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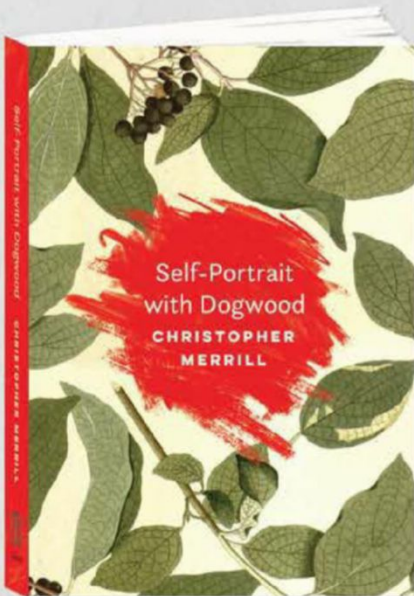
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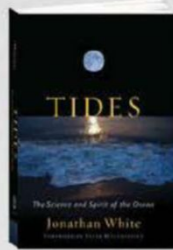
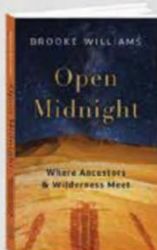
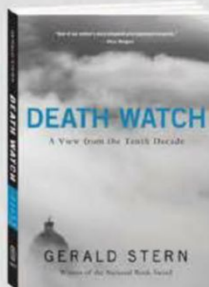


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“If one good thing has happened in America this year, it’s that artists and the public have warmed up to art as a mode of resisting immoral authority.”

—Barbara Kingsolver

46

FEATURES

30 THE OTHER SIDE OF BURNING

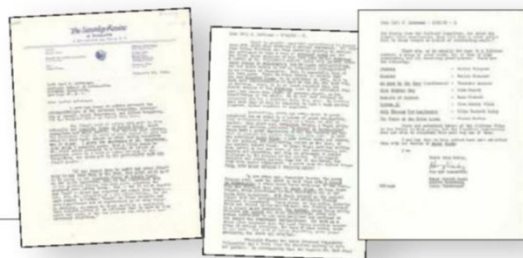
In her new dystopian novel, *The Book of Joan*, out in April from Harper, Lidia Yuknavitch takes readers to a not-so-distant future, where the earth has been ravaged by war, a dictator threatens to destroy what’s left, and humanity’s best hope for survival is a reimagined Joan of Arc.

BY AMY GALL

37 ANATOMY OF A PULITZER PRIZE LETTER

A close look at the letter recommending Gwendolyn Brooks as the recipient of the Pulitzer Prize in 1950 reveals more than just the reigning aesthetics of that period.

BY MAJOR JACKSON



45 WINNING CONTESTS

A special section on grants and awards that have a significant effect on the lives of writers, their work, and the shape of American literature.

46 Contests With Vision

Prizes with a focus on social justice.

BY DANA ISOKAWA

51 NEA at Risk

The future of arts funding under Trump.

BY KEVIN NANCE

56 Vote of Confidence

The life-changing support of an NEA fellowship.

BY KEVIN LARIMER

66 The Aha! Moment

Kendra Kopelke and Mary Azrael of Passager Books.

BY MICHAEL BOURNE



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DEPARTMENTS

- 8 **Editor's Note**
- 11 **Letters**

NEWS AND TRENDS

- 12 Writers launch lit mags in response to the current political climate; the mobile app Radish serializes fiction for the digital age; the Writers Studio celebrates thirty years; a Q&A with Nicole Sealey, the new executive director of Cave Canem; and more.



21



THE LITERARY LIFE

- 23 **The Time Is Now**
Writing prompts and exercises.
- 25 **Tell Me I'm Good**
The writer's quest for reassurance.
BY LAURA MAYLENE WALTER

THE PRACTICAL WRITER

- 69 **Reviewers & Critics**
Parul Sehgal of the *New York Times Book Review*.
BY MICHAEL TAECKENS
- 73 **Agent Advice**
Kirby Kim of Janklow & Nesbit Associates.
- 75 **Grants & Awards**
Over 100 upcoming deadlines, plus 3 new awards, and 112 recent winners.
- 103 **Conferences & Residencies**
Retreats—from Jackson, Wyoming, to Chamonix, France.
- 111 **Classifieds**
Calls for manuscripts, job openings, and more.
- 128 **Be Brave, Be Kind**
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Get news about the latest contest winners and upcoming deadlines, and read interviews with judges and prize administrators on [G&A: The Contest Blog](#).

Check out the [first chapter](#) of *A Surprised Queenhood in the New Black Sun: The Life & Legacy of Gwendolyn Brooks* by Angela Jackson, forthcoming in May from Beacon Press.

Read an [exclusive interview](#) with Nepali author Samrat Upadhyay on his new story collection, *Mad Country*, out now from Soho Press.

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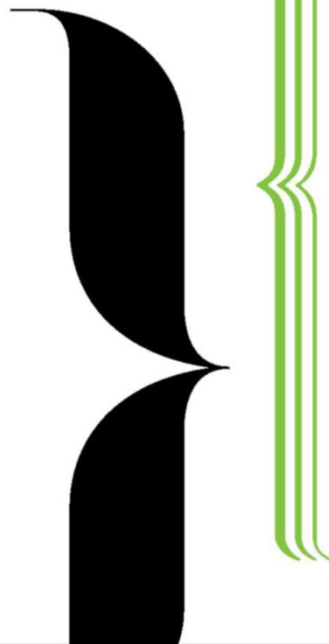
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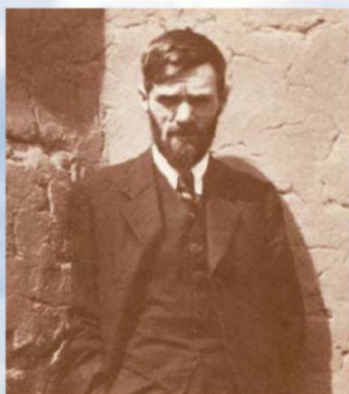
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EDITOR'S Note

LITTLE FIRES EVERYWHERE

FOR POETS AND WRITERS, BOTH AS CITIZENS AND AS PEOPLE with hearts that can break and minds that can imagine, a little reassurance can go a long way. We all need to know that what we're doing is worthwhile, that our work is having an impact, that someone is listening. In "Tell Me I'm Good: The Writer's Quest for Reassurance" (page 25), Laura Maylene Walter examines the power of praise as permission, as encouragement to take risks in our work. "Without any form of reassurance, writers may succumb to the insecurity that threatens us all," she writes. Indeed, too often these days it feels like we're being swept along by negative forces beyond our control. We need to resist that feeling. As writers we have the capability to encourage empathy, to push for a deeper understanding of our humanity, to envision a better world. We need to remind ourselves that this is a source of incredible power. We are creators. Let's not underestimate or diminish the energy of that creative potential, especially during dark times. It is a source of light, surprisingly bright.

This issue is full of beautiful examples, including the words of Lidia Yuknavitch, whose new work of speculative fiction, *The Book of Joan*, is a dazzling, devastating take on politics, the environment, and war. In "The Other Side of Burning" (30), Yuknavitch says she seeks to "create energy in the present tense" through her books. "If we can make little fires everywhere that would ignite other mammals' imaginations so that they would do something in their lives while they're here, I would prefer writing to be that." Barbara Kingsolver, whose PEN/Bellwether Prize for Socially Engaged Fiction has supported writers who have explored subjects such as the roots of genocide, the Jim Crow South, and the ethics of Wall Street, would likely agree. "If one good thing has happened in America this year," she writes in "Contests With Vision: Prizes With a Focus on Social Justice" (46), "it's that artists and the public have warmed up to art as a mode of resisting immoral authority."

These days the threats, real and perceived, are coming from all sides. In this issue we take a look at how some authors are responding—by writing, of course, and by creating new platforms for the writing of others (12). We also examine the proposal to eliminate the NEA (51), which would cause an engine of artistic and economic activity across the United States to seize up, negatively affecting the lives of many Americans (not just writers and artists). Dark times. Just remember: We're writers. We can make little fires everywhere.

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— John Keats, "Ode to a Nightingale"*



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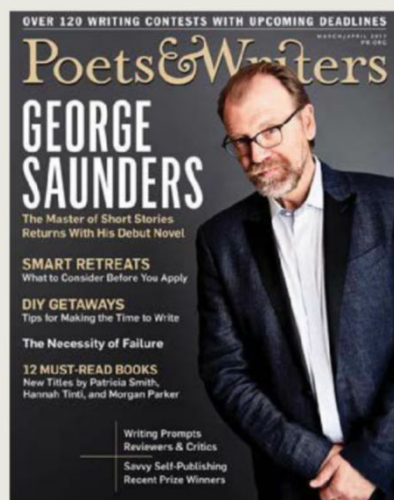
Poems must be original, unpublished works in English. Fifty line maximum. All styles, formal and free, are welcomed. Contestants may submit up to three poems. Poems in series are acceptable but will be considered individually. We encourage creativity but will not consider musings on what might be called recreational anesthetics. All reviews will be conducted anonymously with the final poem to be chosen by a guest judge. Electronic entries only. **Anesthesiology** reserves international first rights of accepted poems which will revert to the author after publication.

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Letters

FAIL BETTER

Articles like “The Necessity of Failure: An Examination of the Writing Life” (March/April 2017) by Kevin Wilson hearten and



encourage writers to forge ahead in the face of rejections. Whenever I see the words “Thank you, but...” instead of “Congratulations!” in my inbox, I feel my stomach drop and tell myself it doesn’t matter. But when I read an article like the one in your last issue, I realize that failure does matter because each time I go back to the board, I will try harder to, as Wilson says, “fail better than the last time.” Thank you for the push to keep going.

CHRISTINE BAGLEY
Andover, Massachusetts

THE NATURAL WORLD

Thank you for “The Time Is Now: Writing Prompts and Exercises” (March/April 2017), especially for

the nonfiction prompt, “The Natural World.” This single paragraph says more than entire articles or chapters on nature writing, and it ignites my literary passions not only for the essay, but also for poetry. It leads me to think of essayists and poets like Mary Oliver. I am putting these suggestions to immediate use.

GERALD BAUER
Huron, Ohio

SHORT BUT SWEET

Sensational! One of the best issues ever (March/April 2017). Thanks for all you do for writers and readers.

DEBORAH J. HUNTER
Tulsa, Oklahoma

THE ALL-BAFFLING BRAIN

I happened to turn to Nancy M. Williams’s article, “The Long Thaw: How a Concussion Revolutionized My Writing Life” (January/February 2017), while literally recovering from my own concussion. With my head swimming and one eye closed, I worked my way through her piece about how walking outside and writing restored her mind and transformed her writing life. Thanks for modeling a way to overcome brain injury and coping with what Walt Whitman called “the all-baffling brain.”

PHILIP METRES
University Heights, Ohio

DON’T GIVE UP

Elizabeth Nunez’s article “Widening the Path: The Importance of Publishing Black Writers” (January/February 2017) was comforting and

disheartening. I, too, am “struggling to keep up my spirits,” as Nunez wrote. Her article reminded me of an instance from graduate school when, in an African American literature class, we were assigned Ralph Ellison’s *Invisible Man*. I was surprised to learn how many of my classmates had not read the book. As a black woman raised in rural East Texas, I was expected to relate to Faulkner, Austen, Joyce, and Proust. Was Ellison too exotic for my white classmates to access? I presented the book in class and was complimented on how well I discussed its various elements. Some of my classmates said I should be teaching the class because after my presentation they were able to connect Ellison to “conventional” (read: white) literature. I am sixty-seven years old and earned my MFA twenty years ago. After few awards and minimal publishing success, I took teaching jobs to help support my family. I have certainly contemplated giving up writing altogether; my age and the uphill battle Nunez describes make the struggle difficult to justify.

GWENDOLYN SCOTT
Lovelady, Texas

[CORRECTIONS]

“Singapore Unbound” (March/April 2017) by Melynda Fuller incorrectly stated that the 2016 Singapore Literature Festival included both a performance of Alfian Sa’at’s play *Hotel* in English and a panel organized by Jeremy Tiang. Alfian Sa’at’s play is actually multilingual and Jeremy Tiang organized a panel at the 2014 festival, not the 2016 festival.

Nat Hentoff was misspelled as Nate Hentoff in “In Memoriam” (March/April 2017). We sincerely regret the error.

Writers, Editors Resist

The Wednesday morning after Election Day delivered a political shock for just about everyone, including writers—but hot on the heels of the electoral surprise came an existential dilemma: How could writers attend to the quotidian concerns of sentence structure, agent-hunting, and sending out work when America was so divided on seemingly every major issue—from reproductive and LGBTQ rights to immigration laws and the environment? Like much of America that morning, many writers turned to their friends and

colleagues for answers. “On Facebook, everyone was saying, ‘Now more than ever we need fiction, art, and books,’” says writer Anna March, who had spent time in Pennsylvania that week, knocking on doors for Hillary Clinton with her mother. “I got a little bit panicky. I thought, ‘Oh my God, are people really thinking that art is going to save us?’ Because it’s really about organizing and getting out the vote.” Similarly, fiction writer Paula Whyman, based in Bethesda, Maryland, described the morning after the election as a rare world-changing moment. “As a fiction

writer I had a lot of questions in my mind about what would happen to fiction and how we would go on working,” she says. “Does it really matter now?”

Both Whyman and March reached for similar outlets to channel their doubts and reassert the power of writing. Whyman answered a call on Facebook by her friend, the writer Mikhail Iossel, for help launching a new publication and with a small group started *Scoundrel Time* (scoundreltime.com), an international online journal intended to foster artistic expression in the face of political repression and fear. March, eager to harness the energy of the arts community for political activism, decided to start *Roar Feminist Magazine*



Protesters march on Trump Tower in New York City as part of the Writers Resist rallies in January.

CONTRIBUTORS

(roarfeminist.org), an online publication that would provide a platform for politically informed fiction, poetry, and essays—as well as a way to strike back against an election that frequently devolved into disrespectful language, most notably the leaked *Access Hollywood* tape showing Donald Trump making lewd comments about women. “We wanted to do something that was both literature and revolution,” says March.

These efforts are part of a growing number of projects and events started by writers, editors, and literary organizations in response to the election and the current political climate. Poet Erin Belieu and PEN America organized Writers Resist rallies, which brought

out thousands of writers and citizens in cities all across the United States on January 15, five days before the presidential inauguration, to “defend free expression, reject hatred, and uphold truth in the face of lies and misinformation.” Poet Major Jackson started a collaborative poem, “Renga for Obama,” at the *Harvard Review*, while the *Boston Review* released the poetry chapbook *Poems for Political Disaster*, and Melville House published *What We Do Now*, an essay collection focused on “standing up for your values in Trump’s America.”

Roar and *Scoundrel Time* both launched in late January—*Roar* on Inauguration Day and *Scoundrel Time* ten days later—and have since produced an impressive body of work and attracted large followings in just a few short months. “The idea of starting a new journal would be laughed at otherwise,” says Whyman. “There are so many excellent journals doing beautiful work that I in no way want to compete. But I think of this as something entirely different.”

Indeed, the interest both magazines have received in terms of financial support and submissions suggest that the audience is engaged. With a very small inheritance from her grandmother, who died shortly before the election, March was able to launch the *Roar* website and with her collaborators held a successful crowdfunding campaign that raised \$12,000 in just a few months. The *Roar* staff includes Sarah Sandman and Bethanne Patrick as executive editors, Jagjeet Khalsa as production editor, and several section

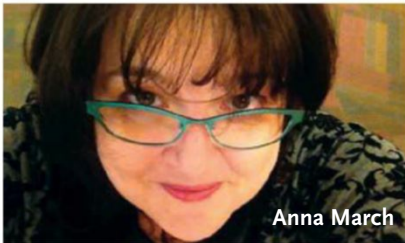
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Anna March



Paula Whyman

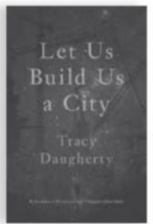


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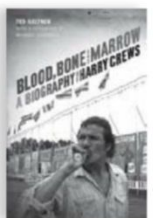


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editors, including novelist Porochista Khakpour and humor writer Cynthia Heimel. The title is a play on the "pussy" motif that appeared on posters and signs, and in knitted hats, after Trump's infamous *Access Hollywood* remarks were made public. According to March, the journal's mission involves "roaring, not meowing."

The most prominent feature of *Roar*, which publishes three new pieces each day, is a section called "My Abortion," in which women relate their experiences with abortion. The daily column serves to remind readers of what's at stake under the strongly antiabortion Trump administration. Other columns include the Roar Meter, which uses numbers to tell a story: "Number of votes by which Hillary Clinton won the popular vote: 2,864,974 / Number of Americans who receive Planned Parenthood services: 2,840,000" reads the beginning of one entry. A column called Fight This Hate highlights "a small selection of hate crimes and/or

harassment," alongside fiction, poetry, and art sections. "Think about if *Guernica* met the *Nation* or *VQR* met *Mother Jones*," says March. "We want to be at the intersection of the finest writing and political activism." The editors plan to expand in the spring by publishing six pieces a day and bringing on more explicitly political writers.

Scoundrel Time (named for the 1976 book by Lillian Hellman about the McCarthy era) is, in Whyman's words, "a place for artists to respond as artists" to the postelection reality. "There are wonderful and thoughtful journalists and commentators, people at think tanks, and activists in every realm doing important things," says Whyman. "But this is a place for artists to speak to what's going on from their particular perspective. We can keep telling one another stories, and those stories will draw people in and give them some relief." The journal is a registered nonprofit organization, and the all-volunteer staff plans to look into nonprofit partnerships.

Page One
Where New
And Noteworthy
Books Begin

"Manacled to a whelm." **Fast** (Ecco, May 2017) by Jorie Graham. Fourteenth book, poetry collection. Agent: None. Editor: Daniel Halpern. Publicist: Martin Wilson.



"On occasion, the two women went to lunch and she came home offended by some pettiness." **The Dinner Party** (Little, Brown, May 2017) by Joshua Ferris. Fourth book, first story collection. Agent: Julie Barer. Editor: Reagan Arthur. Publicist: Carrie Neill.



"I've been dreaming about my violin." **Gone: A Girl, a Violin, a Life Unstrung** (Crown Publishing Group, April 2017) by Min Kym. First book, memoir. Agent: Annabel Merullo. Editor: Rachel Klayman. Publicist: Rebecca Welbourn.



"That year, toward the end of my childhood, I was living in Jacmel, a coastal village in Haiti." **Hadriana in All My Dreams** (Akashic Books, May 2017) by René Depestre, translated from the French by Kaiama L. Glover. Fifteenth of twenty-seven books, third of four novels. Agent: None. Editor: Johnny Temple. Publicist: Susannah Lawrence.



"Specialist Smith gunned the gas and popped the clutch in the early Ozark morning." **The Standard Grand** (St. Martin's Press, April 2017) by Jay Baron Nicorvo. Second book, first novel. Agent: Jennifer Carlson. Editor: Elisabeth Dyssegaard. Publicist: Dori Weintraub.



"Ezinma fumbles the keys against the lock and doesn't see what came behind her: Her father as a boy when he was still tender, vying for his mother's affection." **What It Means When a Man Falls From the Sky** (Riverhead, April 2017) by Lesley Nneka Arimah. First book, story collection. Agent: Samantha Shea. Editor: Rebecca Saletan. Publicist: Claire McGinnis.

Slightly less confrontational in tone than *Roar* (though no less political), *Scoundrel Time* publishes fiction, photography, poetry, essays, and dispatches from around the world, with a focus on content that's current. "The strongest argument I can think of for satire and parody is that despots and authoritarian regimes of all stripes hate it so," Tony Eprile writes in a February essay tying recent *Saturday Night Live* sketches to a long tradition of political subversion through mockery. Fiction writer Jodi Paloni also spearheads an Action section, encouraging readers to make calls and show up to protests.

Scoundrel Time and *Roar* also drummed up support at the Association of Writers and Writing Programs (AWP) Conference in Washington, D.C. in February. Whyman and her fellow *Scoundrel Time* founders gathered in the lobby of the Trump International Hotel on Pennsylvania Avenue and read aloud from James Baldwin, Emma Lazarus, and Claudia Rankine.

Meanwhile, *Roar* supporters wearing pink "pussy hats" handed out pink *Roar*-branded condoms and stickers at the bookfair. They weren't the only ones making a statement at AWP: Split This Rock, a D.C.-based organization focused on poetry and social change, collaborated with organizations such as VIDA: Women in Literary Arts and CantoMundo to hold a candlelight vigil for freedom of expression outside the White House, during which writers such as Kazim Ali, Ross Gay, and Carolyn Forché delivered speeches about the importance of writing and art.

Scoundrel Time plans to organize similar actions in the future, but for now it carries on that spirit of standing together and holding space, albeit online, for writers to freely speak their minds. With their new journals, both Whyman and March hope they can help writers to, as Whyman says, "hang on to our humanity and feel like [we] can gain understanding." —SARAH M. SELTZER

"I did not have a religious upbringing, and for most of my life I've considered that a good thing; I've since come to know people who felt nurtured by their religious families, but for a long time, for me, 'religious upbringing' meant the two little girls I once walked home with in the fourth grade who, on hearing that I didn't believe that Jesus was the Son of God, began screaming, 'There's a sin in your soul! You're going to Hell!'" **Somebody With a Little Hammer** (Pantheon Books, April 2017) by Mary Gaitskill. Seventh book, first essay collection. Agent: Jin Auh. Editor: Deborah Garrison. Publicist: Michiko Clark.



"Descending the subway stairs / in a crowd of others, slow / steps, everyone a little / hunched in their coats, probably / as unhappy as I was / to have to go to work." **The Others** (Wave Books, May 2017) by Matthew Rohrer. Eighth book, poetry collection. Agent: None. Editor: Matthew Zapruder. Publicist: Ryo Yamaguchi.



"I'll begin our story with that afternoon, after we hadn't spoken for a year—like so many years when we didn't speak—when you pulled up next to me on my walk to work and offered me a ride." **Sunshine State** (Harper Perennial, April 2017) by Sarah Gerard. Second book, first essay collection. Agent: Adriann Ranta. Editor: Erin Wicks. Publicist: Martin Wilson.



"It was summer." **Woman No. 17** (Hogarth, May 2017) by Edan Lepucki. Second book, novel. Agent: Erin Hosier. Editor: Lindsay Sagnette. Publicist: Rachel Rokicki.



"Every turning toward is a turning away: / poets have always known the truth / of this." **The Trembling Answers** (BOA Editions, April 2017) by Craig Morgan Teicher. Fourth book, third poetry collection. Agent: None. Editor: Peter Connors. Publicist: Ron Martin-Dent.



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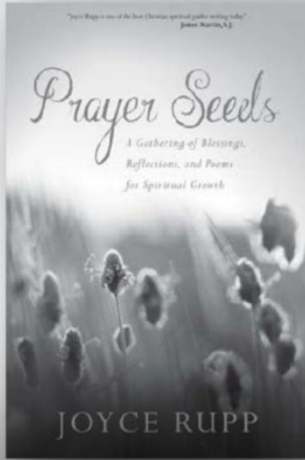
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Serial Fiction for the Digital Age

For many readers and writers, the serial novel calls to mind tattered newsprint, Victorian armchairs, and authors such as Dickens, Dumas, and Dostoevsky. For others, the form may hark back to pulp magazines and popular adventures of the early to mid-1900s. But for Seung-yoon Lee, the cofounder and CEO of Radish, a serial-reading mobile app, consuming books in morsels is no longer a thing of the past—it's the next big thing in digital publishing.

Launched in Los Angeles in February 2016 by Lee and engineer Joy Cho, Radish is a platform for both readers and writers of serial fiction. A writer can upload a long-form narrative, one two-thousand-word chapter at a time, typically adding a new installment once a week, to an online library consisting of titles by more than seven hundred authors. Readers can then download a title's early chapters onto their phones and tablets at no cost; if they become

hooked on the story, they must pay to unlock the most recent chapters. A single chapter costs three Radish coins, the equivalent of up to thirty-three cents, half of which goes to the author. Alternatively, readers can wait, sometimes as little as a week, and read the latest chapter for free. Fans of mobile games like *Candy Crush* might recognize this "freemium" model: Only the impatient must pay. Authors can choose, however, to make the later chapters of their titles only available to paying readers. Many also write side plots or additional backstory as extras for fans that are only available for an additional cost.

Radish's payment model distinguishes it from similar platforms, such as Wattpad, a storytelling community with forty-five million users who create, share, read, and comment on all forms and genres of writing. Some of

Wattpad's novels are serialized too, and many of Radish's authors built their fan base on Wattpad. But Wattpad, which launched in 2006, is entirely free—its revenue comes from advertisements and publishing and movie deals—whereas Radish lets writers sell their own work. The app's best-selling author, Robert Thier, has earned as much as \$13,000 per month from micropayments, mostly for his *Storm and Silence* series. Thier, who has built a massive following on Wattpad since he joined in 2012, now publishes his chapters on Radish before Wattpad readers get them and includes add-on chapters for purchase.

Writers are encouraged to apply at radishfiction.com. The Radish team reviews the applications, with an eye toward writers who are prolific and



comfortable marketing themselves. Most Radish authors write genre fiction, with romance being the most popular. Lee would like to publish literary fiction and nonfiction, but he says the strictures of the serial format—namely the

weekly installments, the most successful of which stand alone and end in cliffhangers to keep readers engaged—might be incompatible for writers who obsess over every sentence. "This is not about writing that perfect novel for two years," says Lee. "This is about raw live content. That's where the value comes in."

The app can also provide valuable and immediate feedback for authors. Thier says the hundreds of thousands of comments his novels receive help shape his style, as does the data showing which chapters readers paid for and which ones they waited for. "One advantage of serialized fiction is that you can get a look at readers' minds the way a traditional author couldn't," he says.

Lee's plans for the app extend far beyond literature. Ultimately he wants to use data to predict which stories will take off, and facilitate publishing

and TV or movie deals using that intellectual property. Investors also see a lot of potential in the app—just this January, the company announced that it had raised \$3 million from Silicon Valley, Hollywood, and the publishing industry, including Bertelsmann Digital Media Investments (the German media company that owns half of Penguin Random House), United Talent Agency, and author Amy Tan. Literary agent and former publishing executive Larry Kirshbaum is a senior adviser.

Investors' confidence in the app might stem from the success of serial digital fiction in China. China Reading, also called Yuewen Group, is a publishing conglomerate with six hundred million users, with much of its revenue generated through serialized novels via mobile apps and websites. Lee has reason to believe that this trend will take root in America, since U.S. consumers seem dissatisfied with e-books. A July 2015 study by the Pew Research Center showed that only

19 percent of American adults owned e-readers, down from 32 percent in January 2014. And e-book purchases in the United States fell almost 25 percent between January 2015 and 2016, according to figures released by the Association of American Publishers. "Kindles are dying," Lee says. "And more and more people are willing to read on smartphones." The form also seems well suited to current models of digital consumption; short chapters can be read quickly and followed in the same way people might watch a TV show, listen to a podcast, or follow news on their Facebook and Twitter feeds.

