program*

LITERAL LATTE
Poetry Award

MID-LIST PRESS
First Series Award

July 3

**UNIVERSITY OF
SAN FRANCISCO
CENTER FOR THE
PACIFIC RIM**
*Kiriama Book
Prize*

July 15

PEARL EDITIONS
Pearl Poetry Prize

**WYOMING ARTS
COUNCIL**
*Literary
Fellowships*

THE SAINT ANN'S REVIEW

A JOURNAL OF CONTEMPORARY ARTS AND LETTERS

FICTION POETRY ESSAYS INTERVIEWS
TRANSLATIONS REVIEWS ART

Jane Avrich
Douglas Ashford
Thomas Beller
Simon Dinnerstein
Denis Donoghue
Michael Donohue
William R. Everdell
Caio Fonseca
Richard Ford
Georgia Gelmis

Mary Gordon
Judith Hawkes
Dennis Nurkse
Meghan O'Rourke
David Orr
Jendi Reiter
Nancy Rommelmann
Anne Pierson Wiese
Jing-Chu Yu
Anna Ziegler

sareview@saintanns.k12.ny.us

"I write to discover what I know." —Flannery O'Connor

GLIMMER TRAIN'S 1ST ANNUAL

Fiction Open

- Open to all themes, all story lengths, all writers. Have at it!
- **First-place winner receives \$2,000 and publication in *Glimmer Train Stories*, and 20 copies of that issue.** Second- and third-place winners: \$1,000/\$600, respectively.
- ♦ **Please staple all pages together.** Cover letter is optional. First page of story to include your name, address, and phone. Keep a copy of your story; materials will not be returned.
- ♦ **Reading fee is \$15 per story.** Please be sure the address and phone number on your check are correct—winners will be contacted at this address, so keep us advised of changes.
- ♦ **Include SASE marked "List of winning FICTION OPEN entries, please"** if you would like to receive that.
- ♦ **Must be postmarked from May 1 through June 30;** notification of winners by 10/15.

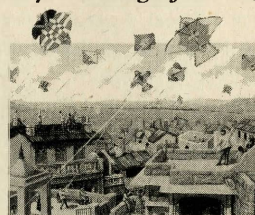
♦ Please mark envelope:

FICTION OPEN

Glimmer Train Press, Inc.
710 SW Madison, #504
Portland, OR 97205-2900

www.glimmertrain.com

ph: (503) 221-0836 fax: (503) 221-0837



Johns Hopkins: Poetry and Fiction

John T. Irwin, General Editor

Spinach Days Poems by Robert Phillips

"Here's a book to 'drive away the grackle of unhappiness.' The poems in Robert Phillips' *Spinach Days*, wryly nostalgic, rueful, sharply felt, vanquish troubles and ring true in his clear, unmistakable voice. A pleasure to read and re-read."

—Daniel Hoffman

\$19.95 hardcover

Unarmed and Dangerous

New and Selected
Poems

Wyatt Prunty

"*Unarmed and Dangerous*—five earlier books and a batch of new poems—adds up to a solid body of distinctive work by a poet whose limber imagination straddles the ideal and the ordinary."

—Richard Wilbur

\$24.95 hardcover

How Aliens Think

Stories

Judith Grossman

"Sophisticated, original, literary fictions . . . A remarkable collection that challenges the overlooked corners of questions of identity and displacement, and does so with great intelligence and acuity."—Susan Daitch, *Boston Review*

\$22.50 hardcover

What Goes without Saying

Collected Stories of
Josephine Jacobsen
Josephine Jacobsen

"The engaging *What Goes without Saying* collects 30 of her best tales, which first appeared in magazines ranging from *Mademoiselle* to the *Kenyon Review*."

—*Washington Times*

\$18.95 paperback

In the Crevice of Time

New and Collected
Poems

Josephine Jacobsen

Winner of the Poetry Society of America's Frost Medal, the Poets' Prize, and the William Carlos Williams Award of the Poetry Society of America

\$18.95 paperback

Available at bookstores • The Johns Hopkins University Press • 1-800-537-5487 • www.press.jhu.edu

recent winners

The Abiko Quarterly
INTERNATIONAL POETRY AND FICTION
CONTEST

George Kalamaras of Fort Wayne, Indiana, won the ninth annual *Abiko Quarterly* International Poetry Contest for his poems "The Question of Yoshioka Minoru's Diarrhea" and "Oguma Hideo and the Issue of Blood." Jesse Glass, Jr. judged. **Lynn Stegner** of Santa Cruz, California, won the International Fiction Contest for her story "Hired Man." Annie Bilton judged. Each received \$1,000 and publication in *The Abiko Quarterly*, an English-language journal of poetry, prose, and James Joyce studies published in Japan. The awards are given to unpublished poems or short stories. As of this writing, the next deadline has not been set.

The Abiko Quarterly, 8-1-8 Namiki, Abiko-shi, Chiba-ken 270-11 Japan. (0471) 84-7904. Laurel Eileen Willis Sicks, Editor. www.geocities.com/SoHo/Nook/6966

The Academy of American Poets
RAIZISS/DE PALCHI BOOK PRIZE

Ruth Feldman of Roslindale, Massachusetts, and **John P. Welle** of South Bend, Indiana, received the 1999

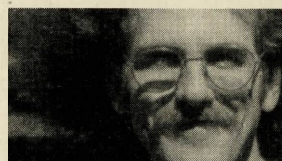
Raiziss/de Palchi Book Prize for their translation of Andrea Zanzotto's *Peasants Wake for Fellini's Casanova and Other Poems* (University of Illinois, 1997). Each received \$2,500. Alfredo de Palchi, Jonathan Galassi, and Paolo Valesio were the judges. The biennial award is given for a translation into English of a significant work of modern Italian poetry by a living translator. The next deadline is November 1, 2001.

The Academy of American Poets, Raiziss/de Palchi Book Prize, 584 Broadway, Suite 1208, New York, NY 10012. (212) 274-0343. www.poets.org

The American Academy of Arts and Letters
ROME FELLOWSHIP

Sigrid Nuñez of Northampton, Massachusetts, received the 2000 Rome Fellowship, a one-year residency at the American Academy in Rome. The fellowship is given annually to a "young writer of promise." There is no application process.

The American Academy of Arts and Letters, 633 West 155 Street, New York, NY 10032-7599. (212) 368-5900. Betsey Feeley, Contact.



GEORGE KALAMARAS
LYNN STEGNER
The Abiko Quarterly
International Poetry Contest

JOHN P. WELLE
The Academy of American Poets
Raiziss/de Palchi Book Prize

The American Poetry Review Honickman First Book Prize

Anne Marie Macari of Mount Kisco, New York, won the third annual APR/Honickman First Book Award for *Ivory Cradle*. She received \$3,000 and publication of her collection by *The American Poetry Review* with distribution by Copper Canyon Press through Consortium. The judge was Robert Creeley. The prize is given to provide a wide readership for a deserving first book of poems. The next deadline is October 31.

The American Poetry Review, *Honickman First Book Prize*, 1721 Walnut Street, Philadelphia, PA 19103. (215) 496-0439.

Arizona Commission on the Arts

CREATIVE WRITING FELLOWSHIPS

Six Arizona poets received \$5,000 Creative Writing Fellowships from the Arizona Commission on the Arts. The recipients are **Dan Crawley** of Flagstaff; **Gale Grant**, **Julie Michelle Newman**, **Diza Sauers**, and **Sharon Wahl**, all of Tucson; and **Ellen Winter** of Mormon Lake. Arizona residents who are at least 18 years old and not enrolled full-time at a college or university may apply for the

annual fellowships, which alternate between fiction and poetry. The deadline for the next round of fellowships, which will be given in fiction, is September 14.

Arizona Commission on the Arts, Creative Writing Fellowships, 417 West Roosevelt Street, Phoenix, AZ 85003-1326. (602) 255-5882. Jill Bernstein, Contact. <http://az.arts.asu.edu/artscomm>

ArtServe Michigan

CREATIVE ARTIST GRANTS

Two Michigan writers received Creative Artist Grants from ArtServe Michigan. Fiction writer **Kevin Breen** of Grand Rapids received a \$6,000 grant to complete a book of short stories. Poet **Josephine Kearns** of Ann Arbor received a \$6,000 grant to complete a book of poems. The grants are given to writers working and living in Michigan. (SEE DEADLINES.)

ArtServe Michigan, Creative Artist Grants, 17515 West Nine Mile Road, Suite 250, Southfield, MI 48075. (248) 557-8288, ext. 14. Mark Packer, Program Director, Artist Services. artists@artservemichigan.org www.artservemichigan.org

Black Caucus of the American Library Association

LITERARY AWARDS

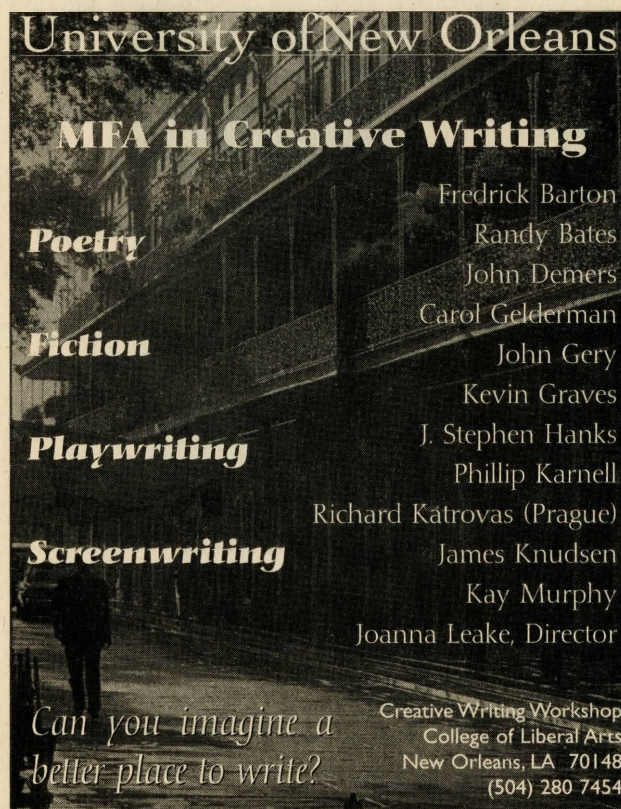
Valerie Wilson Wesley of northern New Jersey received the Black Caucus of the American Library Association (BCALA) Literary Award for Fiction for her novel *Ain't Nobody's Business If I Do* (Avon, 1999). **Paula L. Woods** of Los Angeles received the First Novelist Award for *Inner City Blues* (Norton, 1999). **Adele Logan Alexander** of Washington, D.C., received the Nonfiction Award for *Homelands and Waterways: The American Journeys of the Bond Family* (Pantheon, 1999). Each writer received \$500. The annual awards are given to African-American authors for books of adult fiction and nonfiction that portray the African-American experience. Only publishers may nominate books. The next deadline is December 31.

Black Caucus of the American Library Association, 5 Washington Street, Suite 333, Newark, NJ 07102. (215) 686-5432. Patricia Kelker, Awards Chair.

Blue Mountain Center

RICHARD J. MARGOLIS AWARD

Creative nonfiction writer **Susan Parker** of Oakland, California, won the 1999 Richard J. Margolis Award. She received



University of New Orleans

MFA in Creative Writing

Poetry

Fiction

Playwriting

Screenwriting

Can you imagine a better place to write?

Fredrick Barton
Randy Bates
John Demers
Carol Gelderman
John Gery
Kevin Graves
J. Stephen Hanks
Phillip Karnell
Richard Kátrovas (Prague)
James Knudsen
Kay Murphy
Joanna Leake, Director

Creative Writing Workshop
College of Liberal Arts
New Orleans, LA 70148
(504) 280 7454

A BACHELOR'S DEGREE IN Writing and Literature

Burlington College's fully-accredited Independent Degree Program offers self-designed, mentor-guided studies. Requirements include a four-day residency in Vermont at the beginning of each term, 45+ earned college credits and the motivation to learn independently. Liberal arts programs also available: Psychology, Humanities, Transpersonal Psychology, and others.



**Burlington
College**

1-800-862-9616

Dept. PW, 95 North Avenue, Burlington, VT 05401
<http://www.burlcol.edu>

\$2,000 and will spend one month at the Blue Mountain Center, a writers and artists colony located in Blue Mountain Lake, New York. The award is given to a promising new journalist or essayist. (SEE DEADLINES.)

Blue Mountain Center, Richard J. Margolis Award, c/o Margolis & Cohen, LLP, 294 Washington Street, Suite 610, Boston, MA 02108. (617) 350-5600. Harry S. Margolis, Contact. <http://margolis.com/award>

The Comstock Review

MURIEL CRAFT BAILEY AWARD

Charles Atkinson of Santa Cruz, California, won the Muriel Craft Bailey Award for his poem "Reading the River." He received \$1,000, and his poem was published in *The Comstock Review*. Ellen Bryant Voigt judged. The annual award is given for an unpublished poem. (SEE DEADLINES.)

The Comstock Review, Muriel Craft Bailey Award, 4958 St. John Drive, Syracuse, NY 13215. (315) 488-8077. Kathleen Bryce Niles, Editorial Coordinator. kniles1@twcny.rr.com

University of Georgia Press

FLANNERY O'CONNOR AWARDS FOR SHORT FICTION

The winners of the 1999 Flannery O'Connor Awards for Short Fiction are Robert Anderson of New York City for *Ice Age* and Bill Roorbach of Columbus, Ohio, for *Loneliness: Ten Stories of Men and Love*. Each received \$1,000, and their books will be published by the University of Georgia Press. The awards are given annually for two collections of short fiction. (SEE DEADLINES.)

University of Georgia Press, Flannery O'Connor Awards for Short Fiction, 330 Research Drive, Athens, GA 30602-4901. (706) 369-6135. Margaret Nunnelley, Competition Coordinator.

Headlands Center for the Arts

CALIFORNIA ARTISTS-IN-RESIDENCE

Fiction writer Cooley Windsor of San Francisco received \$2,500 and an 11-month residency at the Headlands Center for the Arts in Sausalito, California. Artists-in-Residence receive a studio/work space and stipends of \$1,500 to \$2,500. The residencies are given annually to California writers. (SEE DEADLINES.)

Headlands Center for the Arts, California Artists-in-Residence, 944 Fort Barry, Sausalito, CA 94965. (415) 331-2787, ext. 22. Laura Bradley, Public Relations Manager. www.headlands.org

Helicon Nine Editions

MARIANNE MOORE POETRY PRIZE

Simone Muench of Chicago won the ninth annual Marianne Moore Poetry Prize for her first collection of poems, *The Air Lost in Breathing*. She received \$1,000, and her manuscript will be published by Helicon Nine Editions in October. Charlie Smith was the judge. The winner and the judge will be brought to Kansas City to read this fall at The Writers Place. The award is given for an unpublished poetry collection. The next deadline is May 1, 2001.

Helicon Nine Editions, Marianne Moore Poetry Prize, 3607 Pennsylvania Avenue, Kansas City, MO 64111. (816) 753-1095.

The Iowa Review

LITERARY AWARDS

Craig Lauer of Brooklyn won the second annual Iowa Review Award for his story "Komarov Calling Apollo-Soyuz," published in Volume 28, Number 1. He received \$1,000. Marvin Bell was the judge. The award is given annually for the best work in any genre published in the previous volume year of *The Iowa Review*. Sharon Wahl of Tucson, Arizona, received the ninth annual Tim McGinnis Award for "Tractatus Logico-Eroticus," which appeared in Volume 28, Number 2. She received \$500. The award is given on an irregular basis for the best piece of humorous writing—poetry, fiction, or nonfiction—published in *The Iowa Review*. *The Iowa Review* only accepts manuscripts from September through January.

The Iowa Review, 308 EPB, University of Iowa, Iowa City, IA 52242. (319) 335-0462. Mary Hussmann and David Hamilton, Editors.

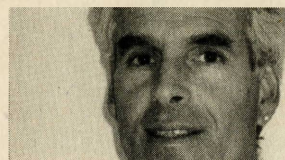
www.uiowa.edu/~iareview

Alice James Books

NEW ENGLAND/NEW YORK AWARD

Matthea Harvey of New York City won the 1999 New England/New York Award. She received \$1,000, and her collection of poems *Pity the Bathtub Its Forced Embrace of the Human Form* will be published by Alice James Books, a not-for-profit poetry publisher run collectively by its authors. The award is given for a manuscript by a New England or New York poet. The next deadline is September 1.

Alice James Books, New England/New York Award, 98 Main Street, Farmington, ME 04938. (207) 778-7071. Peg Peoples, Program Director. www.umf.maine.edu/~ajb



CHARLES ATKINSON
The Comstock Review
Muriel Craft Bailey Award

ROBERT ANDERSON
BILL ROORBACH
University of Georgia Press
Flannery O'Connor Award for
Short Fiction

SIMONE MUENCH
Helicon Nine Editions
Marianne Moore Poetry Prize

MATTHEA HARVEY
Alice James Books
New England/New York Award

DOUGLAS LAWDER
National Federation of State
Poetry Societies
Stevens Manuscript Contest

The Ledge**POETRY AWARD**

Kurt Brown of Cambridge, Massachusetts, won the 1999 Poetry Award for his poem "Priest." He received \$1,000, and his poem will be published in *The Ledge*. The annual award is given for an unpublished poem. (SEE DEADLINES.)

The Ledge, Poetry Award, 78-44 80 Street, Glendale, NY 11385. Tim Monaghan, Editor and Publisher.

Literary Arts, Inc.**LITERARY FELLOWSHIPS**

Fifteen Oregon writers received 1999 Oregon Literary Fellowships ranging from \$500 to \$2,041 from Literary Arts, Inc. They are poets **Diane Averill** of Beavercreek, **Judith Arcana**, **Tim Barnes**, **Sherron Norlen**, and **Willa Schneberg**, all of Portland, **tova g.d. stabin** of Eugene; fiction writers **John Addiego** of Philomath, **Patricia Armstrong** of Florence, **Patricia Landers** of Lake Oswego, **Chris Semansky** and **Carl Wilson**, both of Portland, **Marie-Elise Wheatwind** of Welches; and creative nonfiction writers **Margaret Donsbach** and **Cheryl Strayed**, both of Portland, and **Melissa Madenski** of Neskowin. The judges were Janice Eidus, Rebecca

McClanahan, and David Ray. The fellowships are given to Oregon writers to help them initiate, develop, or complete a literary project. In addition, poet **Barbara LaMorticella** of Portland, fiction writers **Mary Burgess** of Ashland, **Christine Fletcher**, **Francesca French**, and creative nonfiction writer **Judith Barrington**, all of Portland, received Women Writers Fellowships. The judges were Susan Brady and Margaret Hamilton. The fellowships are given to women Oregon writers. (SEE DEADLINES.)

Literary Arts, Inc., Literary Fellowships, 219 N.W. 12 Avenue, Suite 201, Portland, OR 97209. (503) 227-2583. Kristy Athens, Contact.

Mid-List Press**FIRST SERIES AWARDS**

Adam Sol of Toronto, Canada, won the First Series Award for Poetry for his collection *Jonah's Promise*. **Betsy Robinson** of New York City won the First Series Award for the Novel for *Plan Z* by *Leslie Kove*. Each received \$1,000, and their manuscripts will be published by Mid-List Press. The awards are given to writers who have not published a book. (SEE DEADLINES.)

Mid-List Press, First Series Awards, 4324 12 Avenue South, Minneapolis, MN 55407-3218. Marianne Leslie Nora, Associate Publisher.
www.midlist.org

The Missouri Review**EDITORS' PRIZE CONTEST**

Three writers received Editors' Prizes from the *Missouri Review*. **Rick Hilles** of Madison, Wisconsin, received the \$1,500 Larry Levis Editors' Prize given for a group of poems. **Dana Standefer** of Colchester, Vermont, won the \$1,500 fiction prize for her story "Coney Island in Winter." **Dorothea Freund** of Antwerp, Belgium, won the \$1,000 essay prize for "A Bride for My Son." The prizes are given annually for a group of poems, a short story, and an essay. The next deadline is October 15.

The Missouri Review, Editors' Prize Contest, University of Missouri, 1507 Hillcrest Hall, Columbia, MO 65211. (573) 882-4474. Greg Michalson, Managing Editor.

Money For Women/Barbara Deming Memorial Fund

INDIVIDUAL ARTIST GRANTS FOR WOMEN Poets **Judith Arcana** and **Willa Schneberg**, both of Portland, Oregon, and **Phyllis Stowell** of Berkeley; fiction writer **Nona**

bananafish

short fiction

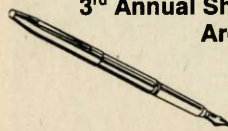
Now Reading for the Fall/Winter 2000 Issue
Guidelines — on the Web or send SASE

Subscription (two issues) — \$12.50
Sample Issue — \$7.50 ppd

P.O. Box 381332
Cambridge, MA 02238-1332

Visit us on the Internet!
www.bananafish.com

3rd Annual Short Fiction Contest Winners
Are Featured There!



WESLEYAN UNIVERSITY, MIDDLETOWN, CT

WESLEYAN WRITERS CONFERENCE

JUNE 18-23

Our 44th Year

"I was particularly struck by how warm and accessible the faculty was. The Conference is unique, I believe, in its feeling of intimacy." —Ami Sands Brodoff

Faculty Includes:

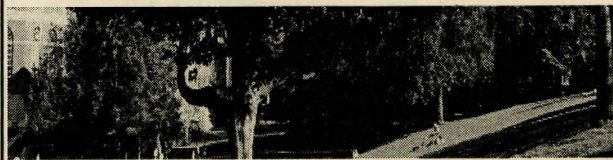
Robert Stone
Amy Bloom
Chris Offutt
Joanna Scott

Mary Gordon
Tom Drury
Lis Harris
Jonathan Schell
Honor Moore

• Scholarships and Teaching Fellowships

For a brochure, contact: Anne Greene, Director
860-685-3604 or agreene@wesleyan.edu

web site: www.wesleyan.edu/writing/conferen.html



Caspers of San Francisco; and creative nonfiction writer **Lili Bitá** of Bala Cynwyd, Pennsylvania, each received \$1,000 grants from the Money for Women/Barbara Deming Memorial Fund. Grants of up to \$1,000 are given twice yearly to feminist writers. (SEE DEADLINES.)

Money for Women/Barbara Deming Memorial Fund, Individual Artist Grants for Women, P.O. Box 630125, Bronx, NY 10463. Susan Pliner, Administrator.

National Arts Club

MEDAL OF HONOR FOR LITERATURE

Nadine Gordimer, whose most recent novel is *The House Gun* (Penguin, 1999), received the 2000 Medal of Honor for Literature from the National Arts Club. The award is given for a body of work of literary excellence. Past recipients include Margaret Atwood, James Merrill, Toni Morrison, Grace Paley, William Styron, John Updike, Eudora Welty, and Richard Wilbur. There is no application process.

National Arts Club, 15 Gramercy Park South, New York, NY 10003. (212) 475-3424.

National Federation of State Poetry Societies

STEVENS MANUSCRIPT CONTEST

Douglas Lawder of Denver won the Stevens Manuscript Contest for his poetry collection *Binoculars*. He received \$1,000, and his book will be published by the National Federation of State Poetry Societies, a non-profit parent organization for state poetry societies. The award is given for the best unpublished collection of poetry. The next deadline is October 15.

National Federation of State Poetry Societies, Stevens Manuscript Contest, 3520 State Route 56, Mechanicsburg, OH 43044. (937) 834-2666. Amy Jo Zook, Contest Chairman.

North Carolina Arts Council

RESIDENCY PROGRAM

Three North Carolina poets received 1999-2000 grants for residencies from the North Carolina Arts Council and participating writing centers. **John Crutchfield** of Mebane won a two-month residency at La Napoule Art Foundation in France, which includes travel, food, lodging, and a \$1,000 stipend. **Janice Fuller** of Salisbury won a one-month residency at the Vermont Studio Center, which includes travel, food, and lodging. **Becke Roughton** of Kenansville won a three-month residency at Headlands Center for the Arts in Sausalito, California, which includes travel, food,

lodging, and a \$500 monthly stipend. The residencies are given to North Carolina writers. (SEE DEADLINES.)

North Carolina Arts Council, Residency Program, Department of Cultural Resources, Raleigh, NC 27699-4632. (919) 733-2111, ext. 22. Deborah McGill, Literature/Public Media Director. debbie.mcgill@ncmail.net www.ncarts.org

Northeastern University

SAMUEL FRENCH MORSE POETRY PRIZE

Jennifer Atkinson of Fairfax, Virginia, won the 2000 Samuel French Morse Poetry Prize for her poetry collection *The Drowned City*. She received \$1,000, and her book will be published by Northeastern University Press. The judge was Carl Phillips. The annual prize, established in 1983, is awarded for a first or second book of poetry by a U.S. poet. The next deadline is September 15.

Northeastern University, Samuel French Morse Poetry Prize, English Department, 406 Holmes Hall, Boston, MA 02115. Guy Rotella, Editor.

www.casdn.neu.edu/~english/rules.htm

Pavement Saw Press

TRANSCONTINENTAL POETRY AWARD

Dana Curtis of Robbinsdale, Minnesota, won the first annual Transcontinental Poetry Award for her collection *The Body's Response to Famine*. She received \$1,000, and her book will be published by Pavement Saw Press in June. Bin Ramke judged. The award is given for a first book of poetry. The next deadline is August 15.

Pavement Saw Press, Transcontinental Poetry Award, P.O. Box 6291, Columbus, OH 43206. David Baratier, Editor. baratier@megsnet.net

Pearl Editions

PEARL POETRY PRIZE

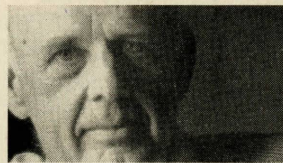
Robert Perchan of Pusan, South Korea, won the 1999 Pearl Poetry Prize for his poetry collection *Fluid in Darkness, Frozen in Light*. He received \$1,000, and his book will be published by Pearl Editions: The judge was Ed Ochester. The prize is given for a book-length collection of poems. (SEE DEADLINES.)

Pearl Editions, Pearl Poetry Prize, 3030 East Second Street, Long Beach, CA 90803. Marilyn Johnson, Editor. www.pearlmag.com

University of Pittsburgh Press

DRUE HEINZ LITERATURE PRIZE

Adria Bernardi of Worcester, Massachusetts, won the 20th annual Drue Heinz Literature Prize for her col-



SUSAN RONEY-O'BRIAN

*Potato Eyes Foundation
William and Kingman Page Poetry
Book Award*

WENDELL BERRY

*Nicholas Roerich Museum
Poets' Prize*

MOORE MORAN

*Salmon Run Press
National Poetry Book Award*

KEITH LEE MORRIS

*South Carolina Arts Commission
Professional Artist Fellowship in
Literature*

PEG ALFORD

VIRGINIA TORMEY FRIEDMAN
*South Carolina Arts Commission
South Carolina Fiction Project*

lection of short stories *In the Gathering Woods*. She received \$10,000, and her book will be published this fall by the University of Pittsburgh Press. Frank Conroy was the judge. The award is given to a writer who has published a book-length short fiction manuscript. (SEE DEADLINES.)

University of Pittsburgh Press, Drue Heinz Literature Prize, 3347 Forbes Avenue, Pittsburgh, PA 15261.

Potato Eyes Foundation

WILLIAM AND KINGMAN PAGE POETRY BOOK AWARD

Susan Roney-O'Brien of Provincetown, Massachusetts, won the Page Poetry Book Award for her collection *Farmwife*. She received \$1,000, and her book will be published by Nightshade Press. The judge was Jack Coulehan. Given for a poetry collection of no more than 41 pages, the annual award has been discontinued.

Potato Eyes Foundation, P.O. Box 76, Troy, ME 04987. (207) 948-3427.
potatoeyes@uninets.net

Pushcart Press

EDITORS' BOOK AWARD

Joseph Hurka of Newburyport, Massachusetts, won the 19th annual

Editors' Book Award for his memoir *Fields of Light*. He received \$1,000, and his manuscript will be published by Pushcart Press. Established to "discover worthy manuscripts that have been overlooked by today's high-pressure, bottom-line publishing conglomerates," the award is open to any book-length manuscript of fiction or nonfiction that has been submitted to but not accepted by a commercial publisher. Manuscripts, which must be nominated by an editor at a U.S. or Canadian publishing company, are accepted from May 15 to October 15.

Pushcart Press, P.O. Box 380, Wainscott, NY 11975. (516) 324-7449.

Quality Paperback Book Club

NEW VOICES AND NEW VISIONS AWARDS

Colson Whitehead of Brooklyn won the \$5,000 New Voices Award for his novel *The Institutionist* (Doubleday, 1998). The annual award honors the most distinct and promising work of fiction by a new writer offered by the book club each year, as selected by a panel of QPBC editors. **Nancy Venable Raine** of Bedford, Virginia, won the \$5,000 New Visions Award for her memoir *After Silence* (Crown, 1998). The annual award honors the most distinct and promising work of creative nonfiction by a new writer.

There is no application process.

Quality Paperback Book Club, 1271 Avenue of the Americas, New York, NY 10020. (212) 522-2667. Jane Perkins, Assistant Editor.

Nicholas Roerich Museum

POETS' PRIZE

Wendell Berry of Port Royal, Kentucky, won the \$3,000 Poets' Prize for his *Selected Poems* (Counterpoint, 1998). The prize money for the annual award, given for a book of poetry published in the previous year, is donated by U.S. poets, who also serve as judges, and by the Nicholas Roerich Museum. The next deadline is August 15.

Nicholas Roerich Museum, Poets' Prize, 319 West 107 Street, New York, NY 10025. (212) 677-3985. Debrah Bowen, Contact.

Salmon Run Press

NATIONAL POETRY BOOK AWARD

Moore Moran of Menlo Park, California, won the 1999 Poetry Book Award for *Firebreaks*. He received \$1,000, and his collection was published by Salmon Run Press. The annual prize is given for a book-length poetry manuscript. The next deadline is December 31.

Bread Loaf

Writers' Conference

• 75th Anniversary Session •

August 16-27, 2000

Michael Collier, Director

Devon Jersild, Administrative Director

Faculty include: Charles Baxter, Michael Collier, Toi Derricotte, Lynn Freed, Linda Gregerson, Patricia Hampl, Edward Hirsch, Garrett Hongo, David Huddle, Randall Kenan, Yusef Komunyakaa, Barry Lopez, Beverly Lowry, Antonya Nelson, Michael Palmer, Jay Parini, David St. John, Susan Shreve

Special guests include: Julia Alvarez, Louise Glück, Paul Mariani, Robert Pack, Nancy Willard

For information and application materials, write:

Mrs. Carol Knauss
Bread Loaf Writers' Conference
Middlebury College-P&W
Middlebury VT 05753
E-mail: blwc@middlebury.edu
Fax: (802) 443-2087
Telephone: (802) 443-5286

Words & Music, 2000

Come to America's most culturally provocative city, New Orleans. Enjoy **Words & Music**, described by important authors, editors, and agents as *The very best writers' conference ever*. Five days of enlightenment and entertainment, music, fine food and beverages. Tuition, \$375. September 21-25. Headquarters: Hotel Monteleone.

Words & Music, 2000 will include:

Prize-winning faculty conducting sessions in the art of writing. Manuscript critiques, one-on-one sessions with editors, agents. Author discussions of issues in contemporary literature and life. Music, as only New Orleanians can create it. Poetry, drama, staged readings, original drama. Register now for tuition discount.

Hear what others say about us:

I was about to give up writing...coming to your extraordinary writers' conference quite literally changed my life.

—Leslie Lehr Spinson, author of the novel *66 Laps* to be published by Villard this year.

Words & Music, Inc.

624 Pirate's Alley, New Orleans, LA 70116
(504) 586-1612 • Fax: (504) 522-9725
E-mail: Faulkhous@AOL.com
Web Site: <http://www.wordsandmusic.org>

Salmon Run Press, National Poetry Book Award, P.O. Box 672130, Chugiak, AK 99567. (907) 688-4268. John E. Smelcer, Publisher.

Sewanee Review

AIKEN TAYLOR AWARD

George Garrett of Charlottesville, Virginia, won the \$10,000 Aiken Taylor Award for Modern American Poetry. Established in 1986, the award is given to honor the work of a long and distinguished career in poetry. There is no application process.

Sewanee Review, 735 University Avenue, Sewanee, TN 37383. Bob Jones, Managing Editor.

Shenandoah

LITERARY PRIZES

Ted Kooser of Garland, Nebraska, won the \$1,000 James Boatwright Prize for Poetry for "Early Morning Walks: Postcards to Jim Harrison," which appeared in *Shenandoah* (Vol. 49, No. 3). Mary Oliver was the judge. **Chris Offutt** of Iowa City, Iowa, won the \$1,000 Jeanne Charpiot Goodheart Prize for Fiction for "The Best Friend," which appeared in *Shenandoah* (Vol. 49, No. 2). Lee Martin was the judge. **Tony Whedon** of East Berkshire, Vermont, won the \$500 Thomas H. Carter Prize for the Essay for "Becoming Ovid," which appeared in *Shenandoah* (Vol. 49, No. 3). Andrew Hudgins was the judge. The annual prizes are given for the best short story, poem, and essay published in *Shenandoah* during a volume year.

Shenandoah, Washington and Lee University, Troubadour Theater, Second floor, Lexington, VA 24450-0303. (540) 463-8765. Lynn Leech, Managing Editor.

South Carolina Arts Commission

PROFESSIONAL ARTIST FELLOWSHIP IN LITERATURE

Fiction writer **Keith Lee Morris** of Clemson received a \$7,500 Professional Artist Fellowship for poetry from the South Carolina Arts Commission. The commission awards one literature fellowship to a South Carolina resident annually, alternating between prose and poetry. The next deadline, for poetry, is February 15, 2001.

SOUTH CAROLINA FICTION PROJECT

Twelve South Carolina fiction writers each received \$500 from the South Carolina Fiction Project, cosponsored by the Charleston *Post and Courier* and the

South Carolina Arts Commission. They are **Peg Alford**, **Virginia Tormey Friedman**, **Kelly Love Johnson**, **Harriet McBryde Johnson**, and **Cameron Sperry**, all of Charleston, **Peter Fennel** of Mount Pleasant, **Starkey Flythe Jr.** of North Augusta, **Robert W. Heaton** of Anderson, **Susan Beckham Jackson** and **John Lane**, both of Spartanburg, **Ron Rash** of Pendleton, and **Robert Stribley** of Greenville. The annual awards, which include publication in the *Post and Courier*, are given for short fiction. The next deadline is January 15, 2001.

South Carolina Arts Commission, 1800 Gervais Street, Columbia, SC 29201. (803) 734-8696. Sara June Goldstein.

www.state.sc.us/arts

The Sow's Ear Poetry Review

POETRY PRIZE

Richard Hague of Cincinnati won the 1999 *Sow's Ear Poetry Review* Poetry Prize. He received \$1,000 and publication of "Poem About Time, With Lions" in *The Sow's Ear Poetry Review*. Henry Taylor was the judge. The prize is given annually for an unpublished poem of any length. Submissions are accepted during September and October.

The Sow's Ear Poetry Review, Poetry Prize, 19535 Pleasant View Drive, Abingdon, VA 24211-6827. Larry K. Richman, Managing Editor. richman@preferred.com

State University of New York at Farmingdale

PAUMANOK POETRY AWARD

Charles Atkinson of Santa Cruz, California, won the ninth annual Paumanok Poetry Award. He received \$1,000 and travel expenses to the State University of New York at Farmingdale to give a reading. The award is given annually by SUNY Farmingdale's Visiting Writers Program to an outstanding poet. The next deadline is September 15.

SUNY Farmingdale, Paumanok Poetry Award, Visiting Writers Program, Knapp Hall, Route 110, Farmingdale, NY 11735. (516) 420-2645. Margery L. Brown, Director. brownml@farmingdale.edu

Story Line Press

NICHOLAS ROERICH POETRY PRIZE

Diane Thiel of Miami won the Nicholas Roerich Poetry Prize for her collection *ECHOLOCATIONS*. She received \$1,000, publication of her manuscript by Story Line Press, and travel expenses to give a reading at the Roerich Museum in New York City. The prize is given to a poet



KELLY LOVE JOHNSON
HARRIET MCBRYDE JOHNSON
SUSAN BECKHAM JACKSON
JOHN LANE
ROBERT STRIBLEY
South Carolina Arts Commission
South Carolina Fiction Project

GREG RAPPLEYE
University of Wisconsin Press
The Brittingham Prize

DERICK BURLESON
University of Wisconsin Press
Feliz Pollak Prize

who has not published a full-length volume of poetry. The next deadline is October 31.

Story Line Press, Nicholas Roerich Poetry Prize, Three Oaks Farm, P.O. Box 1240, Ashland, OR 97520-0055. (541) 512-8792. www.storylinepress.com/roerich.htm

Utah State University Press

MAY SWENSON POETRY AWARD

Elinor Benedict of Rapid River, Michigan, won the 2000 May Swenson Poetry Award for her collection *All That Divides Us*. She received \$1,000, and her book will be published by Utah State University Press this summer. The judge was Maxine Kumin. The award is given annually for an outstanding collection of poetry. The next deadline is September 30.

Utah State University Press, May Swenson Poetry Award, 7800 Old Main Hill, Logan, UT 84322-7800. (435) 797-1362. Michael Spooner, Director. m Spooner@press.usu.edu www.usu.edu/~usupress/poetcomp.htm

Virginia Commission for the Arts

INDIVIDUAL ARTIST FELLOWSHIPS

Ten Virginia poets received 1999-2000 Individual Artist Fellowships from the

Virginia Arts Commission. Jon Pineda of Norfolk received a \$5,000 fellowship; Gregory Donovan and Terry R. Hummer, both of Richmond, each received a \$4,000 fellowship; and Talvikki Ansel of Charlottesville, David W. Ellis of Roanoke, Liza Todd Field of Wytheville, Susan Grafeld Long of Arlington, Heidi Johannesen Poon of Charlottesville, Elizabeth Savage of Richmond, Rodney T. Smith of Lexington, Sofia M. Starnes of Williamsburg, and Reetika Vazirani of Sweet Briar each received a \$3,000 fellowship. The grants are given annually on a rotating basis with other artistic disciplines. The deadline for the next round of grants in literature, which will be given to fiction writers, is August 1.

Virginia Commission for the Arts, Individual Artist Fellowships, Lewis House, Second floor, 223 Governor Street, Richmond, VA 23219-2010. Mary Poole, Program Coordinator. www.artswire.org/~vacomm

Virginia Quarterly Review

EMILY CLARK BALCH PRIZES

Robert Hill Long of Eugene, Oregon, won the 1999 Emily Clark Balch Prize in poetry for his poem "To an Uneaten Shrimp in a Sausalito Cafe." Vyacheslav

P'yetsukh of Moscow won the Emily Clark Balch Prize in fiction for "Me and the Sea," translated from Russian by Dinara Georgeoliani and Mark Halperin. Long and P'yetsukh each received \$500. The annual prizes are given for the best fiction and poetry published in the *Virginia Quarterly Review* in the preceding calendar year.

Virginia Quarterly Review, One West Range, Charlottesville, VA 22903. (804) 924-3124. Staige Blackford, Editor.

Whetstone Literary Journal

WHETSTONE PRIZE

Tom Noyes of Athens, Georgia, won the \$500 Whetstone Prize for his short story "All You Want and More." The winning story appeared in Volume 16 of *Whetstone*, published annually by the Barrington Area Arts Council in Illinois. The award is given for the best poetry, fiction, or creative nonfiction published in *Whetstone* each year.

Whetstone Literary Journal, Barrington Area Arts Council, P.O. Box 1266, Barrington, IL 60011. (847) 381-9467. Jean Tolle, Editor. jedtolle@aol.com

APRIL 2000 POETRY

PRECIPICE

John Donoghue

\$13.95

Available through booksellers, on-line, and through the publisher (add \$3.20 s/h for 1st book, .50 ea. additional).

www.gypsyfish.com/fourway



Four Way Books

A not-for-profit literary press

POB 607 MARSHFIELD, MA 02050
(781) 837-4887

MASTER OF PROFESSIONAL WRITING PROGRAM

Faculty:

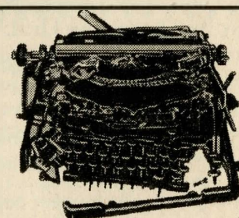
Shana Alexander -- Non-Fiction, *Happy Days*
Lee Blessing -- Playwriting, *A Walk in the Woods*
Noel Riley Fitch -- Nonfiction, *Julia Child: An Appetite for Life*
Donald Freed -- Playwriting, *Secret Honor*
Sy Gomberg -- Screenwriting, *When Willie Comes Marching Home*
Jerome Lawrence -- Playwriting, *Inherit the Wind*
James Ragan -- Poetry, *Lusions*
John Rechy -- Fiction, *City of Night*
Aram Saroyan -- Poetry, *The Romantic*
Hubert Selby, Jr. -- Fiction, *Last Exit to Brooklyn*
S.L. Stebel -- Screenwriting, *Picnic at Hanging Rock*
Gay Talese -- Nonfiction, *The Kingdom and the Power*
Kenneth Turan -- Film Critic, *Los Angeles Times*
Paul Zindel -- Playwriting, *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*

Alumni:

Mark Andrus (Academy nominee, *As Good as it Gets*), NPR's
Sandra Tsing Loh, poet Charles Webb (Tufts Prize), and
Pulitzer nominated Gina Nahai (*Cry of the Peacock*).

Write:

James Ragan, Director
The Professional Writing Program - WPH 404
University of Southern California
Los Angeles, CA 90089-4034 (213) 740-3252



University of Wisconsin Press Poetry Series

THE BRITTINGHAM/FELIX POLLAK PRIZES IN POETRY

Greg Rappleye of Grand Haven, Michigan, won the 2000 Brittingham Prize in Poetry for his manuscript *A Path Between Houses*. **Derick Burleson** of Houston, Texas, won the 2000 Felix Pollak Prize in Poetry for his manuscript *Ejo*. Each received \$1,000, and the winning manuscripts will be published next fall by the University of Wisconsin Press. Alicia Ostriker was the judge. The prizes are given annually for two book-length poetry manuscripts in a single open competition by the University of Wisconsin Press and the university's creative writing program. Manuscripts are accepted during September only.

University of Wisconsin Press Poetry Series, The Brittingham/Felix Pollak Prizes in Poetry, University of Wisconsin Press, 2537 Daniels Street, Madison, WI 53718-6772. Ronald Wallace, Poetry Editor.

Wyoming Arts Council

LITERARY FELLOWSHIPS

Five Wyoming writers received \$2,000 Literary Fellowships from the Wyoming

Arts Council. They are poet **Sam Western** of Big Horn; fiction writers **Martha Clark Cummings** of Thermopolis, and **Alyson Hagy** of Laramie; and creative nonfiction writer **Mark Spragg** of Cody. The jurors were Sandra Alcosser, Mark Amerika, and Stephanie von Hirschberg. The awards are given annually to Wyoming residents. (SEE DEADLINES.)

BLANCHAN/DOUBLEDAY

MEMORIAL AWARDS

Fiction writer **Stefani Farris** of Laramie received the Neltje Blanchan Memorial Award for her short story "Growing Up Girl." The award is given for the best poetry, fiction, creative nonfiction, or drama informed by a relationship with the natural world by a Wyoming resident. Creative nonfiction writer **Karol Griffin** of Laramie received the Frank Nelson Doubleday Memorial Award for an excerpt of her memoir *Zowie*. The award is given for the best poetry, fiction, creative nonfiction, or drama by a Wyoming woman writer. Each received \$1,000. Mary Flinn was the judge. (SEE DEADLINES.)