Despite his enthusiasm for Radish, however, Lee doesn't think printed books are going to disappear. "The joy of imagination or the amount of concentration you get from reading physical books is not going to be gone," he says. "But I think for many reasons, reading will happen a lot more on the phone." —JONATHAN VATNER

The Writers Studio at Thirty

In 1987 Pulitzer Prize-winning poet Philip Schultz and his wife, sculptor Monica Banks, started holding small, informal writing workshops in the living room of their tiny apartment in New York City's West Village. In the thirty years since, these workshops have blossomed into the Writers Studio, an organization that hosts writing workshops throughout the United States and abroad and has helped shape the work of writers such as Jennifer Egan and Martha Southgate. "Our goal is to help anyone with a desire to write creatively acquire the technique necessary for full imaginative expression," says Banks, who serves as the studio's codirector.

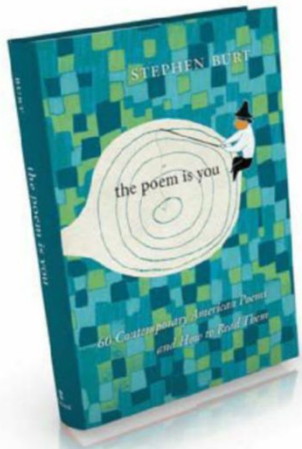
In addition to New York City, the Writers Studio offers workshops for poets and fiction writers in four additional locations: New York's Hudson Valley, San Francisco, Amsterdam, and Tucson, Arizona. Each branch was started by former students and teachers

of the New York workshops. The studio also offers craft classes, online workshops, readings, and a program called Kids Write, which provides free creative writing workshops to teens in the Bedford-Stuyvesant neighborhood of Brooklyn, New York, as well as training for parents and educators to teach creative writing to children with dyslexia—a learning disorder Schultz was diagnosed with as an adult, after learning that his oldest son suffered from the condition, an experience detailed in his memoir, *My Dyslexia* (Norton, 2011).

The Writers Studio is distinguished by a unique teaching philosophy that focuses on helping students write from a place of vulnerability through the use of persona. Schultz developed this method in 1972, during his time teaching at Kalamazoo College in Michigan, where he noticed his students wrote more freely when they imitated the voice of another writer's narrator.

IN MEMORIAM

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"We read a book by, say, Hemingway or Joan Didion or Andre Dubus III and ask students to borrow that author's persona—the voice of another writer's narrator—to tell their own story," says Schultz. "It's an exercise that helps students distance themselves from their own material." He adds, "It can serve as a buffer zone or filter through which a writer can access a depth of emotion that was previously too painful or obstructed. This technique allows a writer to circumvent his or her natural defenses that often block emotional connection."

The Writers Studio applies this method to its ten-week workshops, most of which are offered at four levels: beginner, intermediate, advanced, and master class. Students are encouraged to work their way through all levels, though only a few of them do. Reneé Bibby, director of the Writers Studio's Tucson branch, says her teaching mantra is "mastery takes practice" and likens that practice to an athletic endeavor. "It's the difference between hurling a basketball toward the basket for a wild, lucky, successful free throw," she says, "and

practicing every day—thinking about position, alignment of elbows and knees, throwing the ball again and again, correcting form until you can step to the line on game day and sink the ball. Knowing that you can successfully craft a story is more empowering to creativity than anything else I've ever seen." The workshops also create a close-knit community. "You get to know one another's work over several months, and people form supportive, trusting communities," says assistant director Cynthia Weiner. "There have even been a couple of marriages, although that's not guaranteed," she jokes.

To celebrate that community and its thirtieth anniversary, the Studio collaborated with Epiphany Editions to release *The Writers Studio@30*, an anthology of work by current and former students, in late April. The anthology also includes pieces by advisory board members Jennifer Egan, Robert Pinsky, Edward Hirsch, Carl Dennis, Matthew Klam, Rosanna Warren, and others. There will be a celebratory reading on May 6 at the

Continued on page 20

Small Press Points

"The whole truth requires complex, multilayered stories," says Joan Leggitt, publisher of **Twisted Road Publications** (twistedroadpublications.com), "and not just stories relating the known world as the author sees it, but also stories of what might be, as we imagine our best and worst selves." Guided by this principle, Leggitt founded Twisted Road in 2014 with the financial backing of a friend who was going through the final stages of a terminal illness. Based in Tallahassee, Florida, the press publishes three to four titles of fiction and nonfiction each year. Leggitt, who has worked as a book distributor and editor, finds few books challenge mainstream culture, and says Twisted Road favors "books that depict the shadowy places where the disenfranchised dwell." She adds: "It seems as though corporate media is convinced that no one wants to hear from people with lower incomes and less education because it is generally assumed they have nothing interesting to say, nothing to teach us." The press has published books that push against that stereotype, including Connie May Fowler's memoir *A Million Fragile Bones* (April) about the Deepwater Horizon oil rig explosion in 2010; Tricia Booker's memoir, *The Place of Peace and Crickets* (March), about her experience adopting children from Asia and Central America; and James Carpenter's novel, *No Place to Pray* (September 2016), about two homeless alcoholics. Twisted Road is currently open to submissions via e-mail (submissions@twistedroadpublications.com).

 **Twisted Road**
PUBLICATIONS



In his second poetry collection, *Together and by Ourselves*, published in April by Copper Canyon Press, Alex Dimitrov questions the myths and realities of loneliness and intimacy. The poems are tonally diverse—aphoristic in one moment, wondering in another, and emotionally stark in the next. When it came to publishing these poems, Dimitrov gravitated toward online journals where work is easily shared and accessible. “Someone trying to find a recipe, for example, may stumble upon your poem in someone else’s feed, and that’s an unlikely connection suddenly made possible,” he says. “I really care about poetry reaching as many people as possible.” In addition to the five journals below, Dimitrov has published his poems in *Poetry*, *Boston Review*, *New England Review*, *Kenyon Review*, and *BOMB*, among others.

A journal with a lively online presence, **Cosmonauts Avenue** (cosmonautsavenue.com) published Dimitrov’s poem “Famous and Nowhere” in March 2015. Editors Ann Ward and Bükem Reitmayer, who have run the independent online monthly since 2014, publish poetry, fiction, and nonfiction, as well as a playful mini-interview series, *Tiny Spills*, in which writers dish on things like “your writer crush,” “tabs you have open right now,” and “your guilty literary pleasure.” The editors are eager to publish more “voice-driven and personal nonfiction” and are drawn to poetry, like Dimitrov’s, that “can house both intimacy and anonymity,” says Ward. The journal is open for submissions in all genres year-round via *Submittable*. ♦♦ When he was in college, Dimitrov used to dream about publishing in the **American Poetry Review** (aprweb.org). “It’s so classic,” he says, “a staple, really.” Established in 1972 and based in Philadelphia, the no-frills bimonthly newsprint tabloid has published consistently top-notch poetry, essays, interviews, and criticism by more than three thousand writers. The review published two poems from Dimitrov’s new collection, “Strangers and Friends” and “In the New Century I Gave You My Name,” and awarded him its annual Stanley Kunitz prize—\$1,000 and publication to a poet under forty for a single poem—in 2011. “An Alex poem doesn’t sound like anyone else to me,” says editor Elizabeth Scanlon. “His syntax is so spare; it feels very intimate.” General submissions are open year-round; submissions for the Kunitz Prize close May 15. ♦♦ Also based in Philadelphia, the **Adroit Journal** (theadroitjournal.org) is released five times a year and publishes poetry, fiction, art, and interviews. Editor Peter LaBerge—who started the online magazine in 2010 when he was only a sophomore in high school—is unafraid of pushing the envelope and published Dimitrov’s poem “Cocaine” in the journal’s April 2015 issue. “I didn’t think many places would publish it because of the title,” Dimitrov says, but with LaBerge’s support the poem went on to win a Pushcart Prize. The journal’s contributor pool



tends toward the younger side, as LaBerge is committed to connecting secondary and undergraduate student writers with the literary world; the journal administers contests for student writers and runs a free online workshop program in which high school students work on their writing with established writers for a summer. Submissions for the journal will open later this month via *Submittable*. ♦♦ Established in 2010 by Kelly Forsythe—who also serves as Copper Canyon’s director of publicity—**Phantom** (phantombooks.net) is the online poetry quarterly of Phantom Books, which also produces hand-sewn chapbooks and hosts a reading series in Brooklyn, New York. The editors are scattered around the United States, and as Forsythe said in a 2013 interview with the



Poetry Society of America, their geographical diversity helps them to “consider—and strongly value—diversity of poetic tone, style, and voice.” *Phantom* is published four times a year and in 2015 devoted an issue to emerging poets. Dimitrov published his poem “Los Angeles, NY”—inspired by John Donne, religion, and the relationship between the body and the mind—in the Spring 2014 issue. The journal will reopen for submissions this summer. ♦♦ Edited by graduate students at Ohio State University in Columbus, the **Journal** (thejournalmag.org) is published twice annually in print and twice annually online. Established in 1973, the magazine publishes poetry, fiction, and nonfiction and administers an annual poetry book prize in the fall and a prose book prize in the winter. The *Journal* published Dimitrov’s “People” in the Fall 2016 issue, a poem that editors Daniel O’Brien and Jake Bauer were immediately taken with because of how it “reveals a private familiarity, and simultaneously welcomes the reader, but holds us at a bit of a distance.” Poetry and nonfiction submissions are open year-round; fiction submissions will reopen on August 15.



—DANA ISOKAWA

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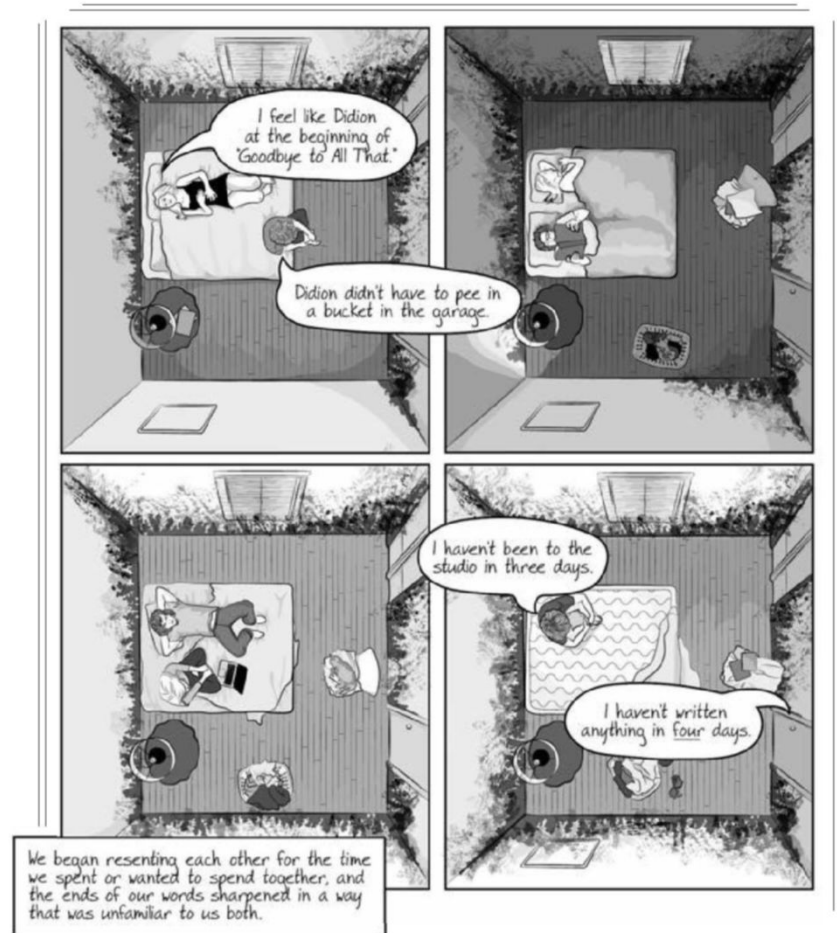
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As for the future of the Writers Studio, Schultz is not actively looking to expand geographically or add new programs. "The Writers Studio's smallness represents an intimacy and focus that I like," he says, adding that after thirty years the studio's primary focus is still to see its students through

the various stages of their careers and to help them as both writers and people. "Everyone finds out something about themselves through this process, which provides a kind of peace. They're often grateful for this, since it brings a sense of real accomplishment. It's a very satisfying feeling to give this to someone." —CHRISTINE KOUBEK



THE WRITTEN IMAGE ◆ ◆ "Someday there will be nothing left that you have touched," writes Kristen Radtke in her debut graphic memoir, *Imagine Wanting Only This*, published in April by Pantheon Books. Throughout the book, Radtke examines ideas of loss and decay as she travels around the world exploring ruined places after the sudden death of a beloved uncle from a rare genetic heart disease. With evocative black-and-white illustrations, Radtke explores the many ways in which ruin can pervade a life, whether it be mold creeping up the walls of a dilapidated Chicago apartment or the degeneration of the body through illness. "Anything we build will eventually crumble and decay," she wrote in an e-mail to *Poets & Writers Magazine*. "It's something I've come to find comfort in—that things we cherish can be both lasting and ephemeral."

Nicole Sealey Leads Cave Canem

Cave Canem was established by Cornelius Eady and Toi Derricotte in 1996 to nurture black poets both on the page and in the publishing marketplace. The Brooklyn, New York–based organization’s many programs include writing workshops, master classes, a reading series, publication prizes, and an annual retreat, which brings together more than fifty poets, or “fellows,” each year. In January Nicole Sealey, previously Cave Canem’s programs director, became the organization’s new executive director. A veteran arts administrator (including a previous role as the assistant director of Poets & Writers’ Readings & Workshops program), Sealey is also a poet; her first full-length collection, *Ordinary Beast*, will be published by Ecco in September. A couple of months into her new position, Sealey spoke about the future of Cave Canem.

Can you tell me a little bit about your relationship to Cave Canem?

Almost ten years ago I participated in Cave Canem’s eight-week fall workshop in New York City, facilitated by Marilyn Nelson. I was a very young writer and it ended up being a formative experience in my life. We got serious about craft and made lifelong connections in the process. I’ve met many of my closest friends through Cave Canem, the closest of all being my husband, John Murillo. The very least I can do for an organization that has served me well for the last decade is to return the gesture.

How does being a writer influence the way you will lead the organization?

Cave Canem has always had a “poets first” philosophy, which has served the organization well for the last twenty-plus years. Remember, the organization was founded by rock-star poets and directed for the past decade by Alison Meyers, also a poet. In that tradition, I plan to lead with both head and heart, which are the qualities I value most in poetry.

What’s ahead for Cave Canem and for you as the new executive director?

In May we’ll be capping off our twentieth-anniversary year with Cave Canem 20/20: A Panoramic Vision of Black Poetry, a two-and-a-half day poetry forum at Weeksville Heritage Center in Brooklyn. The forum will offer readings, skill-building panels, artist conversations, and more. I’m also looking forward to my first retreat as executive director. The retreat takes place in June at the University of Pittsburgh in Greensburg, Pennsylvania. It’s our flagship program, and where, as Harryette Mullen says, “black poets, individually and collectively, can inspire and be inspired by others, relieved of any obligation to explain or defend their blackness.”

So much has changed since Cave Canem faculty member Elizabeth Alexander recited “Praise Song for the Day,” the inaugural poem for Barack Obama in 2009. What do you see as the role of Cave Canem, and poetry more broadly, in the new political climate?

“So much has changed” is a very gracious way to describe the political climate in which we now find ourselves. In “Praise Song for the Day,” the speaker asks, “What if the mightiest word is love?” I have no doubt that it is *love*, but the new administration would have me believe that the mightiest word is *fear* or, worse yet, the president’s name. It is neither. It is love. And what is love if not a society based on justice and equality? With this in mind, the role of Cave Canem in particular, and poetry in general, is and will be to comfort the afflicted and afflict the comfortable. With love. Bigly.

Are there any outreach programs on tap to connect poetry with readers?

Cave Canem’s Poets Tour, a nonprofit speakers bureau, connects national audiences with Cave Canem fellows through readings and workshops. This year we

hope to increase the number of participating fellows and reach out to presenting institutions, including high schools, universities, museums, libraries, and prisons. We want to bring black poets to diverse communities. —TAYARI JONES



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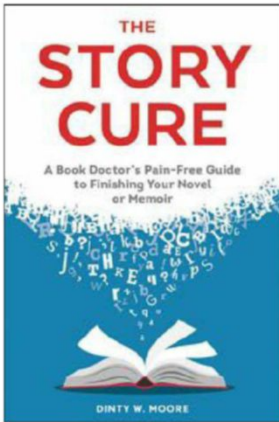


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Suggested Reading:

The Story Cure: A Book Doctor's Pain-Free Guide to Finishing Your Novel or Memoir (Ten Speed Press, May 2017) by Dinty W. Moore

The director of creative writing at Ohio State University and author of a number of books of literary nonfiction as well as textbooks and craft guides, including most recently *Dear Mister Essay Writer Guy: Advice and Confessions on Writing, Love, and Cannibals* (Ten Speed Press, 2015), returns with a handbook for writers who have encountered artistic ailments such as writer's block, character anemia, flat plot, and silent voice. Moore's signature wit and wisdom are once again on display in this useful guide for writers of all levels of experience.

Poetry: Run-On Renga

"Renga for Obama" is an ongoing project edited by Major Jackson and published by the *Harvard Review* in which each linked segment is written by a pair of poets, creating a chain of verse meditating on Barack Obama's presidency. Renga, a traditional Japanese collaborative form, consists of alternating three- and two-line stanzas: a haiku (5-7-5 syllables) followed by a couplet, each line of which consists of seven syllables, that responds to the haiku. This pattern can be repeated up to a few dozen or even hundreds of lines. Choose a current theme that you are interested in probing further with words and imagery—it could be political, aesthetic, domestic, environmental, or pop culture-related. Spend some time discussing, sharing reflections, and expressing gratitude or feelings about the topic with a friend, family member, or colleague. Write a renga together, and pass it on to others with an invitation to contribute to the chain, thereby initiating a continuing exploration.

Fiction: Cherry Pie

One of the elements that makes David Lynch's TV show *Twin Peaks*, which returns with a third season this spring, so unusual is its dreamlike combination of melodrama, horror, humor, and cast of idiosyncratic characters. Its surrealism is emphasized by the repeated appearance of mundane yet mysterious visuals—cherry pie, coffee, logs, and owls—which take on motif-like significance in the series. In literature, authors such as Haruki Murakami and Roberto Bolaño have also mixed the odd with the everyday to similar hallucinatory effect in their books. Jot down a list of objects that have had some sort of resonance in your life, even if they may seem like unexceptional items. Write a short story in which you insert these images throughout the text. Is there an intuitive dream logic that can help guide their placement? Do they have metaphorical potential?

Nonfiction: Parental Territory

"Of course, everyone's parents are embarrassing. It goes with the territory," Neil Gaiman wrote in *Anansi Boys* (William Morrow, 2005), a novel about two brothers who are brought together after the death of their father. Think back to an embarrassing parent-child event from your past in which you were either the child or the parent or guardian figure. Write a personal essay that uses this incident as a pivotal point from which to explore the "territory" of your relationship during that particular time. Did this incident have further repercussions? Does the point of view you've chosen allow you to sympathize with or find humor in the innocence of youth or the wisdom of age? What does the situation reveal about your specific parent-child relationship and about parent-child relationships more generally? ∞

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56

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Tell Me I'm Good

AS PART of my work as a freelance manuscript consultant, I schedule in-person meetings with my clients to discuss their manuscripts at length. Some writers, I've come to realize, save a particular question for the end of the meeting. As we prepare to say our good-byes, the writer leans across the table and asks, "But my manuscript—do you think it's worth it?"

This question is deceptively layered. The writer is asking if working on a memoir or novel is worth the evenings spent away from family, the lost sleep, the crushing hours staring at a blank page. Moreover, the writer is asking how one can assign a value to the elusive creative process—and I'm expected to provide an answer.

The first time a writer asked this question, I was baffled. How could I possibly determine what constitutes a worthwhile use of another writer's time? I wondered what other questions might be hidden in the initial inquiry. Maybe, I thought, the writer was really asking: "If I spend all these painful, terrifying, uncertain hours working on this book, can I expect a payoff, or is there a chance that I'll do all this work and be left with nothing in the end?"

The difficult answer is yes, you really can do that work and not receive the kind of payoff you probably dream about—literary agents, book deals, starred *Kirkus* reviews. So in an effort to be transparent, I told my client about the novels I'd written that didn't secure an agent, much less a publishing contract. Even so, completing those manuscripts made me a better, stronger writer. In that sense, they were more than worthwhile. They were necessary.

I framed my answer this way because I worried the writer might be seeking a shortcut—that if one can't ensure the work will lead to a payout, then maybe it's not worth devoting time to the project at all. But the publishing industry offers no shortcuts or guarantees. The only variable writers can control is how hard they work.

As I stumbled through my response, I worried I was missing the larger picture. This writer wanted to be reassured, but I didn't know what form that reassurance should take or why it was so important. Afterward, as I thought more deeply about how reassurance affects

THE WRITER'S QUEST FOR REASSURANCE



LAURA MAYLENE WALTER

is the author of the short story collection *Living Arrangements* (BkMk Press, 2011), and her writing has appeared in the *Kenyon Review*, the *Sun*, *Ninth Letter*, *Michigan Quarterly Review*, and elsewhere. She holds an MFA from Bowling Green State University and was a Tin House Scholar and an Ohioana Walter Rumsey Marvin Grant recipient. She currently works for the Cleveland Public Library, teaches writing workshops in Cleveland, and blogs for the *Kenyon Review*.

writers, I understood the issue to be more complex than I initially imagined.

The Power of Praise

We can't discount the role praise plays in a writer's development. Nearly every writer I know has received a healthy dose of praise along the way, including and especially during those earliest forays into creative writing. In a world that too often values the practical over the artistic, praising the aspiring artist is a powerful act.

Andy Grace, who codirects the Kenyon Review Young Writers Workshop, illustrates why early praise is so important for developing writers. He and other instructors in the young writers program, which offers summer workshops for high school students, make a conscious effort to put praise, not criticism, front and center.

"At this stage, students don't even know what they're good at yet," he says. "They just need to write more. We

want workshops to be a permission-granting experience for them."

The advice to "just write more" is exactly what I'd so clumsily tried to impart to my student. The act of writing a book-length manuscript is its own education, regardless of whether the manuscript is ultimately published. If reassurance can encourage the writer to keep putting words down on the page, I'm all for it.

No matter a writer's age, praise can make an impact on that person's education. Katie Naymon, an MFA candidate in poetry at the University of North Carolina at Greensboro, considers praise an important part of the critical process.

"Constructive criticism is certainly helpful, but if I'm doing something well, I might not even know it, so I appreciate when it's pointed out. That way, I can replicate it," she says. "I think some workshops undervalue praise as part of the process."

In fact, praise and reassurance can

influence the trajectory of a writer's career—or even determine if he or she has a career at all.

"I would have second-guessed applying to MFA programs if someone down the line hadn't told me I'm good," Naymon says. "Had I never gotten positive feedback, I wouldn't have taken the plunge. Reassurance is crucial."

Praise as Permission

Karen Shepard, author of four novels as well as *Kiss Me Someone*, a story collection forthcoming from Tin House Books, teaches at Williams College in Massachusetts and the Tin House Summer Workshop. Her students, she says, often want more than mere encouragement. They seek reassurance that it's not a waste of time or self-indulgent to pick up a pen in the first place.

"I try to get students to embrace the concept of 'I have the right to try, the right to fail. I am not entitled to success, but I am entitled to *try*,'"

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Shepard says. “That often helps in terms of the reassurance people need.”

Shepard is the first to point out that her teaching style is not of the warm-and-fuzzy variety. In fact, she says she strives to “drain the emotion” from the workshop environment.

“I forget to be overtly encouraging,” she says. “But my careful attention to craft is my encouragement. Honest, close attention is an extraordinary gift in this field. I’m also trying to teach students that it’s okay if not everyone likes your stuff. I encourage people to not fall apart if they fail. Writing is not brain surgery—no one will die if someone doesn’t like your story.”

It can take effort to get some students over that hurdle. Ron MacLean, author of the novel *Headlong* (Last Light Studio, 2013) and a writing instructor at GrubStreet in Boston, observes literary self-doubt running rampant even among his most advanced students. “Insecurities and the need for reassurance are huge,” he says.

“I wish I knew where it comes from. It bugs me—they’re good, experienced people at a high level coming in with less confidence than I wish they had.”

One way to boost their confidence, MacLean has learned, is to praise their work when appropriate. “Praise is not the antithesis of rigor. It’s a huge and necessary component,” he says. “It’s important to point out what writers are doing well, because they’re often so focused on what’s wrong with their work versus what’s right. But until you know where the light in the story is, you can’t know what you’re working toward.”

In some cases, finding that light may not be as simple as offering some praise. I always elaborate on the strengths in students’ work, but their quest for reassurance remains. Perhaps when students ask if their manuscripts are worth it, they’re really asking, “Do I have the right to embark on such an ambitious project? Is trying—and possibly failing—allowed?” Not only

can reassurance soothe that brand of anxiety, but, according to MacLean, it might encourage writers to take their work to new artistic heights.

“Encouragement gives writers the confidence to take risks in their work rather than play it safe,” he says. “It helps writers go to unexpected places in the work.”

Putting Insecurity on Ice

While I’ve spent years cultivating a strong literary community, I can’t forget that for my students, our critique sessions offer a rare personal interaction surrounding their work. Writing can be an isolating act, and many writers welcome the chance for some literary conversation, advice, or validation.

Grace agrees. “Writers need support every once in a while,” he says. “It’s such a lonely thing. If the only barometer of how you’re doing is sending work out to journals, that is so hard and demoralizing. Finding support can buoy you, can help you not to feel like a total fraud.”

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Imposter syndrome is far too common among writers, but feedback from instructors can assuage those fears. Take, for example, the anxiety Naymon experienced when she prepared to submit her MFA applications. “When applying to MFAs, it’s hard to gauge where you stand. Insecurity has a big effect [on one’s writing],” she says. “The only validation you might get is from a workshop or a professor.”

Without any form of reassurance, writers may succumb to the insecurity that threatens us all, no matter where we stand in our careers. “Insecurity is ongoing,” Shepard says. “No writer ever wipes their hands of it. It’s like you’re on an iceberg, always moving around to get your balance.”