Wyoming Arts Council, 2320 Capitol Avenue, Cheyenne, WY 82002. (307) 777-

5234. Michael Shay, Literature Program Manager. mshay@state.wy.us

The YMCA National Writer's Voice

WRITERS COMMUNITY RESIDENCIES

Eight writers were awarded 2000 Writers Community Residencies at YMCA-based Writer's Voice centers. Poets **Alvin Aubert** will be in Detroit, **James Baker Hall** in Lexington, Kentucky, **Simon Ortiz** in Phoenix, and **Minnie Bruce Pratt** in New York City. Fiction writers **Jennifer Armstrong** will be in Silver Bay, New York, and **Burton Hersch** in Tampa. Creative nonfiction writers **Gary Ferguson** will be in Billings, Montana, and **Tyehimba Jess** in Chicago. Each resident will receive \$6,000. The residencies are given to mid-career writers in recognition "of literary achievement and promise." Residents conduct master-level workshops and give public readings. Each center selects a local writer according to its own guidelines.

The YMCA National Writer's Voice, Writers Community Residencies, YMCA of the USA Arts and Humanities Office, 101 North Wacker Drive, Chicago, IL 60606. (800) USA-YMCA, ext. 515.

VISITING PROFESSOR OF CREATIVE WRITING

Endowed faculty position – St. Lawrence University

Fiction writers with significant publications and teaching experience are invited to apply for the position of Viebranz Visiting Professor of Creative Writing for spring 2001, a half-year appointment with the possibility of renewal in 2002. Teach two fiction writing courses. Be an active participant in the English Department. Provide evidence of a proven track record of innovative pedagogy in creative writing and an enthusiasm for teaching. MFA or Ph.D. in fiction and a minimum of one book or significant magazine publications in fiction required. Salary commensurate with experience. Review of applications will begin April 14, 2000. For additional details about the position, instructions on how to apply, and information about the university see <http://www.stlawu.edu/personne:http/job.htm>

Creative Writing faculty from SLU will be at the AWP Conference in Kansas City and will have a table at the Bookfair on Saturday, April 1. SLU is an AA/EOE.

University of North Texas Creative Writing

Home of the
American Literary Review
Editorial Positions Available

Fiction
Lee Martin
Barbara Rodman

Poetry
Bruce Bond
Austin Hummell

MA & Ph.D.
Fellowships
Assistantships

English Dept. / PO Box 311307 / Denton, TX 76203-1307
(940) 565-2050 / englgrad@unt.edu / www.engl.unt.edu

APRIL 2000 POETRY

LEAVING XAIA

D. Nurkse

\$13.95

Available through booksellers, on-line, and through the publisher
(add \$3.20 s/h for 1st book, .50 ea. additional).

www.gypsyfish.com/fourway



Four Way Books

A not-for-profit literary press

POB 607 MARSHFIELD, MA 02050
(781) 837-4887

Announcing Boston Review's eighth annual

SHORT STORY CONTEST

Deadline: September 1, 2000

First Prize: \$1,000

The winning author will receive \$1,000 and have his or her work published in the December/January 2000-2001 issue of *Boston Review*. Stories should not exceed four thousand words and must be previously unpublished. The author's name, address, and phone number should be on the first page of each entry; do not send a cover letter. A \$15 processing fee, payable to *Boston Review* in the form of a check or money order, must accompany all entries. Entrants will receive a one-year subscription to the *Review* beginning with the December/January 2000-2001 issue. Submissions must be postmarked by September 1, 2000. Manuscripts will not be returned. Winner will be announced on the *Review's* Web site, <http://bostonreview.mit.edu>. Send entries to: Short Story Contest, *Boston Review*, E53-407 MIT, Cambridge, MA 02139; (617) 494-0708.



The Hassayampa Institute for Creative Writing

*A summer program of Yavapai College and Sharlot Hall
Museum in cool Prescott, Arizona.*

Workshop instructors and visiting faculty include:

- | | | |
|------------------|------------------|----------------------|
| • Ron Carlson | • Jim Simmerman | • Ofelia Zepeda |
| • Tom Fleischner | • Susan Straight | • Susan Zwinger |
| • T.M. McNally | • Karen Swenson | • Agents and Editors |
| • Barbara Nelson | • Scott Thybony | |

July 24–July 28, 2000

For information call 1-800-922-6787 x2276
e-mail ycscwi@yavapai.cc.az.us

c o n f e r e n c e s

Poets & Writers Magazine announces application information for writers conferences and literary festivals of interest to poets, fiction writers, and creative nonfiction writers. These events usually feature workshops, panel discussions, readings, and opportunities to meet and speak with authors and publishing professionals. Applications and submissions for most of the following events are due shortly. Conferences and festivals with rolling, first-come, first-served admission are listed well in advance. Some accept registration on the date of the event. Contact the sponsoring organization for an application and complete guidelines. When requesting information by mail, enclose a self-addressed, stamped envelope (SASE).

Aspen Summer Words

The annual Aspen Summer Words Writing Retreat will be held this year from June 18 to June 23, followed by a three-day literary festival, in Aspen, Colorado. The retreat offers intensive workshops in poetry, fiction, and creative nonfiction. The festival will feature lectures, symposiums, and individual meetings with agents and editors. Tuition for the retreat is \$325, including room and board. Passes for the literary festival are \$150. For the writing retreat, submit a brief cover letter with an application and a writing sample of 10 pages. The deadline is May 15. Call, e-mail, or visit the Web site for an application and complete guidelines.

Aspen Summer Words, Aspen Writers' Foundation, P.O. Box 7726, Aspen, CO 81612. (970) 925-3122. Julie Comins, Executive Director. aspenwrite@aol.com www.aspenwriters.org

Breadloaf Writers' Conference

The annual Breadloaf Writers' Conference is held at the edge of the Green Mountain Forest in Ripton, Vermont, from August 16 to August 27. The 75th

anniversary session will include workshops in poetry, fiction, and creative nonfiction; lectures; classes on specific aspects of craft; meetings with editors and agents; and readings by faculty and guests. Among the faculty are poets Michael Collier, Toi Derricotte, Yusef Komunyakaa, and Michael Palmer; fiction writers Charles Baxter, Lynn Freed, Barry Lopez, and Jay Parini; and creative nonfiction writers Patricia Hampl and Garrett Hongo. Tuition is \$1,780, including room and board. Auditors who do not have a manuscript may attend for \$1,085, including room and board. Submit a writing sample of up to 10 pages of poetry or up to 25 pages of fiction or creative nonfiction with an application by July 15. Call, e-mail, or visit the Web site for an application and complete guidelines.

Bread Loaf Writers' Conference, Middlebury College, Middlebury, VT 05753. (802) 443-5286. Carol Knauss, Contact. blwc@middlebury.edu www.middlebury.edu/~blwc

Chenango Valley Writers' Conference

The annual Chenango Valley Writers' Conference will be held this year at Colgate University in Hamilton, New York, 38 miles southeast of Syracuse, from June 18 to June 24. The conference offers workshops, craft talks, panel discussions, and readings to poets and fiction writers. The faculty includes Kelly Cherry and Tom Sleigh in poetry, and Lee Abbott and Christopher Tilghman in fiction. Tuition is \$975, including room and board. Fellowships, typically ranging from \$100 to \$450, are available. Submit a manuscript of no more than 5 poems, 25 pages of a short story, or a novel chapter with a brief outline. Registration is accepted on a rolling basis. Call, e-mail, or visit the Web site for an application and complete guidelines.

Chenango Valley Writers' Conference, Colgate University, 13 Oak Drive, Hamilton, NY 13346-1398. (315) 228-7771. Matthew Leone, Director. mleone@mail.colgate.edu http://clark.colgate.edu/cvwritersconference

Iowa Summer Writing Festival

The 14th annual Iowa Summer Writing Festival will be held during June and July in Iowa City. The festival, open to writers 18 and over, offers week-long and weekend noncredit workshops in poetry, fiction, and creative nonfiction. Faculty includes poets Marvin Bell, Timothy Liu, and Jane Mead, and fiction writers Mark Poirier and Marcos McPeck Villatoro. Tuition is \$390 to \$420 per week-long session or \$175 per weekend course. On-campus housing is \$27 per night. Registration is available on a first-come, first-served basis. Call, e-mail, or visit the Web site for an application and complete guidelines.

Iowa Summer Writing Festival, 100 Oakdale Campus W310, Iowa City, IA 52242. (319) 335-4160. Amy Margolis, Co-director. amy-margolis@uiowa.edu
www.uiowa.edu/~iswfest

New England Writers' Workshop

The 23rd annual New England Writers' Workshop will be held from June 5 to June 9 at Emerson College in Boston. The program offers workshops in novels and short stories, and lectures and discussions with literary agent Sally Brady, fiction writer Gish Jen, and editor David

Mehegan, among others. Tuition is \$585. Lodging, which includes breakfast, is \$270. Submit a registration form with a \$75 deposit by May 22. Send an SASE or call for an application and complete guidelines.

New England Writers' Workshop, Emerson College, 100 Beacon Street, Boston, MA 02116. (617) 824-8281. Henry Zappala, Contact.

New York State Summer Writers Institute

The 14th annual New York State Summer Writers Institute will be held from July 3 to July 28 at Skidmore College in Saratoga Springs. The program includes workshops in poetry, fiction, and creative nonfiction. In addition to the regular faculty—which includes poets Frank Bidart and Carolyn Forché, fiction writer Russell Banks, and creative nonfiction writer Phillip Lopate—visiting writers will include Louise Glück, Michael Ondaatje, Robert Pinsky, and Susan Sontag. For a four-week term, tuition is \$1,505 plus \$1,080 for room and board; for a two-week term, \$755 plus \$540 for room and board. Submit a letter of application and a writing sample of 2 or 3 poems or up to 20 pages of fiction or creative nonfiction. The application fee is \$30. A few partial-tuition

scholarships in the form of work-study awards are available to qualified applicants. Admission is made on a rolling basis. Call or e-mail for an application and complete guidelines.

New York State Summer Writers Institute, Office of the Dean of Special Programs, Skidmore College, 815 North Broadway, Saratoga Springs, NY 12866-1632. (518) 580-5590. Pell Kennedy, Program Coordinator. pkennedy@skidmore.edu

Paris American Academy

The Paris American Academy offers four-week seminars and workshops in poetry, fiction, and creative nonfiction from July 2 to July 28. Located on the Left Bank in the Latin Quarter, the Academy also offers poetry readings and courses on "the art of being published." Tuition is \$2,950, including a shared apartment. The application fee is \$50. The deadline is June 15. Call, e-mail, or visit the Web site for an application and complete guidelines.

Paris American Academy, HC 01, Box 102, Plainview, TX 79072. (806) 889-3533. Bettye Givens, Director. bettye@Plainview.com
www.parisamericanacademy.edu

APRIL 2000 POETRY**BARBARISM**

Molly McQuade

\$13.95

Available through booksellers, on-line, and through the publisher
(add \$3.20 s/h for 1st book, .50 ea. additional).

www.gypsyfish.com/fourway

**Four Way Books**

A not-for-profit literary press

POB 607 MARSHFIELD, MA 02050
(781) 837-4887

Great River

arts
institute

PO Box 639 • Walpole, NH 03608 • Tel. 603-756-3638

Writing Programs in Patzcuaro, Mexico 2000

- January 8-15** *Luminous Details* with Anne Waldman & Andrew Schelling
- June 4-18** *Spirit & the Letter* with Mary Karr, Gerald Stern, Ellen Bryant Voigt, Jean Valentine, Thomas Lux, Bruce Smith, and Chard de Niord
- July 7-15** *Pan American Conference* with Robert Creeley, Pura Lopez Colome, Forrest Gander, Robert Hass, Brenda Hillman, Michael Ondaatje, Julio Ortega, Linda Spalding, Roberto Tejada, and C.D. Wright

Year-round residencies in Patzcuaro, Mexico for artists and writers. Fellowships available. For further information, contact Program Director, Jacqueline Gens at the Great River Arts Institute 603-756-3638 or grai@sover.net web site: www.greatriverarts.org

Paris Writers' Workshop

The annual Paris Writers' Workshop will be held this year from July 2 to July 7. The program includes workshops in poetry, fiction, and creative nonfiction; guest lectures; readings; and guided literary walking tours. The writers-in-residence are poets Mary Jo Salter and Cole Swenson, fiction writer Brad Leithauser, and creative nonfiction writer Lee Gutkind. Tuition is \$440. Enrollment is limited to 12 participants per workshop. Submit an application and a writing sample of no more than 10 pages by June 15. Applications received by May 15 receive a 20 percent discount. Call, e-mail, or visit the Web site for an application and complete guidelines.

*Paris Writers' Workshop, 20, boulevard du Montparnasse, 75015 Paris, France. 331 45 66 75 50. Rose Burke and Marcia Lebre, Co-directors. pww@wice-paris.org
www.wice-paris.org*

Steamboat Springs Writers Conference

The 19th annual Steamboat Springs Writers Conference will be held on July 21 and 22 in Steamboat Springs, Colorado.

The program includes seminars by creative nonfiction writer Jolene Bair and novelist Jim Fergus. Tuition is \$45 after June 1. Applications received before June 1 receive a \$10 discount. Send an SASE, call, or e-mail for an application and complete guidelines.

Steamboat Springs Writers Conference, P.O. Box 774284, Steamboat Springs, CO 80477. (970) 879-8079.

Harriet Freiburger, Conference Director. freiberger@compuserve.com

Split Rock Arts Program

The Split Rock Arts Program will be held this year from July 9 to August 12 at the University of Minnesota's Duluth campus overlooking Lake Superior. The program offers week-long intensive workshops in poetry, fiction, and creative nonfiction. Tuition is \$440, and housing is \$180 to \$258. Limited scholarships from \$200 to \$650 are available. Submit a registration form with a \$25 fee. Registration is accepted up to the starting date of each workshop. Call, e-mail, or visit the Web site for an application and complete guidelines.

*Split Rock Arts Program, University of Minnesota, 360 Coffey Hall, 1420 Eckles Avenue, St. Paul, MN 55108-6084. (612) 625-8100. Naomi Patschke, Program Secretary. srp@cce.umn.edu
www.cce.umn.edu/splitrockarts/*

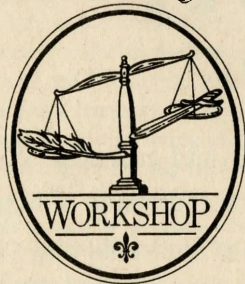
Wesleyan Writers Conference

The 44th annual Wesleyan Writers Conference will be held from June 18 to June 23 at Wesleyan University in Middletown, Connecticut. The conference offers seminars, faculty manuscript consultations, and time for writing. This year's faculty includes poet Honor Moore, fiction writers Amy Bloom and Chris Offutt, and creative nonfiction writer Lis Harris. Guest speakers include Mary Gordon, Sindiwe Magona, and Robert Stone, among others. Tuition is \$500, or \$805 including room and board. Submit a registration form and a non-refundable \$75 deposit by June 18. Call or e-mail for an application and complete guidelines.

Wesleyan Writers Conference, Wesleyan University, Middletown, CT 06459. (860) 685-3604. Anne Greene, Conference Director. agreene@wesleyan.edu

July 1-8, 2000

Catskill Poetry



Faculty
Carol Frost, Director

Donald Justice
David Baker
Michael Waters
Ron Pretty
Dave Smith
Ann Townsend
Carl Phillips
Harriet Levin
Jean Valentine

Join us in the Catskill mountains for seven intensive days of craft classes, workshops, and readings. Small, friendly, and select, the workshop features two manuscript conferences per student and the opportunity to work closely with at least three poets.

For information contact:

CATSKILL POETRY WORKSHOP

Stevens German Library
Hartwick College, Oneonta, NY 13820
www.hartwick.edu/library/catskill/poetry.htm
607-431-4448

Fine Poetry

from the

Cleveland State University Poetry Center

We have published over 120 collections of contemporary poetry since 1971. Send \$2.00 for our catalogue, or visit our web site at www.csuohio.edu/poetrycenter

Special Advance Order Offer: AVAILABLE FALL 2000

SHORT HISTORY OF PETS by Carol Potter

(CSU Poetry Series LVIII, ISBN 1-880834-49-0, paper)

Winner of the 1999 CSU Poetry Center Prize as selected by Naomi Shihab Nye, who comments:

"Carol Potter writes with a magnetically potent instinct.... READ THIS BOOK. It's as important and indelible as that."

Order before October 15 to receive a \$2.00 discount off the list price of \$12.00, with free shipping. (That's a \$14.00 value for \$10.00.)

mail to:
CLEVELAND STATE UNIVERSITY
POETRY CENTER
1983 EAST 24 STREET
CLEVELAND OH 44115-2440
phone (toll-free): 1-888-278-6473
fax: 1-216-687-6943
e-mail: poetrycenter@csuohio.edu

FOR AS LITTLE AS \$20.00, you can become a CSU POETRY CENTER SUPPORTER. Visit our web site, call, or write for details.

APRIL 2000 POETRY

THE THEORY AND FUNCTION OF MANGOES

George Kalamaras

Winner of the 1998 Intro Prize
selected by Michael Burkard

\$13.95

Available through booksellers, on-line, and through the publisher
(add \$3.20 s/h for 1st book, .50 ea. additional).

www.gypsyfish.com/fourway



Four Way Books

A not-for-profit literary press

POB 607 MARSHFIELD, MA 02050
(781) 837-4887



www.muohio.edu/mupress/

POETRY
SERIES

THE DISAPPEARING TOWN

John Drury

71 pp.

\$19.95 cloth (1-881163-31-8)

\$11.95 paper (1-881163-32-6)

Drury is a responsible dreamer, and what he is responsible to, all so rarely, is the context of his memory, the site of desire. It makes the dreaming come forward, such accountableness, as well as come back, the circumstantiality of it all.

—Richard Howard

Fiercely intelligent, carefully honed, Drury's poems trust in the myth of the way things are, singing of memory and loss to our sad world of ovation and applause.

—Marilyn Nelson

DARK SUMMER

Molly Bendall

70 pp.

\$19.95 cloth (1-881163-29-6)

\$11.95 paper (1-881163-30-X)

KINGDOM COME

Jim Simmerman

77 pp.

\$19.95 cloth (1-881163-26-1)

\$11.95 paper (1-881163-27-X)

For individuals call Pathway Book Service (800) 345-6665

For trade call Ingram Book Company (800) 937-8200
or Baker & Taylor (800) 775-1100

"Can't buy me love?"

Ruminator Review Number Two (54)

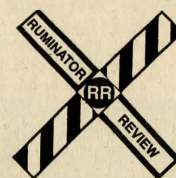
From the wild ride of the stock market to the inequality of wealth, our summer "Money and Derichment" issue reflects on the country's mad appetite for money. Poet Kay Ryan, and writers Gerald Early and Judith Katz, contribute essays on the role of the green stuff in their lives. Interviews with David Brancaccio of

MPR's Marketplace and novelist Walter Mosley consider the social value of money. Don't miss the stellar reviews of some of the season's best new fiction and poetry. Subscribe now, (651) 699-2610, and get the best book review money can buy.

R U M I N A T O R R E V I E W

1648 Grand Avenue, Saint Paul, Minnesota 55105

Telephone (651) 699-2610 Fax (651) 699-7190 E-mail review@ruminator.com Web www.ruminator.com



r e s i d e n c i e s

Poets & Writers Magazine announces application information for residencies and colonies for poets, fiction writers, and creative nonfiction writers. These environments usually provide writers with the time and resources to write in relative seclusion. Applications and submissions for the following residencies and colonies are due shortly. Contact the sponsoring organization for an application and complete guidelines. When requesting information by mail, enclose a self-addressed, stamped envelope (SASE).

Headlands Center for the Arts

Headlands Center for the Arts offers extended live-in residencies of six weeks to eleven months to poets, fiction writers, and creative nonfiction writers. The center is located in the coastal wilderness of the Marin Headlands, outside of San Francisco. Writers are provided with a studio, living quarters, a stipend, and dinner five nights a week. Submit a writing sample of no more than 20 pages of poems or 30 pages of prose, a resumé including three names of references, and a cover letter by June 2. Send an SASE or visit the Web site for an application and complete guidelines.

Headlands Center for the Arts, 944 Fort Barry, Sausalito, CA 94965. Attn: AIR Program. (415) 331-2787, ext. 22. Laura Bradley, Public Relations Manager.
www.headlands.org

The Ragdale Foundation

The Ragdale Foundation offers residencies from two weeks to two months to poets, fiction writers, and creative nonfiction writers on an historic estate surrounded by 55 acres of prairie in Lake

Forest, Illinois, 30 miles north of Chicago. Tuition is \$15 per day. Financial aid is available. Submit an application, two letters of recommendation, and a writing sample of 10 poems totalling no more than 20 pages, or 20 pages of fiction or creative nonfiction with a \$20 application fee by June 1. Call or e-mail for an application and complete guidelines.

Ragdale Foundation, 1260 N. Green Bay Road, Lake Forest, IL 60045. (847) 234-1063. Suellen Rocca, Assistant Director. ragdale1@aol.com

Vermont Studio Center

The Vermont Studio Center offers four-week residencies year-round to poets, fiction writers, and creative nonfiction writers in Johnson, Vermont, a village set in the heart of the Green Mountains. The Center is composed of 21 historic buildings on the banks of the Gihon River. In addition to providing time to write, the center offers readings and conferences with two visiting writers one week per month. The visiting writers will be poets Brigit Pegeen Kelly and Donald

Revell in May, creative nonfiction writers Rodger Kamenetz and Bill McKibben in June, poets Norman Dubie and Lynn Emanuel in July, and poets Mark Doty and Michael Ryan in August. Tuition is \$3,000 including room and board. Full fellowships, which are awarded on merit only, are available three times a year. The next deadline is June 15. Partial-tuition grants are also available and are awarded on a first-come, first-served basis. To apply, submit no more than 10 pages of poetry or 10 to 15 pages of fiction or creative nonfiction, a resumé with three professional references, and a \$25 application fee. Call, e-mail, or visit the Web site for an application and complete guidelines.

Vermont Studio Center, P.O. Box 613, Johnson, VT 05656. (802) 635-2727. VSCVT@pwshift.com
www.vermontstudiocenter.com

Grants & Awards, Conferences, and Residencies are written by KEVIN LARIMER, editorial assistant of Poets & Writers Magazine.