As a fiction writer studying at GrubStreet, Ralph E. Rodriguez can speak to this kind of uncertainty. Despite his extensive academic background—he’s an associate professor of American studies, ethnic studies, and English at Brown University and has authored academic books, including *Latina/o Literature Unbound*, forthcoming from Fordham University Press—Rodriguez admits that insecurities regarding his fiction creep in on a regular basis.

“The way I get through that insecurity is to make a promise to myself,” he says. “I tell myself, ‘This is my two hours to work on this story, and I’m going to work on it even through the darkness.’”

Regardless, Rodriguez acknowledges that he can’t help but hear a ticking clock where his fiction is concerned. “I’m devoting a fair amount of time to fiction, and I want that time to have a return, a payback,” he says. “But if I start doing the math in my head—for example, it can take eighteen months to polish a story, and my collection has nine stories—I worry I’ll be too old to have a professional return on my fiction.”

Despite this anxiety, Rodriguez doesn’t need to ask whether writing fiction is worth it. He already knows it is. “Working hard and faithfully on what you love will pay off and bring quality to your life,” he says. “Sitting and writing, even on the awful days, is just a glorious thing to be able to do.”

MacLean, who has instructed Rodriguez in a master class at GrubStreet, echoes this sentiment. “We’re all doing this,” he says, “because we love it.”

Without any form of reassurance, writers may succumb to the insecurity that threatens us all, no matter where we stand in our careers. “Insecurity is ongoing,” Karen Shepard says. “No writer ever wipes their hands of it. It’s like you’re on an iceberg, always moving around to get your balance.”

On Praise and Publishing

If writers who wonder if their manuscripts are “worth it” are referring to publication, the answer is complicated. I strive to be honest about the realities of publishing, which means I sometimes err on the side of warning students against submitting before they know the work is truly ready. MacLean, however, highlights the benefits of taking the plunge.

“Nothing’s ever going to be perfect,” he points out. “You’ll be growing as a writer your whole life. There comes a point where it’s good to engage in the machinery of getting things out in the world and seeing the response. If you submit to four or five places, you can look at your work with a distant eye and might see it differently.”

MacLean adds that it’s not his job to decide whether a student’s work is

good enough to be published. “It’s my role to be a mirror to reflect what I read and where I got bored or confused,” he says. “Then I let the writer make decisions.”

Shepard thinks aspiring writers would do well to examine their desire for publication and how much it truly affects their willingness to write. “Yes, any project theoretically can be worth working on. But if you work on this forever and it doesn’t get published, did you still spend the time well?” she asks. “There came a point when I determined writing would be a part of my life whether I published or not. If you haven’t had that conversation with yourself, you might want to do so.”

A Worthwhile Pursuit

The next time a writer leans across the table to ask whether I think a manuscript is worth pursuing, I won’t fixate on the combination of insecurity, uncertainty, ambition, and hope layered beneath the question. Instead, I’ll consider that the writer likely needs some encouragement to keep moving forward—or perhaps the permission to begin at all. That’s the kind of reassurance I can most definitely offer.

In fact, as I worked on this essay, one of my friends asked for my advice. She hoped to begin writing a novel, but she’d never embarked on such a large project. Should she just start writing, or should she plan it out? Should she research? How does one begin a novel, anyway?

I could sense the writerly anxiety coursing beneath those questions. Before I offered my humble input on the novel-writing process (that it’s generally a giant mess and you’ll probably have no idea what you’re doing, but that’s perfectly okay), I decided to open with some of my newfound wisdom.

“First,” I told my friend, “you have permission to do this. We all have permission to try.” ∞

THE OTHER SIDE OF BURNING

In her new dystopian novel, *The Book of Joan*, out in April from Harper, Lidia Yuknavitch takes readers to a not-so-distant future, where the earth has been ravaged by war, a dictator threatens to destroy what's left, and humanity's best hope for survival is a reimagined Joan of Arc.

IN HER 2016 TED talk, “The Beauty of Being a Misfit,” Lidia Yuknavitch said, “Even at the moment of your failure, you are beautiful. You don’t know it yet, but you have the ability to re-invent yourself.” Yuknavitch is no stranger to reinvention. After narrowly escaping an abusive childhood home, the would-be Olympic swimmer lost a college scholarship because of alcohol and drug use, then spent much of her twenties and thirties drinking heavily, in and out of two failed marriages (and two stints in jail), at times homeless, and struggling to make sense of the loss of her daughter, who was stillborn. But out of this pain grew an ability to tell stories about some of the darkest parts of life with the unflinching honesty and deep empathy that has come to characterize Yuknavitch’s work. She is the author of two previous novels, including the national best-seller *The Small Backs of Children* (Harper, 2015), which won the Oregon Book Award’s Ken Kesey Award for Fiction; three story collections; and a book of criticism about

BY AMY GALL

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narrative and war. Last year's popular TED talk will also become a book, *The Misfit's Manifesto*, published by Simon & Schuster in the fall.

But Yuknavitch is perhaps best known for her acclaimed memoir, *The Chronology of Water*, published in 2010 by Hawthorne Books, an independent press in Portland, Oregon, where the author now lives with her husband and son. In the memoir—which won an Oregon Book Award and was a finalist for the PEN Center USA Creative Nonfiction Award—Yuknavitch navigates her tumultuous young adulthood and the loss of her daughter, and explores how both writing and love helped transform her life. A formally inventive meditation on grief, womanhood, sexuality, violence, and the body—themes often examined in the author's work—it is a book that disassembled, and ultimately helped redefine, what a memoir could be. It also helped Yuknavitch pave the way for a whole new school of writing: In 2015 she founded the Corporeal Writing workshop series in Portland, in which she leads classes on writing and the body to students across artistic disciplines. She also teaches creative writing, women's studies, literature, and film at Mt. Hood Community College.

In her new novel, *The Book of Joan*, Yuknavitch returns to the body but also more deliberately takes on politics, the environment, and war. A work of speculative fiction that she began writing in 2015, the novel bears uncanny, and at times deeply unsettling, similarities to the current political and environmental climate, both in the United States and globally. In the novel, the earth has been so ravaged by war that it has become radioactive and can barely sustain human life. Led by a celebrity turned dictator named Jean de Men, the earth's former ruling class—who have become sexless,

hairless, and white—live in a spaceship above the dying planet, draining what's left of its resources, until a modern-day Joan of Arc attempts to stop them. The novel's characters are deeply flawed, and their “moment[s] of failure” are profound. Yet their ability to let go of outmoded understandings of power, the body, and love serve as hopeful reminders of the healing that can occur when we step into the unknown.

I spoke with Yuknavitch about her new book, a lively conversation during which we discussed the ties between celebrity culture and dictatorships, the climate crisis, the need to redefine our relationships to everything from the Internet to sci-fi novels, the power of language and the urgency of making art, and what it feels like to lick a Joan of Arc statue.

***The Book of Joan* was eerily prescient of the Trump presidency. Are you a Russian spy with access to our government's e-mails?**

[Laughs.] At the time I was writing this book I was looking at the United States, and in particular what I was noticing was a frightening closing of the gap between financial industries and what we're walking around pretending is our government. At the same time I was watching the zenith of celebrity culture. And then there was us, this mass of people, who seem to have given up our identities in favor of becoming consumers—there's nothing in our lives we don't consume anymore. Those were the things I was worried about and was looking at, tension-wise. But I wrote the rough draft of this book more than two years ago, so it's a little tricky for me to see current events and the apocalypse in our faces like this.

If you could write the book now, postelection, would it be any different?

To be honest, I'd probably fuck it up. When you know what's going on, you have to fight and resist much differently, and the knowledge of the experience robs you of the imaginative

AMY GALL's fiction, essays, and interviews have appeared in *Tim House*, *Vice*, *Guernica*, *Brooklyn Magazine*, *PANK*, *Joyland*, and the *Los Angeles Review of Books*, among others.

impulse. The not knowing is what brought about the story. I suspect having consciousness about it would also have made the book more polemical and diatribe-y. I think about myself nowadays, and on Facebook I can't keep my mouth shut. Every moment of the day I feel a rage and I have to go—I used to call it swimming, but now I call it punching water. So the distance I need to work in artistic production would be gone if I wrote it now.

The book is very dystopic, but there is a lot of hope in it.

It was my intention to produce a hopefulness, but I was trying to produce it in seriously redefined terms. I was trying to redefine what we mean by a love story and the trope of the love story, to radicalize what we mean when we

talk about the energy force that is love, even though that makes it sound a little like *The Fifth Element*. I was trying to scratch at: What if we loved the earth as much as we claimed we loved our partners and lovers and children? Part of this hope includes remaking our myths and our archetypes and taking the stories different places than they have been, because all our mighty myths lead to war and destruction. And the hero's journey doesn't fit all of our bodies; it just fits the white male body. And that's where Joan comes in.

I love that you wrote about Joan of Arc. She's such a queer touchstone for me. What about her piqued your interest?

When I say I fell for Joan of Arc, I *fell* for her. She was my first fantasy; she

was my first sexual understanding of my body. I mean, I've licked her statues in France when no one was looking.

Wait, what did that feel like?

I was trying to meet a body with a body. I mean, I knew they were sculptures; I'm not a moron. But I was trying to bring physicality back to this dream person.

Did you feel a sense of her when you did that?

I did, but I'm probably projecting it, like a weird little human monkey. Anyway, I've met gazillions of women who also fell for her in one way or another. There's a good reason for that. She is the lone female figure of might and a gender-bending figure that women can claim. She's also a figure of war who doesn't fit the male mythos of war. My whole life I've been interested in trying to rewrite both war and girl myths, and she is where those two obsessions cross. I was also so full of fear and rage with what we've done with celebrity culture that I wanted to retrieve a figure who could interrupt that. But not one who would be a repeat of the traditional male hero, who I'm so sick of I could eat glass.

I hate what happened to Joan of Arc, but it's also completely emblematic of what we do to powerful women no matter where they fall in history, including Hillary Clinton—whatever your thoughts are on her. If you get a strong, mouthy, fighting woman, she will be burned.

I'm not trying to pin her down as "Lidia's version of this icon." I'm trying to open up an old story so we can look it over again. I believe anything that can be storied can be de-storied and re-storied, and it's one of the only ways we can retain hope.

This book made me reconsider how we define bodies, especially because you did away with huge markers of the body like reproductive organs and sex drive and orgasms and sweat and even socially created markers

EXCERPT

The Book of Joan

What do we mean by love anymore? Love is not the story we were told. Though we wanted so badly for it to hold, the fairy tale myths, the seamless trajectories, the sewn shapes of desire thwarted by obstacles we could heroically battle, the broken heart, the love lost the love lorn the love torn the love won, the world coming back alive in a hard-earned nearly impossible kiss. Love of God love of country love for another. Erotic love familial love the love of a mother for her children platonic love brotherly love. Lesbian love and homosexual love and all the arms and legs of other love. Transgressive love too—the dips and curves of our drives given secret sanctuary alongside happy bright young couplings and sanctioned marriages producing healthy offspring.

Oh love.

Why couldn't you be real?

It isn't that love died. It's that we storied it poorly. We tried too hard to contain it and make it something to have and to hold.

Love was never meant to be less than electrical impulse and the energy of matter, but that was no small thing. The Earth's heartbeat or pulse or telluric current, no small thing. The stuff of life itself. Life in the universe, cosmic or as small as an atom. But we wanted it to be ours. Between us. For us. We made it small and private so that we'd be above all other living things. We made it a word, and then a story, and then a reason to care more about ourselves than anything else on the planet. Our reasons to love more important than any others.

The stars were never there for us—we are not the reason for the night sky. The stars *are* us.

We made love stories up so we could believe the night sky was not so vast, so unbearably vast, that we barely matter.

From *The Book of Joan* by Lidia Yuknavitch. Copyright © 2017 by Lidia Yuknavitch. Reprinted by permission of Harper, an imprint of HarperCollins Publishers.

like race and gender. What do you think makes a body a body?

Probably every book I've ever written is exploring that question over and over again. I think we close down meanings and possibilities when we decide the answer to that question in limited, binary ways. I know that we're more than we think we are. We have these stories about how our bodies fit into human history, and there are theological stories, and scientific stories, and philosophic stories, and all these cultural scripts, but in the end, you can't pin a body down. We still don't know what happens when people die. We still don't really know our relationship to the earth or the universe, although some smarties are scratching at it for sure. We're getting close to understanding who we are—which is probably why we're also so close to blowing ourselves up. But I would say the body is actually an epistemological site where meaning is endlessly created and destroyed, and we need to learn to understand our bodies that way and stop sticking them in cultural scripts that make us hate each other.

In the book I found the skin grafts [in which characters burn words and sometimes whole stories into their flesh] another really compelling manipulation of the body. How did you come up with that?

I'm a person who takes tattoos very seriously, and I think that our bodies carry a kind of writing on them already, in terms of bruises and scars and wrinkles, that are like a map of our lives. In my past, I was part of the S&M community and I have an intense relationship to the pleasure-pain principle, so, since that's a territory I'm not afraid to go into, I brought this character [Christine] with me. The more I let her do things to her body with the skin grafts, the more I saw that this was a story about signification itself and what the relationship between the body and signification is—or what the relationship between the body and writing is, to put it more



simply. I wanted Christine to take what she did with her body as seriously as possible, and I wanted marking the body to stand for something besides self-harm. And because Joan of Arc was burned, I wanted to find the other side of what burning could mean, that it could mean creation instead of just destruction.

This book is such a meditation on humanity's role in the destruction of the earth, which is a huge present concern across the globe. What

do you think our responsibility to the earth is? Is *responsibility* even the right word to use?

It is the right word, and it's not enough of a word. I think we've blown it colossally. Well, let me back up. Indigenous people seem to have had a deeper understanding of a possible relationship between humans and earth that was more symbiotic or an exchange of energies. Colonizing cultures have misunderstood the possible relationship as one in which the earth is ours to use as a resource to propagate our

species. So it's an old knowledge I'm talking about returning to. But it's also a weird time, because now physics has caught up to indigenous wisdom. We're at a time in physics where it's pretty clear that the "time as an arrow theory" is stupid, and indigenous cultures had always posited that time as a linear arrow model was stupid. Physics is also asking questions like: Are there alternate and multiple realities? If time can move backward and forward, are their multiple present tenses? Some of the indigenous cultures storied a similar set of questions. So it's exciting to me that those two kinds of knowledge are crossing each other rather than canceling each other out. I don't believe that science should be colonizing old knowledges and wisdoms; I think of it as finally having arrived at a nexus where we might actually learn something with our oldest forms of experience and knowledge.

And isn't it interesting that at this moment, there's an attempt to silence science as a viable reality.

Which totally makes sense if you're going to be a tyrant or a dictator. You have to crush knowledge and people's tether to it and reassert a mono-story. We're watching everything we always feared come true.

Do you think there's no going back at this point?

I probably have more than one answer fighting inside me. On the one hand, I can understand people who think it's going to take some kind of climate mega-catastrophe to get any kind of reset going. I'm not saying I like that idea—it terrifies me, I have a kid; I don't want that to be true—but I understand how bad things are. I also think we do have chances and opportunities left, but we'd have to really redefine our relations between nations and we might even have to break down and get rid of what we mean when we say *nations*. It's going to take all of us to redefine our relationship to the

planet and to each other. I don't think that opportunity is dead, but current events aren't helping. We've taken a sharp, deadly turn in a country that has the power to make things change very quickly. So I'm depressed about that, but I'm very unwilling to say it's all over. We're still here, and until we're not, we should keep trying. We are all made of matter and energy, just like everything else around us. And when I think like that, I'm endlessly optimistic, because we could change everything at any time if the right set of relationships happened.

In the book you write, "Our bodies could no longer manifest our basest desires nor our lofty ideas of the future. In our desperation and denial, we turned to the only savior in sight, technology and those who most loudly inhabited it." What is technology's role in our lives?

So a big fat easy example is the Internet happened in our lifetime. And I'm old, so I was alive pre-Internet. But I saw a technological advancement that literally bumped evolution. And I don't mean for good or bad; I just mean it changed everything instantly. So I think we also have to redefine our relationship to technologies. I think if we could figure out how technology and brain biochemistry and neuroscience have a relationship, we would be less likely to do the bad things everyone is worried about with technology. But it's a very tricky territory. What we've done historically up to this point is move toward weaponization and war. Every time we have a technological breakthrough, power relations grow and subsume the technology and it is not an opportunity or an imagination space anymore. Our technologies aren't going to save us unless we figure out a way to be in a different relationship to each other.

Returning to old technologies, what books were you reading when you were working on this book?

I wasn't exactly reading, but I had a pile

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of touchstone books on my desk, where the ideas in my novel first occurred to me, books by Doris Lessing, Margaret Atwood, Ursula Le Guin, Octavia Butler, Leslie Marmon Silko's *Almanac of the Dead*—which people need to go back to. Silko predicted water wars, the financial takeover of government, and high capitalism. I had a conversation with Ursula Le Guin about how quickly that list of writers got relegated to sci-fi/fantasy, when really what they were doing was global activism. Because these books, like neon signs, called every single thing that's happening right now. And the women who were writing them were speaking in urgent, screaming, dire voices. Ursula Le Guin was talking for forty years about eco-democracies and why we must change our belief systems in that direction. The idea that we would read that literature as "pretty fantasy stories written by ladies" is really oppressive. Anyway, I'm on a mission. I'm buying up paperback copies of all of

those books and I leave them in buses and public restrooms and all around just to remind people.

This book made me think a lot about our obsession with permanence and even how the production of human life is part of a need for tangible, never-ending proof of ourselves. Do you think writing also serves that need?

I'm thinking about this disagreement that I have with a famous male writer. He's always talking about how he wants to leave a legacy with his books, and I'm always talking about how I want to create energy in the present tense among other mammals and I could give a shit about a legacy. I think writing is another kind of relationship we should redefine. What I'm finding now is, I am more interested in the intense, temporary energy books create. If we can make little fires everywhere that would ignite other mammals' imaginations so that they would do some-

thing in their lives while they're here, I would prefer writing to be that.

Do you think it's more urgent now to make art?

I not only think it's urgently needed, I feel that it's a call to arms. Anyone, anywhere, who makes art now needs to be doing it as a kinetic energy and not to sell books. If we let art go all the way to the market and let the market subsume what we mean when we say "art," we're dead.

What's your favorite thing about language?

That we don't own it. We walk around pretending like we do. We give it order and we grab it and control it and pretend that that's meaning, but it's an arbitrary, free-floating sign system, which means any other group of people could grab it differently and order it differently and make a different meaning. It's like the ocean in that way. You can't grab the ocean. ∞

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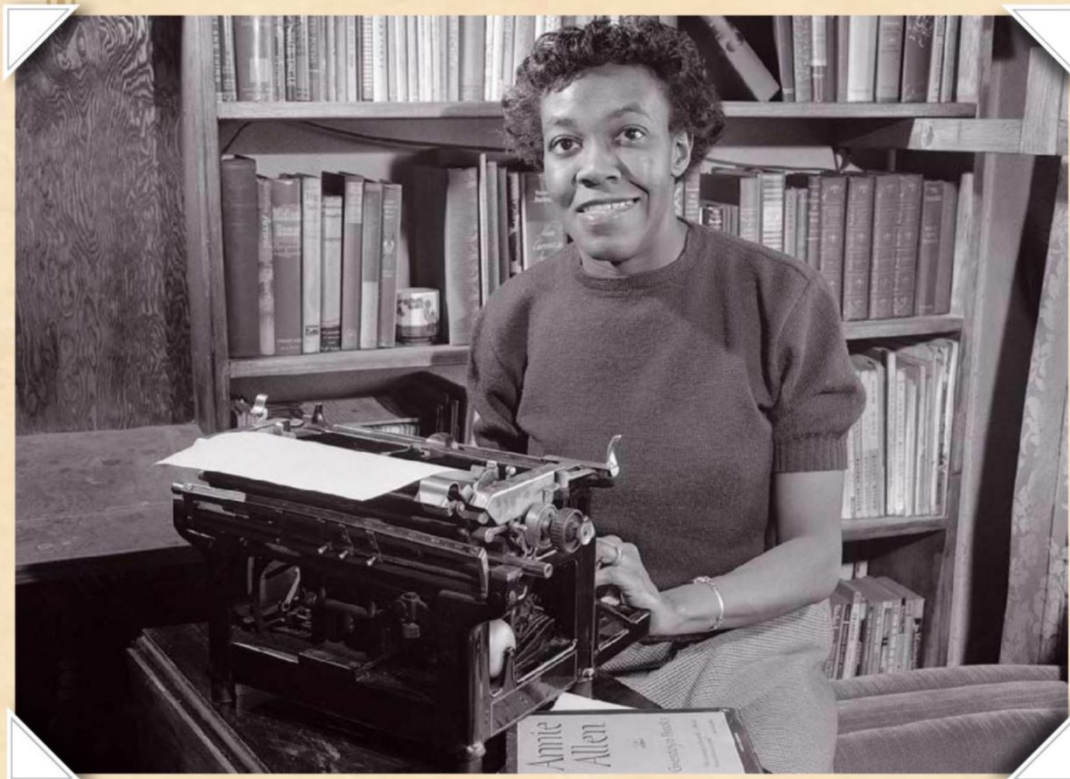
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Anatomy of a Pulitzer Prize Letter

A close look at the letter recommending Gwendolyn Brooks as the recipient of the Pulitzer Prize in 1950 reveals more than just the reigning aesthetics of that period.

BY MAJOR JACKSON



When Gwendolyn Brooks won the Pulitzer Prize for Poetry in May 1950 for her second volume, *Annie Allen*, she was a thirty-two-year-old mother and wife living in Chicago. The lights at 9134 Wentworth Avenue were off because of an unpaid electric bill. As her house was darkening with the approach of dusk, a reporter from the *Sun-Times* called to inform her she had won the esteemed award and that it would be publicly announced the following day. In disbelief, as any recipient would be, she screamed and danced in her living room with her nine-year-old son, Henry, then celebrated by going to the movies.

When the press arrived the next morning, she worried excessively about the success of the photo shoot and interview, for she had not told anyone her home was without power. But then something inexplicable occurred: When the photographers plugged their lamps into the wall outlets, they surprisingly emitted light. Years later, when Brooks was nearly seventy years old

and recalling this story at the Library of Congress during an interview with Alan Jabbour and E. Ethelbert Miller, she marveled still at the miracle. Most stunning was the fact that she never learned who had thrown the switch so that she'd have electricity on one of the most important days in her life.

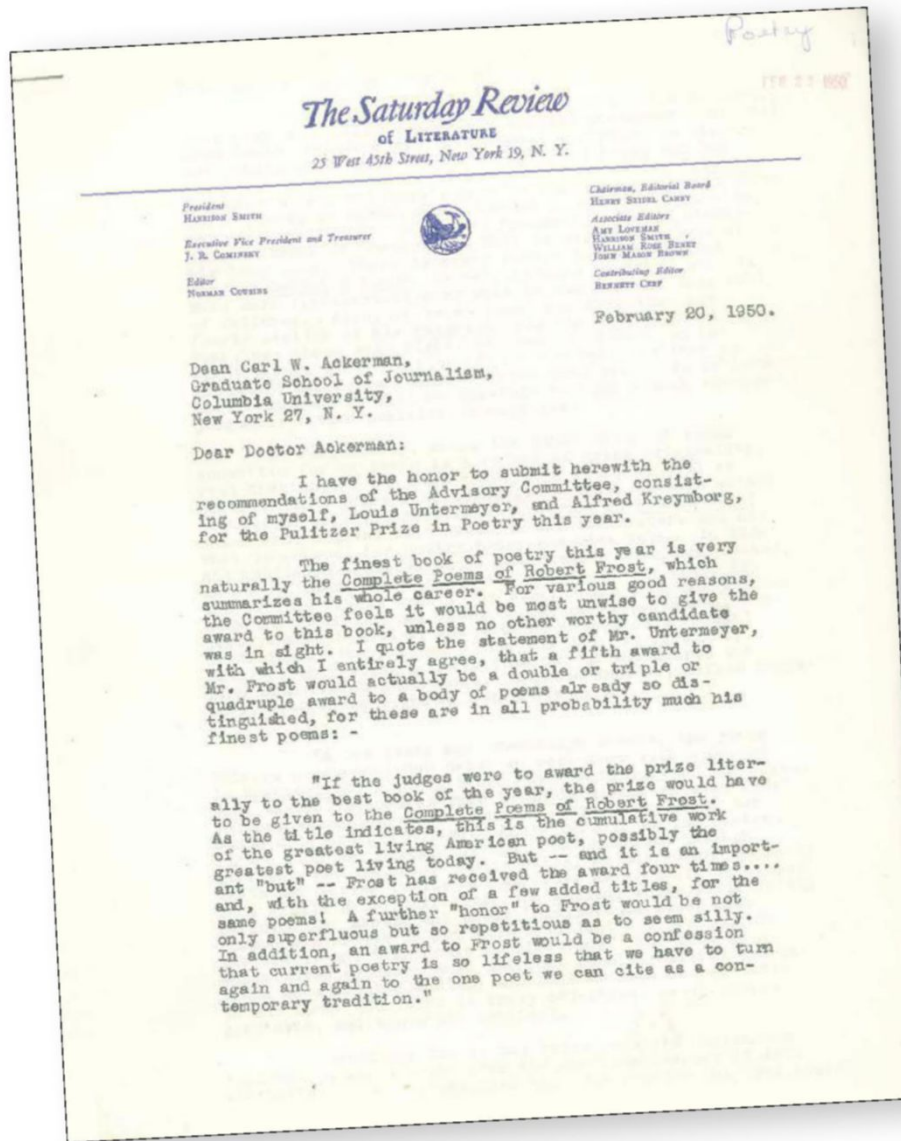
For a long while, in the eyes of readers, literary gatekeepers were like that man or woman who restored Gwendolyn Brooks's power. They loomed in the margins, confidently dispensing awards and consecrating careers on the basis of their presumed ability to objectively assess the best works written in a given year. Before the "enlightened" period we live in now, of sunshine laws and of announcing judges in advance, the custom of anonymously conferring a prize gave the false impression that literary excellence was owed to the innate talents of the winning writer alone, just as the table of contents of your favorite college literature textbook presented the illusion of an official canon. In reality, the system of prizes and awards, even during Brooks's time, was as much a reflection of cultural networks (including friendships), personal tastes, aesthetic alliances, and—not surprisingly—even political agendas. This is nowhere more evident than in the details behind the Pulitzer Prize jury letter that announced *Annie Allen* the best book of poems published in 1949.

In 1950, the Pulitzer jury in poetry was composed of poet, critic, and anthologist Louis Untermeyer; poet, editor, and early proponent of modernist verse Alfred Kreymborg; and Yale professor Henry Seidel Canby, who was the founding editor of the defunct *Saturday Review of Literature*. In the letter that declared their selection of *Annie Allen*, the three men unintentionally produced

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a document of historic proportions. Its existence raises all sorts of questions about literary culture, personal beliefs about art, and racial politics. This is not to take away from the extraordinary accomplishment of Brooks's first two books, *A Street in Bronzeville* and *Annie Allen*, which are cited in the letter, but for those of us familiar with the practice of institutional racism and nascent white supremacy in the arts, Brooks's Pulitzer

Prize has long been something of a historical anomaly, one that arouses curiosity about the progressive and cultural forces at that time that led to her winning the prize. In the history of the award, a handful of African American poets had been passingly considered (among them Langston Hughes, Countee Cullen, Margaret Walker, Dudley Randall, Haki Madhubuti, and Lucille Clifton), but following Brooks, it took another



Dean Carl W. Ackerman - 2/20/50 - 2.

There is another important contribution to poetry this year which also deserves a special statement. Mr. William Carlos Williams has been steadily growing in stature and published in 1949 a book of Selected Poems and the first three sections of his long poem called Paterson. A number of Mr. Williams's briefer poems have already taken their places in anthologies, but he lacks self-criticism, and his total output so far is frequently distinguished by an extreme of obscurity. This is especially true of his long poem. There is every reason to believe that his new Selected Poems, to be published in 1950, will be much more representative of what he can do, and less full of failures. Also, it is at least possible that the fourth section of his Paterson, also to be published this year, may throw some light, at present absent, on the significance of the whole. We do not feel inclined to recommend him for a Pulitzer Prize this year. We believe that next year it will be possible to form a much sounder judgment, either positive or negative.

Fortunately, among the other books of poems submitted for an award is a volume of great originality, real distinction and high value as a book, as well as poetry. Some years ago, Gwendolyn Brooks, a Negro writer of unusual ability, published "A Street in Bronzeville," which made a great impression on all its readers and had what is unusual for poetry today -- a wide sale. In 1949 she published Annie Allen, a much better book, and indeed, in our opinion, the outstanding volume of the year, if you exclude Robert Frost. No other Negro poet has written such poetry of her own race, of her own experiences, subjective and objective, and with no grievance or racial criticism as the purpose of her poetry. It is highly skillful and strong poetry, comes out of the heart, but rich with racial experience. I quote from Mr. Alfred Kreyenborg, with whose opinion I entirely agree: -

"A few years ago, Gwendolyn Brooks, the young Chicago poet, made her debut in book form with A Street in Bronzeville, a small Spoon River anthology of the Negro. This was followed last year by Annie Allen, an even finer volume, which introduces further characters out of her South Side background, with Annie herself as the central figure with her peregrinations from childhood through girlhood to womanhood. These Notes, as the author modestly calls her varied lyrics and ballads, are finally developed in a single short narrative, The Annid, whose title deftly parodies The Aeneid and whose intellectual sweep over common experience is not only brilliant but profound in its tragic and tragicomic implications. The book as a whole gives evidence that the poet firmly resisted temptations of special pleading, the bane of most social verse in our time. Her work is truly objective, never propagandistic, and above all original.

Gwendolyn Brooks has twice received Guggenheim Fellowships and a Grant from the American Academy of Arts and Letters. In recommending that she receive the 1949 Award

Dean Carl W. Ackerman - 2/20/50 - 3.

for Poetry from the Pulitzer Committee, for which the judges voted unanimously, they feel that a wider public will be drawn toward an artist of outstanding merit."

There are, as is usually the case in a Pulitzer contest, a group of seven books, all of them of high competence, and all deserving great praise. These are the following:

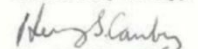
<u>Orpheus</u>	- Muriel Rukeyser
<u>Elegies</u>	- Muriel Rukeyser
<u>An Acre in the Seed</u> (posthumous)	- Theodore Spencer
<u>Live Another Day</u>	- John Ciardi
<u>Aspects of Proteus</u>	- Hyam Plutzik
<u>Volume II</u>	- Jose Garcia Villa
<u>Walk Through Two Landscapes</u>	- Dilys Bennett Laing
<u>The Tears of the Blind Lions</u>	- Thomas Merton

There are potential takers of the Pulitzer Prize in the future in this group, but the Committee unanimously does not wish to recommend this year any one of them.

I may say that we have seldom been more satisfied than with our choice of Annie Allen.

I am

Yours very truly,


For the Committee:

Henry Seidel Canby
Alfred Kreyenborg
Louis Untermeyer


HSC:agm

twenty-eight years before a black author would win the award again (recently departed novelist James Alan McPherson, for *Elbow Room*), and thirty-seven years before another black poet would earn the recognition in the category of poetry (Rita Dove, for *Thomas and Beulah*).

So what does the jury letter of 1950 reveal about the politics and reigning aesthetics and principles of that period and how they influenced the decision to

honor Brooks? It should be stated from the outset that the Pulitzer Prize jury letter is the most sacrosanct of formal documents in all the literary arts. It attempts to articulate the three best works in any given genre as agreed upon by three judges who are specialists in the field, after which those selections are voted on by the Pulitzer board to identify the single book that will go down in the annals of American literature as the

highest representation of the genre for that particular year. On the whole, jury letters are uncontroversial except when the Pulitzer board decides not to grant an award in a genre despite a jury's efforts in recommending three finalists, as it did most recently in 2012 in fiction; or when time reveals a book that was passed over, such as Ralph Ellison's *Invisible Man*, which is now read annually by tens of thousands of high school students



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and has generated enough MLA dissertations to fill an airport hangar—one jurist, a Dartmouth professor, actually wrote that “[the] book leaves a terrible taste in the mouth.”

To be sure, the 1950 Pulitzer jury for poetry needed to make several points to clear the path for Gwendolyn Brooks, and the members did so decisively and collectively. Writing on behalf of the committee, Henry Seidel Canby first addressed what everyone around the table seemed to have been thinking in 1950: *The Complete Poems of Robert Frost* was, bar none, the best book of poetry published in the previous year and, under normal circumstances, would have been awarded the esteemed prize. However, the committee thought twice about granting another honor to the grand old sage of New England, who previously had won the Pulitzer Prize a still-unprecedented four times, as it would have implied that “current poetry is so lifeless that we have to turn again and again to the one poet we can cite as a contemporary tradition.”

The real story behind that passage in the letter is the fanatic friendship between Frost and three-time jurist Untermeyer, a bond that ran so deep one can purchase a voluminous collection of letters between the two men. When Frost’s *A Witness Tree* came up for the 1943 Pulitzer Prize, Untermeyer controversially wrote a minority report arguing the book’s merit despite the fact that the Pulitzer board had already recognized Frost several times. Bliss Perry and Wilbur L. Cross, the two other judges who were also friends of Frost, thought the idea of granting any poet the same award four times simply “unseemly,” going so far as to create a ranked list of alternate choices that included Margaret Walker, “a well-educated young colored woman” of whom they said “no one of her race...has done better for [it] in verse.” Perry and Cross, both professors and critics at Harvard and Yale, respectively, vociferously advocated for *Have Come Am Here*, a volume of poems by Filipino writer and painter Jose Garcia Villa, whose poetry reminded them of

William Blake and Emily Dickinson. In the end, Untermeyer’s words carried more weight with the Pulitzer board than those of his cohort, and Frost won his fourth Pulitzer Prize.

And so, seven years after Frost received his fourth Pulitzer, Untermeyer, ever the Frost loyalist, knew that he could not pull off another victory for his friend. And, thus, the paragraph in the jury letter devoted to Frost reads more as a compulsory direct gesture toward Frost (it was such a small community, word was bound to reach him) and to future literary commentators. Let the annals show that Untermeyer, even at the risk of appearing a myopic sycophant, was ever the faithful ally.

The next paragraph of the jury letter offers a bit of humor (if not bewilderment), at least for those of us who admire the achievement of William Carlos Williams’s poetry. Williams’s name had come up once before for the Pulitzer Prize, in 1939, but he was not seriously considered. The committee gave his *Complete Collected Poems, 1906–1938* the brush-off, stating, “Certainly it contains many very fine poems. In other circumstances, Mr. Williams might qualify for the Pulitzer Prize.” This seemed to be a trend in the critical response to the poet who popularized “no ideas but in things” and self-consciously aimed for poetry that was American in style and speech. In 1950 Canby, Untermeyer, and Kreymborg acknowledged Williams’s *Selected Poems* as “an important contribution to poetry” for which “[a] number of Mr. Williams’s briefer poems have already taken their places in anthologies, but he lacks self-criticism, and his total output so far is frequently distinguished by an extreme of obscurity.” Not stopping there, the men took several additional swipes at Dr. Williams, prognosticating that a forthcoming volume of poems would be “less full of failures” and that future deliberators would be in a better position to “form a sounder judgment, either positive or negative.”

Their rebuff of Williams’s poetry in such mildly deprecating terms is somewhat perplexing to the student

of avant-garde American art. It is also perplexing given Kreymborg's relationship with Williams. Similar to the "bromance" between Untermeyer and Frost, Kreymborg and Williams were comrades of "the New" for nearly four decades. Kreymborg founded the modernist magazine *Others: A Magazine of the New Verse*, which helped to launch Williams's career along with that of modernist poets Marianne Moore, Lola Ridge, Wallace Stevens, and Mina Loy, among others. It is a bit perplexing that Williams's old friend derides him as obscure and overly productive. Then again, the advisory committee's words do echo Kreymborg in his autobiography, *Troubadour*, in which he describes Williams as an "artist, scientist, and madman" who "[on] blank paper let loose anything he felt about everything." Therefore, the assessment that Williams's work is obscure, inaccessible, and in need of revision must have been a long-held opinion.

In Williams's own autobiography, he reports that Kreymborg suspected that the title of first poetry collection, *Al Que Quiere!*, sounded like an echo of "Alfred Kreymborg" and that the impresario of American modernism was flattered. Williams writes, "We were very close friends then and I think his surmise was a proper one." If an explanation exists for why the jurists rebuffed Williams, it is possible that Kreymborg never forgave Williams for having peremptorily shut down *Others*, which was in financial straits just as Kreymborg was staging another plan to resurrect the magazine. The following year, *The Collected Later Poems of William Carlos Williams* came up for discussion as a Pulitzer candidate, with Kreymborg and Untermeyer serving as judges again, this time as a two-person jury. Williams was once again passed over, this time in favor of Carl Sandburg's *Collected Poems*.

What follows next in the jury letter is laudable yet also makes any scholar of race and literature wince. Having paid homage to one iconic American poet (Frost) and precipitously dismissed one of the period's most influential poets (Williams), the jury proceeds to extol

the rising black poet Gwendolyn Brooks, who came to the attention of the reading public with her first book, *A Street in Bronzeville*.

From her earliest publication, her poetry seemed to have spawned a breed of critics who were allergic to any verse that ostensibly had at its core a racial vision that signaled overt complaint and dissatisfaction with the social order. Her debut book had been reviewed in major news outlets including the *New York Times*, the *New Yorker*, and the *Chicago Tribune*, whose review was penned by poet Paul Engle, director of the famed Iowa Writers' Workshop. Engle, who emerged as one of Brooks's earliest and greatest supporters, had twice awarded

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and the members
did so decisively
and collectively.*


her the Midwestern Writers' Conference Award in Poetry and, thus, was already familiar with her work when he authoritatively wrote that the publication of *A Street in Bronzeville* was "an event of national importance, for Miss Brooks is the first Negro to write wholly out of a deep and imaginative talent, without relying on the fact of color to draw sympathy or interest." Engle, in a prescient moment, went on to assert that Brooks's poems were no more "Negro poetry" than Frost's poems were "white poetry."

With this statement, Engle issued the first of many critical salvos intended to brush aside racial difference as a barrier to appreciating Brooks's poetry in an era

of virulent de jure segregation. His words had the unintended effect of deracinating her verse from the very sources of community that fed her fervent imagination. Yet his genuine high regard for her poetry set the trend of framing her verse as an achievement in tamping down any discontent she felt as a black person in America and in ignoring the social and historical inequities that define black life in a racist society. In short, to her supporters, her poetry showed no evidence that she was "angry" or gave signs that she overly valued her identity. Reviewing Brooks's *Selected Poems* for the *New York Herald Tribune Book Week* in 1963, poet Louis Simpson famously summed up what many critics and readers of poetry felt about poems written by black authors: "I am not sure it is possible for a Negro to write well without making us aware he is a Negro; on the other hand, if being a Negro is the only subject, the writing is not important."

On the surface, this critique echoes the closing lines of Countee Cullen's classic poem, "Yet Do I Marvel" ("Yet do I marvel at this curious thing: / To make a poet black, and bid him sing!"), and captures the complexity of writing poetry as a black person when, frankly, so much more defines one's humanity, yet how can one *not* touch upon the subject of race if one is black in America? In the wake of other patronizing assessments of Brooks, most critics and poetry readers interpreted Simpson's review as an exhortation that black poets should not write about their identity at all. Could anyone ever imagine such a statement made to the Russian poets Alexander Pushkin or Anna Akhmatova, or the Italian poet Eugenio Montale, or the great Irish poet William Butler Yeats, or the Chilean poet Pablo Neruda, or the Israeli poet Yehuda Amichai? In a 1996 reprint of his review for a critical anthology of essays about Gwendolyn Brooks, Simpson clarified that he was misinterpreted and that he meant black poets "could write about other things as well," not advancing his argument too much further than where he left it three decades later.

Let's be real, too: There must have

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been something dazzling to Engle and others about a young black woman performing the tricks of modernist poetry while serving, as some critics have pointed out, as a literary ambassador of—or worse, a tour guide through—black America. Her nuanced portraits of Satin-Legs Smith and Chocolate Mabbie and the two sisters Sadie and Maud provide us with a vision of black urban life in the mid-twentieth century that elevates their humanity—which is to say her poems were political on her own terms. That she did not engage in the rhetoric of protest poetry, of which America has a long and glorious tradition and to which a number of black poets have contributed over the years, is a function of her imagination, freedom, and temperament.

Yet by the time Canby, Kreymsborg, and Untermeyer drafted their paragraphs in support of *Annie Allen* as the recipient of the 1950 Pulitzer Prize in Poetry, the terms of debate around her poetry had already been set in motion. To this body of critics, her greatest attribute as a poet seemed partly to be the strength of her poetry, but more because, in the eyes of the literary establishment, her poetry surpassed the troubled history of being black in America. Even Stanley Kunitz's celebratory review of *Annie Allen* in *Poetry* magazine earlier that year was subtle in its qualified praise: "I have been impressed by how little of the energy that should go into the building of the work has been diverted to the defense of the life." (In other words, she does not spend her time protesting and defending black humanity but uses her resources to craft and compose quaint rhymes and lasting stanzas.)

A skeletal, multipart sequence book, *Annie Allen* still stands as a paragon of poetic compression, allusion, impersonality, and complexity. A rich portrait of a black woman as she matures from childhood through womanhood, this slim volume of poems is one of the finer examples of modernist poetry written after World War II (which provides an important backdrop to the volume) and owes

a great deal of its stylistic inheritance to T. S. Eliot. Much of its thematic force stems from Brooks's keen observance of black life, which, as the Pulitzer Prize jury members noted, began with her previous book, *A Street in Bronzeville*, in their description a "small Spoon River Anthology of the Negro."

Yet *Annie Allen* both provoked and enchanted critics and readers who, much as the jury members who selected her, were either repelled by or drawn to the book's novelistic structure as well as the intricate surfaces of her poems, with all of their feats of linguistic wizardry such as syllogisms, puns, and experimental forays into sonnets and the ballad forms. But again, almost always she was praised as someone whose poetry avoided the unpleasantness of race, which is to say our shared American history, and, consequently, she was heralded as the black writer whose craftsmanship exceeded her identity as a black woman.

However, in the jury letter, just as the jurists are developing an adequate argument based alone on the merits of the poems, "whose intellectual sweep over common experience is not only brilliant but profound in its tragic and tragicomic implications," they substantiate their choice by claiming the author of *Annie Allen* "firmly resisted temptations of special pleading" and that her poems do not have any "grievance or racial criticism" as its purpose. And with that, they spurned preceding generations of poetry by African Americans: Claude McKay's "If We Must Die," Paul Laurence Dunbar's "We Wear the Mask," Frances Watkins Harper's "Bible Defense of Slavery," Langston Hughes's "Theme for English B" and "I, Too," Helene Johnson's "Sonnet to a Negro in Harlem," Countee Cullen's "Incident," Sterling Brown's "Southern Road," Robert Hayden's "Middle Passage," Anne Spencer's "White Things," and many more poems—all of them artful, fierce, and poignantly lyrical. Of course, these poets took up other subjects, yet they suffered the projected indignity of "writing poetry while black" (i.e., their

poetry would be read only through the lens of race).

The jurists had one other duty to perform, and that was to acknowledge the books of poems worthy of note. Among them were two Muriel Rukeyser books, *Orpheus* and *Elegies*; Hyam Plutzik's *Aspects of Proteus*; Thomas Merton's *The Tears of the Blind Lions*; and John Ciardi's *Live Another Day*, all of which the jurists politely declined to forward as serious contenders.

I do not doubt the jury had some notion that their selection would shake up the literary establishment. In 1950 black folk, economically and socially speaking, were no more well-off than before World War II, and maybe only slightly more so than during the Depression. Segregation and racism were still active agents in American life, more so than today. The question of "Negro equality" still had purchase among the American intelligentsia and political Left. Both Untermeyer and Kreymborg wrote for socialist magazines such as the *Liberator* and the *New Masses*. Untermeyer was among those named and accused of being a Communist during the hearings of the House Un-American Activities Committee. It is not far-fetched to suspect at least two of the judges were as much motivated by a wish to add a black writer to the history of the Pulitzer Prizes as they were to acknowledge a distinguished body of poems written the previous year.

The jury letter was dated February 20, 1950, and stamped in red as received three days later in Dean Carl Ackerman's office at Columbia's Graduate School of Journalism. For the rest of her life, ever since that fateful day, Gwendolyn Brooks was introduced as the first black person to win the Pulitzer Prize in Poetry and, up until the late 1960s, celebrated for her stylistic verve, formal mastery, and technical precision. Since then, critics have been reading and lauding her poetry with qualified praise. In 1967, seventeen years after receiving the award, she underwent a much-discussed transformation of spirit and purpose that occurred when she visited Fisk University, after which she defied and rejected the image

that the gatekeepers had presented of her as a safe black writer. Thereafter, she deliberately crafted an image of herself as a poet of the people (i.e., black people) who was dedicated to writing the kinds of poems that needed to be written, which assured, even more than before, the people's dignity and liberation.

Most of her transformation was in response to the political uprising of the Black Power movement but also was a result of her alliance with the new, young black poets of the 1960s who were raising consciousness amid the turbulent political, antiwar, feminist, and earth movements. In 1968 she decided not to write any more sonnets because, as she stated

*Through her art
and the example of
her life, Gwendolyn
Brooks's legacy has
been to create
opportunities for all
Americans of all
nationalities to
envision themselves
as poets.*

elsewhere, "it wasn't a rhyme time." I will not comment here on the implications and courage of her post-Fisk University decision, but I will state that Brooks, having endured the patronizing kindness of white people (along with enjoying their genuine friendships and mentorships), effectively dropped out of the "white literary establishment" that heralded her as a model writer whose craftsmanship exceeded her identity. In literary circles, a long kerfuffle emerged between those who believed Brooks sacrificed her gifts as a writer by claiming a more militant voice against injustice and those who welcomed her ideologically informed verse as a critical development in her

art. Fact is, she kept writing, teaching, and mentoring generations of writers, serving as an inspiration and model for how to be an engaged poet in the world and in our communities, which is its own kind of activism.

The Pulitzer Prize in Poetry consecrated Gwendolyn Brooks as an enduring talent and an authority, which allowed her to assume a role in the shaping of contemporary literature; it is difficult to overestimate the impact of such an award on the ambitions of future black poets and on American literary artists of color. Even though from the distance of over a half-century the special honor afforded her suggests a kind of tokenism, truth be told: She wrote an incredible book of poetry, and the calcified, inane conversations around *Annie Allen* and her later books of poetry do not detract from their achievements. For many black poets, Brooks's inclusion in the American canon alongside Robert Frost, William Carlos Williams, and Robert Lowell (who was also born in 1917) serves as a bar of excellence. In the one-hundred-year history of the Pulitzer Prize, only six black poets (Brooks, Rita Dove, Yusef Komunyakaa, Natasha Trethewey, Tracy K. Smith, and Gregory Pardlo) and one Asian American poet (Vijay Seshadri) have won the prize for poetry, with most of those poets receiving the award in the last decade. By all other appearances, however, it seems we are a less segregated community of writers and readers. Through her art and the example of her life, Gwendolyn Brooks's legacy has been to create opportunities for all Americans of all nationalities to envision themselves as poets. Like the letter that bestowed one of America's highest honors on Brooks's *Annie Allen*, literary prizes reveal as much about the jurists and the political climate of tastes and judgments as they do a winning book. ♪

From The Whiskey of Our Discontent: Gwendolyn Brooks as Conscience and Change Agent, edited by Quraysh Ali Lansana and Georgia A. Popoff, forthcoming from Haymarket Books. Copyright © 2017 Major Jackson.

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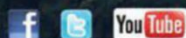
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Winning Contests

At the most basic level, writing contests run on a simple formula: A writer composes a work of artistic value and is recognized for it with money and sometimes publication—or, as one moves into the upper echelons of literary prizes, maybe even a ceremony with a speech and a plaque or a trophy. All of which is fine and good, but beyond the competitive arena, grants and awards have a significant effect on not only the lives of our writers and their work, but also the shape of American literature itself. In these pages we look at a number of awards programs that are especially influential, including those that back socially engaged literature and others that affirm this country's rich and diverse cultural heritage while offering writers financial support from the federal government. Winning a contest or receiving a grant is a big deal for a writer. But when viewed within the context of the creative ecosystem as a whole, contests are actually a big deal for everybody.

46

Contests With Vision

Prizes With a Focus on Social Justice

By Dana Isokawa

51

NEA at Risk

The Future of Arts Funding Under Trump

By Kevin Nance

56

Vote of Confidence

The Life-Changing Support of an NEA Fellowship

By Kevin Larimer

66

The Aha! Moment

Kendra Kopelke and Mary Azrael of Passager Books

By Michael Bourne

Contests With Vision

PRIZES WITH A FOCUS ON SOCIAL JUSTICE

BY DANA ISOKAWA

EACH year the literary establishment awards hundreds of prizes—and millions of dollars—to writers. These contests celebrate literature, certainly, but more important, they help shape the next generation of books: The financial support of grants and awards can keep writers afloat long enough to start their next books. And while many awards are given for the best book or the most innovative poem, story, or essay, only a few are specifically dedicated to support work that engages with societal and political issues—literature that offers a vision of a more just and equitable world, or agitates our acceptance of the status

quo, or reveals the impact of social forces on our language and lives. In recent months, the volume has been dialed up on the conversation about the political importance of literature; now is the perfect time to listen a little more closely to those who have been backing socially engaged literature for years. So we asked representatives from five organizations that sponsor major awards given for work with social vision to write about each prize: its history, why it was started, and why the literature it champions matters.

DANA ISOKAWA is the associate editor of *Poets & Writers Magazine*.

PEN/Bellwether Prize for Socially Engaged Fiction

A biennial prize of \$25,000 and a publishing contract with Algonquin Books for an unpublished novel that “addresses issues of social justice and the impact of culture and politics on human relationships.” Writers who have at least four journal publications and have not published a book that has sold more than ten thousand copies are eligible.

Sponsors: PEN America, Barbara Kingsolver

Recent Winners: Lisa Ko for *The Leavers* (2016), Ron Childress for *And West Is West* (2014), Susan Nussbaum for *Good Kings Bad Kings* (2012)

Judges: Laila Lalami, Kathy Pories, and Brando Skyhorse (2016); Terry McMillan, Nancy Pearl, and Kathy Pories (2014); Rosellen Brown, Margot Livesey, and Kathy Pories (2012)

Next Deadline: Fall 2017

Website: pen.org/literary-award/pen-bellwether-prize-for-socially-engaged-fiction-25000

If one good thing has happened in America this year, it’s that artists and the public have warmed up to art as a mode of resisting immoral authority. Of course, that’s a long tradition in literature, notable in recent works like Louise Erdrich’s *The Round House*, stretching back through Dave Eggers and Toni Morrison to John Steinbeck and most winners of the Nobel Prize in Literature. Readers look to fiction to explore lives different from their own, nurture empathy, and understand their humanity in a wider context. In most of the world it’s taken on faith that fiction is political by nature.

But the U.S. literary establishment has a history of weak courage in this domain. Many publishers, critics, and journalists automatically categorize politically engaged writing as lesser art, regardless of how well it may be executed. They can’t see past provocative content into the characters, language, and imagery that define a work as literature. I know this, having spent

years defending my right to examine real-world problems in fiction. It’s possible I founded this prize out of pure exasperation with the question: “Can good art be political?” I can imagine how hard it is for aspiring writers to engage civic passion and still hope to be taken seriously. So I wrote the rules and funded the PEN/Bellwether Prize for Socially Engaged Fiction. I hoped the seriousness of this prize—a chance at \$25,000 and a publishing contract—might help cultivate some courage and make publishers take note.

This is one of the largest monetary prizes for fiction in North America, and uniquely, it’s awarded to an unpublished novel by an emerging writer. It’s given every other year because it takes us that long to winnow through mountains of submitted manuscripts, choose one spectacular example of courageous and beautiful writing, and shepherd it through the editing process to publication. Reading manuscripts is harder than



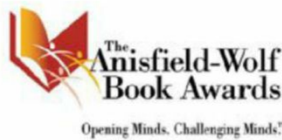
Barbara Kingsolver

perusing a year's pre-curated, published books, and I'm grateful for the support of PEN and the prize's publishing partner, Algonquin Books. But it's crucial that this award goes to an unpublished novel by a writer who has published little; my vision for the Bellwether Prize was to make it a career-founding event. Awards to published authors are validating, of course, but this prize moves an aspiring writer into a new life as an author. Algonquin publishes the winning

books beautifully; the authors do book tours, may get translation and film contracts, and always gain readers, royalties, and a financial cushion from which to write the next book.

And in every case they've carried their courage into subsequent projects. In the eighteen years since the prize began, its winners have brought stunning prose and insights to such difficult subjects as biracial identity, the roots of genocide, the Jim Crow South, life with a disability, the ethics of Wall Street, and, in the latest, Lisa Ko's *The Leavers*, immigration and cross-cultural adoption. I've watched these authors become champions of socially engaged art, not just in their own careers but also on behalf of new writers coming up behind them. For me, that's the dream come true.
—Barbara Kingsolver, founder

Anisfield-Wolf Book Awards



A \$10,000 lifetime achievement award and three \$10,000 prizes are given annually for books of poetry, fiction, and nonfiction published in the previous year that have "made important contributions to our understanding of racism and our appreciation of the rich diversity of human cultures."