APRIL 2000 POETRY

PRECIPICE

John Donoghue

THE THEORY AND FUNCTION OF MANGOES

George Kalamaras

Winner of the 1998 Intro Prize selected by Michael Burkard

BARBARISM

Molly McQuade

LEAVING XAIA

D. Nurkse

ALL BOOKS \$13.95

Available through booksellers, on-line, and through the publisher
(add \$3.20 s/h for 1st book, .50 ea. additional).

www.gypsyfish.com/fourway



Four Way Books
A not-for-profit literary press

POB 607 MARSHFIELD, MA 02050
(781) 837-4887



INK LINK 4

New • Improved • Transfigured

Manuscript Management Software for Windows®

Fast • Easy • Powerful

Track submissions, writing income &
expenses • Generate letters, publications
resumes & reports • Organize manuscripts
& markets • powerful pop-up reminders

Year 2000 Compliant

Free Upgrades Forever

Money back at any time if not satisfied

\$65 (FREE POSTAGE & HANDLING)

For more information or to download a demo, visit us at
<http://www.inklinksoftware.com>

VISA or MasterCard orders: 1 800 380-7593
or send check or money order to:

Purveyors of fine manuscript management software
to the writing trade since 1994

MANHATTANVILLE COLLEGE

&

INKWELL Magazine

ANNOUNCE

THE 4TH ANNUAL POETRY COMPETITION

\$1000 GRAND PRIZE

2 HONORABLE MENTIONS (\$50)

◆ OFFICIATED BY DISTINGUISHED POET ◆

VIJAY SESHADRI

GUIDELINES

Up to 5 unpublished poems (40 line limit per poem) • Text typed, 12pt. minimum • Cover sheet with name, address, phone, email, and title • No name / address on manuscripts. • SASE for contest notification only. • \$10 entry fee for first poem, \$5 per each additional poem • Checks made out to Manhattanville - INKWELL. • Winning entry and top finalists published in INKWELL Magazine

Deadline: Postmarked August 31, 2000.

Mail to: INKWELL Poetry Competition • Manhattanville College • 2900 Purchase Street • Purchase, NY 10577
Phone: (914) 323-7239

CALL FOR MANUSCRIPTS anthologies

ANTHOLOGY: seeking prose, poetry, letters, essays, memoirs on emotional aspects of living with diabetes from diabetics, partners, friends, family. Please include brief bio. No works returned. Payment in copies. Submit disk or hard copy to **Surviving Diabetes, 3517 Sitio Baya, Carlsbad, CA 92009.** E-mail: Dparkery08@aol.com or jeff107@aol.com.

CALL FOR STORY authors. New anthology pairing fiction and images seeks talented short story writers. Selected writers will write a new story to an image. Submit letter describing style, publishing history, and sample story (to 5,000 words) with SASE to **Anthology, 60 Cottage St., Melrose, MA 02176.**

DAUGHTERS: Submissions wanted for anthology about father-daughter relationships among African-American women. Write letter to your father. No holding back. Things you may not have told him. May never tell him. Send the letter (with SASE) by July 15 to **Angela Floyd, Editor, P.O. Box 75092, Washington, D.C. 20013-5092.**

DRUNK AND Disorderly. Quality short stories, creative nonfiction, and essays sought for anthology on drunken behavior. Send the good, the bad, and the ugly—though humor is especially coveted. 3,000-word maximum. Send manuscript and SASE to **Dennis Foley, Side Street Press, 2015 W. 101 Pl., Chicago, IL 60643.**

ESSAYS WANTED for collection about Marilyn Monroe: her work, life, and continuing cultural impact. Seeking intelligent, thoughtful, provocative

responses. Length: 1,500 plus words. Payment: \$300 and copy of book. Deadline: July 1. Submit typed, double-spaced ms, bio, and SASE to **Y.Z. McDonough, 606 Carroll St., Brooklyn, NY 11215.**

FICTION, POETRY, essays, memoirs, journal excerpts, etc. by women are needed for an anthology entitled *Women's Voices From the Sixties*. Please submit quality work that deals with women's experiences during the Sixties. Enclose SASE, short bio. Deadline: September 1. Send to **Maria Bruno, 608 N. State St., Alma, MI 48801.** E-mail: bruno@pilot.msu.edu.

LESBIAN LOVE. Second edition of best-

Dr. N.E., Bainbridge Island, WA 98110. E-mail: msellma@attglobal.net. Web site: <http://www.angelfire.com/m/waz/margin/index.html>. Click "submissions" box on contents page.

QUALITY SHORT fiction for a literary anthology about the impact of technology on character and culture. Send humanistic stories about people active within their technological surroundings, from workplace to woods, labs and loves. Unpublished stories up to 6,000 words preferred, typed, double-spaced, SASE. Queries welcome. **TechnoTales, P.O. Box 643, Bloomsburg, PA 17815.**

SUBMISSIONS from women in all stages of life about first

cars. Mail stories (to 2,000 words) and SASE to **Cartales, Editor, 74 Russellville Rd., Southampton, MA 01073.** For guidelines, E-mail: cartales@juno.com.

WANTED FOR literary anthology: poetry and prose—essay and memoir—(limit 10 poems or 20 pages double-spaced prose) from those who have suffered from mental illness or been touched by another's struggle. Goal: illuminate links between un/under-treated mental illness and incarceration, homelessness, and early death. Deadline: June 30. Send bio, SASE for notification (manuscripts recycled). **Editors, P.O. Box 1339, Minnetonka, MN 55345.**

WOMEN WRITERS From the Great Plains/High Plains: poems and stories requested for an anthology of writing related to this area, including the city experience. No fees. Deadline: December 31. Send SASE for details to **The Editors, Times of Sorrow/Times of Grace, The Backwaters Press, 3502 N. 52 St., Omaha, NE 68104-3506.**

CALL FOR MANUSCRIPTS books

FOR A BOOK THAT pays tribute to great coaches, I'm seeking reminiscences from people in all walks of life about a coach who had a who had a positive impact on their lives. The coach can be a practitioner at any level—from Little

royalty contract. Finalists considered for publication. Send SASE for our most recent revised guidelines to **Antonio Vallone, Editor, Mammoth Books, 7 S. Juniata St., DuBois, PA 15801.** E-mail: mammothbooks@hotmail.com. Web site: <http://cac.psu.edu/~dwm7/mammoth.htm>.

MEDICAL WRITERS: Submissions needed for planned inspirational book dealing with doctors, nurses, patients. "Feel good" stories, fiction or non-fiction, 500–2,500 words. Pays percentage of profits. Contact: **Chris Wiggins, MD, E-mail: cewmd1@datasync.com, or 3117 Beach Blvd., Pascagoula, MS 39567.**

classifieds

Caveat emptor! *Poets & Writers Magazine* is unable to check all claims made by advertisers. Readers should be aware of publishers who charge, rather than pay, an author for publication; publishers who do not pay for publication, even in copies; publishers who require a purchase before publication; and contests that charge high reading fees. The magazine recommends that you see the publication and submission guidelines before submitting a manuscript; if you have questions regarding an advertiser's commitment to publication, please contact the advertiser directly.

selling *Love Shook My Heart* seeks well-crafted stories of lesbian love, near-love, wrong love, great love, for Alyson Publications. Women of color, first-time writers, veterans honored. Deadline: August 31. Under 7,500 words, include 25-word bio and E-mail address. **Jess Wells, Editor, 93 Sequoia Way, San Francisco, CA 94127.**

MARGIN: *Exploring Modern Magical Realism*, an award-winning literary anthology, seeks fiction, reviews, translations, and essays which answer the question: What is magical realism? Enjoy perpetual global exposure to your work. Deadline: September 1. **Margin, 9407 Capstan**

physical memories of their sexual and reproductive experiences. Child-birth, first sexual experience, fertility treatment, etc. are often raw and fraught with shame or hilarity. We wish to explore how the female sense of self has changed over generations. 300–5,000 word manuscripts. **First Time, 260 Mt. Hope Blvd., Hastings, NY 10706.**

SUBMISSIONS wanted: Women who buy cars, tell me your stories. Looking for humorous, aggravating, instructive, whimsical, frustrating, embarrassing, disconcerting, spiritual, or unbelievable first accounts for anthology to support and guide other women purchasing

WANTED: POEMS about Ohio, published or unpublished, for anthology to celebrate the Ohio Bicentennial. Limit: 5 poems. Deadline: October 31. Send submissions and SASE to **Ohio Poetry Anthology, University of Akron Press, 374B Bierce Library, Akron, OH 44325-1703.**

WOMEN WORKING through fear. Essays wanted. Are you a woman whose fears ever held you back from achieving your goals or dreams? If you have a story about a particular fear you've had and worked through, please submit 500-word essay by June 15. First. E-mail: rhondajay@aol.com for complete guidelines.

League to pro-ball. Stories from excellent athletes are welcome, but so are stories from bench-warmers and klutzes whose coaches nonetheless made them feel they had something important to contribute. Nonfiction prose only; no specific word count, but under 2,000 words is preferable. Send essays by May 20 to **Coach, 172 Fifth Ave., #225, Brooklyn, NY 11217-3504** or E-mail: Coach-Proj@aol.com.

MAMMOTH BOOKS invites submissions to its book publication series. Two contests a year: prose (creative nonfiction, fiction) and poetry. \$750 prize for each winner. Standard

CALL FOR MANUSCRIPTS chapbooks

ANNOUNCING Northwest Literary Alliance biannual fiction chapbook contest. First place prize: \$300 and publication. All entries considered for publication. Each contestant will receive winner's issue. Entry fee: \$15 per 50 pages. Deadline: August 15. Send submissions to **Fiction Chapbook Contest, NW Literary Alliance, P.O. Box 20037, Spokane, WA 99204-0037.** Guidelines at Web site: <http://www.nwliterary.org>.

INTERNATIONAL Icarus announces award of \$500 to the winning entry in its seventh annual poetry competition. The year 2000 theme is "Flying

CALL FOR: CHAPBOOKS

Machines." Judge Ted Kooser will select the winning entry and finalists for inclusion in the 2000 chapbook collection. Entry fee: \$10 total for 1-3 unpublished poems or prose poems. 100-line total limit. Entrants receive copy of chapbook. Deadline: July 1 postmark. Submit two copies of entries (one with/one without name and address), bio, and SASE to **Icarus, P.O. Box 1232, Kill Devil Hills, N.C. 27948**. Phone: (252) 441-6584.

LARRY ALDRICH Poetry Competition. Juror, Alice Quinn, poetry editor of *The New Yorker*. Two poets recognized. Small chapbook published and reading in November. Fee: \$10. Make check payable to Aldrich Museum of Contemporary Art. Please send up to 15 poems by July 31 to **Pamela Auchincloss, Aldrich Poetry Competition, 3 Stonewall Ct., S. Salem, NY 10590**.

RIVERSTONE, a press for poetry, announces its ninth annual poetry chapbook contest. Winner receives \$100 and 50 copies of offset, perfect-bound chapbook. All styles welcome. Deadline: June 30 postmark. Send 24-36 page manuscript, \$8 fee (all entrants receive chapbook), and SASE to **Riverstone, 7571 E. Visao Dr., Scottsdale, AZ 85262**.

SARASOTA POETRY Theatre Seventh Annual Chapbook Competition. Manuscripts to 24 pages including title/contents/acknowledgments. Reading fee: \$10. Deadline: August 31 postmark. First prize: \$50 plus 25 copies. All responses SASE. No returns. November notification. Sample: \$6. Entries and checks to **SS/SPT Press, P.O. Box 48955, Sarasota, FL 34230-6955**. Check our Web site: <http://augment.sis.pitt.edu/jms/>.

SMALL POETRY Press. *Select Poets Series* announces its 2001 *True Millennial* chapbook contest. Winner receives \$1,000 plus 100 chapbooks. Winning book elegantly designed and printed with full color cover and sent free for postage to over 2,000 poets nationwide. Send 28 pages of poetry with name on title page only. Include acknowledgments. All entrants receive winning book. Manuscripts will not be returned. Reading fee: \$15. Deadline: September 1 postmark. Send entries to **Small Poetry Press Chapbook Contest, P.O. Box 5342, Concord, CA 94524**.

TALENT HOUSE always seeking ironic but accessible poetry for annual chapbook series. Published to in 1999. Authors receive 50 copies. \$10 fee includes sample chapbook. No deadline. Complete guidelines available with SASE.

Manuscript and check to **Talent House Press, 40 N. Main St., #C, Ashland, OR 97520**.

WEST TOWN PRESS' Fourth Annual Chapbook competition. Deadline extended to June 15. Reading fee: \$10. Send 16-24-page manuscript with cover page, table of contents, and SASE for notification of contest results. Or send SASE for complete guidelines: **Editors, West Town Press, 279 S. 700 E., #303, Salt Lake City, UT 84102**.

CALL FOR MANUSCRIPTS magazines

AMERICAN TANKA welcomes submissions of well-crafted tanka for its Fall issue. Deadline: August 15. Send up to 5 original, English-language tanka by mail, E-mail, or via our online submission form. Subscriptions: \$16, payable to *American Tanka*. Online form and

more information at Web site: www.americantanka.com. E-mail: editor@americantanka.com. Mail: **P.O. Box 120-024, Staten Island, NY 10312**.

ATLANTA REVIEW seeks quality poetry of genuine human appeal. Also fiction and nonfiction under 20 pages, b&w artwork. Sample copies are \$5 (Irish, British, Caribbean, and contest issues available). Subscriptions are just \$10 year. Please send submissions to **Poetry Editor or Fiction Editor, Atlanta Review, P.O. Box 8248, Atlanta, GA 31106**.

BEGINNINGS Magazine is a print publication strictly for the novice writer. This is the magazine in which struggling, talented writers can finally see their work in print. Writing contests with cash prizes also featured. For guidelines send SASE:

Beginnings, P.O. Box 92-P, Shirley, NY 11967. E-mail: scbeginnings@juno.com. Web site: www.scbeginnings.com.

EKPHRASIS, a biannual journal seeking poetry, the main content of which is based on individual works from the other arts. All forms considered. No simultaneous submissions. Credit previously published. Send 3-7 original poems, bio, phone, & SASE to **Ekphrasis, Laverne & Carol Frith, Editors, P.O. Box 161236, Sacramento, CA 95816-1236**.

FRESH GROUND 2000 is accepting submissions during May-June. Send 2-3 unpublished, original poems with bio and SASE. (Poetry posted to any public electronic forum is considered published.) Wants edgy, crafted poetry. Literary only. Nothing didactic,

CRANBROOK RETREAT FOR WRITERS

Give yourself the time to write

Workshops in fiction, poetry, and memoir
July 11-15 & July 18-22

Terry Blackhawk, poetry
Joseph Caldwell, fiction
Michael Delp, poetry
Toi Derricotte, poetry
Thomas Lux, poetry
Richard McCann, nonfiction
Daniel Mueller, fiction
Michael Steinberg, nonfiction
Richard Tillinghast, poetry

CRANBROOK
SCHOOLS

for program and registration info: 248-645-3674
or summer@cranbrook.edu

Retreat for Writers / PO Box 801 / Bloomfield Hills, MI 48303-0801

DON'T HAVE TIME TO WRITE?

Use your time to write — We'll do the rest.

Stop researching markets, proofing,
preparing manuscripts, tracking
submissions, writing query letters, etc.

highly recommended — our database is updated daily

Request our free brochure or visit
<http://www.wrelief.com>

WRITER'S RELIEF, Inc.

245 Teaneck Rd. #26D, Ridgefield Park, NJ 07660
(201)641-3003

Poetry OtherWise

A Summer Gathering of Poets & Lovers of Poetry

July 16 – 22 2000

writing workshops

in the heart of the English Countryside

Emerson College

Forest Row, East Sussex, England RH18 5JX
+44(1342)822 238 E: poetry@emerson.org.uk
www.emerson.org.uk

<p>sentimental, or inspirational. Open to new writers but very selective. <i>Fresh Ground</i> 1999 available for \$5.95. Address: Paul Andrew E. Smith, Editor, Fresh Ground, White Eagle Coffee Store Press, P.O. Box 383, Fox River Grove, IL 60021. E-mail: martini@mc.net or E-mail: wecspress@aol.com. Web site: http://members.aol.com/jwecspress.</p>	<p>information phone: (212) 677-7284 or E-mail: Globalcityreview@aol.com.</p>	<p>WA 98102 or E-mail: modern_thought@hotmail.com.</p>	<p>17815. Web site: www.mediphors.org.</p>	<p>slides). All submissions must be accompanied by SASE. For further guidelines and payment information, send query and SASE to <i>The Saint Ann's Review, Saint Ann's School, 129 Pierreport St., Brooklyn, NY 11201</i>, or E-mail us at sareview@saintanns.k12.ny.us.</p>	<p>Box 841, Amityville, NY 11701.</p>
<p>GLOBAL CITY Review is currently seeking fiction, poetry, and nonfiction for the Fall "Secrets" issue. Secrets guarded or revealed, suspected or betrayed, assumed or denied; whatever lies beneath the surface. Submission deadline: June 1. Send manuscripts with SASE to <i>Global City Review: Secrets, Simon H. Rifkind Center for the Humanities, City College of New York, 138 and Convent Ave., New York, NY 10031</i>. For</p>	<p>GW REVIEW seeks poetry, fiction, criticism, art submissions, for the Spring theme: "At the Century's End: A Look Back at Modernism and its Continuing Influences on Literature and Art." Send with SASE: <i>GW Review, Marvin Center, P.O. Box 20B, 800 21 St. NW, Washington, D.C. 20052.</i> Phone: (202) 994-7288. Fax: (202) 994-6102. E-mail: caseyr@gwu.edu.</p>	<p>THE LUCID STONE poetry quarterly continues to place quality poetry in every nook and cranny of sentient life that we happen upon. Submissions of any style or length are desired (no simultaneous submissions). Subscriptions desired: \$16 US for one year subscription (\$24 foreign). Sample copy: \$6. <i>P.O. Box 940, Scottsdale, AZ 85252-0940.</i></p>	<p>PROCREATION seeks submissions of poetry and short fiction which resonate with spiritual truth for its Fall/Winter issue. No erotica. Deadline: September 15. For guidelines, access online at www.procreation.org, or send SASE to <i>ProCreation, 6300-138 Creedmoor Rd., Ste. 260, Raleigh, NC 27612.</i></p>	<p>SURVIVOR Magazine wants the following writers to send payment copies to: Toni La Ree Bennett, Magie Dominic, Rhonda Nelson, Paula Re, and Susan Weaver. This literary journal by and for women who have been raped looks for poetry and prose for its Summer issue. Deadline: June 15. Especially looking for b&w artwork and letters written directly to rapists. Single issue: \$6. Subscription: \$21 per year for four issues (Int'l./Inst.: \$35). All correspondence to <i>Survivor Magazine, P.O.</i></p>	<p>VISIONS International needs superior poetry/translations for twenty-first year! Examine <i>Visions</i> first. Discover reasons <i>Library Journal</i> exclaims "Highly recommended... <i>Visions</i> is the best." Sample: \$4.50; Latest: \$5.50; Twentieth Anniversary Collection, featuring Ai, Ferlinghetti, Sharon Olds, Miller Williams, and more: \$7. Then send 3-6 unpublished poems, with SASE to <i>Black Buzzard Press, 1007 Ficklen Rd., Fredericksburg, VA 22405.</i></p>
	<p>JMT, AN EMERGING bi-monthly magazine, aims for the spirit of <i>Bitch</i> with broader focus, the literary standard of <i>Harper's</i> for a younger demographic, the pith of <i>The New Yorker</i> without pretension. Send queries to <i>Journal of Modern Thought, PMB 270, 410 E. Denny Way, Seattle,</i></p>	<p>MEDIPHORS JOURNAL, a nationally distributed literary magazine of the health professions, invites submissions. Types of work include short story, essay, poetry, and humor. Subjects broadly related to medicine and health. Subscriptions: \$15/year. Sample: \$6. SASE for author's information to <i>Mediphors, P.O. Box 327, Bloomsburg, PA</i></p>	<p>THE SAINT ANN'S Review: A Journal of Contemporary Arts and Letters, is accepting submissions for the Fall issue. We seek work distinguished by power and craft. Send poetry (up to 10 pages), short fiction and essays (up to 7,500 words), drama and novel excerpts (up to 35 pages); also translations, review and interview offers, and black-and-white art (up to 10</p>	<p>WHAT'S COOKING? A quarterly magazine of good eating and good writing. If you have an unusual culinary experience, not just a recipe, but a fascinating story that goes with it and you can tell it in 600 words or less, send SASE for guidelines to <i>ABC,</i></p>	

NEW YORK Stories

New York Stories seeks both short fiction and non-fiction. We look for stories with a fresh angle of vision in any setting. Non-fiction should deal with some aspect of New York. Send us your best work. We pay competitive rates.

Also, Short Story Contest. Deadline September 1, 2000. First Prize \$750 and publication; Second Prize \$250. Entry Fee \$15 payable to *NY Stories*. Guidelines on request. (SASE or e-mail NYSTORIES@lagcc.cuny.edu)

Daniel Caplice Lynch, Editor, New York Stories, Box 4, E-103
LaGuardia Community College/CUNY
31-10 Thomson Avenue, Long Island City, NY 11101

This year's teaching assistants:
Walker Percy
Fernando Pessoa
Alice McDermott

Develop your own style by studying the craft of the world's best writers. Learn to read like a writer and master new techniques that will free your imagination.

Fiction, poetry, memoir workshops & tutorials
Classes begin May 18. One day intensives May 6 & 13

THE
WRITERS
STUDIO

212-255-7075
writerstudio@writeme.com
www.writerstudio.com



After Modigliani (Spring 2000)
Stephen Kessler

The Hunchback (Spring 2000)
Sandy Diamond

Homeless at Home (Fall 2000)
Gloria Frym

The Sound of Dreams Remembered
Al Young (Spring 2001)

Origin of the World (Spring 2001)
Lewis Warsh

The Party Crashers of Paradise (Fall 2001)
Reginald Lockett

Back in America (Fall 2001)
Barry Gifford

CREATIVE ARTS BOOK COMPANY
833 Bancroft Way, Berkeley, Ca 94710
1-800-848-7789 • Fax: 1-510-848-4844

P.O. Box 691491, Los Angeles, CA 90069.