Sponsor: Cleveland Foundation (1963–present), *Saturday Review* (1935–1963)
Recent Winners: **Lifetime Achievement**—Isabel Allende (2017), Orlando Patterson (2016), David Brion Davis (2015); **poetry**—Tyehimba Jess for *Olio* (2017), Rowan Ricardo Phillips for *Heaven* (2016), Jericho Brown for *The New Testament* and Marilyn Chin for *Hard Love Province* (2015); **fiction**—Peter Ho Davies for *The Fortunes* and Karan Mahajan for *The Association of Small Bombs* (2017), Mary Morris for *The Jazz Palace* (2016), Marlon James for

A Brief History of Seven Killings (2015); **nonfiction**—Margot Lee Shetterly for *Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race* (2017), Lillian Faderman for *The Gay Revolution: The Story of the Struggle* and Brian Seibert for *What the Eye Hears: A History of Tap Dancing* (2016), Richard S. Dunn for *A Tale of Two Plantations: Slave Life and Labor in Jamaica and Virginia* (2015)

Judges: Henry Louis Gates Jr. (chair), Rita Dove, Joyce Carol Oates, Steven Pinker, and Simon Schama

Next Deadline: December 31, 2017

Website: www.anisfield-wolf.org/about/the-awards

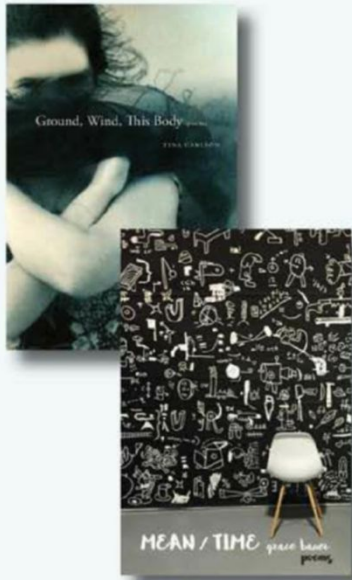
In 2007 the historian Taylor Branch came to Ohio to accept a lifetime achievement prize from the Anisfield-Wolf Book Awards. He looked out at a celebratory crowd of perhaps seven hundred and asked, "What happened in Cleveland? Why did you guys have the gumption to square up to America's original sin in a way that nobody else has?" His audience glanced about and gave a kind of collective shrug. But the answer lies where it often does: with one radical woman. In 1935 Cleveland poet Edith Anisfield Wolf put the family garment fortune behind a national literary prize for the best book on "race relations." And she did so when Cleveland institutions were often as segregated as those in Biloxi, Mississippi.

The prize began as modestly as its publicity-shy founder but has since illustrated the power of directed attention: Zora Neale Hurston won in 1943, followed by four writers who later became Nobel laureates: Martin Luther King Jr., Nadine Gordimer, Wole Soyinka, and Toni Morrison. (Caribbean poet Derek Walcott and Swedish economist Gunnar Myrdal picked up their Cleveland awards after their Nobels.)

When Edith Anisfield Wolf died in 1963, her will shifted the administration

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—Dara Wier, author of *You Good Thing*

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of the prizes to the Cleveland Foundation, the world's first community foundation. Under the foundation's stewardship, the prizes have continued to set the intellectual table for our ongoing national conversation about race and cultural differences. Once widely known as the "Black Pulitzers," the prizes have built on this pedigree and now the honored books address a wide array of topics such as tensions post 9/11, LGBTQ history, the Asian diaspora, and the lives of people with disabilities. Each September the awards ceremony kicks off the literary season in northeast Ohio, attracting more than a thousand celebrants keen for both reading and diversity of thought.

When jury chair Henry Louis Gates Jr. notifies recipients in the spring, they often tell him two things: that they are moved to see this five-member jury laud their work; and that they are humbled to be linked to a canon that includes August Wilson, Gwendolyn Brooks, Maxine Hong Kingston, Lucille Clifton, Louise Erdrich, Junot Diaz, Chimamanda Ngozi Adichie, Sandra Cisneros, Sholem Asch, and Chang-rae Lee. The headiness of such a roll call explodes the lingering cultural condescension that the work—and these topics—are second tier. It's gratifying to see the bomb go off each year.

With each cycle, the impact broadens. Anisfield-Wolf literature is taught at Cleveland State University and Case Western Reserve University, with more allies joining every year. Working together to lift up hard books about race and difference is—paradoxically—wonderfully astringent and healing. Participants seem hungry to let loose their better angels. Last September, sociologist Orlando Patterson, who won a lifetime achievement award, called upon a cheering crowd to put aside its pessimism and begin the next chapter of work against racism, taking insight from those who have come before. "America," he said, "is indelibly blackish." Edith Anisfield Wolf would agree. —**Karen J. Long, prize manager**

Harriet Beecher Stowe Prize for Writing to Advance Social Justice



A biennial award of \$10,000 for a U.S. author whose written work makes an impact on a critical social justice issue in the tradition of Stowe's *Uncle Tom's Cabin*.

Sponsor: Harriet Beecher Stowe Center

Recent Winners: Bryan Stevenson for *Just Mercy: A Story of Justice and Redemption* (2017); Ta-Nehisi Coates for articles published in the *Atlantic*, including "The Case for Reparations" (2015); Michelle Alexander for *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2013)

Judges: A committee made up of Stowe Center trustees, staff, volunteers, and scholars

Next Deadline: June 2018

Website: www.harrietbeecherstowe.com/org/worxcms_published/programs.items_page867.shtml

In 1852 Harriet Beecher Stowe's best-selling novel, *Uncle Tom's Cabin*, changed how Americans viewed slavery. It brought abolitionist ideologies to mainstream audiences and galvanized the antislavery movement. Stowe's words changed the world, and her actions demonstrate one person's ability to make an impact—an example as important today as it was in her time.

Based in Hartford, Connecticut, the Harriet Beecher Stowe Center, a museum and program center, uses Stowe's story of courage and action to inspire individuals to create positive change on social justice issues of today. On the bicentennial of Stowe's birth in 2011, the center launched the Harriet Beecher Stowe Prize for Writing to Advance Social Justice to honor American writers who carry on the tradition of Stowe's *Uncle Tom's*

Cabin and who use their literary voices as powerful instigators of positive change.

Writers recognized with the Stowe Prize ask provocative questions, craft thoughtful answers, and encourage readers to make a difference. Like Stowe, the prizewinners offer insightful, sometimes incendiary, and always productive contributions to conversations about pressing issues of our day, many of which are the same Stowe wrestled with: race, class, and gender injustices.

“There is more done with pens than swords,” Stowe wrote. Similarly, winners of the Stowe Prize use the written word to give voice to those who are silenced, to illustrate the lived experiences of those made invisible, to inspire, to motivate—to create change. —**Katherine Kane, Harriet Beecher Stowe Center executive director**

Dayton Literary Peace Prizes



An annual \$10,000 lifetime achievement award (Richard C. Holbrooke Award) and two annual \$10,000 prizes for a book of fiction and a book of nonfiction published in the previous year that “focus on peace: increasing understanding between and among people as individuals or within and between families, communities, nations, ethnic groups, cultures, and religions.”
Sponsor: Dayton Literary Peace Prize Foundation

Recent Winners: Holbrooke Award—Marilynne Robinson (2016), Gloria Steinem (2015), Louise Erdrich (2014); Dayton Literary Peace Prize in Fiction—Viet Thanh Nguyen for *The Sympathizer* (2016), Josh Weil for *The Great Glass Sea* (2015), Bob Shacochis for *The Woman Who Lost*

Her Soul (2014); Dayton Literary Peace Prize in Nonfiction—Susan Southard for *Nagasaki: Life After Nuclear War* (2016), Bryan Stevenson for *Just Mercy: A Story of Justice and Redemption* (2015), Karima Bennouna for *Your Fatwa Does Not Apply Here: Untold Stories From the Fight Against Muslim Fundamentalism* (2014)

Judges: Alexander Chee and Christine Schutt (2016 fiction); Rubén Martínez and Evelyn McDonnell (2016 nonfiction); Ron Carlson and Christine Schutt (2015 fiction); Faith Adiele and Evelyn McDonnell (2015 nonfiction); Michelle Latiolais, Lee Martin, and Maureen McCoy (2014 fiction); Faith Adiele and Rubén Martínez (2014 nonfiction)

Next Deadline: March 2018

Website: www.daytonliterarypeaceprize.org/awards.htm

In the same powerful spirit of the words that comprise the Dayton Peace Agreement, which was brokered by Richard C. Holbrooke in 1995 and signed by the presidents of Bosnia, Croatia, and Serbia, ending the war in Bosnia and paving the way for peace in the Balkans, the Dayton Literary Peace Prizes (DLPP) are dedicated to supporting those who write, publish, read, and share books that advance peace.

Since establishing the prizes in 2006, we have honored established and emerging writers from seventeen countries and whose books have settings and characters from around the globe. Writer after writer has remarked that literature helps readers empathize with others, an experience that can shift the tide from the violence, aggression, fear, injustice, and love of power that leads to war—to the tolerance and understanding that leads to peace. Barbara Kingsolver described empathy as developing “like a muscle—it strengthens with use.” Literature makes us realize our shared humanity, a realization essential to any genuine pursuit of peace.

At the DLPP Foundation, the awards ceremony is not the end of our work—our goal is to create opportunities for writers to share their work through our website, social media, and Author Series, as well as through visits to schools, colleges and universities, book clubs, and libraries. Readers have been changed by books—it is not such a large step to think that the world could be changed as well.

The writers we have honored fine-tune our sense of what is acceptable and, more important, what is not acceptable. Their books are not easy books. Some of them have a powerful, complicated structure; others depict ugly parts of history in raw and brutal ways; and many arrive at their message of peace through stories about war. Tim O’Brien, who received the 2012 Holbrooke Award, said, “I’ve spent thirty-five years being called a war writer, and I’m not. The surface of my books may well be war, but the interior and spirit of the books is about this yearning and craving and thirst for a world of peace.”

Adam Johnson, winner of the 2013 Dayton Literary Peace Prize in Fiction, remarked, “The people who have a gift for storytelling also have a duty to tell the stories of others who cannot tell their own.” It then becomes the reader’s duty to listen to those stories and learn from them. These books provoke and challenge us to change ourselves and our world. When we hear the same message from a series of authors over time, we are moved to act.

The DLPP will continue to search for writers who help us exercise the empathy muscle, acknowledge the difficult message they share with us, and honor their writing. As Wendell Berry said, “In a time that spends so many words and dollars upon conflict, it is encouraging to be noticed for having said a few words in favor of peace.” —**Sharon Rab, founder**



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Several months ago Adrienne Brodeur, the executive director of Aspen Words, shared her vision for what would become the Aspen Words Literary Prize. As a member of the Aspen Words Creative Council, I was excited at the prospect of a new award given for “fiction with impact,” and as an editor at a midsize publishing house in New York City, I felt extremely grateful. I know from being on the front lines that a prize like this can make a difference not only in the life of a writer, but also in the life and longevity of a book; a prize like this can push publishers to recognize the potential value of mission-driven work beyond its immediate commercial performance.

As a publisher, part of my job is to seek out books that force some sort of confrontation, push past the boundaries of the world as I know it, and advance the cultural dialogue. This can pose a practical challenge, as I’ve learned over the years that there are many more people who read to have their beliefs and ideas confirmed than to have their beliefs and ideas changed or challenged.

Here then is a new prize that we hope will extend the shelf life of a possibly challenging but essential book beyond that of a single and ever more punitive retail cycle. Here is a prize that joins the ranks of existing ones such as the PEN/Bellwether Prize, the Dayton Literary Peace Prize, and a small handful of others that will encourage and reward the writers who would dare us to change, expand, confront. Here is a prize that will continue Aspen Words’s mission to connect people through stories. “We hope that this prize will elevate the role that fiction can play in illuminating social issues and building compassion around society’s greatest human challenges,” says Brodeur.

I recently came across this beautiful quote from Rebecca Solnit: “Ideas are contagious; emotions are contagious; hope is contagious; courage is contagious.” In our age of fearmongering and cynicism, here’s hoping that the Aspen Literary Prize and its kind will help usher in a most welcome epidemic of new ideas, hope, and courage. —**Lauren Wein, Creative Council member for Aspen Words and executive editor at Houghton Mifflin Harcourt** 

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on the front lines that
a prize like this can
make a difference
not only in the life
of a writer, but also in
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NEA at Risk

THE FUTURE OF ARTS FUNDING UNDER TRUMP

BY KEVIN NANCE

DURING the 2016 presidential campaign, a word commonly used to describe the Republican Party's nominee, Donald J. Trump, was *nonideological*. Running from outside—and to some extent against—the Republican establishment, Trump appeared ready to offer a policy agenda that would depart from his party's traditional platforms in ways large and small.

Following his Electoral College victory over Democrat Hillary Clinton, however, President-elect Trump launched a transition during which he announced one rock-ribbed conservative appointment after another, including that of Stephen Bannon, the former executive chairman of far-right media company Breitbart News, who is committed to what he has called “the deconstruction of the administrative state,” as his chief strategist. And in the first six weeks of his administration, President Trump took a series of hard-line Republican positions: cracking down on immigrants, rolling back a slew of Obama-era regulations protecting the environment, nominating a Supreme Court justice said to be “an heir to Antonin Scalia,” reversing federal guidelines on restroom rights for transgender students, and, more recently, announcing a massive military buildup. This last increase is to be funded by deep budget cuts in other programs—including the National Endowment for the Arts (NEA), an independent agency of the federal government that offers support and funding for individuals and organizations through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.



On March 16, Trump became the first American president to propose not just cutting funds for the NEA but abolishing it outright. The White House unveiled a proposed budget that includes eliminating the NEA and its sister agency, the National Endowment for the Humanities (NEH), as well as the Corporation for Public Broadcasting, or CPB, which helps fund PBS, National Public Radio, and local public radio stations across the country.

“We are disappointed,” NEA chairman Jane Chu said in a statement, “because we see our funding actively making a difference with individuals of all ages in thousands of communities, large, small, urban and rural, and in every congressional district in the nation.”

Why kill the NEA? If the \$3.9 trillion federal budget is envisioned as a pie, the Endowment's most recent slice under President Barack Obama (\$147.9 million, or .004 percent of the total) would hardly register as a crumb, much less a sliver. And yet the NEA quickly surfaces in nearly any discussion of budget cuts in the Trump era—not because gutting or killing it would contribute meaningfully to any fiscal imperative, but because many Republicans object to it on the ideological grounds that taxpayer funds shouldn't be spent on

the arts, which they consider inessential (or even “waste,” as Brian Darling, a former staffer of the Heritage Foundation, a right-wing think tank and longtime NEA opponent, put it in a recent article in the *Hill*, a newspaper covering politics).

“I am deeply troubled by the Trump administration's proposed FY 2018 budget calling for the elimination of the National Endowment for the Arts,” Robert L. Lynch, president and CEO of the lobbying group Americans for the Arts, said in a statement. “Our nation's parents, teachers, community leaders, arts advocates, government officials, and even economists will not accept this proposal.”

Although Trump has now gone further than any of his predecessors in the Oval Office, the NEA has been the target of Republican budget hawks since early in Ronald Reagan's presidency, when David Stockman, director of the Office of Management and Budget and an architect of what became known as “supply-side” economics, planned to abolish the NEA and NEH over three years. Those plans—later confirmed in a book by Livingston Biddle, NEA

KEVIN NANCE is a contributing editor of *Poets & Writers Magazine*.

chairman from 1977 to 1981—were shelved when a special task force (which included Reagan’s former Hollywood colleague Charlton Heston) concluded that the two agencies performed a valuable service to the nation. Still, and simply put, conservatives have been critical of the NEA for more than three decades because they consider it a frill.

That philosophy was carried to its logical conclusion at the state level in 2011 in Kansas, where Republican governor Sam Brownback gutted the Kansas Arts Commission by line-item-vetoing the \$689,000 in state funding that would have qualified it for matching grants from the NEA and a second group. “In difficult fiscal times such as these, the state must prioritize how to spend its limited resources and focus its attention on providing core services,” Brownback said in a statement at the time. In an interview for *Poets & Writers Magazine*, Kansas Arts Commission

chairman Henry Schwaller called it “a devastating loss.” “This has happened because of the governor’s ideological belief that public funds should not be used to fund the arts,” he said. “But it’s also related to his clear misunderstanding of the role of the arts in society and in Kansas in particular. Children and seniors, especially in rural communities, will lose access to the arts because of this.”

Cultural conservatives also still harbor an animus against the NEA that has its roots in the controversies that erupted in 1989 over photographer and NEA grantee Andres Serrano—whose “Piss Christ,” part of the artist’s Immersions series, showed a plastic crucifix submerged in what was said to be his own urine—and Robert Mapplethorpe, whose photographs depicting the gay S&M subculture were shown in an NEA-supported exhibition in Cincinnati. The Serrano

and Mapplethorpe firestorms, stoked by subsequent flare-ups involving the so-called “NEA Four” (performance artists Karen Finley, John Fleck, Holly Hughes, and Tim Miller, whose grant proposals were approved by the NEA’s peer review panels but vetoed by then chairman John Frohnmayer in 1990), turned the NEA into a national lightning rod. Led by Republican senators Alfonse D’Amato of New York and Jesse Helms of North Carolina, conservatives in and out of government repeatedly called for the arts agency to be dismantled as an affront to traditional American values. “Do not dishonor our Lord,” Helms railed on the Senate floor in reference to Serrano. “I resent it, and I think the vast majority of the American people do. And I also resent the National Endowment for the Arts spending the taxpayers’ money to honor this guy.”

In recent years, controversies

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involving NEA-supported art have become exceedingly rare, in part because most grants to individual artists were discontinued, by congressional mandate, in 1995. The exceptions were literature fellowships and two lifetime honor programs, the NEA Jazz Masters and the NEA National Heritage Fellowships. At the same time the NEA's advocates have successfully made the case for the arts as an economic engine, contributing \$704.2 billion to the U.S. economy in 2013 alone, according to a study conducted by the NEA and the U.S. Bureau of Economic Analysis. (That includes for-profit arts activity such as filmmaking.) The NEA has also staked a claim as the nation's most effective instigator of contributions to the arts by others. For every dollar it awards in grants, the NEA says, up to nine dollars is generated in matching support from private and public sources, leading to an additional \$500 million in arts funding in 2016.

Still, that onetime shibboleth of the religious right—that the NEA supports degenerate art—still bubbles up now and again on alt-right Internet forums.

Weeks before President Trump unveiled his budget plan, two powerful conservative groups—the Heritage Foundation and the Republican Study Committee, a caucus of 173 conservative Republicans in the House of Representatives—called upon him to abolish the NEA and the NEH. And the NEA remains a perennial target of right-wing media outlets such as Breitbart News, once edited by Bannon and known to be on Trump's daily reading list. Breitbart has been publishing articles critical of the NEA at least since 2009, when it claimed the agency was encouraging artists to support President Obama's agenda on education, health care, the environment, and other topics. "The National Endowment of the Arts is under attack—again," poet

Dana Gioia, who led the NEA from 2003 to 2009, wrote recently in an op-ed for the *Los Angeles Times*. "The foes are the same tired cast of characters who have assaulted the agency for the last thirty years. Their arguments are the same threadbare notions that have been repeatedly rejected. They are mounting a partisan battle that will do the nation no good. But for the sake of the arts, it needs to be fought again and won."

Gioia continued: "Both the Heritage Foundation and the Republican Study Committee have long been obsessed with ending federal support for the arts. During my six years as the chairman of the NEA under president George W. Bush, these groups launched one unsuccessful volley after another. Their stated rationale was that the federal government had no business funding the arts. Beneath that small-government ideal, however, was another openly acknowledged motive not related to the

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public good but to political advantage. By eliminating the NEA, they could deliver a symbolic victory against leftist urban constituencies.”

For all these reasons, the NEA finds itself once again in potentially mortal danger. With Republicans now firmly in control of the executive branch and both houses of Congress, the agency’s prospects for continued survival may be dimmer than at any point in its history.

THE NEA was established by Congress in 1965, during the Johnson administration, to “support the survival of the best of all forms that reflect the American heritage in its full range of cultural and ethnic diversity and to provide national leadership on behalf of the arts.” Over the years, the Endowment has dispensed more than \$5 billion to artists and arts organizations in the fields of dance, design, folk and traditional arts, literature, media arts,

music, opera, multidisciplinary works, performance art, theater, and the visual arts. (Poets & Writers, Inc., the non-profit organization that publishes this magazine, receives an annual grant that supports the magazine and the website pw.org. Poets & Writers is also a cofounder of the Literary Network, or LitNet, a coalition of sixty-eight non-profit literary organizations that was established in 1992 as an extension of the now-defunct Coalition of Writers Organizations and in response to the freedom of expression controversies surrounding the NEA.)

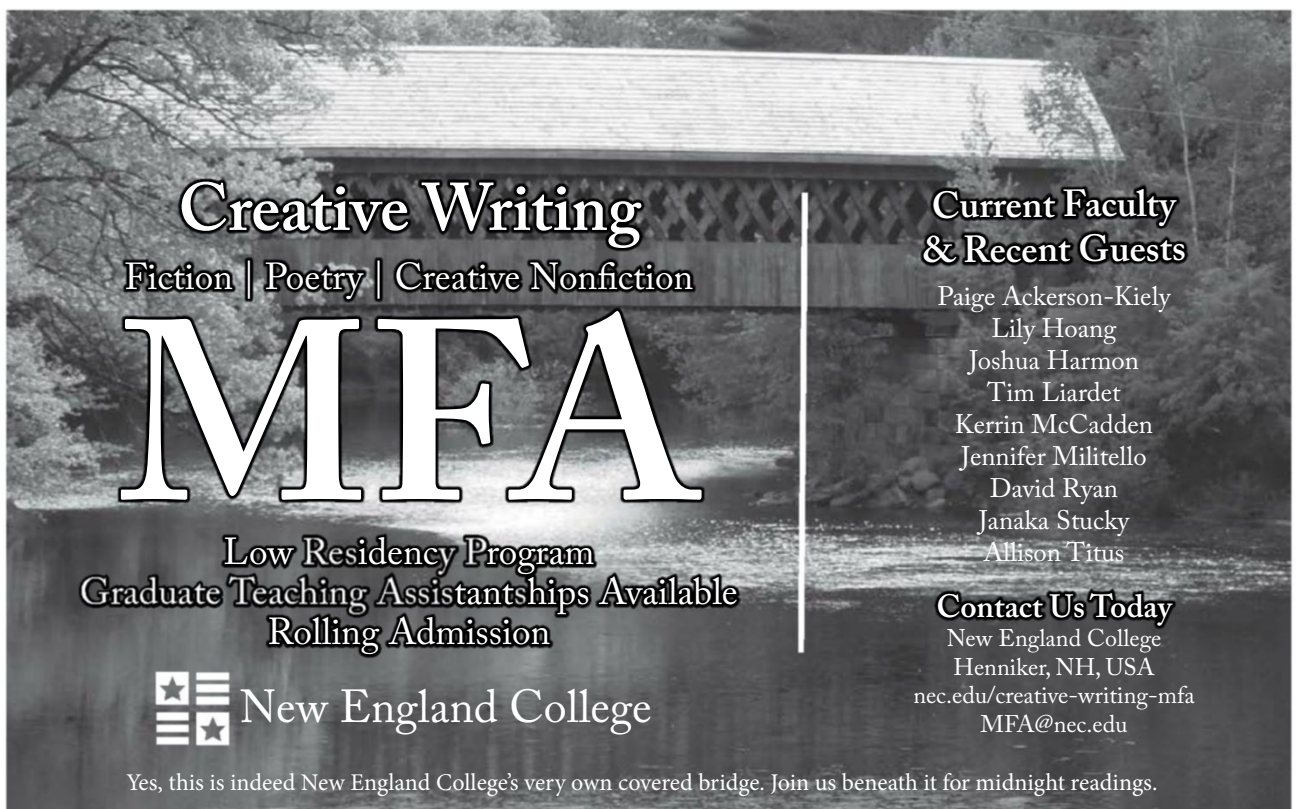
In the 2016 fiscal year, more than 80 percent of the NEA’s \$147.9 million appropriation was distributed as grants and awards to organizations and individuals across the country. About 40 percent of that money was awarded directly to the states through their arts agencies. The other 60 percent was distributed to artists and arts organizations applying

through the NEA funding categories.

In a clear response to past criticism of its grant-making process as “elitist,” the NEA now earmarks a portion of its grants for underserved communities. Forty percent of NEA-supported activities happen in neighborhoods with high poverty rates, and 36 percent of NEA grants go to organizations that reach people with disabilities, people in institutions (including prisons), and veterans. One-third of NEA grants serve audiences with low incomes.

And while some have charged that the NEA favors large cultural institutions that would more appropriately be funded by their presumably wealthy patrons, the majority of NEA grants—65 percent—go to small and medium-sized organizations in every congressional district in the nation.

All grant applications to the NEA are reviewed on the basis of “artistic excellence and artistic merit,” according




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to “Art Works for America,” the NEA’s 2014–2018 strategic plan. Applications are first evaluated by independent panels consisting of experts in the various disciplines and “at least one knowledgeable layperson.” The panels’ recommendations are forwarded to the NEA’s advisory body, the National Council on the Arts, whose members are artists, scholars, and arts patrons appointed by the president. The council’s recommendations are sent to the NEA chairman (currently Jane Chu, a holdover from the Obama administration), who makes the final decision.

But will there be any grant decisions to be made in the new fiscal year? Will there be a National Endowment for the Arts at all? As of this writing, it’s unclear how Trump’s budget will fare in Congress, where the NEA still enjoys the support of most Democrats and some Republicans, including moderates and even some conservatives. In his statement, Lynch quotes North Carolina

Republican representative Mark Walker, chairman of the Republican Study Committee, as saying he opposes Trump’s plans for the arts: “I appreciate the education that is found in the arts, so at this point I have no path to making any kind of hard cuts right now.” In her statement, Chu implied that anything could still happen. “We understand that the president’s budget request is a first step in a very long budget process,” she said. “As part of that process we are working with the Office of Management and Budget (OMB) to prepare information they have requested.”

A message posted to the grant application page of the NEA’s website on the same day the president’s proposal was unveiled reads, “We continue to make FY 2017 grant awards and will continue to honor all obligated grant funds made to date. In addition, we will continue to accept grant applications for FY 2018 at our usual deadlines.... The agency continues

to operate as usual and will do so until a new budget is enacted by Congress.”

In the coming months the House and Senate budget committees will each write and vote on budget resolutions, at which point the subcommittee’s “markup” appropriation bills determine the level of spending for all discretionary programs. Then the full House and Senate debate and vote on those bills; only after each bill passes Congress can the president sign them and the budget becomes law.

Whatever happens during this process, it won’t occur under the radar. It will be done in the full glare of the public eye, and under the careful scrutiny of those who benefit from NEA’s support, including members of the literary community who stand ready to protect the future of arts funding. ∞

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Vote of Confidence

THE LIFE-CHANGING SUPPORT
OF AN NEA FELLOWSHIP

BY KEVIN LARIMER

FOR more than fifty years the National Endowment for the Arts (NEA) has been a vital part of this country's creative ecosystem, providing funding and support to writers, translators, and organizations, as well as partnering with arts groups and non-arts sectors to create programs, such as Poetry Out Loud and the Big Read, that celebrate America's rich cultural heritage and promote access to the arts in every community. For readers of this magazine, of course, the most visible—and sought-after—support offered by the NEA comes in the form of creative writing fellowships: \$25,000 grants given in alternating years to poets and prose writers, enabling them “to set aside time for writing, research, travel, and general career advancement.” In short, they allow writers to be writers—even if that means simply giving them the ability to pay the rent or the student loan or the babysitter or the credit card bill—in a world that rarely acknowledges their work in financial terms.

But this isn't all about the money. This is about being part of a tradition, built over the past half century, that honors artistic excellence in its many forms. This is about writers who are also nurses and farmers and teachers and librarians receiving

support and validation from experts in the field—a measure of reassurance that the work they do before or after the day job or the night shift is valuable. And, yes, this is about patriotism: the federal government sending a message that the work of poets and writers is integral to an open society in which free expression is not only protected, but also encouraged.

This and much more is at stake as we move through the congressional budget process following President Trump's ill-advised proposal to eliminate federal support for the NEA. And while these kinds of decisions often come down to numbers on a spreadsheet, it is important to highlight the real people—with lives and loved ones and dreams and challenges—at the other end of those fellowship checks. I spoke with nine fellowship winners, from 1977 grant recipient Joy Harjo to 2017 fellows Kathryn Nuernberger and Monica Sok, about what receiving the NEA's creative writing fellowship meant to them, both in terms of practical financial assistance and as a vote of confidence from the federal government at that particular time in their personal and professional lives.

KEVIN LARIMER is the editor in chief of Poets & Writers, Inc.

“To be an artist in my family was somewhat expected. My grandmother and great aunt were painters. With Indian oil money, they obtained arts training—but more than that, they were afforded the time to create. Two of my most valued possessions are paintings by them. My grandmother Naomi Harjo even played saxophone. But to be a poet, especially as a single mother, with no additional income, made for a different story. My family was proud of me, but their constant concern was: *How are you going to make a living?* We already had one poet in our family tree, Alexander Posey, a Muscogee Creek poet who founded the first native daily newspaper, but he made a living as a journalist, not as a poet. I knew that I would write no matter what, and I wrote my way through jobs, classes, and childrearing. The Pueblo novelist and poet Leslie Silko was the first writer I knew to be awarded an NEA fellowship, and she urged me to apply. I was about to graduate with my MFA and didn't have anything lined up except a return home to New Mexico and an application for teaching creative writing at the Institute of American Indian Arts, then a Bureau of Indian Affairs school. I remember that late spring afternoon of 1977 opening the letter from the NEA announcing my fellowship. It was the gift I needed. It was enough money to assist me with writing what would be my breakout/breakthrough book of poetry, *She Had Some Horses*. I used the money for rent, utilities, supplies, and childcare. The fellowship bought



Joy Harjo

“It put my family and community on notice that what I was doing as a poet...was considered worthy of support.”

me time. And it bought more than that; it brought affirmation. It put my family and community on notice that what I was doing as a poet—a strange occupation for a young native mother who needed to make a living—was considered worthy of support. My next fellowship came in 1992. It gave me the time I needed to get over that hump period that happens in the lives of all of us who create art. *She Had Some Horses* had set a mark. The second fellowship helped me leap the fence and make a collection that envisioned a book of poetry as an oral event.” —**Joy Harjo**, NEA fellow, 1977, 1992; author of ten poetry collections and a memoir, *Crazy Brave* (Norton, 2012)

“In the early 1980s I was studying Japanese at Columbia University and working in one of the college’s secretarial pools. When I wasn’t retyping a professor’s paper, I took advantage of the best typewriter in the world, the IBM Selectric, and put it to use for my own purposes. I was the busiest-looking secretary on campus, writing poems that would become my first

two books, *Air Pocket* then *Earshot*. I was also a thirty-one-year-old new mother without an MFA—which is to say, without mentors or connections—and I felt alone, isolated. All my poet friends had books, but the support for presses was rapidly drying up. For me, mailing out a manuscript with the enclosed SASE was expensive. And waiting for snail mail was crushing. This was the backdrop to a parcel I received in our small mailbox: a thin envelope from the National Endowment for the Arts. I read it in the crack-infested vestibule of my apartment building in New York City and wept. It was 1986, the year I knew I’d be okay—more than okay. The NEA fellowship in poetry gave me validation that cannot be measured. Validation, for me, was a license to trespass: to continue writing fragments about the female body from an Asian American woman’s point of view. It may be difficult now to believe

“The NEA fellowship in poetry gave me validation that cannot be measured.”

how radical this was: to hold a legal pad and pen in a coffee shop and write with confidence. The fellowship marked a turning point in my life, as it does for so many writers who receive the same gift of validation from the NEA.” —**Kimiko Hahn**, NEA fellow, 1986, 1992; author of nine poetry collections, including *Brain Fever* (Norton, 2014)

“My first job out of graduate school was as a poet in the schools in Kentucky, a two-year residency funded by the Kentucky Arts Council and the NEA in 1975. I traveled around the state giving writing workshops and exposing people of all ages and backgrounds to poetry—students in elementary schools and colleges, farmers in communities in Appalachia, and reform-school teens in Louisville. After the Kentucky residency, I went on to teach across America



Kimiko Hahn


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in poetry programs funded by the NEA. I taught migrant workers in California's San Joaquin Valley; bilingual elementary school students in Baltimore; senior citizens in nursing homes, church basements, and Sunshine Centers, as they were called, centers where a free meal was provided, in Fayetteville, North Carolina. This last residency culminated in a book of their writings, *Old Age Ain't for Sissies*, as well as a series of public readings in the community funded by the NEA. African American eighty-year-olds recited their poems before enthusiastic audiences, feeling for the first time in their lives that they had a voice and were being heard. The program helped create a strong, compassionate, connected community. The NEA is a cultural resource we can't afford to lose. No other programs are so widespread, addressing so many different age populations and areas of the country. We must not think of the NEA and its programs as something 'just for artists.' It is a vital educational resource, which doesn't quit after our school years are over. We are educating our citizenry in the rich literary resources of this great country and helping them evolve and develop their own expressive tools. An informed citizenry means a stronger, more united, compassionate, and educated America. The individual grant I received from the NEA in 1987 allowed me to take time from full-time teaching and work on the stories that would eventually become my first published novel, *How the García Girls Lost Their Accents*, based on my family's immigrant experience after escaping the Trujillo dictatorship in the Dominican



Julia Alvarez

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areas of the country.”**

Republic in 1960. The novel now forms part of the curriculum in many schools and universities—the NEA at work again, enabling the creation of a diverse culture that enriches us all. Finally, in 2015, it was the NEA that nominated me for a National Medal in the Arts. For a little immigrant girl to end up receiving an award from the president of the United States was the American Dream come true. But none of us get where we want to go by ourselves. Along the way we encounter helpers, fairy godmothers. The NEA has served

that role for me and so many others. I don't have a magic wand to wave, but I do have a pen to write down this plea: Keep this incredible national treasure endowed and vital for the next generations of students, artists, writers, and readers, so that they can continue creating the country we all dream this can be." —**Julia Alvarez**, NEA fellow, 1987; author of twenty-two books, including the children's book *Where Do They Go?* (Triangle Square, 2016)

"I was lucky enough to receive NEA fellowships in 1998 and 2016. Both enabled me to write for a year. Both provided a considerable morale boost. Both made possible the books I was working on. That much is likely true for most recipients, of course. In my

case, though, as an immigrant to this country, both also felt like an embrace from my adopted home. The emotional significance of the \$25,000 grants, in other words, far exceeded their already handsome monetary value. The NEA also cemented my bond to the U.S. in another way. In between my two awards I had the privilege of serving on the panel that selects NEA fellows, which is how I found myself in a federal building on Pennsylvania Avenue at 9 AM on September 11, 2001. We saw smoke rising from the Pentagon through the windows of our conference room. Shortly thereafter, we were evacuated. That afternoon, back at the hotel, we decided, in spite of shock and sorrow, to continue our work. A small gesture, of course, but it felt like something

worthwhile, a modest assertion of life and hope, of creativity, in the face of destruction, and one only made possible by dedicated NEA staffers. That night I walked down to the White House, which was floodlit like a beacon, and stood with the hushed crowd gathered before it. There's been much talk of patriotism in the years between then and now, much talk about what the country stands for. The NEA, representing as it does a nation's faith in the arts, seemed to me that day and ever since, an institution any country could and should be proud of. The federal building where the NEA was based on 9/11, incidentally, was the Old Post Office Pavilion, now the Trump International Hotel. The cost for a night in its largest suite on September 11, 2017: \$25,000." —**Peter Ho Davies**, NEA fellow, 1998, 2016; author of four books, including the novel *The Fortunes* (Houghton Mifflin Harcourt, 2016)

Peter Ho Davies



"As an immigrant to this country, the NEA fellowships felt like an embrace from my adopted home. The emotional significance of the \$25,000 grants, in other words, far exceeded their already handsome monetary value."

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“My wife and I were married in 2000, but we couldn’t figure out how to live in the same town. She was working for Hewlett-Packard in Boise, Idaho, and I was hopscotching around the Midwest chasing teaching gigs and fellowships. We were paying two rents, spending all our money on airfare and telephone bills, and multiple times a year I cajoled my Subaru across Wyoming and Nebraska with our goldfish in a gallon water jug beside me. Every night I asked myself, ‘How important is it to me to be a writer? Important enough to spend anniversaries and Valentine’s Day and random Tuesdays apart? Just because I want to chase a silly dream?’ Then I won an NEA fellowship. I promptly sold the kitchen table, gave away most everything else, drove two thousand miles west, and moved in with my wife. For the first time since we were married, we got to wake up together every morning on a consistent basis. And after she went to work, I got to turn on my computer and face down the dragon of my next book. Years later, serving as a judge on a panel to award those same fellowships, I discovered that all over the country, writers and their loved ones were weighing similar choices: Make a car payment, or write an essay? Take a second job so a partner can finish her novel? The National Endowment for the Arts allows artists and their families to prioritize creativity, even if only for a few months, and sometimes those months are all an artist needs to give back to the country a piece of work that will outlast us all.” —**Anthony Doerr**, NEA fellow, 2002; author of five books, including the novel *All the Light We Cannot See* (Scribner, 2014)

“If I could have any superpower, it would be to stop or stretch time. And whenever someone asks me what I want for my birthday or Christmas, I say, ‘Time.’ There is never enough of it. Here is the math of 2011: Two young kids, one still in diapers; two teaching



Anthony Doerr

gigs—at a traditional and a low-res MFA program—which translates to maybe a thousand manuscript pages in need of editing; one leaky roof; one totaled car; one novel under way; twelve speaking gigs; ten book reviews; six short stories; \$40,000 in student loans; a five-hour flight to one set of grandparents; a five-hour drive to the other. There’s nothing startling or appalling about these numbers; I was responsible for many of them, and I was building the life I wanted. But working sixty hours a week and chasing bills and scrambling from one speaking engagement to the next and trying to be there for my family sometimes added up to a schedule that made me feel stretched so thin you could see through me. I remember saying to my wife, ‘I’m not sure I can keep up this pace,’ and she said, ‘I don’t want you to.’ The NEA fellowship allowed me to slow down and carve out time so that I could properly research and pour all of my creative energy into a book that I couldn’t have written in such a harried, exhausted state. Time. That’s what these grants give their recipients. The gift of time, which is in such short supply for all of us. And, of course, money:

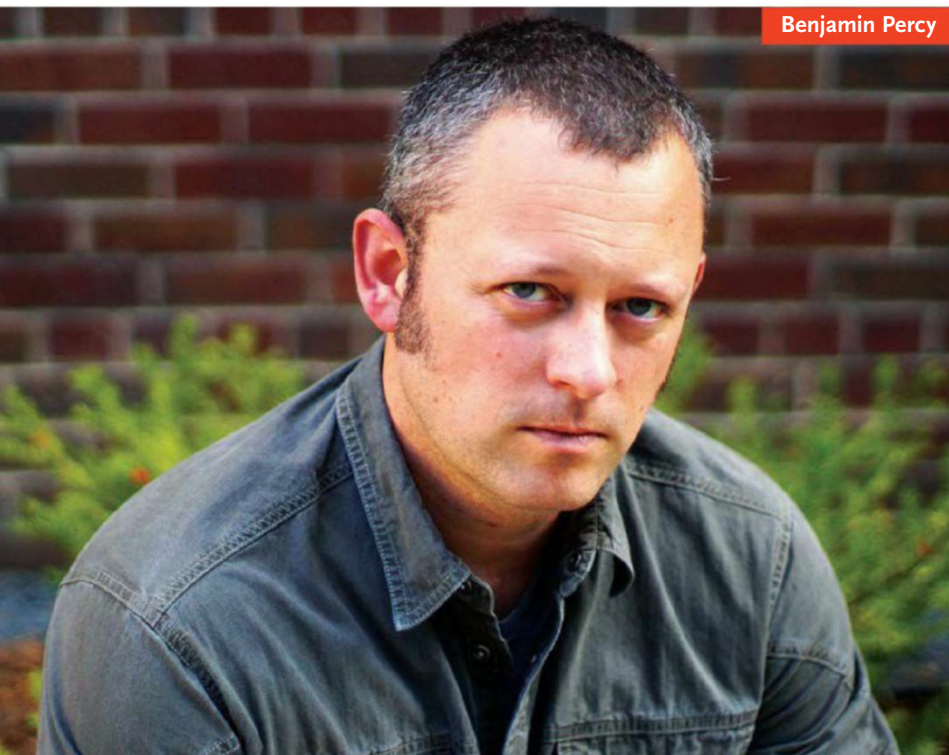
to hire a babysitter. To fly out a grandparent for help. To teach fewer classes or take on fewer freelance assignments—or escape whatever other obligations are keeping us away from the page, the canvas, the studio, the darkroom. And here is the lovely, complicated calculus of the NEA: Those dollars become hours, and those hours become novels, memoirs, sonnets, sonatas, landscapes, photo essays, documentaries that have

an *incalculable* effect on enriching and expanding the lives of their audience.” —**Benjamin Percy**, NEA fellow, 2012; author of seven books, including the novel *The Dark Net* (Houghton Mifflin Harcourt, 2017)

“Being awarded the NEA Fellowship changed the direction of my life. At the time it was awarded, I was teaching at Interlochen Center for the Arts, a secondary school in northern Michigan. I enjoyed the job but wasn’t writing enough. While a brilliant few are able to meet the time demands of high school teaching loads and still write, I didn’t have that stamina. Additionally, northern Michigan, though beautiful, was culturally isolating. Short on money and time, I worried I might get stuck in a career that would have meant limits on my writing. Winning this fellowship allowed me to accept my current residency at Washington University in St. Louis. It also gave credibility to my

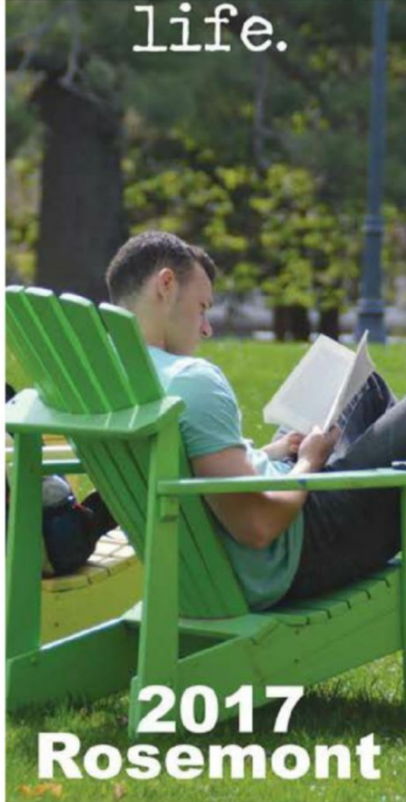
“Time. That’s what these grants give their recipients. The gift of time, which is in such short supply for all of us.”

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work. For poets, that's a big deal. While, as artists, we all want to make work that is satisfying on its own merit, most poets do not survive on their work alone. As important as the work is to our audiences, I believe part of the reason harsh critics of the genre can get away with claiming poetry has no social poignancy is because we stand to make so little money in our field. Book contracts offer smaller advances than in other genres, so publishing does not always equal income. People who love poetry often depend on this community of reading and performance, and those events are generally free to the public. With our short form, we have a vibrant and accessible

presence online. But it means the power of this art is not in its capital. We do what we love, and fellowships, such as the NEA's, are monetarily crucial. The National Endowment for the Arts fellowship has, quite simply, allowed me to continue my work." —**francine j. harris**, NEA fellow, 2015; author of two poetry collections, including *Play Dead* (Alice James Books, 2016)

"The recipient of an NEA grant sits precariously at the nexus of contradictory forces: art, government, and money. Great art ought to have nothing to do with money or power, and so paradoxically it comes to have a great deal to do with both. The philosophers Theodor Adorno and Max Horkheimer suggested the distinction between entertainment and art is that entertainment has purpose (to inspire people to pay for it), while art has 'purposiveness.' Purposiveness is the feeling that a work

francine j. harris



of art is accomplishing something beyond its own ends. By providing financial support and putting a spotlight on my recently released collection, *The End of Pink*, the NEA grant encourages me to focus more on purposive writing and less on a purposeful hustle to find readers, royalties, and otherwise 'succeed' in the literary marketplace. I'm able to use this year of grant funding to finalize a third book of poems, *Rue*, which considers eighteenth- and nineteenth-century botanical expeditions and folklore surrounding plants historically used for birth control through a lens of intersectional feminism. The grant has also allowed me to plan poetry readings in Missouri, Kansas, Oklahoma, and Colorado, often in rural areas that are disconnected from more urban literary hubs. How bold and brilliant a democracy is to invite paradox and dissent into its agencies, its budget, its apparatuses of power and control. Governmental support for the arts, which by their



Kathryn Nuernberger

“How bold and brilliant a democracy is to invite paradox and dissent into its agencies, its budget, its apparatuses of power and control.”

nature challenge the government that funds them, is a mechanism that inculcates within itself a relentless seeking after deeper understandings of what a democratic government should do and

be for its people. Though not everyone who deserves these grants receives one, the presence of the NEA reminds all of us that our creative work is essential to the advancement of a great nation with

even greater as-yet-unfulfilled ideals.” —**Kathryn Nuernberger**, NEA fellow, 2017; author of two poetry collections, including *The End of Pink* (BOA Editions, 2016)

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"My manuscript needs work. It's full of myth-making and family narratives in the context of the Khmer Rouge regime. Lately, I've been allowing myself to dwell in my dream space longer, to take more risks in my poetry. With the support of an NEA fellowship, I feel more confident about the imaginary world I've been trying to create over the last three years. Every week I continue my process of world-building. I spread out all my drafts and swim in the poems I've started. At this time in my personal life, I want to create new structures within my craft, to be wildly imaginative, to survive better in my search for love and healing. Without the financial burdens of rent and utilities, monthly student loans, credit card bills, and medical expenses, I can rest and practice more self-care while dealing with the difficult subject of genocide and intergenerational trauma. The award will also help me travel to Cambodia over the course of writing my first book. When I learned that the NEA might be defunded and then eliminated, I thought about the Khmer Rouge and its horrific transition into power, one where hundreds of thousands of artists and intellectuals were targeted in the early days of the regime. I've always been aware of myself as a poet in this country. The urgency to write remains the same for me, but I renew my desire to hone the subversiveness that my craft relies on so heavily. In 1990, the NEA also supported my grandmother Em Bun, a weaver, through a National Heritage Fellowship. My grandmother was a



Monica Sok

"With the support of an NEA fellowship, I feel more confident about the imaginary world I've been trying to create over the last three years."

refugee. Over the course of three generations, the NEA has helped two women artists in my family. I strongly believe that it must continue to do the necessary work of preserving the arts." —**Monica Sok**, NEA fellow, 2017; author of the poetry chapbook *Year Zero* (Poetry Society of America, 2015) ∞

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The Aha! Moment


Kendra Kopelke and Mary Azrael of
Passager Books

WHEN Jean Connor submitted “Of Some Renown,” along with four other poems, to the Passager Poetry Contest in 2001, she was eighty years old and living in retirement in northern Vermont following a long career as director of development for the New York State library system. She had published only three previous poems. At the time of Connor’s submission, Kendra Kopelke and Mary Azrael had already been editing *Passager*, the Baltimore-based journal dedicated to publishing the work of writers over the age of fifty, for ten years. Connor’s poems—“Of Some Renown,” in particular—changed everything.

“For me, it was the poem I had been waiting for for years, the perfect *Passager* poem, but we could have missed it, for all of its quiet,” says Kopelke. “We had been reading and publishing wonderful poems for years but aching for ‘the poem’ that spoke of old age or from old age in a profoundly unique way. And here it is, nothing like we pictured.” Kopelke and Azrael were so dazzled by what they read that they launched a

book division so they could publish a collection of Connor’s work.

Here, as part of a continuing series, Kopelke and Azrael discuss their initial reaction to “Of Some Renown,” which won the 2001 Passager Poetry Contest and appeared in Connor’s first collection, *A Cartography of Peace*, published by Passager Books in 2005.

“Of Some Renown” has since been anthologized numerous times, most recently in *Roads Taken: Contemporary Vermont Poetry*, edited by Sydney Lea and Chard deNiord and published by Green Writers Press in May. Connor, who is now ninety-seven and still writing, published her second collection, *A Hinge of Joy*, with Passager Books in 2009. The press considers only book manuscripts from writers who have been published in *Passager*, but it continues to hold its annual contest, with submission dates typically running from February 15 to April 15. For more information, visit www.passagerbooks.com. 

MICHAEL BOURNE is a contributing editor of *Poets & Writers Magazine*.

- 1 Azrael: “These opening lines strike a chord of quiet contemplation.”
- 2 Kopelke: “Yes. The word *anonymously* in the second line is especially beautiful...a whole world unto itself, and curious—an unusual word to have in a small poem, and one to take seriously. A deliberate choice.”
- 3 Azrael: “The poem is working quietly without calling attention to itself as a poem. The line breaks, subtle rhymes and half-rhymes, the rhythms of her thinking felt natural. I always read poems aloud to hear and feel them. Reading this poem aloud, I felt it slow us down to where I love to be, just this side of wordlessness.”
- 4 Kopelke: “Then, what I think of as the brilliant moment, or turn—the word *well*—that pause, that spectacular pause, where the speaker seems to be searching for the right way to say what she wants to say. She’s playing with us, gathering us closer to her. She knows what she’s doing, and yet it’s that uncertainty that steers the poem into a deeper beauty and richness.”
- 5 Azrael: “Starting with ‘Yet’ in the fifth line, she suddenly shifts to the egret, and a stanza break mid-thought, a space to register the surprise.”
- 6 Kopelke: “Even the ee sounds in ‘see’ begin to wake up your emotions, to signal a change. And now we are looking alongside her, in the physical world. We are aligned with her imagination as she points to the marsh’s edge. It creates a picture.”
- 7 Kopelke: “Again, the Latinate *solitary* like *anonymous*, words that decay a seriousness of purpose. And all the s sounds that begin to accumulate as the poet sharpens her knife.”
- 8 Azrael: “The ending, its powerful defiance and humor. It made me laugh.”
- 9 Kopelke: “Not just funny, but so right on it. It gave me goose bumps. Two words. The shortest sentence in the poem. The sentence that unravels what has come before and at the same time creates a future. Watch him do what? Watch out for him! Pay attention!”

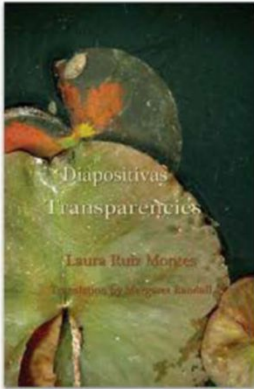
Of Some Renown

For some time now, I have
lived anonymously. No one
appears to think it odd.
They think the old are,
well, what they seem. Yet
see that great egret

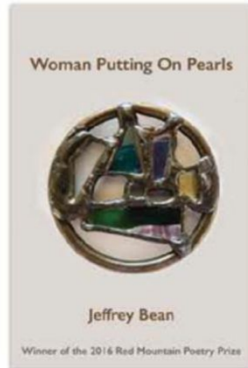
at the marsh's edge, solitary,
still? Mere pretense
that stillness. His silence is
a lie. In his own pond he is
of some renown, a stalker,
a catcher of fish. Watch him.



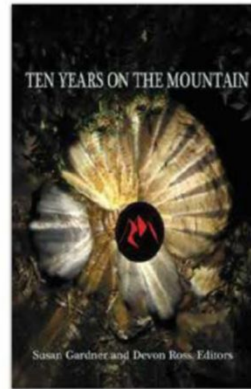
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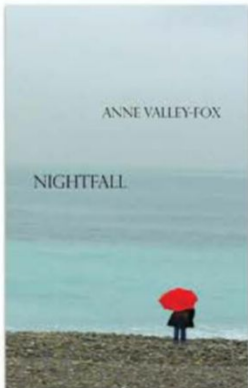
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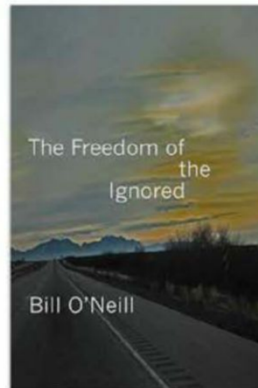
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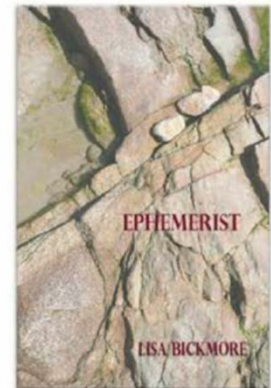
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Anne Valley-Fox



The Freedom of the Ignored
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Reviewers & Critics

**PARUL SEHGAL OF THE NEW YORK TIMES
 BOOK REVIEW**

PARUL Sehgal is a senior editor and columnist at the *New York Times Book Review*. Previously she was books editor at NPR and a senior editor at *Publishers Weekly*. She grew up in Washington, D.C., Delhi, Manila, Budapest, and Montreal, where she studied political science at McGill University, and moved to New York City in 2005 to study fiction in the MFA program at Columbia University. In 2010 she was awarded the Nona Balakian Citation for Excellence in Reviewing from the National Book Critics Circle. Her TED talk on literature, titled “An Ode to Envy,” has been viewed more than two million times since it was posted in the summer of 2013.