WHAT'S YOUR passion and how did you get that way? *Spectacle*—an offbeat semi-annual journal—seeks intimate essays that examine the origin and nature of personal obsessions, quests, and crusades for its Fall issue. Send SASE for guidelines to **Richard Aguilar, PMB 155, 101 Middlesex Tpk., Ste. 6, Burlington, MA 01803** or E-mail your request to spectaclejournal@hotmail.com.

WHITE PELICAN Review, a biannual, seeks fresh, insightful, expertly-crafted poetry for coming issues. Submit 3–5 poems. SASE required. Name, address, and phone on each page. Subscription: \$8 per year. **White Pelican Review, P.O. Box 7833, Lakeland, FL 33813.**

YET ANOTHER Small Magazine published yearly. Reading period: August 1–31 only. Sample: \$4. *A Poem in a Pamphlet* highlights one poem. Reading period: May 1–30 only. Sample issue: \$2. **Andrew Mountain Press, P.O. Box 340353, Hartford, CT 06134.**

CALL FOR MANUSCRIPTS web sites

A NEW ONLINE arts/literature journal is looking for submissions of poetry, prose, hypertext, criticism, and visual art for its inaugural issue. Send your finest work via post or E-mail. Include a SASE for editorial response. **Drunken Boat, 233 Park Pl., #27, Brooklyn, NY 11238.** E-mail: submissions@drunkenboat.com. Web site: www.drunkenboat.com.

ABLE MUSE, an online review, welcomes submission of well-crafted metrical

poems that employ skillful and imaginative meter and rhyme, in contemporary idiom. We also invite submissions of light verse, fiction, interviews, book reviews, essays, art, and photography. Details are online at <http://www.ablemuse.com> or, send a query to ablemuse@plaxnet.com.

THE MYSTIC RIVER Review, an online journal, invites submissions of poetry, short fiction, and essays. Visit our Web site: <http://www.acarts.org/mystic> for current issue and guidelines. Queries to mystic@ziplink.net, or mail (with SASE) to **Mystic River Review, Arlington Center for the Arts, 41 Foster St., Arlington, MA 02474.**

PIF MAGAZINE, one of the oldest magazines online (circ. 100,000 monthly), seeks fine stories, micros,

poetry, translations, interviews, essays, memoir, hypertext. Submissions to 4,000 words. Payment to \$500. Past writers include Robert McDowell, Amy Hempel. Interviews with Michael Cunningham, Rick Moody. Submit electronically. Guidelines: www.pifmagazine.com/rules.shtml. E-mail: editor@pifmagazine.com. Web site: www.pifmagazine.com.

SPILLMIND Looking for a place to share your work at no cost? You can submit poetry or creative writing, less than one page. Each week five new submissions will be posted on the site. This is a very open-minded project, everything is welcome. Come spill your mind at www.spillmind.com!

WORDS ON A WIRE, a free online poetry forum, seeks poetry

expressing our living embrace of the only world. To view the forum, see <http://home.in.net/~paladin>. Submit poetry via E-mail: paladin@in.net.

conferences

AMHERST WRITERS & Artists certification to lead writers' workshops. Four-day intensive training, AWA method. Pat Schneider, M.F.A., author *The Writer as Artist: A New Approach to Writing Alone & with Others* (dist. AWA Press; "...useful and eloquent" —Peter Elbow). SASE for information to **AWA, P.O. Box 1076, Amherst, MA 01004.** (413) 253-3307. Web site: www.javanet.com/~awapress.

FROM DREAMS TO reality—the writer's road to success. Southwest Writers Workshop Eighteenth Annual Conference.

September 21–24. Lorna Luft, Ann Rule, Bud Gardner, and more than 50 published authors, top editors, and agents. Multi-genre intensive workshops. Magnificent banquets. Contact: **SWW, 8200 Mountain Rd. N.E., #106, Albuquerque, NM 87110.** Phone: (505) 265-9485. Fax: (505) 265-9483. E-mail: Swriters@aol.com. Web site: www.southwestwriters.com.

SAN JUAN WRITERS Workshop with Ann Weiler Walka and David Sobel, March 16–19. Lodge based: \$440. Canyonlands Writers River Trip with Scott Russell Sanders, May 12–16. Anazazi ruins and floating down the San Juan River: \$500. Desert Writers Workshop in November, 3 days, ranch based. Contact: **Canyonlands Field Institute.** Phone: (800) 860-5262. Web site: www.canyonlandsfieldinst.org.

Master of Fine Arts in Writing

Our program is designed for writers of fiction, poetry, scripts, and creative nonfiction, and the work of artists who use both image and text in their work. The program draws upon a distinguished faculty of writers, artists, and scholars with a diversity of artistic and intellectual concerns. Approximately two hundred visiting artists, critics, and writers come to the School each year to teach, lecture, and participate in critiques, workshops, and symposia.

For further information:

Admissions
37 South Wabash Avenue
Chicago, IL 60603
call: 312. 899-5219
or 800. 232.7242
fax 312. 899-1840
www.artic.edu/saic

Core Faculty

Carol Anshaw
James Armstrong
Carol Becker
Rosellen Brown
Elizabeth Cross
Mary Cross
Tim Dekin
Janet Desauiniers
Calvin Forbes
Matthew Goulish
Dan Howell
Geoff Johnson
James McManus
Michael K. Meyers
Phyllis Moore
Beth Nugent, *Chair*
Beau O'Reilly
Elise Paschen
Bin Ramke
Jill Riddell
David Robbins
George Roeder
Ellen Rothenberg
Maureen Seaton
Dan Tobin

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

THE SAN MIGUEL POETRY WEEK

San Miguel de Allende, Mexico
Workshops, Readings & Lectures

SUMMER SESSION 2000 JULY 9th to 14th

RICHARD MAXWELL
SANDRA McPHERSON
WALTER PAVLICH
JEROME ROTHENBERG

The San Miguel Poetry Week
P.O. Box 171, Cooper Station NY, NY 10276
(212) 439-5104 www.telebar.com/smpw.html

AUSTRALIA

Interview with JOHN KINSELLA

Edited by JOHN TRANTER

Robert Adamson, Dorothy Hewett,
Dorothy Porter, Gig Ryan, and more. Only \$5.00.



ATLANTA REVIEW
www.atlantareview.com
PO Box 8248, Atlanta GA 31106



WISCONSIN
Regional Writers' Association, Inc. Wagon Trail Resort; Rowley's Bay (Door County), Wisconsin. Spring Conference, May 6. Contact **Don Derazier**, 4850 Island View Dr., Oshkosh, WI 54901-1318. Web site: www.inkwells.net/WRWA.

contests

\$500, 50 COPIES, expense-paid reading and book-signing at Siena College, Loudonville, NY. Send 24-30 pages of poetry, title, acknowledgments, brief bio, and SASE by August 1. Reading fee: \$10. Entrants receive copy of winning book. SASE for guidelines: **Snail's Pace Press Chapbook Prize**, 85 Darwin Rd., Cambridge, NY 12816.

\$1,000 EL ANDAR prize for Literary Excellence for poetry, fiction, creative nonfic-

tion about Latino life and experiences in the U.S. Unpublished work only. Entry fee: \$15 for each story, essays, or set of 3 poems. Deadline: July 30. No electronic submissions. For more details send SASE to **El Andar Publications, P.O. Box 7745, Santa Cruz, CA 95061** or see Web site: www.elandar.com.

A CHANCE TO GET published twice, plus \$3,000 in prizes, in our Tenth Consecutive *New Millennium Writing Awards*. Winners and selected finalists published alongside name writers in our winter issue, and sooner, online, at www.mach2.com. Best poem: \$1,000; fiction: \$1,000; nonfiction: \$1,000. Guidelines: No restrictions on content or style. Best writers win. Send between now and midnight Thursday June 15, with \$15 check payable to 'NMW' for each fiction or nonfic-

tion ms (6,000 words max) or set of 3 poems (5 pages max). Multiple submissions welcome. Include name, phone, address, E-mail address (if applicable) and category on page one. Send to: **'NMW', Room A, P.O. Box 2463, Knoxville, TN 37901**. SASE for results. Web site: www.mach2.com.

A NEW SONG, a journal of spiritually based poetry, announces its second annual poetry chapbook competition. Winner receives \$150, book publication, and 25 copies. Two runners-up also recognized. Deadline: July 1. Send 16-32-page unpublished manuscripts, SASE, \$15 reading fee (includes subscription) to **New Song Press, P.O. Box 629 WBB, Dayton, OH 45409-0629**. Inquiries: NSongPress@aol.com.

ALLIGATOR Juniper's annual contest awards \$500 plus publi-

cation for each winning work in fiction, nonfiction, poetry, and photography. Non-winners selected for publication paid in copies. Entry fee: \$10 for each story or essay, 30-page limit; \$10 for up to 5 pages of poetry. Entrants receive 2001 issue, a \$7.50 value. Previously unpublished work only. Postmark: May 1-October 1. Send SASE for guidelines: **Alligator Juniper, Prescott College, 301 Grove Ave., Prescott, AZ 86301**.

THE AMELIA Magazine June 1 deadlines: Fifteenth Annual Cassie Wade Short Fiction Award: \$200, to 5,000 words, fee: \$7.50 each; Twelfth Annual Joe Logan Humor Awards, six awards: \$30, \$20, \$15 plus three \$3 HMs, poetry or prose, to 500 words, fee: \$4 each; Eleventh Annual *Amelia* New Form/Avantgarde Poetry Award, to 50 lines, fee:

\$5 each; Quarterly Encore Award, \$50, second rights to 50 lines, fee: \$5 each; Quarterly Cicada Award, \$100 approx. Waterford crystal, best haiku sequence etc., fee: \$7.50 each. Deadlines: July 1. Sixteenth Annual *Amelia* Chapbook Award, to 48 pp., fee: \$15 each; Fifteenth Annual Johanna B. Bourgoyne Poetry Prizes, six awards, \$100, \$50, \$25 plus three \$5 HMs, fee: \$4 each; Eleventh Annual *Amelia* Erotic Fiction Award, to 3,000 words, fee \$7.50 each; *Marguerite Cummins Quarterly Broadside* Award: \$50 or 100 copies, poems to 500 lines, fee: \$7.50 each. Send scripts with SASE and fees to **Amelia Magazine**, 329 "E" St., Bakersfield, CA 93304-2031. Phone: (661) 323-4064. Fax: (661) 323-5326. E-mail: amelia@lightspeed.net.

COMSTOCK Review. First prize: \$1,000; Second: \$200; Third: \$100. Entry fee: \$3 per poem. Contest deadline: July 1. See display ad this issue for complete guidelines or write with SASE. Editors seek only poetry, prefer well-crafted metaphor, fresh imagery, free or formal verse, understandable, grammatically correct English. Sample: \$6. Subscription: \$15/year (2 issues over 100 pages each). Open reading periods (no fee) July 1-August 31; January 1-February 28, 2001. **Comstock Review**, Attn. Dept. PW, 4958 St. John Dr., Syracuse, NY 13215.

THE DALLAS Poets Community announces its 2000 Texas Poets Contest. First prize: \$150; Second prize: \$50; Third prize: \$25. All finalists invited to read at Dallas event in August. All poets who place will be

Get in touch with your muse in...

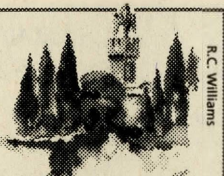
TUSCANY

Castle Retreat for Writers & Artists

September 15-23, 2000

Work with writers Grace Cavalieri & Karren Alenier or artist Ellen Burchenal. Delight in the local cuisine, estate wines, spacious accommodations, modern conveniences of *Castello di Montegufoni*. See Tuscany, too. Tours of Florence, unforgettable historic towns. Limited enrollment. Please apply now to Great Travels, Inc., to reserve your place with a small deposit. Free brochure.

5506 Connecticut Ave., NW Suite 23 • Washington, DC 20015
800-411-3728 • FAX: 202-966-6972 • www.great-travels.com

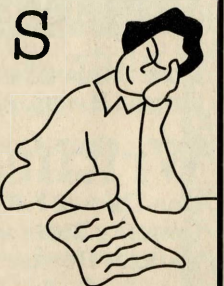


R.C. Williams

RINGER'S

Secret School
of writing

Find your voice



www.secretschool.com

20th Annual

Napa Valley Writers' Conference

Fiction Faculty

Michael
Cunningham

Gretel
Ehrlich

Lynn
Freed

Jane
Smiley

Poetry Faculty

Forrest
Gander

Brenda
Hillman

Claudia
Rankine

David
St. John

NV Writer's Conference
Napa Valley College
1088 College Avenue
St. Helena, CA 94574
707/967-2900

A member of Writers' Conferences & Festivals



July 23-28, 2000

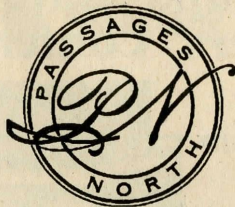


A week of small, intensive workshops devoted to generating new poetry and exploring the craft of fiction.

CONTESTS

published in <i>Illya's Honey</i> , a nationally distributed literary journal. Entry fee: \$5 per poem. Deadline: August 10. Submit poems with brief bio, SASE, and entry fee to DPC Contest, P.O. Box 225435, Dallas, TX 75222 . Guidelines at Web site: www.DallasPoets.org .	More info: www.BlackArts-Literature.org .	in poetry, fiction, nonfiction. Deadline: July 30 (postmark); \$3 each poem; \$5 each story, article. SASE for rules (which must be followed) to NLAPW-SVB, Guidelines, P.O. Box 1485, Simi Valley, CA 93062 .	to all themes, all lengths, all writers. Fee: \$15 entry/story. Sample issue: \$9.95. Name, correct address, phone on check, and on first page of your unpublished story. Winners called by October 15. Include SASE marked "List of Winners" to receive that. Entries must be postmarked 5/1-6/30. More info: www.glimmertrain.com or SASE to Fiction Open, Glimmer Train, 710 SW Madison, #504C, Portland, OR 97205-2900 .	umkc.edu or see Web site: www.umkc.edu/newletters .	each). SASE for guidelines. Make check/money order payable to National Literistic Circle, 2655 Springwells, Detroit, MI 48209 .
DETROIT BLACK Writer's Guild Fourteenth Annual Paul Laurence Dunbar Poetry Contest. \$10 per entry. 2 poems/30 lines max. \$300 in prizes for top 3 winners. 10 Honorable Mention Certificates. Deadline: July 15. Winners will be published in a chapbook. Chapbook price is an additional \$5. Winners will be announced at our Second Annual Mid-West Poets & Writers Conference, September 1-3. Mail manuscripts and fees to The Detroit Black Writer's Guild, P.O. Box 23100, Detroit, MI 48223 . Phone: (313) 897-2551. More info: www.BlackArts-Literature.org .	DETROIT BLACK Writer's Guild Second Annual Margaret Walker Short Story Competition. \$10 per entry. 2,000-word maximum. \$300 in prizes for top 3 winners. 10 Honorable Mention Certificates. Deadline: July 15. Winners will be published in a chapbook. Chapbook price is an additional \$5. Winners will be announced at our Second Annual Mid-West Poets & Writers Conference, September 1-3. Mail manuscripts and fees to The Detroit Black Writer's Guild, P.O. Box 23100, Detroit, MI 48223 . Phone: (313) 897-2551. More info: www.BlackArts-Literature.org .	EL DORADO Writers' Guild announces its Fourth Annual writing contest. Prizes of \$100, \$50, \$20 awarded in categories of prose and poetry. Two \$10 Honorable Mentions in each category. Winners appear in Contest 2000 edition of <i>The Acorn</i> . Reading fee: \$7 for fiction/nonfiction or up to 3 poems. 3,000 words max for prose, poetry to 40 lines. Writer's name on cover letter only, include short bio. Deadline: July 31. SASE for details. El Dorado Writers' Guild, P.O. Box 12666, El Dorado, CA 95623-1266 .	THE FIFTEENTH Annual <i>New Letters</i> Literary Awards, \$3,000 in prize money for previously unpublished fiction, poetry, creative nonfiction. Deadline: May 19 postmark. For information, guidelines, and requirements, send SASE to New Letters Literary Awards, UMKC, Kansas City, MO 64110 . Fax: (816) 235-2611. E-mail: newletters@	FIRST KRATER Prosody Awards. First Place Fiction: \$500. First Place Poetry: \$500. Winners published. Fiction: 5,000 words or less; Poetry: open. Unpublished work only. First piece: \$10 entry fee; each additional: \$7. Deadline: August 1. Sample issue: \$5. SASE for guidelines. Submissions with checks payable to Krater Quarterly, P.O. Box 1371, Lincoln Park, MI 48146 . Web site: www.KraterQuarterly.com .	FOURTH ANNUAL Frances Locke Memorial poetry award. Winner receives a \$500 cash prize, publication in Fall award issue, plus copies. Reading fee: \$10, required for up to 5 imaginative poems, \$2 for each additional poem. SASE required for notification. Deadline: June 15. For guidelines write: The Bitter Oleander Press, 4983 Tall Oaks Dr., Fayetteville, NY 13066-9776 .
DETROIT BLACK Writer's Guild Fourteenth Annual Paul Laurence Dunbar Poetry Contest. \$10 per entry. 2 poems/30 lines max. \$300 in prizes for top 3 winners. 10 Honorable Mention Certificates. Deadline: July 15. Winners will be published in a chapbook. Chapbook price is an additional \$5. Winners will be announced at our Second Annual Mid-West Poets & Writers Conference, September 1-3. Mail poems and fees to The Detroit Black Writer's Guild, P.O. Box 23100, Detroit, MI 48223 . Phone: (313) 897-2551.	DOROTHY DANIELS Honorary Writing Award, annual contest sponsored by the National League of American Pen Women, Simi Valley Branch, awards \$100 first prizes	FICTION OPEN . First place: \$2000 and publication in <i>Glimmer Train Stories</i> . Second/third: \$1000/\$600. Open	THE FIFTEENTH Annual <i>New Letters</i> Literary Awards, \$3,000 in prize money for previously unpublished fiction, poetry, creative nonfiction. Deadline: May 19 postmark. For information, guidelines, and requirements, send SASE to New Letters Literary Awards, UMKC, Kansas City, MO 64110 . Fax: (816) 235-2611. E-mail: newletters@	FIRST NATIONAL Literistic Circle Prizes for Short Fiction and Poetry. Winning awards of \$500 each. Deadline: July 31. Entry fee: \$12 for each submission of fiction (maximum 5,000 words) or set of 3 poems (maximum 100 lines	GET PUBLISHED in <i>The Peralta Press</i> , a new West Coast literary journal. All writers welcome. \$100 contests for best poem, best short fiction, and best short creative nonfiction. Deadline: August 30. For contest rules and writer guidelines, please

PASSAGES NORTH



ANNOUNCES

ELINOR BENEDICT POETRY COMPETITION

\$500 1ST PRIZE 2 HONORABLE MENTIONS

Deadline December 1, 2000

Entry fee \$7, 1-3 poems

Entrants receive contest issue

Winner of recent Waasmode Fiction Contest is
Lisa Stolley, judged by W.P. Kinsella,
forthcoming in 20th Anniversary issue.

For Poetry Contest guidelines send SASE to:

Passages North, English Department
 Northern Michigan University
 1401 Presque Isle Avenue
 Marquette, MI 49855

Complete Book
Manufacturing Services

- Composition • Printing • Binding
- Storage & Fulfillment • AtlasBooks.com

800-537-6727



BookMasters

2541 Ashland Road • P.O. Box 2139

Mansfield, OH 44905

e-mail: Info@bookmaster.comWebsite: <http://www.bookmasters.com>

Writers' Conference

All day Sat, June 10

ANDRE ACIMAN, NAN GRAHAM, HELEN GURLEY BROWN,
 MELINDA HAYNES, RONA JAFFE, MEG WOLITZER, OTHERS

Writing Intensive

Mon-Thurs, 2-7:30pm, June 5-8

LAWRENCE BLOCK and

MAUREEN HOWARD

Tel: 212-774-0780 • Fax: 212-774-0792

www.mmce.edu

MARYMOUNT
 MANHATTAN
 COLLEGE

221 East 71st
 New York 10021

send an SASE to **Jay Rubin, The Peralta Press, College of Alameda, 555 Atlantic Ave., Alameda, CA 94501** or E-mail: **ZenManMe@aol.com**.

GLIMMER TRAIN'S Very Short Fiction Award. First place: \$1,200 and publication. Second/third: \$500/\$300. Open to all writers. Maximum 2,000 words. Entry fee: \$10 per story. Sample issue: \$9.95. Winners called by November 1. Include SASE marked "List of Winners" to receive that. Postmark entries April 1-July 31. More info: **www.glimmer-train.com** or SASE to **VSF Award, Glimmer Train, 710 SW Madison, #504C, Portland, OR 97205-2900**.

ITALIAN AMERICAN Writers Association announces third annual Anne & Henry Paolucci Prize for Italian American writing. 2000 category: Essay on some aspect of

Italian American Literature. Prize: \$250 and public reading. Deadline: June 1. For complete guidelines/fees, send SASE to **Italian American Writers Association, P.O. Box 2011, New York, NY 10013**.

KIMERA'S ANNUAL poetry contest. All entries considered for publication. Prizes: First place: \$150 and publication in *Kimera*. Each contestant will receive winner's issue. Entry fee: \$2 per unpublished poem; minimum of 3. Deadline: August 15. *Kimera*, N. 1316 Hollis, Spokane, WA 99201. For guidelines visit Web site: **www.js.spokane.wa.us/kimera/contest.htm**.

LAKE SUPERIOR Writer's Contest 2000. Seeks poetry (judge: Bart Sutter), fiction (judge: Anthony Bukoski), creative nonfiction (judge: Jan Zita Grover) inspired or

informed by Lake Superior/Northwoods region. Awards: \$150 and \$100 per genre; publication. Reading fee: \$10 (members: \$7). Deadline: July 15. Guidelines at **www.narma.org/lsw**; or send SASE to **LSW Contest 2000, P.O. Box 3025, Duluth, MN 55803**.