MICHAEL TAECKENS has worked in publishing since 1995. He is a literary publicist and cofounder of Broadside PR (broadsidepr.com).

What was your path to becoming a literary critic?

Random and inevitable. I’ve written a bit about how books were a highly controlled substance in my childhood home. My mother had a marvelous, idiosyncratic library—lots of André Gide, Jean Genet, and Oscar Wilde, lots of philosophy, and lots of Jackie Collins. But she was terribly strict, and the library was off-limits to us. Naturally my sister and I became the most frantic little book thieves; I must have spent the first decade of my life with a novel—and usually something massively inappropriate like Judy Blume’s *Wifey* or Gore Vidal’s *Myra Breckinridge*—stuffed in the waistband of my pants. Reading was an illicit, compulsive, and very private activity for me; discovering criticism—in the *Washington Post Book World*—opened up a whole world. I suddenly had interlocutors. It was thrilling.

More prosaically—and to the point—I needed a job after graduate school, and *Publishers Weekly* was hiring. From there I started freelancing for a number of places: *Bookforum*, *Slate*, the *New York Times Book Review*. I just got addicted to the form, its constraints and possibilities. Book reviews remind me of that great Zoë Heller line about kissing: It’s about trying to be creative in a limited space.

Has your background in creative writing informed your work as a literary critic? Do you think literary criticism as a practical pursuit can be taught, and do you think it should be in MFA programs?

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It has given me a huge admiration for fiction writing. It's lonely and difficult work, and I think having attempted it helps me treat books with care and respect. I found MFA workshops enormously helpful too, but not for the expected reasons. I don't think they made me a better writer, but I learned how a certain class of people talked about literature. There was a whole depressing vocabulary: about reader "investment," about how certain effects were "achieved" or endings "earned." Has anyone written about when and why so much finance jargon has migrated into fiction classrooms? As for whether criticism should be taught, why not? Good criticism can refresh our responses. Last year I taught a class on criticism at Columbia that was largely devoted to unlearning boring, clichéd, or, worse, fashionable ways of thinking about books. And given how difficult the world is for young writers, why shouldn't myriad kinds of practical writing be taught in these programs—book reviewing, grant writing, copyediting?

Talk a little bit about your role at the *New York Times Book Review*—what kinds of books do you oversee, and within those categories, how many books do you look through on a weekly basis?

I live in the shadow of wobbly stacks of books...who knows how many? I shudder to count. I handle a variety of topics: some fiction, lots of nonfiction—science, technology, philosophy, psychology, nature, and religion.

Other than your interest in a particular author, what sorts of things influence you when selecting a book for coverage? Do relationships with editors and/or publicists help? What about blurbs and pre-publication reviews?

I look at everything—blurbs, trade publications—but it really comes down to sitting with the book and reading those first few pages or chapters, waiting for a voice and argument to emerge. I don't think relationships in publishing do much to influence my thinking,

but there are a few editors I really admire, who have interesting minds and interesting taste: Fiona McCrae and Jeff Shotts at Graywolf, Eric Chinski at FSG, Ed Park at Penguin Press. I'm always curious to see what they're up to.

You write *Roving Eye*, a brilliant *New York Times Book Review* column devoted to international literature. What was the genesis of this column? Considering that international literature by and large gets such short shrift in U.S. culture, do you see this column as a corrective of sorts?

Thank you! All credit to the editor, Pamela Paul, who's a champion of international literature. I think the column is partly a corrective—but that sounds so dry and dutiful, no? I like to think of it as a way for readers to discover not only books in translation but books that are exploring some terrain or technique we might not have encountered—as with the Lebanese writer Rabee Jaber, who is so much more sophisticated on terrorism and political violence than any American writer I've read, or the French writer Virginie Despentes, who has created a genre of her own—queer, punk, feminist, screwball noir.

You also write for the *New York Times Magazine*—several essays for the First Words column on language, and in late 2015 you profiled the wonderful Mary Gaitskill—and you've written critical work for other publications, including *Bookforum*, where you've written about Zadie Smith, Maggie Nelson, Claudia Rankine, Lorrie Moore, and Anne Carson. Will we be seeing more of this kind of work from you?

I hope so. I have wonderful editors at *Bookforum* and the *New York Times Magazine*—the great Michael Miller and Sasha Weiss—who let me, and on occasion push me, to veer off course and try something new. I'm very lucky in this way. And I love author profiles and essays on language not least because I'm always looking for ways to smuggle in book criticism where people don't expect it. Book reviewing can get a bad



Parul Sehgal

rap as glorified book reports, when it really is this amazing instrument, this vocabulary of pleasure.

In an interview with the *Columbia Daily Spectator*, you mentioned that when you're reviewing a book you read it twice, and then "The third time, I kind of dip in and out of it as I'm actually writing the review...and often as I'm writing, my opinion of the book radically changes." I find this fascinating. Is this system unique to you, or is it somewhat prevalent among book critics? And do you find it at all frustrating—or perhaps rewarding—when your opinion about a book changes during the process of writing? I suspect most reviewers experience this to some degree. It's what makes it interesting, the process of self-interrogation: Why does that character please me? Why does she feel so real? What makes someone seem "real" in fiction anyway—and just what kind of achievement is it? It's a conversation with the self, with one's own tastes and biases—or it is for me at any rate.

There's something Cezanne said that I think about a lot, something like, "I know what I am looking at, but what am I seeing?" That's what reviewing feels like to me. It's very much to "re-view," to see again, to try to see farther and see deeper.

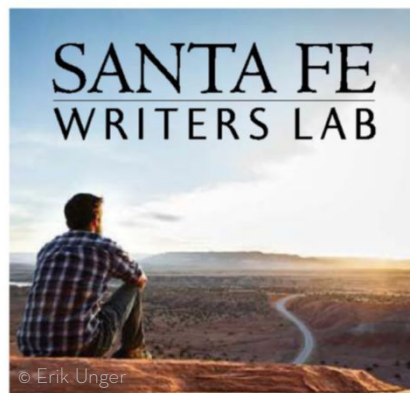
Social media: helpful or a hindrance? Neither—an occasional pleasure. I'm not really on social media; I'm only on Twitter and that only nominally. I'm too secretive and long-winded and erratic in my habits—but how I love to eavesdrop.

In your NBCC speech you said, "A review is someone *performing* thinking, and our finest reviewers are, to my mind, no less remarkable than our finest athletes: What do they do but exercise their precision, subtlety, and stamina for our enjoyment?" Aside from your esteemed colleagues at the *New York Times*, who do you think are some of our finest reviewers working today?

Kathryn Schulz is almost upsettingly good, isn't she? Who else can move so effortlessly between science and literary fiction? She has the range. And I think she's one of the few white writers I know who consistently and interestingly thinks about race. Kevin Young is a genius. I think Dayna Tortorici is an extremely fine and precise thinker, and I wish she'd review more. The Irish critic Mark O'Connell can't write a boring sentence. I love Steph Burt's mission to find and defend the new. And then, of course, there's James Wood. I'll never forget reading him on how Orwell possibly cribbed a detail from Tolstoy—a man about to be executed adjusting a blindfold that was tied too tightly. I was unspeakably envious. To be on such intimate terms with these books—what could be better? ∞

PW.ORG

Read past installments of the Reviewers & Critics series, including interviews with Pamela Paul, Dwight Garner, Ron Charles, Carolyn Kellogg, and others.



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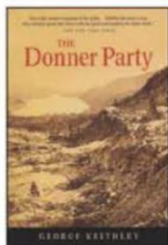
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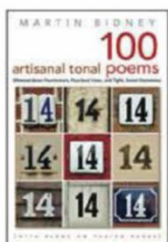
New Titles



The Donner Party
By George Keithley
George Braziller, Inc.

"*The Donner Party* is one of the three or four finest book-length American poems ever written."—*Poetry*. "Out of the western migration of the 1840s...Keithley has made a lean, taut narrative poem that moves with the speed and terseness of a killer shark."—*The New York Times*. "Keithley's account of the Donner tragedy is a major event in American letters."—X.J. Kennedy.

www.georgebraziller.com



100 Artisanal Tonal Poems
By Martin Bidney
Dialogic Poetry Press

My poems are "fourteeners" because "sonnets" might remind people of high school Shakespeare and boredom brain-death. "Artisanal" suggests the care that craft-beer brewers take in preparing authentic ingredients. The components are chiefly "tonal"—a musical entertainment. The slimmed-down poems have four beats per line. "Tight sweet harmonies"—a sexual mood? Yes, poetry is passion. And facing-page blogs offer casual comment.

amazon.com/author/martinbidney.com



Code One Dancing
By Michael Ellman, M.D.
Windy City Publishers

"'Medicine Murder Revenge'—a tale that should appeal to fans of medical fiction."—*Kirkus Reviews*. Meet Dr. Ted, smart and tough, but you don't want him dating your sister. The author of *Let Me Tell You About Angela—Stories*, Ellman, a retired Professor of Medicine, weaves your way through the machinations of hospital life and the world of crime.

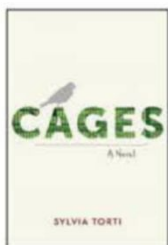
www.amazon.com



Dreadful Wind & Rain
By Diane Gilliam
Red Hen Press

Braiding together fairytale tradition and Old Testament stories in a narrative of connection and estrangement, *Dreadful Wind & Rain* tells the story of a girl's struggle to break free, both from the brokenness of her family and from the confines of traditional narratives.

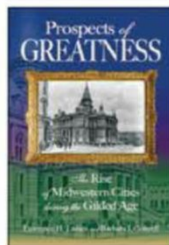
www.redhen.org



Cages: A Novel
By Sylvia Torti
Schaffner Press

Pub. Date: May 1, 2017. A morally complex novel, rich in character and sense of place, that explores the relationships of two rival scientists engaged in experiments on live birds and the woman assistant who challenges their assumptions of human vs. animal rights. Based on actual scientific research, the novel asks powerful and evocative questions and involves the reader in a compelling ethical drama.

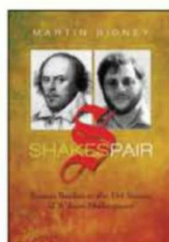
www.schaffnerpress.com



Prospects of Greatness: The Rise of Midwestern Cities in the Gilded Age
By Lawrence H. Larsen and Barbara J. Cottrell
Truman State University Press

In this pioneering study, Larsen and Cottrell use census records, city and local histories, and government reports to illuminate the rise of the urban Midwest during the Gilded Age, speeded by the expansion of railroads and contests for supremacy, and shaped by industry and city promoters.

<http://tsup.truman.edu>



Shakespair
By Martin Bidney
Dialogic Poetry Press

This unprecedented dialogue between Shakespeare's Sonnets and my 154 sonnet replies on facing pages explores Will's bisexuality and the problems created when his boyfriend and mistress prove attracted to each other and the boyfriend even has a rival male admirer! Potentially a play, psychological novel, TV series...

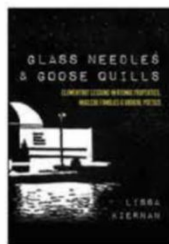
amazon.com/author/martinbidney.com



Any Resemblance to A Coincidence Is Accidental
By Stephen C. Bird
Hysterical Dementia

Experimental, interconnected short stories blend realism, surrealism, humour and horror. Intervened themes and archetypes manifest in the form of satirical fantasy and the text moves seamlessly between a range of genres. Superficial silliness within the novella alludes to deeper and darker sociological and philosophical commentary. Characters often become emotionally disconnected and navigate a tightrope between their waking and dreaming lives.

www.amazon.com



Glass Needles & Goose Quills: Elementary Lessons in Atomic Properties, Nuclear Families & Radical Poetics
By Lisa Kiernan
Haley's

"A brilliant book of bearing witness—to the death of a beloved father, the environmental catastrophes of our time, and the relation of body and landscape. Fearless and unflinching, this hybrid collection is both documentary and deeply personal, alert to the dangers of our contemporary world and to the role of poetry and poetics in that world's saving."—Nicole Cooley.

<http://glassneedlesgoosequills.com>



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Agent Advice

Kirby Kim of Janklow & Nesbit Associates



Areas of interest: Literary and commercial fiction for children and adults, narrative nonfiction by journalists, science, and pop culture; generally no romance and no picture books

Representative clients: Ted Chiang, Malcolm Brooks, Karolina Waclawiak, Tracy O'Neill, Peter Bognanni, Craig Davidson

Looking for: Query letter with the first ten pages in the body of an e-mail

Preferred contact: E-mail
kkim@janklow.com

Agency contact:
Janklow & Nesbit Associates
285 Madison Avenue
New York, NY 10017
www.janklowandnesbit.com

Should I finish my manuscript or is it okay to submit with just the required amount for a query? Should I get a head start with an agent?

Mitch from Leakesville, Mississippi

I think there are some exceptions to this (nonfiction is generally submitted to publishers by proposal), but I'd say finish the book. Sounds like you're referencing a novel or a memoir, in which case I would say take some time away from the manuscript after you've finished it, then read it again and revise. Then step away and come back. And revise again. Do this until you can't see anything wrong with the manuscript. Or recognize there are things wrong but you don't know how to fix them. Then maybe share it with a couple of brutally honest readers who won't just admire you for filling up a few hundred pages with text but who will critically review the book and tell you what works and doesn't work. Then, you guessed it, revise. Don't rush the process.

At what point in the process of writing a potential book series should the writer attempt to find an agent—after the first book is done or after there is a more complete series to present?

Catherine from Boise, Idaho

Probably after the first book is done. I generally don't go to publishers with more than one manuscript at a time anyway. And I think most agents would rather know you can execute one killer book that can stand alone as opposed to being able to envision a series. Also, that first book may change a lot after an agent and an editor give you notes, so it might be premature to write subsequent books in the series before the first one is sold. Cart before horse and all that.


Is there still a market for serious, intelligently written horror fiction, in the same vein as Stephen King or William Peter Blatty, or should a writer focus on a smaller publishing house?

Kevin from Phoenix

Putting aside the question of what constitutes "serious, intelligently written horror fiction," I think there's a market for anything if it's done really well. But horror is a tricky category. There are writers such as Nick Cutter, Benjamin Percy, Paul Tremblay, Seanan McGuire, Sarah Pinborough, and Josh Malerman doing the kind of thing you're referring to at large houses. Then there are writers such as John Langan, Laird Hunt, and Gemma Files who are doing great things but for whatever reason go primarily with smaller houses. I'm guessing your question stems from the experience of not seeing much horror fiction from general trade publishers breaking through the noise. But those houses do take chances—one just needs to know who to ask and where to look.

Are there any resources that are particularly helpful about learning what agents like and their tastes and what they specialize in?

Jared from Los Angeles

Publishers Marketplace, with its database of deals, is probably the most comprehensive and up-to-date way of seeing who agents are representing and how active they are. I think agency websites are pretty informative as well. A subscription to the former doesn't cost much and is worth the investment for any writer trying to land an agent. And, of course, the database at pw.org is a useful resource as well. 

To submit a question for next issue's featured agent, e-mail agentadvice@pw.org or write to Editor, *Poets & Writers Magazine*, 90 Broad Street, Suite 2100, New York, NY 10004. Questions accepted for publication may be edited for clarity and length.

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POETS & WRITERS MAGAZINE ANNOUNCES state, national, and international prizes in poetry, fiction, and creative nonfiction. We list only prizes of \$1,000 or more, prizes of less than \$1,000 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 Submission Calendar for deadlines arranged by date and the Anatomy of Awards for a closer look at the numbers behind Grants & Awards. For announcements of recently awarded prizes, see Recent Winners.

Deadlines

American Poetry Review

STANLEY KUNITZ MEMORIAL PRIZE

A prize of \$1,000 and publication in *American Poetry Review* is given annually for a poem by a poet under the age of 40. The editors will judge. Submit up to three poems totaling no more than three pages with a \$15 entry fee, which includes a copy of the prize issue, by May 15. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

American Poetry Review, Stanley Kunitz Memorial Prize, 320 South Broad Street, Hamilton #313, Philadelphia, PA 19102. www.aprweb.org

American-Scandinavian Foundation

TRANSLATION PRIZES

A prize of \$2,500 and publication of an excerpt in *Scandinavian Review* is given annually for an English translation of a work of poetry, fiction, or creative nonfiction written in a Nordic language. In addition, a prize of \$2,000 and publication is awarded to a translator whose literary translations have not previously been published. Translations of works by Scandinavian authors born after 1800 that have not been published in English are eligible. Submit up to 25 pages of poetry or 50 pages of prose, one copy of the original work, and a curriculum vitae by June 15. There is no entry fee. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

American-Scandinavian Foundation, Translation Prizes, 58 Park Avenue, New York, NY 10016. (212) 779-3587. info@amscan.org
www.amscan.org

American Short Fiction

SHORT STORY CONTEST

A prize of \$1,000 and publication in *American Short Fiction* is given annually for a short story. Submit a story of 2,000 to 6,500 words with a \$20 entry

fee by June 1. All entries are considered for publication. Visit the website for complete guidelines.

American Short Fiction, Short Story Contest, P.O. Box 4152, Austin, TX 78765. Adeena Reitberger, Coeditor. editors@americanshortfiction.org
www.americanshortfiction.org

Anhinga Press

ANHINGA-ROBERT DANA PRIZE FOR POETRY

A prize of \$2,000, publication by Anhinga Press, and 25 author copies is given annually for a poetry collection. The winner is also invited to participate in a reading tour at select colleges in Florida. Eduardo C. Corral will judge. Submit a manuscript of 48 to 80 pages with a \$25 entry fee (\$28 for electronic submissions) by May 31. Visit the website for complete guidelines.

Anhinga Press, Anhinga-Robert Dana Prize for Poetry, P.O. Box 3665, Tallahassee, FL 32315. Kristine Snodgrass, Codirector. info@anhinga.org
www.anhingapress.org

Artist Trust

GRANTS FOR ARTIST PROJECTS

Grants of up to \$1,500 each are given annually to poets, fiction writers, and nonfiction writers who are residents of Washington State. Students enrolled in a degree-granting program are ineligible. Submit a writing sample of up to 12 pages with a project description, synopsis, budget, and résumé by May 15. There is no application fee. Visit the website for complete guidelines.

Artist Trust, Grants for Artist Projects, 1835 12th Avenue, Seattle, WA 98122. Owen David, Contact. info@artisttrust.org
artisttrust.org/index.php/for-artists/money

Autumn House Press

LITERARY PRIZES

Three prizes of \$1,000 each and publication by Autumn House Press are given annually for a poetry collection, a book of fiction, and a book of creative nonfiction. Each winner also receives a \$1,500 travel and publicity grant. Alberto Ríos will judge in poetry, Amina Gautier will judge in fiction, and Alison Hawthorne Deming will judge in nonfiction. Submit a manuscript of 50 to 80 pages of poetry or 200 to 300 pages of prose with a \$30 entry fee by June 30. All entries are considered for publication. Visit the website for complete guidelines.

Autumn House Press, Literary Prizes, 5530 Penn Avenue, Pittsburgh, PA 15206. info@autumnhouse.org
www.autumnhouse.org

Backwaters Press

BACKWATERS PRIZE

A prize of \$2,500 and publication by Backwaters Press is given annually for a poetry collection. Bob Hicok will judge. Using the online submission system, submit a manuscript of 60 to 85 pages with a \$30 entry fee by May 31. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Backwaters Press, Backwaters Prize, 1124 Pacific Street No. 8392, Omaha, NE 68108. (402) 451-4052. Michael Catherwood, Editor.
www.thebackwaterspress.org

Bard College

BARD FICTION PRIZE

A prize of \$30,000 and a one-semester appointment as writer-in-residence at Bard College is given annually to a U.S. fiction writer under the age of 40. The recipient must give at least one public lecture and meet informally with students but is not expected to teach traditional courses. Submit three copies of a published book of fiction, a cover

letter, and a curriculum vitae by June 15. There is no entry fee. Visit the website for complete guidelines.

Bard College, Bard Fiction Prize, P.O. Box 5000, Annandale-on-Hudson, NY 12504. (845) 758-7087. bfp@bard.edu
www.bard.edu/bfp

Barrow Street Press

BOOK PRIZE

A prize of \$1,500 and publication by Barrow Street Press is given annually for a poetry collection. Patricia Spears Jones will judge. Submit a manuscript of 50 to 80 pages with a \$25 entry fee (\$28 for electronic submissions) by June 30. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Barrow Street Press, Book Prize, P.O. Box 1558, Kingston, RI 02881.
infobarrow@gmail.com

www.barrowstreet.org

Bauhan Publishing

MAY SARTON NEW HAMPSHIRE BOOK PRIZE

A prize of \$1,000, publication by Bauhan Publishing, and 100 author copies is given annually for a poetry collection. Jennifer Militello will judge. Submit a manuscript of 50 to 80 pages with a \$25 entry fee by June 30. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Bauhan Publishing, May Sarton New Hampshire Book Prize, P.O. Box 117, Peterborough, NH 03458.
(603) 567-4430.

www.bauhanpublishing.com/may-sarton-prize

Bellevue Literary Review

PRIZES IN POETRY AND PROSE

Three prizes of \$1,000 each and publication in *Bellevue Literary Review* are given annually to a poet, a fiction writer, and a creative nonfiction writer for works about health, healing, illness, the body, and the mind. Rachel Hadas will judge in poetry, Geraldine Brooks will judge in fiction, and Rivka Galchen will judge in creative nonfiction. Using the online submission system, submit up to three poems totaling no more than five pages or up to 5,000 words of prose with a \$20 entry fee (\$30 to receive a subscription to *Bellevue Literary Review*) by July 1. All entries are considered for publication. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Bellevue Literary Review, Prizes in Poetry and Prose, New York University Langone Medical Center, Department of Medicine, 550 First Avenue, OBV-A612, New York,

NY 10016. (212) 263-3973. Stacy Bodziak, Managing Editor. stacy@blreview.org
www.blreview.org

Bitter Oleander Press

LIBRARY OF POETRY BOOK AWARD

A prize of \$1,000 and publication by Bitter Oleander Press is given annually for a poetry collection. Submit a manuscript of 48 to 80 pages with a \$28 entry fee between May 1 and June 15. Visit the website for complete guidelines.

Bitter Oleander Press, Library of Poetry Book Award, 4983 Tall Oaks Drive, Fayetteville, NY 13066.
info@bitteroleander.com

www.bitteroleander.com

Blue Mountain Center

RICHARD J. MARGOLIS AWARD

A prize of \$5,000 and a monthlong residency at the Blue Mountain Center, an artists colony in Blue Mountain Lake, New York, is given annually to an essayist or journalist whose work “combines warmth, humor, wisdom, and concern with social justice.” Submit three copies of at least two writing samples totaling no more than 30 pages, a brief bio, and a project description by July 1. There is no entry fee. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Blue Mountain Center, Richard J. Margolis Award, c/o Margolis & Bloom, 535 Boylston Street, 8th Floor, Boston, MA 02116. award@margolis.com
award.margolis.com

BOA Editions

SHORT FICTION PRIZE

A prize of \$1,000 and publication by BOA Editions is given annually for a short story collection. Peter Conners will judge. Submit a manuscript of 90 to 200 pages with a \$25 entry fee by May 31. Visit the website for the required entry form and complete guidelines.

BOA Editions, Short Fiction Prize, P.O. Box 30971, Rochester, NY 14603.
Peter Conners, Contact.
conners@boaeditions.org

www.boaeditions.org

Boston Review

POETRY CONTEST

A prize of \$1,500 and publication in *Boston Review* is given annually for a poem or group of poems. Mónica de la Torre will judge. Submit up to five poems totaling no more than 10 pages with a \$20 entry fee, which includes a copy of the *Boston Review's* 2017 literary supplement, *Global Dystopias*, by June 1. All entries are considered for publication. Visit the

website for complete guidelines.

(SEE RECENT WINNERS.)

Boston Review, Poetry Contest, P.O. Box 425786, Cambridge, MA 02142. (617) 324-1360. review@bostonreview.net
bostonreview.net/contests

Boulevard

EMERGING POETS CONTEST

A prize of \$1,000 and publication in *Boulevard* is given annually for a group of poems by a poet who has not published a poetry collection with a nationally distributed press. The editors will judge. Using the online submission system, submit three poems of any length with a \$16 entry fee, which includes a subscription to *Boulevard*, by June 1. All entries are considered for publication. Visit the website for complete guidelines.

Boulevard, Emerging Poets Contest, PMB 325, 6614 Clayton Road, Richmond Heights, MO 63117. Jessica Rogen, Editor.
www.boulevardmagazine.org

Bridport Arts Centre

BRIDPORT PRIZE

Two prizes of £5,000 (approximately \$6,250) each and publication in the Bridport Prize anthology are given annually for a poem and a short story. Two second-place prizes of £1,000 (approximately \$1,250) each and publication are given in each category. A prize of £1,000 (approximately \$1,250) and publication is also given for a work of flash fiction. Lemn Sissay will judge in poetry, Peter Hobbs will judge in fiction, and Kit de Waal will judge in flash fiction. Submit a poem of up to 42 lines, a story of up to 5,000 words, or a piece of flash fiction of up to 250 words by May 31. The entry fee is £9 (approximately \$11) for poetry, £10 (approximately \$13) for fiction, and £8 (approximately \$10) for flash fiction. Visit the website for the required entry form and complete guidelines.

(SEE RECENT WINNERS.)

Bridport Arts Centre, Bridport Prize, P.O. Box 6910, Bridport, Dorset, DT6 9BQ, England. Kate Wilson, Prize Administrator.

kate@bridportprize.org.uk

www.bridportprize.org.uk

Center for Documentary Studies

DOROTHEA LANGE-PAUL TAYLOR PRIZE

A prize of \$10,000 and publication in the Center for Documentary Studies's print and digital periodicals will be given annually for a documentary project that incorporates text and images. The

winning piece will also be placed in Duke University's Archive of Documentary Arts. Independent and collaborative fieldwork projects that "rely on and exploit, in intriguing and effective ways, the interplay of words and images in the creation and presentation of their work" are eligible. Poetry, oral history, descriptive narrative, photographs, audio, and video are eligible. Using the online submission system, submit up to 15 pages of writing and up to 19 images or 10 minutes of video or audio, along with a project description, an artist statement, a curriculum vitae, and a \$65 entry fee by May 15. Visit the website for complete guidelines.