THE LEDGE announces its 2000 Poetry Awards competition. First prize: \$1,000 and publication in *The Ledge*. Second Prize: \$250 and publication in *The Ledge*. Third Prize: \$100 and publication in *The Ledge*. Entry fee: \$10 for the first 3 poems; \$3 for each additional poem. \$13 subscription to *The Ledge* gains free entry for the first 3 poems. Simultaneous submissions are acceptable and all poems will be considered for publication in the magazine. Deadline: June 30 postmark. Include name and address on each poem and SASE for contest

results or manuscript return. Send entries to **The Ledge 2000 Poetry Awards, 78-44 80 St., Glendale, NY 11385**.

MEDICINAL Purposes Open Poetry Contest. Subscribers' Chapbook Contest, Marilyn K. Prescott Memorial Contest. Cash and publication prizes. Guidelines for SASE. Extended submission deadline: June 15 (with this ad). **Poet to Poet, 86-37 120 St., #2D, Richmond Hill, NY 11418**.

THE NATIONAL League of American Pen Women/Northwest Ohio Branch invites submissions to its fourth annual contest. These are the only guidelines: all poems previously unpublished, 40 lines or less, any subject, both men and women poets 20 years old and older encouraged to submit. Prizes: \$100, \$75, \$50. Public reading of winning poems. Fee: \$5 per poem.

Deadline: June 30. Send two copies, one with name and address and one without. SASE for winners' list. Send to **The National League of Pen Women/Northwest Ohio Branch, P.O. Box 351961, Toledo, OH 43635-1961**.

NEW ENGLAND Writers Thirteenth Annual Free Verse Contest, Robert Penn Warren Awards: \$300, \$200, \$10; 30-line limit. Fourth Short Fiction Contest, Marjory B. Sanger Award: \$500; 1,000-word limit. Unpublished work. Final judges: Wes McNair and Tim Parrish. Open to all. Deadline: June 15 postmark. Fee: \$6 for 3 poems/1 fiction. Include 3x5 card: name, address, and titles. **Frank Anthony, Editor, The Anthology of New England Writers, P.O. Box 483, Windsor, VT 05089**.

NOSTALGIA POETRY Award: \$200; Honorable

Mentions: \$25; publication. Unpublished modern verse. Fee: \$5 for 3 poems, reserves Fall edition. Include name, address, phone, and E-mail on each poem. Poems not returned. SASE announces winners. Winners notified by September 30. Sample: \$5. Deadline: June 30 postmark. **Nostalgia Awards, P.O. Box 2224, Orangeburg, SC 29116**. E-mail: **nospub@mindspring.com**.

NOVELISTS: Second Annual Omaha Prize for novels. Judge this year: Lisa Sandlin. Contest deadline: November 1. Prize: \$1,000 and publication. Send SASE for complete details to **The Omaha Prize, The Backwaters Press, 3502 N. 52 St., Omaha, NE 68104-3506**.

POETRY NEW YORK Third Annual Pamphlet Contest. Reading fee: \$15. Submitted ms also culled for the annual.

Poetry & Book Critiques —Mentoring—

- Detailed, supportive feedback
- Solid advice on how and where to publish
- Mentorships of 2, 3, 5 or 10 exchanges
- Masters Mentorship program
- Book or chapbook critiques
- Audiotape critique options



An accomplished instructor, Tom McKeown has published six books and eight chapbooks of poetry, and poems in *The Atlantic*, *The New Yorker*, *Harper's* and *The Nation*. For guidelines, call or send SASE to: **Tom McKeown, 1220 N. Gammon Road, Middleton, WI 53562; phone (608) 836-1612**.

Ireland

Dingle Writing Courses 2000

Writing courses on the spectacular Dingle Peninsula

**7 days; 5 days; weekends;
From July to November
Top tutors, suit all levels**

Dingle Writing Courses Ltd
Ballintlea, Ventry, Co. Kerry, Republic of Ireland
email: **dinglewc@iol.ie** **www.iol.ie/~dinglewc**

Tel/Fax 00 353 66 9159052

The Rappahannock Fiction Writers Workshop

At St. Margaret's School, VA
August 13-17

An intensive fiction writers' workshop
and writers' retreat
on the banks of the Rappahannock River
with:

Lee K. Abbott
Robert Olmstead
Michael Parker
Janet Peery

contact:

Anne Wilson Gregory, Director
PO Box 633 • Carlisle, PA 17013 • 717-243-3205
email: **writerswkshp@aol.com**
http://members.aol.com/ficwriters/

<p>Submit 10–20 pages of writing (translations, prose, film snippets, works-in-progress, talks) to POTPOURRI, P.O. Box 3184, Church St. Sta., New York, NY 10008. Web site: http://spuytenduyvil.net/bridge.html.</p>	<p>SASE for notification only. Entry fee: \$15. Deadline: October 31. Finalist judges: Charles Hood and Terry Wolverton. Winner posted in <i>P&W</i>. For guidelines see: www.vpg.net. Red Hen Press, P.O. Box 902587, Palmdale, CA 93590-2587.</p>	<p>All entrants will be notified by SASE. Reading fee: \$20, includes a one-year subscription (3 issues). 2000 judge: Naomi Shihab Nye. Winner as well as second and third prize published in August issue. Include name and address on cover letter only. Deadline: May 31. Send poems to River Styx Poetry Contest, 634 N. Grand Blvd., 12 flr., St. Louis, MO 63103.</p>	<p>for guidelines to TPQ, 36 Haberman Ave., Pittsburgh, PA 15211-2144. Guidelines also at Web site: www.city-net.com/~tpq.</p>	<p>Press, 3502 N. 52 St., Omaha, NE 68104-3506.</p>	<p>guidelines E-mail: rhariso@comp.uark.edu. Will Hall Books, 611 Oliver, Fayetteville, AR 72701. Web site: willhallbooks.com.</p>
<p>POTPOURRI'S Y2K Council on National Literatures Fiction Award: \$300, \$150 and publication. Maximum 3,500 words. Theme: celebrates our multicultural heritage or history. Name, address, phone number and title on separate cover sheets. Include \$5 fee and SASE. Deadline: September 1. FMI Potpourri, P.O. Box 8278, Prairie Village, KS 66208 or www.potpourri.org.</p>	<p>RIVER OAK REVIEW Short Story Contest. \$500 award and publication in award-winning magazine, story up to 7,500 words. Reading fee: \$12 (includes a free subscription). Sample copy: \$5. Deadline: June 1. SASE for guidelines River Oak Review, P.O. Box 3127, Oak Park, IL 60303. Or visit Web site at www.riveroakarts.org.</p>	<p>THE SARA Henderson Hay Prize for poetry announced by <i>The Pittsburgh Quarterly</i>. Deadline: July 1 postmark. Prize: \$250 and publication in Fall issue of <i>TPQ</i>. Limit: 3 poems, up to 100 lines each. Reading fee: \$12 U.S./\$14 Canadian, includes a current subscription (or renewal to <i>TPQ</i>). Contest judge: Andrena Zawinski. 1999 winner was Vivian Shipley of North Haven, CT. Send SASE</p>	<p>SEVENTH ANNUAL Mad Poets Review Competition. Winner receives \$100 and publication in <i>MPR</i>; other cash awards based on amount of entries received. Deadline: June 20. For contest guidelines, send SASE to MPR Contest, P.O. Box 1248, Media, PA 19063-8248. Or visit Web site: madpoets.homestead.com/madpoets.html.</p>	<p>THIRD ANNUAL National Steinbeck Center Short Story Competition—A Portrait of the Artist. First prize: \$1,000. Fee: \$15. Word limit: 5,000. Deadline: June 15. Winner receives stipend for Steinbeck Festival XX, August 3–6. Guidelines: send SASE to Short Story Competition, National Steinbeck Center, 1 Main St., Salinas, CA 93901 or visit Web site: www.steinbeck.org.</p>	<p>jobs</p> <p>CREATIVE WRITING teachers wanted for Gotham Writers' Workshop, New York City's largest creative writing school. M.A. or M.F.A. preferred. Some teaching experience a must. Subjects include: fiction, screenwriting, playwrighting, nonfiction, memoir, poetry, children's books, TV writing. Fax resumé to (212) 307-6325 or mail to 1841 Broadway, Ste. 809, New York, NY 10023. Attn: Adam Sexton. Web site: www.WritingClasses.com.</p>
<p>RED HEN PRESS. Benjamin Saltman Poetry Award. \$1,000 and publication in perfect bound format for an unpublished collection of poetry 64–96 pages. Name, address on cover sheet.</p>	<p>RIVER STYX International Poetry Contest offers \$1,000 first prize for a small body of unpublished work (up to 3 poems, not more than 14 pages).</p>		<p>THIRD ANNUAL Backwaters Prize for a book-length collection of poetry competition offers \$1,000 prize, publication. \$20 contest entry fee. This year's judge: Ted Kooser. Deadline: June 1 postmark. Complete details SASE: The Backwaters</p>	<p>WILL HALL BOOKS. Exceptional manuscripts (one-minute plays, essays, poetry, fiction) wanted for chapbook series. Our chapbooks are hand-sewn & individually designed. Winning entry receives \$250, 30 copies. Send SASE & \$10. Submission deadline: October 31. For</p>	<p>WRITER-IN- Residence at Jack Kerouac's historic Florida home. The Jack</p>

Summer Literary Seminars in St. Petersburg, Russia

June 19 -- July 16, 2000

Two 2-week or One 4-week Programs

Faculty: Jonathan Ames, Jon Robin Baitz, Billy Collins, M.J. Fitzgerald, Mark Halperin, Stephen Harrigan, Robin Hemley, Ken Kalfus, Josip Novakovich, George Saunders, Anne Waldman, Lawrence Wright, and others

Writers in Residence:

Edward Hirsch, Denis Johnson, Francine Prose, Robert Stone and some of the leading Russian writers and poets

Program Director: Mikhail Iossel

For information, visit the website
<http://www.sumlitsem.com>
 call: (888) 882-0949; (518) 388-6041
 e-mail: stpete@sumlitsem.com;
iosselm@union.edu
 or write: POB 1358, Schenectady, NY 12301

THE COMSTOCK REVIEW

ANNUAL POETRY CONTEST

Judged by Stephen Dobyns

\$1,000 / 200 / 100 prizes Postmark by July 1, 2000

All winners/finalists appear Fall/Winter Issue

THESE ARE THE ONLY RULES!
 40 lines max.

Entry fee of \$3.00 must accompany each poem.

Name, adr & phone ONLY ON REVERSE of each poem

Each poem must be original, unpublished, typed

No simultaneous submissions - No entries returned - SASE for results

4958 St. John Drive, PW, Syracuse, NY 13215



New Rivers Press invites emerging writers of poetry and creative prose to submit to *The Headwaters Literary Competition*.

Two prose and two poetry manuscripts will be selected as winners by a panel of judges. Winning authors will receive \$1000 each and publication of their manuscript by New Rivers Press.

Also announcing: In honor of our founder and publisher emeritus, C. W. "Bill" Truesdale, New Rivers Press will accept book-length submissions to our new *Bill Truesdale Series in Creative Nonfiction* in January 2001 for a writer's first book in that genre.

Please send a SASE or check our website for deadlines, complete guidelines, and the required entry form for the Headwaters Competition.

Kerouac Project of Orlando announces the initiation of the Writer-in-Residence Program on September 1 with four residencies per year. Writers will live rent-and utility-free for three months in the house where Kerouac wrote *The Dharma Bums*, and where he resided when *On the Road* was published. Daily food stipend is also provided. To apply: submit resumé, brief statement of intent, 15 pages of manuscript-in-progress and indicate preference. Send to **The Jack Kerouac Project, 717 W. Smith St., Orlando, FL 32804**. For further information, visit our Web site at www.members.tripod.com/kerouacproject.

WRITERS AND Editors wanted: Monthly subscription bulletin, established in 1986, lists full-time, part-time, and

telecommuting job openings nationwide for writers, educators, scriptwriters, etc. Deal directly with the employer. Write or call: **Current Jobs in Writing & Editing, P.O. Box 40550, 5136 MacArthur Blvd. N.W., Washington, D.C. 20016. (703) 506-4400.**

publications

COMMITTED TO writing? The publishers of *Glimmer Train Stories* now offer *Writers Ask*, the quarterly newsletter of techniques, practical recommendations, and inspired nudges from accomplished literary writers and mentors. Nuts, bolts, and informed perspectives for the serious writer. Upcoming topics: using autobiographical material successfully, beginnings and endings, tags, storylines, dialogue, working with agents. Sample issue: \$6. One

year: \$20, visa/mc/ck. Order by phone: (503) 221-0836, fax: (503) 221-0837, online: www.glimmertrain.com or mail: **Glimmer Train Press, Inc., 710 S.W. Madison, #504, Portland, OR 97205-2900.**

rentals/retreats

ABSOLUMENT Parfait Paris writer's retreat: quiet, charming, safe, modestly outfitted, street-level studio with private courtyard and entrance. Great Parisian neighborhood minutes from la Bastille, Places des Vosges, and Père Lachaise. Complete kitchen. Loft bed. Bath with tub and shower. Metro Voltaire. \$65/day, \$395/week, \$995/month, plus utilities. Contact **Cate: (510) 644-0193**. E-mail: categable@aol.com. Web site: www.axioun.com/catesplace.

CENTRAL OREGON Coast: Surf view and serenade from bed or desk! The studio-style Cottage at Roads End caters to writers. Two futons, kitchenette, bath, fireplace, all linens, and cookware. Beach-combing/hiking/storm-watching. Extensive literature/music library. Secluded, yet just 1/4 mile to town. \$50/night; \$300/week; \$750/month. Brochure: **Sondra Kelly-Green, 5320 N.E. Logan Rd., Lincoln City, OR 97367**. Phone: (541) 996-6646. E-mail: skg45@netbridge.net.

COUNTRY RETREAT. Escape to the beauty of Virginia's Allegheny Mountains. Comfortably furnished farmhouse on 80 acres has 4 bedrooms, 2 baths, country kitchen, dining room, formal living room. Lovely scenery; write in solitude. Minutes from golfing, fishing, white water rafting, and other

adventures. Rates \$80 night/\$1,900 month. Call (702) 869-4843 or E-mail: MarhWL@aol.com.

DORSET COLONY for writers in Southern Vermont. Located in small historic village, walk to the store, tavern, etc. 1895 house, large public spaces including library and dining room with fireplaces, common kitchen. Eight private rooms for writers. Spaces available April 1–May 20 and September 15–November 30. Residency fee: \$120/wk; writers provide own food. To apply, send letter and resumé to **Dr. John Nassivera, Managing Director, Dorset Colony, P.O. Box 510, Dorset, VT 05251**.

DOWNEAST MAINE Retreat. Set on 15 acres; views across

Passamaquoddy Bay to Canada. Fully equipped, 4-season 3-bedroom timberframe with wraparound deck. Delightful solitude, sunrises, stargazing, wandering. Woodland road accesses magnificent beach abutting sandstone formations. Topography matches creative, resourceful natives and transplants of this downeast frontier. Weekly/monthly; writer's discount. Phone: (617) 266-9056.

ENCHANTING Santa Fe, New Mexico. Sunny second floor studio with private entrance on walking/biking path. King bed, full sofa-sleeper, private bath, balcony, TV, microwave, refrigerator, and coffee maker. Ten minutes from downtown plaza. \$450/week, \$75/night. Contact: **Valencia, phone: (505) 471-9020 or E-mail: sambala@aol.com**.

The Department of English at Colgate University announces with pride that its first annual

Creative Writing Fellowship
for 2000-2001

has been awarded to

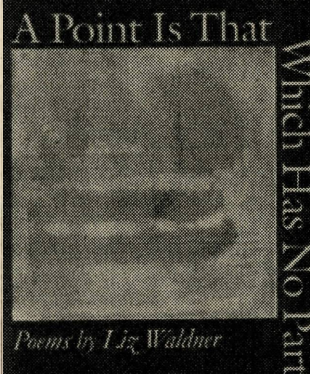
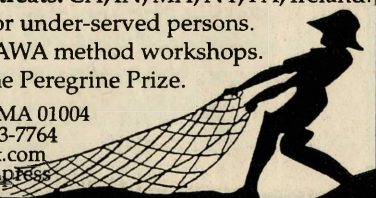
the poet John Poch.

AMHERST WRITERS & ARTISTS

A 20 year alternative writing program described in Pat Schneider's book, *The Writer as an Artist: A New Approach to Writing Alone & With Others* (Lowell House) which Peter Elbow has called a "useful and eloquent book."

- **Workshops & Retreats:** CA; IN; MA; NY; PA; Ireland.
- **AWA Institute**, for under-served persons.
- **Training** to lead AWA method workshops.
- **Peregrine**, and The Peregrine Prize.

P.O. Box 1076, Amherst, MA 01004
413-253-3307, Fax 413-253-7764
email: awapress@javanet.com
www.javanet.com/~awapress



THE IOWA POETRY PRIZE SERIES

"Audacious and dazzling, Waldner is a defiant strategist, a 'Mapper of (Possible) Fact,' a femme fatale of the spoken (as written) word. A serious, silly shilly-shallier bent on demonstrating language as the 'future's

suture's revenue—the *shining hour* improved,' she is that rare poet in any era—the daring (darling) smarty-pants we giddily follow into the water (as well as to all other wheres)." —Mary Jo Bang

88 pages. \$10.95 paperback

Read sample poems on our web site: www.uiowa.edu/~ulpress

University of Iowa Press • Iowa City, Iowa

IOWA *where great writing begins*

MY RETREAT

offers a 'room of one's own' in foothills of the Catskills. Private/shared units; rustic, country setting. Singles/couples welcome. If you need to work, read, meditate, or just breathe...write or call **Cora Schwartz, P.O. Box 1077, S. Fallsburg, NY 12779**, E-mail: retreat2@aol.com, phone: (914) 436-7455, or visit Web site: <http://hometown.aol.com/myretreat/myhome/page/business.html>.

PERU!

Creative writing and yoga retreat at an exquisite nature retreat in the heart of the Sacred Valley of the Incas. Guided workshops. Pilgrimage to Machu Picchu. All levels. Puja Flamm, Patricia Lee Lewis, Pat Schneider. August 12-26. \$2,495 before May 1; \$2,695 after. Special airfares. Amherst Writers & Artists, co-sponsor. Phone: (413) 527-5819. E-mail: patricia@crocker.com. Web site: www.crocker.com/~patricia.

Box 374, Pecos, N.M. 87552. Toll-free phone: (877) PECOS-2-U.

STRAWBALE guesthouse, Taos, New Mexico. Special for writers and poets mentioning this ad. \$500 per week or \$1,500 per month. Small house with spacious sleeping loft. Secluded, great views, and quiet. Color photos on Web site at www.littletreebandb.com. Call us at (505) 776-8467 or write to **P.O. Box 960, El Prado, NM 87529**.

vacation@laplaza.org. Web site: <http://laplaza.org/~vacation>.

THOMPSON PEAK Retreat: Breathtaking mountains in serene setting in Northeastern California. Ideal for lover of solitude. Looks out over a pond and forest. Charming guesthouse at reasonable rates of \$150 per week, or \$600 per month. All utilities, amenities included. Owner widely published. Non-smoking. No pets. E-mail: dmackinnon@mailcity.com.

write, painters paint. April to December: \$125/wk. Resumé to **P.O. Box 2006, Ashfield, MA 01330**. E-mail: browning@wellspringhouse.net.

WRITER'S COTTAGE on mountain sheep farm. Snug, remote, secluded, achingly quiet. \$100 a week. Send SASE for info: **Donald McCaig, Yucatec Farm, Williamsville, VA 24487**.

THE WRITERS' Retreat in Vermont is offered 1 week each month. Peaceful, scenic village, delicious meals, reasonable rates, absolutely no distractions. Private time for writing and the company of other writers. A guest speaker will join us one evening to share the challenges and the joy! Brochure: (802) 592-3538. E-mail: writers@together.net. Web site: www.together.net/~writers.

WRITING, Creativity, and Ritual: A Retreat for Women in Glastonbury, England, July 21-31. Join Emily Hanlon at the Glastonbury Abbey on the ancient site of Avalon plus three days touring England's West Country, includes Bath and Salisbury. For information on retreat, classes, articles, or exercises call (914) 962-4432 or visit Web site: www.emilyhanlon.com.

services

A LITERARY agent. Get the facts—who sells what, how well, and for how much. Our affordable agent reports and informative monthly newsletter opens doors. For details send SASE to **Agent Research & Evaluation, Inc., Dept. PWR 500, 334 E. 30 St., New York, NY 10016**. And visit us on the Web at <http://www.agentresearch.com>.

NEW YORK CITY getaway. Two hours north in Sullivan County. Cabin in the woods. One large room efficiency. Enjoy privacy, pond, 40 acres to roam. Heat, gas, electric included. Modestly furnished. Non-smokers. Prefer year-round commitment. \$600 monthly. Smaller cabin (no water) also available. To arrange a visit: (914) 791-9694.

SALTAMONTES on Grasshopper Hill. Retreat for writers, artists, and adventurers. Rural residence, 3 guestrooms, 5 acres bordering S.F. National Forest/Pecos River basin, 1/2 hour N.E. of Santa Fe. Hot tub, two baths, communal kitchen, study. Seasonal rates, week/month discounts. P/U in S.F. available. Diversity welcome! **P.O.**

TAOS, NEW MEXICO Vacation Retreat: delightful, fully equipped studio-apt. for 1-2; surrounded by panoramic views of the Rocky Mountains, an ocean of blue-green sage, and ever-changing S.W. skies. "Mini-Spa-Retreat" option with nurturing massage and luxury spa treatments available on premises. Call Lee: (505) 758-4634. E-mail:

WELLSPRING HOUSE retreat center for writers and artists in Massachusetts hills, 35 minutes from Northampton/Amherst. Sheltered by towering spruce, secluded but in town. Private rooms, communal kitchen. Four hours from New York City. Unspoiled village where writers

Texas Review Press announces 2000 Book Competitions

- *Texas Review Poetry Chapbook Prize (deadline 6/1)
- *The X. J. Kennedy Poetry Prize for the best collection of poetry (deadline 7/1)
- *The George Garrett Fiction Prize for short novel or collection of short stories (deadline 9/1)
- *Texas Review Novella Prize (deadline 10/1)

General Guidelines:

- *Manuscripts will be handled as *blind submissions*.
- *A reading fee of \$20 will be charged; all entrants will receive a one-year subscription to *TR* and 20% discount coupons on winning books.
- *Winners will receive a cash reward, and their books will be published by *Texas Review Press*.

For full information, write: Paul Ruffin, Director
Texas Review Press
Box 2146
English Department
Sam Houston St. Univ.
Huntsville, TX 77341



Member, Texas
A & M University
Press Consortium

Ph. 409-294-1992, Fax 409-294-1414, e-mail eng_pdr@shsu.edu
web: Visitors' link, http://www.shsu.edu/~eng_www/trp.html

LOW-RESIDENCY B.A. PROGRAM CREATIVE WRITING & LITERATURE

poetry ~ fiction ~ nonfiction prose
scriptwriting ~ specialized genre writing

Weekend Residencies

Summer ~ 6/2-6/4 & 7/21-23
Fall ~ 9/8-10 & 11/3-5

*Reduced Tuition for
Part-time Students*



**SOUTHERN
VERMONT
COLLEGE**

NEASC
Accredited

Historic Bennington, VT
802-447-6304
E-mail: admis@svc.edu
www.svc.edu EOE

submission service

**Submissions to Publishers & Agents * Tracking
Proofreading * Tax Reports * Queries
highly recommended * references
reasonable rates * reliable service**
call for our free brochure or visit <http://www.wrelief.com>

Get organized. Use your time to write!

WRITER'S RELIEF, Inc.

245 Teaneck Rd. #6D, Ridgefield Park, NJ 07660
(201)641-3003

A SCREENPLAY FROM your novel or story. Get your screenplay produced! Professional motion picture and television writers/producers will critique your film script or rewrite it for you. Your novel or story can be adapted into a screenplay and submitted to producers and studios. For info send SASE to **Writer's Studio, 1437 Rising Glen Ave., Hollywood, CA 90069.**

ABOUT TO GIVE UP? Need an editor? Betty Bedell, cofounder/first editor, *Kalliope Magazine*, editor of other publications, published writer, offers comprehensive editing/writing service. I specialize in work by women: booklength and shorter manuscripts, short stories, essays, biography, autobiography, memoirs, poems, narratives of women's lives. Phone: (904) 389-7048. E-mail: ebedell@bellsouth.net. Web site: <http://bedell.webjump.com>.

ACCLAIMED EDITOR, writer, teacher (*Esquire*, *Harper's*, *The Paris Review*, *STORY*, *Ploughshares*, Scribner, Bantam, Dell, the Iowa Writers' Workshop) offers manuscript critique, editing, private tutorials on short stories, novels, and literary nonfiction. (415) 346-4115. Web site: <http://narrativemagazine.org>.

ACCURATE, HIGH- quality commentary on your writing. Our senior staff has 20 years' experience editing well-known writers for major publishers. Prompt turnaround via E-mail. Economical rates. Payable by credit card. Service offered exclusively online. Web site: <http://QuickReading.com>.

AWARD-WINNING authors (*Paris Review*, *North American Review*, *New York Times*, Simon & Schuster, Crown, St. Martins, Cornell

University Press) provide complete editing/writing services. Book-length and shorter mss of all genres: poetry, fiction, nonfiction. Detailed written reports. SASE or call: **Townley & Townley Ink, P.O. Box 13302, Shawnee Mission, KS 66282.** (913) 381-1984.

BRING YOUR writing ideas to fruition. Experienced, professional editor specializing in nonfiction-biography, autobiography, memoirs, personal essays. I work with manuscripts in all stages of the writing process. Send me your work-in-progress, or your ideas, drafts, and notes, and I will edit them into an engaging, readable, quality narrative. Proofreading and ghost-writing services also available. References. Reasonable rates. **Kitsey Canaan, P.O. Box 774, North Bennington, VT 05257.** Phone: (802) 442-5425. E-mail: [**sover.net.** Web site: \[www.sover.net/~kitsey\]\(http://www.sover.net/~kitsey\).](mailto:kitsey@</p>
</div>
<div data-bbox=)

CHRISTOPHER NOEL, novelist (Knopf), memoirist (Random House), M.F.A. teacher for 10 years (Vermont College), reads fiction and nonfiction manuscripts, responds extensively, constructively. One-week turnaround. Free samples of feedback, reference letters from former clients. (802) 496-7292; cnoel@norwich.edu.

CREATIVE WRITING instructor edits, critiques, and revises manuscripts—from stories and novels to essays, articles, memoirs. Master of Fine Arts, publishing credits. For services and rates send SASE or visit our Web site at <http://www.soundliterary.com>. **Sound Literary Services, 410 E. Denny Way, #127, Seattle, WA 98122.** Phone: (206) 324-5064. E-mail: info@soundliterary.com.

CREATIVE WRITING services. Nancy Shiffrin, Ph.D., writer/teacher/editor, 20 years' experience, major credits, helps aspiring writers find personal satisfaction/publication. Individualized instruction, reasonable rates. **P.O. Box 1506, Santa Monica, CA 90406.** E-mail: nshiffrin@earthlink.net. Web site: <http://home.earthlink.net/~nshiffrin>.


DON'T HAVE TIME to submit your work? We'll do it for you. Use your valuable time to write. Stop researching and targeting markets, preparing cover letters, addressing envelopes, etc. Our highly recommended submission service will have your work circulating at all times. Monthly submissions, queries to agents or publishers, tracking, proofing, reports for taxes, etc. Personalized service. Our database is updated daily. Reasonable rates, references.

Use your time to write. Free brochure: **Writer's Relief, Inc., 245 Teaneck Rd., #6C, Ridgefield Park, NJ 07660.** (201) 641-3003 or visit <http://www.wrelief.com>.

EXPERIENCED editor/typist seeking special projects. Excellent editorial and administrative skills. Worked with many renowned writers and editors, as well as with film legend on her best-seller. Helpful assist for writers with RSI. Tape transcription expertise. Flexible hours. Reasonable rates. For more information call **S. Powers (212) 580-1675.**

LEVERAGE education/interests into meaningful, independent work. Lead *Turning Memories Into Memoirs* autobiography-writing workshops. Comfortable income. Full support. Comprehensive how-to curriculum manuals.

stories stories stories stories stories stories stories stories



WRITERS ASK

*Nuts, bolts, and informed perspectives,
the newsletter for the serious writer.*

Writers Ask is published quarterly by the editors of *Glimmer Train Stories* to support literary writers in the advancement of their craft.


See our classified ad or our website,
www.glimmertrain.com for details.

One year, 4 issues, \$20 (visa/mc/check) to
Glimmer Train Press, Inc., 710 SW Madison, #504,
Portland, OR 97205, phone 503/221-0836, fax 503/221-0837

stories stories stories stories stories stories stories stories

The 15th Annual

New Letters Literary Awards

 **\$3000 in prizes**
fiction, poetry and creative nonfiction

For rules & guidelines, please send S.A.S.E. to:
**New Letters Literary Awards, 5101 Rockhill Road,
Kansas City MO 64110, fax to 816/235-2611
or email newletters@umkc.edu
or see web page at umkc.edu/newletters**

DEADLINE: postmark May 19, 2000

*highly distinguished faculty ~ small, collegial community of
writers ~ generous financial support for all students ~ excellent
teaching opportunities ~ over 20 visiting writers a year*

Faculty

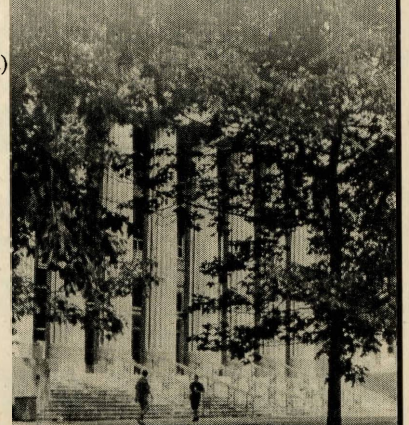
Peter Ho Davies
Nicholas Delbanco
Alice Fulton
Linda Gregerson
Thylas Moss
Eileen Pollack
Richard Tillinghast
Charles Baxter (adjunct)

Recent Visiting Writers

Seamus Heaney
Lorrie Moore
Derek Walcott
Maxine Hong Kingston
Wole Soyinka
Michael Ondaatje
Jorie Graham
Junot Diaz
Mark Doty
Andrea Barrett
Richard Ford
Li-Young Lee
Amy Bloom
Robert Hass

University of

Michigan
fa



January 1, 2001

Application Deadline

734-936-2274

umich.edu

www.umich.edu

SERVICES

Publicity template disk. Network advantages. Free consultations with main office. Tuition, profit from text resale all yours. Plus recoup double your costs with the first workshop. Phone: (207) 353-5454 or visit www.turningmemories.com.

MY DOG LICKS THE envelopes but I do the rest. \$1.95 per double-spaced page for edit. \$3.95 per double-spaced page, critique and edit. Ghostwriting services also available. First two pages free this issue only. Help keep Paula Pug in dog biscuits! Check or money order to **The Purple Pen, P.O. Box 71292, Reno, NV 89570**. E-mail: purplepn@aol.com.

ONE-ON-ONE private tutoring with a Writers Studio teacher in person or via E-mail, phone, or fax. Work on

manuscript in progress or develop your craft. Also, fiction and poetry workshops in Manhattan for beginners on up offered year round. **The Writers Studio (212) 255-7075**. Web site: www.writersstudio.com. E-mail: info@writersstudio.com.

POETRY manuscripts. Before spending \$s on contest fees, let me highlight what's best in your ms. I'll make elisions, provide an overall critique, and arrange poems in an order that turns your ms. into a book rather than just a pile of poems. One month turnaround. Low rates. Ten years editorial experience at mags & poetry press. Published writer. One book, chapbooks, magazines. Reviewed in *Library Journal*, etc. For statement of rates/services send SASE to **Half-Moon Bay Editing**

Services, 2627 Lorraine Ave., Kalamazoo, MI 49008. Phone: (616) 373-6438.

SUPPORTIVE, sensitive poetry critique by M.A. in Creative Writing with 20 years teaching and editing experience. Awards include Wallace Stegner Fellowship and Chicago Literary Award. Publications: Chapbooks, national anthologies, magazines such as *Poetry*, *Prairie Schooner*, and *Yankee*. Individual poems and manuscripts welcome. Reasonable rates. Online editing available. Contact: sekd@aol.com.

YOU DON'T KNOW where to send your work? We'll do it for you—from A-Z. Stop researching and targeting markets, preparing cover letters, addressing envelopes, proofing, tracking

submissions, etc. Our highly recommended submission service will have your work circulating at all times to all the right markets. Monthly submissions, queries to agents or publishers, manuscript preparation, tracking, proofing, reports for taxes, etc. Electronic submissions with personalized service. Reasonable rates, references, highly recommended. Use your time to write. Free brochure: **Writer's Relief, Inc., 245 Teaneck Rd., #26C, Ridgefield Park, NJ 07660**. (201) 641-3003 or visit <http://www.wrelief.com>.

workshops

CREATIVE WRITING workshop in short story, novel, memoir led by O. Henry prize-winning author, Nancy Hallinan. Teaching experience: Pace

University, Elizabeth Seton, Writers Digest School, others. Stimulating and supportive sessions for beginners and addicts. Tuesday/Wednesday evenings. Individual readings, group discussion and feedback, plus one-on-one editing. Focus: personal fulfillment and publication. (212) 222-6936.

CREATIVE WRITING workshops in fiction and memoir. Eight-week evening sessions in Cambridge, MA, led by Julia Thacker, who teaches creative writing at Radcliffe seminars and has received Bunting and NEA fellowships. Workshops include roundtable discussion of manuscripts and in-class writing exercises. Focus is on craft. For information call: (617) 864-1033.

THE ENNEAGRAM IS a power tool for writers. Judith Searle will teach "Using the Enneagram to Create Characters: A Workshop for Writers and Actors" in Los Angeles May 19-21. She will teach "The Enneagram from the Inside: Learning the Nine Types through Film and Literary Examples" in Vancouver, B.C. May 13-14. Phone: (310) 393-5372. E-mail: jsearle479@aol.com. Web site: <http://members.aol.com/jsearle479>.

FAST FICTION workshops led by Roberta Allen, author of six books, including the popular writing guide *Fast Fiction*. Experienced teacher: Columbia, NYU, The New School. Tap your energy. Hone your craft. Cure writer's block. Monday evenings. Sunday intensives.

M F A

Faculty: Visiting Writers 1999-2000:
Sonia Gernes Charles Bernstein
Kymberly Taylor Haywood Rikki Ducornet
John Matthias Gary Gildner
William O'Rourke Debora Greger
Valerie Sayers William Logan
Steve Tomasula Adam David Miller
James Walton Irini Spanidou

Creative Writing

Other Inducements: Creative Writing Program
Fellowships Department of English
Tuition waivers for University of Notre Dame
all accepted students 356 O'Shaughnessy Hall
Small and selective Notre Dame, IN 46556
Produce the *Notre Dame* 219.631.7526
Review english.righter.1@nd.edu
Pretty fall, so-so spring www.nd.edu

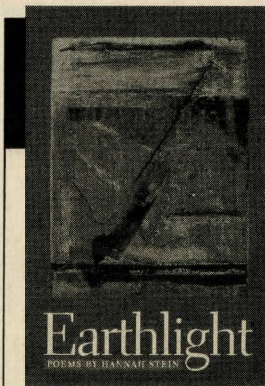
NOTRE DAME

TWO FOR ONE EXTRAVAGANZA

SEP 1—3, 2000

Detroit Black Writer's Guild

2nd ANNUAL MIDWEST POETS & WRITER'S CONFERENCE PLUS *Detroit's Montreux Jazz Festival* — An opportunity to **Learn, Network,** and **Enjoy** the Music of Detroit's world famous Jazz Festival. Visit Museums & US & Canadian Casinos. For more info visit www.BlackArts-Literature.org or write: Detroit Black Writer's Guild, PO Box 23100, Detroit, MI 48223 — Tel: 248-552-0582 / 313-897-2551. Sponsored in part by Michigan Council for Arts & Cultural Affairs, Denise Stinson Literary Agency, Writers Voice (YMCA Detroit) National Writer's Union, Broadside Press, Latino Poet's Association, & National Association of Black Journalists. ... **EVERYONE — WELCOMED** ...



Earthlight

POEMS BY HANNAH STEIN

La Questa Press Poetry Series

"The language evokes a continuous miracle."
—Ruth Stone

Paper \$12.00 ISBN: 0-9644348-3-0
Available from your local bookstore or call:

La Questa Press
(650) 851-7705
www.laquestapress.com



Private instruction also by phone. Call (212) 675-0111. E-mail: Roall@aol.com. Web site: <http://hometown.aol.com/Roall>.

GOTHAM WRITERS' Workshop. Creative writing classes in fiction, nonfiction, memoir, screenwriting, playwriting, television writing, poetry, children's books, and more. Ten-week and one-day classes in New York City and online. Teen program and private instruction also available. Call 212-WRITERS for free catalogue or visit Web site: www.WritingClasses.com.

GREATER Philadelphia Wordshop Studio supports writers in the development of their individual voices and the practice of their craft. Workshops in Center City and Delaware County, following the Amherst Writers & Artists (AWA)

method pioneered by Pat Schneider. Writers of all ages, levels of experience, and genres welcome. (610) 853-0296. E-mail: ahicks@hslc.org.

IOWA WRITER in the Bay Area forming fiction writing/reading workshop with others similarly situated. Emphasis will be on process, not product; on discussing new work in ways that reinvigorate the writer's curiosity and deepen interest in the art and craft of fiction. For more information call: (415) 388-3444.

THREE PUBLISHED Manhattan writers, working in poetry, fiction, and memoir, wish to add fourth member to informal writing group. They read works-in-progress, share ideas, exchange helpful critiques. Interested? Tell us briefly about yourself. Send writing

sample to **Susan Lukas**, 865 First Ave., #15C, New York, NY 10017. E-mail: sglukas@aol.com.

THE TUSCANY Workshops. Spend June in Italy! One- and two-week seminars in writing and photography. 1,000-acre estate 20 minutes from Siena. Beautiful farmhouse accommodation. Three meals a day. Beginners to advanced. One-week workshops on Cape Cod in September. For information and color brochure call (212) 366-5371 or fax (212) 366-1107. Web site: <http://www.tuscanyworkshops.com>.

UNIVERSITY OF Massachusetts. Writers tutorial by mail or E-mail for poetry, fiction, memoir, creative nonfiction, children's, and travel writing. Editing, revising, critiquing, coaching. Information: (413) 256-0240.

WRITE DOWNTOWN: group and private instruction; poetry, fiction, nonfiction. Manuscript analysis, craft development, writing and revision assignments, readings. Workshops led by Madeleine Beckman, author of published articles, poetry, and fiction; NYFA fellow, PSA award recipient and NYU poetry instructor. For further information: (212) 533-2033; E-mail: madi@echonyc.com.

THE WRITERS STUDIO Manhattan based workshops in fiction, poetry, and memoir writing. Ten-week and one-day workshops. Fifteen-year-old program. Trained and experienced teachers. Focused on technique and perseverance. Supportive writers community. Plus craft oriented reading class. Also available: one-on-

one private instruction in person, by E-mail, fax, or phone. (212) 255-7075. E-mail: writerstudio@write.com. Web site: www.writerstudio.com.

WRITING adventures in Greece, September 10-20 with poet/novelist, Terry Wolverton. 4 nights Athens, 5 nights Chania, a sun-drenched harbor town on the island of Crete. Daily class instruction enhanced by unique guided cultural excursions. For writers of fiction, poetry, memoir, dramatic form. Group size limited. Contact: **Anne Block** (323) 737-2200. E-mail: WtrsAtWork@aol.com.

writing tools

THE GIFT OF SPACE: Give yourself Story

space, the creativity tool for writers. Brainstorm, organize, and compose with flexible software that makes room for all your ideas. Exports to HTML. "The software choice among fiction writers in this country." —Robert Coover, *New York Times Book Review*. Affordable! Web site: www.storyspace.net.

JOURNALISTS AND novelists. With the Writer's Text Manager software you work not only with words but with meanings. Tools to write effectively by finding, viewing, and storing ideas. Send \$99 for the Writer's Text Manager (CD-ROM) to **Peter Neuendorffer**, 1399 Commonwealth Ave., Ste. 11, Allston, MA 02134. E-mail: peter@channel.com.



THE 17TH ANNUAL SITKA SYMPOSIUM

Matters of Faith, Matters of Fact

JUNE 15-21, 2000
in SITKA, ALASKA

with
Julie Cruikshank
Bill McKibben
Ursula Goodenough
Oscar Kawagley
Kathleen Dean Moore

A PROGRAM OF THE ISLAND INSTITUTE
P.O. BOX 2420, SITKA, AK 99835 • 907-747-3794 • island@ptialaska.net
Supported by the Alaska State Council on the Arts

Earl Jay Perel

Praise for
Romantic Odyssey:
"They challenge
comparison with
Shakespeare's sonnets
almost too daringly."
—Hallam Tennyson,
Assistant Head of
Drama, BBC Radio

The Case Against Socrates

Kings in Crisis

Romantic Odyssey

Order these titles by
Earl Jay Perel online at:
www.xlibris.com/bookstore

screenwriting at castle hill

**Creative Development of the Short Film
script to screen-ready**

with two film professionals

Michael Levine: screenwriter, production
executive at 20th Century Fox

Mitchell Whitfield: screenwriter, Hollywood
& Broadway actor

Fri-Sun, August 11-13 \$200
call or write for the catalog

Truro Center For The Arts

P.O. Box 756, Truro, MA 02666 • 508-349-7511
fx 508-349-7513

www.castlehill.org • castlehill@capecod.net

announcing
the fifth annual

Hollis Summers Poetry Prize Contest

Named after the distinguished poet who taught for many years at Ohio University, this competition invites writers to submit unpublished collections of original poems. The competition is open to both those who have not published a book-length collection and those who have.

The winning manuscript will be published by Ohio University Press the following year and will be awarded a cash prize of \$500. Deadline for submissions is October 31, 2000.

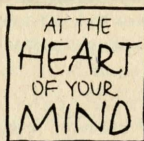
FOR MANUSCRIPT GUIDELINES WRITE:

Hollis Summers Poetry Prize
Ohio University Press
Scott Quadrangle
Athens, OH 45701

OR VISIT OUR WEB SITE AT
www.ohio.edu/oupres



www.ohio.edu/oupres
Ohio University Press • Swallow Press
Scott Quadrangle • Athens, Ohio 45701



GODDARD COLLEGE MFA IN WRITING

- Poetry, fiction, creative nonfiction, playwriting, screenwriting, memoir, or combined genres.
- Ongoing interactive study with faculty mentors
- Low-residency: one week per semester in rural Vermont
- Individualized curriculum
- Teaching component

FACULTY IN 1999

Rebecca Brown
Marina Budhos
Alfred Corn
Kenny Fries
Michael Klein

Nicola Morris
Bette Pesetsky
Mariana Romo-Carmona
Sarah Schulman
Paul Selig

Jane Wohl

RECENT GUEST WRITERS

Joan Aleshire
Cornelius Eady

Randall Kenan
Grace Paley

Christopher Durang

**GODDARD COLLEGE IS A PIONEER IN PROGRESSIVE
AND LOW-RESIDENCY EDUCATION**

GODDARD COLLEGE
Plainfield, VT 05667
800-468-4888

Admissions@earth.goddard.edu <http://www.goddard.edu>

The Fifth Annual Vermont College

POST-GRADUATE WRITERS' CONFERENCE

August 16-22, 2000

The only writers' conference dedicated to advanced study

"What was energizing was the remarkable variety of writers from many programs and the consistently high quality of their work. Underlying expertly-led workshops, stimulating readings, thought-provoking lectures, even informal discussions over coffee was respect for the written word, for craft, and for the urgencies that compel craft. This was not so much a conference as a community with a shared commitment." —Christopher Bursk, participant

• **Small Workshops:** Speculative Fiction, Memoir/Personal Essay,

Short Fiction: The Novel, Poetry, Poetry Manuscript

• **Master Classes:** Advanced Seminars on Craft, Theory & Aesthetics

• **Issues Forums:** Writing, Publishing, Editing, Teaching

• **Individual Consultation with Faculty**

For information, please write or call:

Roger Weingarten, Director, Summer Conference
Vermont College, Montpelier, VT 05602

Tel: (802) 828-8638 FAX: (802) 828-8649 e-mail: rogerw@norwich.edu

POETRY

DEBORAH DIGGES
RICHARD JACKSON
BRUCE WEIGL
ROGER WEINGARTEN
DEAN YOUNG

PROSE

NICOLA GRIFFITH
LARRY HEINEMANN
ELLEN LESSER
PAMELA PAINTER
MIMI SCHWARTZ
MICHAEL STEINBERG



Vermont College
of Norwich University

www/internet

AWP (ASSOCIATED WRITING PROGRAMS):
<http://www.gmu.edu/departments/awp>

BOSTON REVIEW
<http://www.polisci.mit.edu/BostonReview>

CURBSTONE PRESS
<http://www.connix.com/~curbston/>

KENYON REVIEW
kenyonreview@kenyon.edu

LITERAL LATTE
<http://www.literal-latte.com>

LITERARY AGENTS
 Free agent verification and reality check at our Web site. To order agent reports, and/or newsletter, send SASE to **Agent Research & Evaluation, Inc.**, Dept. PWR 500A, 334 E. 30 St., New York, NY 10016 and/or visit us at <http://www.agentresearch.com>.

THE NEW SCHOOL M.F.A. IN CREATIVE WRITING
<http://www.newschool.edu>. Click on Academic Divisions, then The New School. For the New School's Writing Program catalog send an E-mail request directly to admissions@dialesa.edu.

PLOUGHSHARES
<http://www.emerson.edu/ploughshares>

POETRY LOVERS For something new you must log on to www.ALCOALES.com.

POETS & WRITERS
<http://www.pw.org>

READ THE WINNERS
 of *New Millennium Writing Awards* at.... <http://www.mach2.com>. Sample this publication, established in 1995, when nobody knew what a millennium was. Subscription information. Rare back issues. Submission guidelines, and contests featuring \$7,000 annually in awards. See cover art of Mark Maxwell and Stephen Ingram. Sign our guestbook.

STORYMANIA IS
 a marketplace for publishing, reviewing, buying, and selling creative works—directly from writers. Create your own shop-front and sell your work directly to the public. A growing community of over 200 authors and titles. For queries and submissions E-mail: submit@storymania.com. Visit the Web site: <http://storymania.com/direct>.

WARREN WILSON COLLEGE
<http://www.warrenwilson.edu/mfa>

WHAT'S THE STORY
 on nonfiction publishing? Find out at **YouCanWrite.com**—the online reality check for aspiring writers. Get focused, practical advice on finding and working with literary agents, creating winning book proposals, writing irresistible queries, developing book ideas, strengthening your author resumé. [Http://www.YouCanWrite.com](http://www.YouCanWrite.com), #1 with search engines.

WRITER'S COLONY AT DAIRY HOLLOW
<http://www.writercolony.org>

MOVING?

DON'T MISS AN ISSUE!
 LET US KNOW RIGHT AWAY!
 POETS & WRITERS MAGAZINE
 P.O. BOX 543, MOUNT MORRIS, IL 61054

NAME _____

OLD ADDRESS _____

CITY/STATE/ZIP _____

NEW ADDRESS _____

CITY/STATE/ZIP _____

MANUSCRIPT BOXES

Professional rugged corrugated construction in white for high visibility.

12½" x 9½" x 2½"

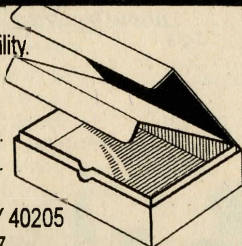
Set includes inner and outer box for SASB™: 5 sets for \$26.95.

Ask for our writer's supply catalog.

PAPYRUS PLACE, PW,
 2216 Dundee Road, Louisville, KY 40205
 502/451-9748; FAX: 502/451-5487

<http://www.papyrusplace.com>

email: info@papyrusplace.com



WILLIAM PATERSON UNIVERSITY

GRADUATE STUDIES
ENGLISH

- Distinguished Faculty
- Affordable Tuition
- Convenient Location
- Graduate Assistantships
- Evening and Weekend Classes

Pursue a master of arts degree in English. Select a concentration in writing—unique to master's programs in New Jersey—or literature.

The University offers 17 graduate programs through its five colleges.

For an application or more information, call the Office of Graduate Studies
 973.720.2237 FAX 973.720.2035

300 POMPTON ROAD • WAYNE, NEW JERSEY 07470

1.888.4WILPAT
www.wilpaterson.edu



Many plots/one premise

OOPS! You've got
The Wrong Cart, the
spring 2000 Y2K-
glitch issue of THEMA,
the theme related
journal. Subscription:
\$16/year/ 3 issues USA
(\$20 foreign). Sample
copy: \$8 USA (\$10
foreign). Make check

payable to THEMA Literary Society and mail to
THEMA, Box 8747, Metairie, LA 70011-8747.

A CALL FOR AUTHORS...

Premise

Addie hasn't been the same...

Scraps

Safety in numbers

Submission Deadline

March 1, 2000

July 1, 2000

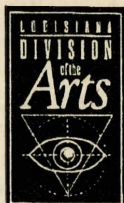
November 1, 2000

For guidelines, send SASE to THEMA, Box 8747, Metairie, LA
70011-8747 (visit our Web site at:

www.litline.org/html/THEMA.html).



THEMA is supported in part by a
grant from the Louisiana State Arts
Council through the Louisiana
Division of the Arts, as administered
by the Arts Council of New Orleans.



The English Department of
Northeastern University
is pleased to announce
the award of

the 2000 Samuel French Morse Poetry Prize
selected by Carl Phillips

to

THE DROWNED CITY

by

JENNIFER ATKINSON

Available Fall 2000 from
Northeastern University Press

The Morse Poetry Prize is awarded annually for the
manuscript of a first or second book of poems by a
U.S. poet and consists of publication of the
manuscript and \$1000. Send inquiries, requests for
contest rules, or manuscripts (a single copy, with a
\$15.00 "reading fee" payable to the Northeastern
University English Department) to:

Professor Guy Rotella, Chair
Morse Poetry Prize Committee
English Department 406 Holmes
Northeastern University
Boston, Massachusetts 02115

Submission deadline for the 2001 contest is
September 15, 2000.
www.casdn.neu.edu/~english/rules.htm



Master of Arts in Writing

at the University of San Francisco

An unique program which unites the study of literature with the practice of writing, all
while drawing on the rich cultural and aesthetic resources of San Francisco.

For more Information

Office of Graduate and Adult Programs

University of San Francisco

2130 Fulton Street

San Francisco, CA 94117

Phone: 415/422-GRAD Admissions

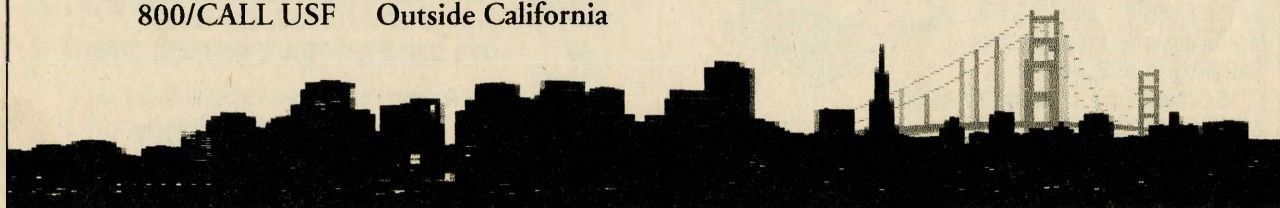
415/422-2382 Writing Program Office

800/CALL USF Outside California

Email: graduate@usfca.edu or

Visit our web site at

www.graduate.usfca.edu/writing



index of advertisers

- | | |
|------------------------------|----------------------------|
| 7 Alfred A. Knopf, Inc. | 71 New Issues Press |
| 77 Alice James Books | Poetry Series |
| 64 Amazon.com | 113 New Letters |
| 111 Amherst Wrs' & Artists | 110 New Rivers Press |
| 68 Antioch University LA | 44 New School |
| 56 Antioch Wrs' Workshop | 105 New York Stories |
| 82 Aronie, Nancy | 38 New York U Press |
| 83 Art Workshop Int'l | 70 Northwestern U. Press |
| 80 Ashland Writers Conf. | 6 Ohio State U. Press |
| 106 Atlanta Review | 116 Ohio University Press |
| BC Atlantic Monthly | 117 Papyrus Place |
| 90 bananafish, Inc. | 78 Paris Review |
| IFC Barnes & Noble | 108 Passages North |
| 55 Baylor University | 115 Perel, Earl Jay |
| 64 Bennington MFA | 104 Poetry Otherwise |
| Writing Seminar | 22 Poetry Society of |
| 79 Blue Moon Review | America |
| 108 Bookmasters | 66 Prague Summer |
| 96 Boston Review | Seminars |
| 92 Bread Loaf Wrs' Conf. | 109 Rappahannock Fiction |
| 88 Burlington College | Writers Wkshp |
| CWP | 30,31 Recusos De Santa Fe |
| 99 Catskill Poetry Wrkshp. | 78 Rope Walk Wrs' Conf. |
| 57 Chenango Valley | 100 Ruminator Review |
| Writers Conference | 86 Saint Ann's Review |
| 99 Cleveland State U | 21 Saint Mary's College of |
| 83 Coffee House Press | California |
| 111 Colgate University | 106 San Miguel Poetry Wk |
| 110 Comstock Review | 80 Santa Monica Review |
| 10 Copper Canyon Press | 106 School of the Art Inst |
| 104 Cranbrook Schools | of Chicago |
| 105 Creative Arts Book Co. | 107 Secret School |
| 114 Detroit Black Writers | 42 Sewanee Writers' Conf. |
| Guild | 76 Small Press Distrib. |
| 109 Dingle Writing Courses | 112 Southern Vermont |
| 33 Doubleday Select | College |
| 41 Emerson College--New | 81 Spoleto Wrs' Wrkshp |
| England Wrs' Wrkshp | 95 St. Lawrence University |
| 24 Farrar, Straus & Giroux | 36 Story Line Press |
| 77 Fence | 110 Summer Literary |
| 56 Fine Arts Work Center | Seminars |
| 94,96,98,100,102 | 112 Texas Review |
| Four Way Books | 118 THEMA Literary |
| 86,113 Glimmer Train Press | Society |
| 116 Goddard College | 115 Truro Ctr for the Arts |
| 84 Goucher College | 47 UCLA Extension |
| 3 Granta | 4 Univ Press of New |
| 98 Great River Arts Inst. | England |
| 107 Great Travels | IBC U of Illinois Press |
| 63 Hamline University | 111 U of Iowa Press |
| 79 Harvard University | 113 U of Michigan |
| Summer Wrg Pgm | 52 U of Minnesota |
| 96 Hassayampa Institute | 62 U of New Mexico |
| For Cr. Wrg. | 88 U of New Orleans MFA |
| 12 Houghton Mifflin | 95 U of North Texas |
| 82 Image | 114 U of Notre Dame |
| 102 Ink Link Software | 118 U of San Francisco |
| 102 Inkwell Magazine | 76 U Of S.C. Beaufort |
| 115 Island Institute | 94 U of Southern Calif. |
| 86 Johns Hopkins U | 48 U of Utah Press |
| 32 Key West Lit. Seminar | 60,61 Vermont College |
| 50 Marjorie Kinnan | 116 Vermont College/MFA |
| Rawlings Wrs Wkshp | Summer Writing |
| 108 Marymount Manhattan | 67 Vermont Studio Center |
| College | 68 W.W. Norton & Co., Inc. |
| 109 McKeown | 84 Warren Wilson College |
| 20 Mesa Group, The | 90 Wesleyan Writers |
| 100 Miami University Press | Conference |
| 40,46 Michigan State U Press | 117 William Paterson U. |
| 81 Morris Publishing | 92 Words & Music |
| 118 Morse Poetry Prize | 104,112 Writer's Relief |
| 107 Napa Valley Wrs' Conf. | 105 Writers Studio |
| 57 New College of Calif. | |

classified form

RATES

\$100, up to 50 words

Over 50 words, \$2.00 per additional word

Address = 3 words

Telephone number = 1 word

E-mail/Web address = 1 word

Special Rate: 6 ads for the price of 5

ISSUE

☐ Jan/Feb

☐ Mar/April

☐ May/June

☐ July/Aug

☐ Sept/Oct

☐ Nov/Dec

DEADLINE

10/15

12/15

2/15

4/15

6/15

8/15

Half-price classifieds are offered to services for which there is no charge to writers (calls for manuscripts, job opportunities, fairs & festivals, personals, etc.). Contest announcements are not eligible for half-price ads; please enclose contest submission guidelines for our review. Classifieds must be prepaid. Ads not prepaid correctly may miss the deadline. Rates are subject to change; see the most recent issue for current rates.

NOTE All ads are subject to review. If you are submitting a contest ad, you **MUST** include contest guidelines and a statement of any fees that may be requested of our readers. If this is the first time you've advertised with us, please send a sample publication, and any catalogues or brochures from your press/magazine for review. All classifieds are run at the discretion of the staff of Poets & Writers Magazine.

Audio/Video	Call for manuscripts	Queries
Call for manuscripts	Web Sites	Rentals/Retreats
Anthologies	Conferences	Services
Call for manuscripts	Contests	Workshops
Books	Jobs	Writing Tools
Call for manuscripts	Personals	WWW/Internet
Chapbooks	Publications	Miscellaneous
Call for manuscripts		
Magazines		

Type Your Ad Here

Our press/organization ☐ Does ☐ Does Not ☐ N/A

charge a reading fee or require a subscription from writers submitting manuscripts.
(Please check one and sign below.)

NAME		SIGNATURE	
ORGANIZATION			
ADDRESS			
CITY	STATE	ZIP	
TELEPHONE	DATE		
E-MAIL	ENCLOSED \$		

Please send this completed form (photocopies acceptable) with your check or money order payable to Poets & Writers Magazine, Classifieds Department, 72 Spring Street, New York, NY 10012. Include a self-addressed stamped postcard for confirmation. Tel. 212-226-3586. Fax. 212-226-3963. E-mail Classifieds@pw.org. Contact above for additional forms.

Nuts and Bolts

FOR MANY YEARS, UNTIL THE EARLY 1980S, MY FATHER and uncle owned and operated Ed-Son Hardware on Broadway and 108th Street on Manhattan's Upper West Side. Ed-Son was the kind of store where people were comfortable sharing family and neighborhood gossip while they shopped for a new hammer or toaster oven, or waited for their paint to be mixed or a house key to be copied on the machine in back.

My dad spent a fair amount of his time answering questions: How much paint was needed for a 240-square-foot living room with a 10-foot-high ceiling? What exactly *was* a Phillips head screwdriver? What kind of hardware was needed to hang a prized portrait on a plaster wall?

At Poets & Writers, we're also in the business of answering questions, many of them about the process of publishing one's

Coda

work. We've been answering queries about agents and copy-right, literary magazines and vanity presses, for thirty years. Three years ago we were able to make the answers to the most frequently asked questions available online at www.pw.org.

There are several areas on the site that are particularly useful. If you're interested in how to build an audience for your poetry, be sure to click on the "Literary Horizons" button on the home page and then go to "Panel Discussions" to find out what poet Hal Sirowitz has to offer on the subject. Want to know what to expect from a literary agent? Read what New York agent Kate Hengerer and Matthew Hall, author of *The Art of Breaking Glass* (Little, Brown, 1997), have to say. You'll also find insider advice for writers from three editors of literary journals: Andrea Lockett from *Chelsea*, Ellen Tabios from the *Asian Pacific American Journal*, and Martine Bellen from *Conjunctions* provide insights into the basics of submissions and outline the reasons why writers should publish with literary journals.

Within the "Literary Horizons" area you'll also find eight great guides that list additional resources on agents, copyright, grants, writing-related employment, and how to protect yourself and your work against fraud. And don't forget "Amy Holman's Literary Report," with information and guidance on everything from book contracts to multiple submissions. Here's an excerpt from Amy's report on writers colonies:

Writers colonies represent the secret weapon writers have against invasion into their creative territories. When your day job financially supports your writing life but doesn't afford you enough time, writers colonies afford you protected space and time to concentrate and create.

When you're ready to take a break from all this good advice, I highly recommend listening to Poets & Writers Online's newest feature, "Out Loud." If you enjoy "Fresh Air" on National Public Radio, you'll love "Out Loud." From novelist Melinda Haynes, author of *Mother of Pearl*, describing her struggles and successes, to poet Susan Wheeler talking about how she dealt with 88 rejections before her first book of poetry was selected by the University of Georgia Press, you'll find wisdom, insight, and humor on "Out Loud." If you've never used the audio feature of your computer, don't despair: We'll take you through the very easy steps of downloading the free software you'll need to listen to "Out Loud."

OTHER NEWS FROM P&W:

We're pleased to announce that BarnesandNoble.com has become an Official Sponsor of Poets & Writers, and we're delighted that the California Arts Council has awarded Poets & Writers a \$68,000 technical assistance contract to support a number of projects, including an initiative that will allow California organizations to apply for funds to coordinate reading tours for local writers. We will also be working with Small Press Distribution to promote California-based publishers through special displays at librarians conventions and at independent bookstores.

*The California Arts Council has awarded
Poets & Writers a \$68,000 technical assistance
contract to help support author reading tours.*

That's all for now. Thanks for reading the magazine.
Until next time,

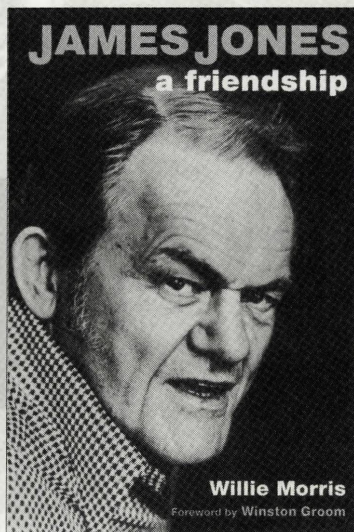
Elliot Figman

Elliot Figman
Executive Director

STORIED LIVES

"This is a man revealing himself, touched and startled by his act of exposure, discovering and offering the old truth: every life matters. . . . Engrossing."

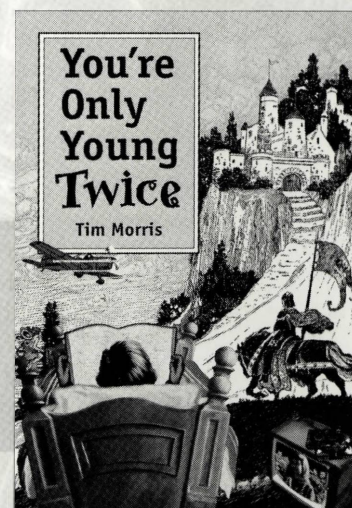
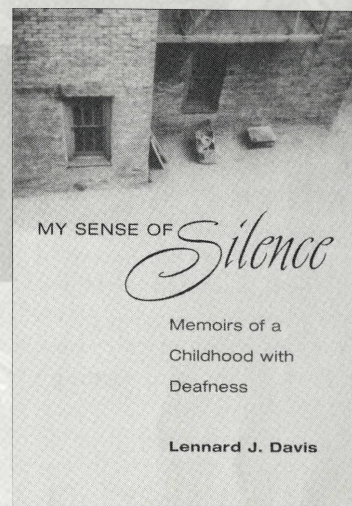
— *New York Times*



"Eloquent, intensely moving and perfectly painted. . . . Incredibly rich, warm and honest." — *Christian Science Monitor*

"Refreshing tribute. . . . Anecdotal and affectionate, witty and wise." — *Library Journal*

"In a book as accessible as the literature and film he explores, Tim Morris journeys through secret gardens of high and low culture for kids. . . . Witty, sensible. . . . A fresh view of selected children's 'classics'." — Betsy Hearne, author of *Choosing Books for Children*



UNIVERSITY OF **ILLINOIS** PRESS

(800) 545-4703

www.press.uillinois.edu

NOT ALL TALK IS CHEAP

Edward Said
Tracy Kidder
Jane Smiley
Vikram Seth
Annie Proulx
Cynthia Ozick
Edward Sorel
Richard Rorty
Patricia Williams
Philip Levine
Mary Gordon
Bret Easton Ellis
Nicholas Lemann
Francine Prose
Donald Hall
Jack Beatty
Wendy Lesser
Robert D. Kaplan
Roy Blount Jr
Anne Fadiman
Robert Pinsky
Garrison Keillor
Jane Hirshfield

WEB-EXCLUSIVE INTERVIEWS WITH TODAY'S MOST COMPELLING VOICES

Atantic Unbound is not only *The Atlantic Monthly's* home on the Internet — it's an online publication offering a weekly assortment of Web-only columns and interactive features. In addition to interviews with leading writers, many of whom appear in the pages of *The Atlantic*, you'll find timely commentary on politics, books, and the arts; explorations of digital culture; online dispatches from foreign correspondents; interactive roundtable discussions; poetry readings; and more. Atlantic Unbound is also home to a thriving online community engaged in continual conversation and debate in Post & Riposte, our reader forum. Come introduce yourself, and join the conversation.

Atlantic Unbound
www.theatlantic.com

John Irving • Joseph Epstein • Chitra B. Divakaruni • John Edgar Wideman
Colum McCann • Tess Gallagher • Seymour Hersh • Nathan Englander
Carol Shields • E. O. Wilson • Richard Wilbur • Barbara Dafoe Whitehead
Stephen E. Ambrose • Cullen Murphy • Mary Anne Weaver • Paul Theroux
Hunter S. Thompson — and many, many, more.