Center for Documentary Studies,
Dorothea Lange–Paul Taylor Prize, 1317
West Pettigrew Street, Durham, NC
27705. (919) 660-3685. Caitlin Johnson,
Contact. caitlinjohnson@duke.edu
documentarystudies.duke.edu/awards/lange-taylor

Cider Press Review

EDITORS' PRIZE BOOK AWARD

A prize of \$1,000, publication by *Cider Press Review*, and 25 author copies is given annually for a first or second poetry collection. The editors will judge. Submit a manuscript of 48 to 80 pages

with a \$26 entry fee by June 30. Visit the website for complete guidelines.

Cider Press Review, Editors' Prize Book Award, P.O. Box 33384, San Diego, CA 92163. Caron Andregg, Publisher.
www.ciderpressreview.com

Claremont Graduate University KINGSLEY & KATE TUFTS POETRY AWARDS

The \$100,000 Kingsley Tufts Poetry Award is given annually to honor a book of poetry by a midcareer U.S. poet. The winner spends one week in residence at Claremont Graduate University in California. The \$10,000 Kate Tufts Discovery Award is given annually to honor a first book of poetry by "a poet of genuine promise." Poets, publishers, or agents may submit eight copies of a book of poetry published between July 1, 2016, and June 30, 2017, with a list of previously published work by July 1. There is no entry fee. Visit the website for the required entry form and complete guidelines.

Claremont Graduate University, Kingsley & Kate Tufts Poetry Awards, 160 East 10th Street, Claremont, CA 91711. (909) 621-8974.
www.cgu.edu/tufts

Comstock Review

MURIEL CRAFT BAILEY AWARD

A prize of \$1,000 and publication in *Comstock Review* is given annually for a poem. Ellen Bass will judge. Submit a poem of up to 40 lines with a \$5 entry fee by July 1. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Comstock Review, Muriel Craft Bailey Award, 4956 St. John Drive, Syracuse, NY 13215. Betsy Anderson and Michael A. Sickler, Managing Editors.

www.comstockreview.org

Crab Orchard

FIRST BOOK AWARD

A prize of \$2,500, publication by Southern Illinois University Press, and a \$1,500 honorarium to give a reading at Southern Illinois University in Carbondale is given annually for a poetry collection. U.S. poets who have not published a full-length book of poems in an edition of over 500 copies are eligible. Chad Davidson will judge. Using the online submission system, submit a manuscript of 50 to 75 pages with a \$20 entry fee between May 15 and July 10. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

2016 Omnidawn 1st/2nd Book Prize

Judged by Cathy Park Hong — Available October 2017

Henry Wei Leung—*Goddess of Democracy*

The Finalists (in alphabetical order by last name) are:

Lisa Alden	Mark Faunlagui	Nicholas Gulig	Douglas Luman	Caroline Young
Berkeley, California	Jersey City, New Jersey	Fort Atkinson, Wisconsin	Bethesda, Maryland	Athens, Georgia



Upcoming Omnidawn Poetry Contests

\$3,000 First/Second Poetry Book

Judge: Myung Mi Kim Fee: \$27

May 1–June 30, 2017

\$1,000 Single Poem Broadside

Judge: Craig Santos Perez Fee: \$10

Aug 1–Oct 16, 2017

Each prize includes publication by Omnidawn

Postal & online submissions—For details: www.omnidawn.com/contest



LITERARY PRIZES

Three prizes of \$1,250 each and publication in *Crab Orchard Review* are given annually for a poem, a short story, and an essay. Using the online submission system, submit a poem of up to five pages, a short story of up to 6,000 words, or an essay of up to 6,500 words with a \$12 entry fee by May 31. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Crab Orchard, Southern Illinois University, English Department, Mail Code 4503, 1000 Faner Drive, Carbondale, IL 62901.

Jon Tribble, Contact.
craborchardreview.siu.edu

Crook's Corner Book Prize Foundation

BOOK PRIZE

A prize of \$5,000 is given annually for a debut novel set in the American South. The winner is also entitled to receive a free glass of wine every day for a year at Crook's Corner Café and Bar in Chapel Hill. Eligible novels must be set primarily in Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, West Virginia, or the District of Columbia. Self-published books are eligible, but e-books are not. Elizabeth Cox will judge. Authors and publishers may submit two copies of a book (or bound galleys) published between January 1, 2016, and June 1, 2017, with a \$35 entry fee by June 1. Visit the website for the required entry form and complete guidelines. (SEE RECENT WINNERS.)

Crook's Corner Book Prize Foundation, Book Prize, 313 Country Club Road, Chapel Hill, NC 27514. (919) 942-3713. Anna Hayes, President.
info@crookscornerbookprize.com
www.crookscornerbookprize.com

Cultural Center of Cape Cod

POETRY COMPETITION

A prize of \$1,000 is given annually for a poem that has not won a national competition. Submit up to three poems totaling no more than five pages with a \$15 entry fee by June 20. Visit the website for complete guidelines.

Cultural Center of Cape Cod, Poetry Competition, 307 Old Main Street, South Yarmouth, MA 02664. Lauren Wolk, Associate Director.
www.cultural-center.org

Elixir Press

FICTION AWARD

A prize of \$2,000, publication by Elixir Press, and 25 author copies is given annually for a short story collection or a novel. The editors will judge. Submit a manuscript of 120 to 500 pages with a \$40 entry fee by May 31. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Elixir Press, Fiction Award, P.O. Box 27029, Denver, CO 80227.
info@elixirpress.com
www.elixirpress.com

Emrys Press

POETRY CHAPBOOK CONTEST

A prize of \$1,000 and publication by Emrys Press will be given annually for a poetry chapbook. The winner will also receive a weeklong residency at the Rensing Center Artists and Writers Retreat near Greenville, South Carolina. Dorianne Laux will judge. Using the online submission system, submit a manuscript of 24 to 28 pages with a \$20 entry fee by July 15. All entries will be considered for publication. Visit the website for complete guidelines.

Emrys Press, Poetry Chapbook Contest, P.O. Box 8813, Greenville, SC 29604.
emrys.info@gmail.com
www.emrys.org/emrys-press

Engine Books

FICTION PRIZE

A prize of \$2,000 and publication by Engine Books is given annually for a short story collection, a novella collection, or a novel. Maya Lang will judge. Using the online submission system, submit a fiction manuscript of any length with a \$30 entry fee by June 30. All entries are considered for publication. Visit the website for complete guidelines.

Engine Books, Fiction Prize, P.O. Box 44167, Indianapolis, IN 46244. Victoria Barrett, Publisher.
victoria@enginebooks.org
www.enginebooks.org

Fairy Tale Review

AWARDS IN POETRY AND PROSE

Two prizes of \$1,000 each and publication in *Fairy Tale Review* are given annually for a group of poems and a work of fiction or creative nonfiction influenced by fairy tales. Aimee Nezhukumatathil will judge in poetry and Helen Oyeyemi will judge in prose. Submit up to five poems totaling no more than 10 pages or up to 6,000 words of fiction or nonfiction with a \$10 entry fee by July 15. All

entries are considered for publication. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Fairy Tale Review, Awards in Poetry and Prose, c/o Kate Bernheimer, University of Arizona, English Department, Tucson, AZ 85721. Kate Bernheimer, Editor.
fteditorial@gmail.com
www.fairytalereview.com

Glimmer Train Press

SHORT STORY AWARD FOR NEW WRITERS

A prize of \$2,500 and publication in *Glimmer Train Stories* is given three times yearly for a short story by a writer whose fiction has not appeared in a print publication with a circulation over 5,000. Using the online submission system, submit a story of 1,000 to 12,000 words with a \$18 entry fee between May 1 and June 30. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Glimmer Train Press, Short Story Award for New Writers, P.O. Box 80430, Portland, OR 97280. (503) 221-0836. Susan Burmeister-Brown and Linda Swanson-Davies, Coeditors.
www.glimmertrain.com

Griffin Trust for Excellence in Poetry

GRIFFIN POETRY PRIZE

Two prizes of \$65,000 CAD (approximately \$50,000) each are given annually for poetry collections by a Canadian poet or translator and by an international poet or translator. Finalists in each category receive \$10,000 CAD (approximately \$7,500). Publishers may submit four copies of a book of at least 48 pages published between January 1 and June 30 by June 30. There is no entry fee. The deadline for books published during the second half of the year is December 31. Visit the website for the required entry form and complete guidelines.

Griffin Trust for Excellence in Poetry, Griffin Poetry Prize, 363 Parkridge Crescent, Oakville ON L6M 1A8, Canada. (905) 618-0420. Ruth Smith, Executive Director. info@griffinpoetryprize.com
www.griffinpoetryprize.com

Hidden River Arts

WILLIAM VAN WERT FICTION AWARD

A prize of \$1,000 is given annually for a short story or a novel excerpt. Using the online submission system, submit up to 25 pages of fiction (and a synopsis if submitting a novel excerpt) with a \$17 entry fee by June 30. Visit the website for the required entry form and complete guidelines.

Hidden River Arts, William Van Wert Fiction Award, P.O. Box 63927, Philadelphia, PA 19147.
hiddenriverarts@gmail.com
hiddenriverarts.wordpress.com

Key West Literary Seminars

EMERGING WRITER AWARDS

Three prizes valued at \$4,000 each are given annually for a group of poems, a short story, and a novel-in-progress by writers who have not published a book with a major publisher. The winners will each receive \$500 and full tuition, airfare, and lodging to attend the Key West Literary Seminar and Workshop Program in January 2018 in Key West, Florida. Using the online submission system, submit five to seven poems of any length, a short story of up to 22 pages, or an excerpt of a novel-in-progress of no more than 30 pages with a cover letter, a letter of recommendation, and contact information for two references by June 30. There is no entry fee. Visit the website for complete guidelines.

Key West Literary Seminars, Emerging Writer Awards, 717 Love Lane, Key West, FL 33040. (305) 293-9291. mail@kwls.org
www.kwls.org/awards/emerging-writer-awards

Ledbury Poetry Festival

POETRY COMPETITION

A prize £1,000 (approximately \$1,250) and a course at Ty Newydd, the National Writers' Centre of Wales, is given annually for a poem. The winner is also invited to read at the Ledbury Poetry Festival in July 2018 in Ledbury, England; travel expenses are not included. Fiona Sampson will judge. Submit a poem of up to 40 lines with a £5 entry fee (approximately \$6), and £3.50 (approximately \$4) for each additional poem, by July 13. Visit the website for the required entry form and complete guidelines.

(SEE RECENT WINNERS.)

Ledbury Poetry Festival, Poetry Competition, Master's House, Bye Street, Ledbury, Herefordshire, HR8 1EA, England. Sandra Dudley, Finance Manager. finance@poetry-festival.co.uk
www.poetry-festival.co.uk/ledbury-poetry-competition

Leeway Foundation

TRANSFORMATION AWARDS

Awards of \$15,000 each are given annually to women and transgender, transsexual, genderqueer, or otherwise gender-nonconforming poets, fiction writers, and creative nonfiction writers in the

Philadelphia area who have been creating art for social change for five or more years. Writers who have lived for at least two years in Bucks, Camden, Chester, Delaware, Montgomery, or Philadelphia counties, who are at least 18 years of age, and who are not full-time students in a degree-granting arts program are eligible. Writers may submit an application by May 15. A panel of community-based artists will review applications and invite selected poets and writers to submit work for the second stage of the application process. There is no entry fee. Visit the website for the required application and complete guidelines.

(SEE RECENT WINNERS.)

Leeway Foundation, Transformation Awards, Philadelphia Building, 1315 Walnut Street, Suite 832, Philadelphia, PA 19107. (215) 545-4078. info@leeway.org
www.leeway.org

Literal Latté

POETRY AWARD

A prize of \$1,000 and publication in *Literal Latté* is given annually for a poem or group of poems. Submit up to six poems totaling no more than 2,000 words each with a \$10 entry fee (\$15 for up to 10 poems) by July 15. All entries

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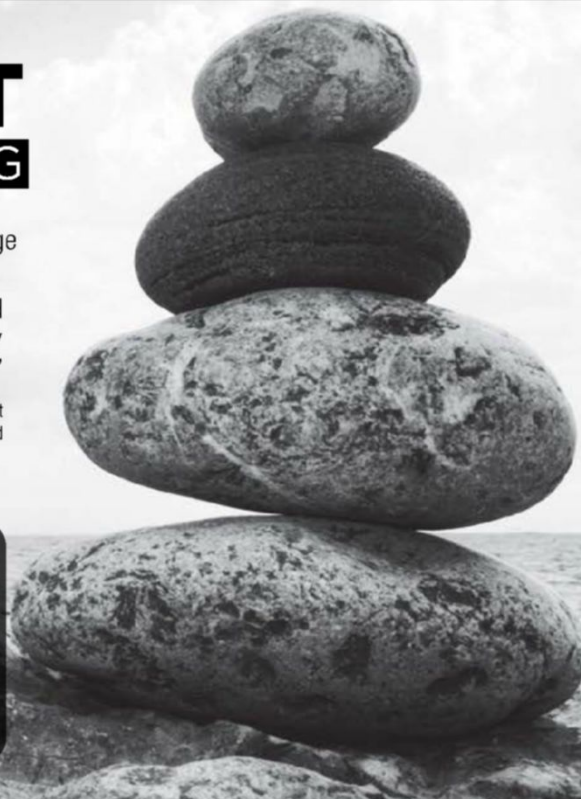
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GRANTS & AWARDS

are considered for publication. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Literal Latté, Poetry Award, 200 East 10th Street, Suite 240, New York, NY 10003. (212) 260-5532. Jenine Gordon Bockman, Editor. litlatte@aol.com

www.literal-latte.com

Literary Arts

OREGON LITERARY FELLOWSHIPS

Fellowships of \$3,500 each are given annually to Oregon writers to initiate, develop, or complete literary projects in poetry, fiction, and creative nonfiction. One Women Writers Fellowship and one Writer of Color Fellowship of \$3,500 each are also given annually. Submit three copies of up to 15 pages of poetry or 25 pages of prose with the required entry form by June 23. There is no entry fee. Visit the website for the required entry form and complete guidelines.

(SEE RECENT WINNERS.)

Literary Arts, Oregon Literary Fellowships, 925 SW Washington Street, Portland, OR 97205. (503) 227-2583.

Susan Moore, Director of Programs for Writers. susan@literary-arts.org

www.literary-arts.org

Los Angeles Review

LITERARY AWARDS

Four prizes of \$1,000 each and publication in *Los Angeles Review* are given twice yearly for a poem, a short story, a short short story, and an essay. t'ai freedom ford will judge in poetry, Bryan Hurt will judge in fiction, Siel Ju will judge in flash fiction, and Chelsey Clammer will judge in nonfiction. Using the online submission system, submit up to three poems of no more than 50 lines each, a short story or essay of up to 2,500 words, or a piece of flash fiction of up to 500 words with a \$20 entry fee by June 30. Visit the website for complete guidelines.

Los Angeles Review, Literary Awards, P.O. Box 40820, Pasadena, CA 91114. Keaton Maddox, Assistant Managing Editor.

assteditor@losangelesreview.org

www.losangelesreview.org

Lost Horse Press

IDAHO PRIZE FOR POETRY

A prize of \$1,000, publication by Lost Horse Press, and 20 author copies is given annually for a poetry collection by a U.S. poet. Robert Wrigley will judge. Submit a manuscript of at least 48 pages

with a \$25 entry fee (\$30 for electronic submissions) by May 15. Visit the website for complete guidelines.

Lost Horse Press, Idaho Prize for Poetry, 105 Lost Horse Lane, Sandpoint, ID 83864.

www.losthorsepress.org

Lynx House Press

BLUE LYNX PRIZE FOR POETRY

A prize of \$2,000 and publication by Lynx House Press is given annually for a poetry collection. Submit a manuscript of at least 48 pages with a \$28 entry fee by May 15. Visit the website for complete guidelines.

Lynx House Press, Blue Lynx Prize for Poetry, P.O. Box 940, Spokane, Washington 99210. (509) 624-4894. Christopher Howell, Editor.

lynxhousepress@gmail.com

www.lynxhousepress.org

Mexico

FIL PRIZE IN ROMANCE LANGUAGES

A prize of \$150,000 is given annually to honor a poet, a fiction writer, or a creative nonfiction writer who writes in Catalan, French, Galician, Italian, Portuguese, Romanian, or Spanish. The prize is awarded by a consortium of



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Mexican government agencies, banks, and universities. Cultural or educational institutions or groups interested in literature may nominate a candidate; individuals may not apply. Submit the writer's curriculum vitae and a letter of support by June 22. There is no entry fee. Visit the website for complete guidelines.

Mexico, FIL Prize in Romance Languages, Guadalajara International Book Fair, Avenida Alemania 1370, Guadalajara, 44190 Jalisco, Mexico.

www.fil.com.mx

The Moth

INTERNATIONAL SHORT STORY PRIZE

A prize of €3,000 (approximately \$3,170) and publication in the *Moth* is given annually for a short story. A second-place prize of publication, a weeklong retreat at the Circle of Missé in Missé, France, and a €250 (approximately \$265) travel stipend; and a third-place prize of €1,000 (approximately \$1,060) and publication are also given. Belinda McKeon will judge. Submit a story of up to 6,000 words with a €2 (approximately \$13) entry fee by June 30. Visit the website for the required entry form and complete guidelines.

The *Moth*, International Short Story Prize, Ardan Grange, Milltown, Belturbet, County Cavan, Ireland. Rebecca O'Connor, Editor.

editor@themothmagazine.com
www.themothmagazine.com

Mudfish

POETRY PRIZE

A prize of \$1,200 and publication in *Mudfish* is given annually for a poem. Philip Schultz will judge. Submit up to three poems of any length with a \$20 entry fee (\$3 for each additional poem) by July 15. Visit the website for complete guidelines. (See Recent Winners.)

Mudfish, Poetry Prize, 184 Franklin Street, Ground Floor, New York, NY 10013. Jill Hoffman, Editor.

www.mudfish.org

Munster Literature Center

FOOL FOR POETRY CHAPBOOK

COMPETITION

A prize of €1,000 (approximately \$1,060) and publication by the Munster Literature Center is given annually for a poetry chapbook. Submit a manuscript of 16 to 24 pages with a €25 entry fee (approximately \$26) by May 31. All en-

tries are considered for publication. Visit the website for complete guidelines.

Munster Literature Center, Fool for Poetry Chapbook Competition, Frank O'Connor House, 84 Douglas Street, Cork, Ireland.
munsterlit@eircom.net

www.munsterlit.ie

National Book Foundation

NATIONAL BOOK AWARDS

Three prizes of \$10,000 each are given annually to honor a book of poetry, a book of fiction, and a book of nonfiction written by U.S. writers and published in the United States during the previous year. Finalists in each category receive \$1,000 each. Using the online submission system, publishers may submit an entry form by May 17. Six copies of books, bound galleys, or bound manuscripts published or scheduled for publication between December 1, 2016, and November 30, 2017, should be submitted to the judges and to the National Book Foundation by June 30 with a \$135 entry fee per title. Visit the website for the required entry form and complete guidelines.

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National Book Foundation, National Book Awards, 90 Broad Street, Suite 604, New York, NY 10004. (212) 685-0261. Courtney Gillette, Awards Coordinator. cgillette@nationalbook.org
www.nationalbook.org

National Poetry Review Press BOOK PRIZE

A prize of \$1,000 and publication by National Poetry Review Press is given annually for a poetry collection. C. J. Sage will judge. Submit via e-mail a manuscript of 45 to 75 pages with a \$27 entry fee by June 30. Visit the website for complete guidelines.

National Poetry Review Press, Book Prize, P.O. Box 670, Warrenton, OR 97146. C. J. Sage, Editor.
editor@nationalpoetryreview.com
www.tnprpress.com

New American Press

NEW AMERICAN FICTION PRIZE

A prize of \$1,000 and publication by New American Press is given annually for a book of fiction. Lori Ostlund will judge. Using the online submission system, submit a collection of short stories or flash fiction, a novella, or a novel of at least 100 pages with a \$25 entry fee by

June 15. Visit the website for complete guidelines.

New American Press, New American Fiction Prize, 2606 East Locust Street, Milwaukee, WI 53211. David Bowen, Senior Editor.
david@newamericanpress.com
www.newamericanpress.com

New Letters

LITERARY AWARDS

Three prizes of \$1,500 each and publication in *New Letters* are given annually for a group of poems, a short story, and an essay. Submit three to six poems or up to 8,000 words of prose with a \$20 entry fee (\$25 for electronic submissions), which includes a subscription to *New Letters*, by May 18. All entries are considered for publication. Visit the website for complete guidelines.

New Letters, Literary Awards, University of Missouri, 5101 Rockhill Road, Kansas City, MO 64110. (816) 235-1169. Ashley Wann, Contest Manager. newletters@umkc.edu
www.newletters.org/writers-wanted

North Carolina Humanities Council

LINDA FLOWERS LITERARY AWARD

A prize of \$1,500 and a weeklong residency at Weymouth Center for the Arts and Humanities in Southern Pines, North Carolina, is given annually for a work of poetry, fiction, or creative nonfiction that reflects the people and culture of North Carolina. Submit a writing sample of 3 to 10 pages of poetry, fiction, or nonfiction by June 16. There is no entry fee. Visit the website for complete guidelines.

North Carolina Humanities Council, Linda Flowers Literary Award, 320 East Ninth Street, Suite 414, Charlotte, NC 28202. (704) 687-1520.
nchc@nchumanities.org
www.nchumanities.org/content/linda-flowers-literary-award

Nowhere Magazine

TRAVEL WRITING CONTEST

A prize of \$1,000 and publication in *Nowhere Magazine* is given twice yearly for a short story or essay that “possesses a powerful sense of place.” Porter Fox will judge. Unpublished and published pieces that have not already been chosen

THE 2017 AMY AWARDS

Poets & Writers seeks submissions for the annual Amy Awards poetry contest, open to women poets age 30 and under who live in the New York City metropolitan area and on Long Island. Winners receive an honorarium and are invited to give a reading in New York City. The application deadline is June 1, 2017.

Guidelines and application at PW.ORG/ABOUT-US/AMY_AWARD

The Amy Awards were established in 1995 by Paula Trachtman and Edward Butscher of East Hampton, New York, in memory of Ms. Trachtman's daughter, Amy Rothholz, an actress and poet.

Poets & Writers

as a contest winner are eligible. Using the online submission system, submit a story or essay of 800 to 5,000 words with a \$20 entry fee by June 1. All entries are considered for publication. Visit the website for complete guidelines.

Nowhere Magazine, Travel Writing Contest, 1582 Atlantic Avenue, Brooklyn, NY 11213.

nowheremag.com

**Nuclear Age Peace Foundation
BARBARA MANDIGO KELLY PEACE POETRY
AWARD**

A prize of \$1,000 and publication on the Nuclear Age Peace Foundation website is given annually for a poem that explores “positive visions of peace and the human spirit.” Submit two copies of up to three poems of no more than 30 lines each with a \$15 entry fee by July 1. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Nuclear Age Peace Foundation, Barbara Mandigo Kelly Peace Poetry Award, PMB 121, 1187 Coast Village Road, Suite 1, Santa Barbara, CA 93108.

www.peacecontests.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. Using the online submission system, submit a manuscript of 50 to 80 pages with a \$28 entry fee, which includes a subscription to *FIELD: Contemporary Poetry and Poetics*, during the month of May. Visit the website for complete guidelines.

Oberlin College Press, FIELD Poetry Prize, 50 North Professor Street, Oberlin, OH 44074. (440) 775-8408. David Walker and David Young, Coeditors.

oc.press@oberlin.edu

www.oberlin.edu/ocpress

Omnidawn Publishing

FIRST/SECOND POETRY BOOK PRIZE

A prize of \$3,000, publication by Omnidawn Publishing, and 100 author copies is given annually for a first or second poetry collection. Myung Mi Kim will judge. Submit a manuscript of 40 to 120 pages with a \$27 entry fee (\$30 to receive a book from the Omnidawn catalogue) by June 30. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Omnidawn Publishing, First/Second Book Prize, 1632 Elm Avenue, Richmond, CA 94805. (510) 237-5472. Rusty Morrison and Ken Keegan, Coeditors. submissions@omnidawn.com www.omnidawn.com

Parlor Press

NEW MEASURE POETRY PRIZE

A prize of \$1,000 and publication by Parlor Press in the Free Verse Editions series is given annually for a poetry collection. Marianne Boruch will judge. Using the online submission system, submit a manuscript of at least 54 pages with a \$28 entry fee by June 30. All entries are considered for publication. Visit the website for complete guidelines.

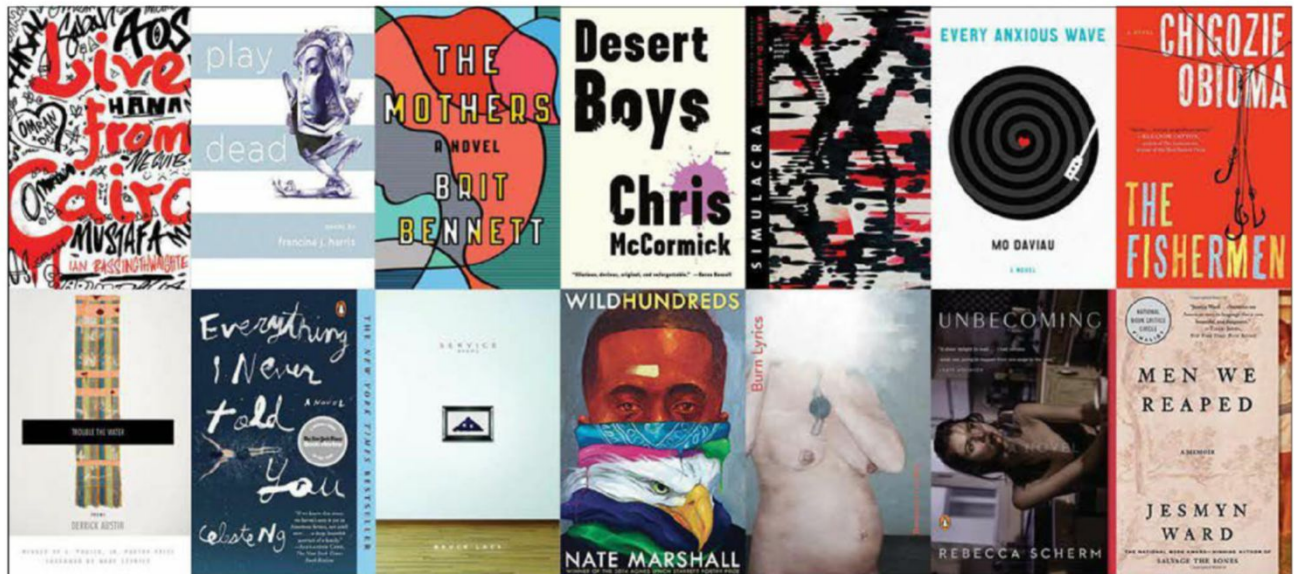
Parlor Press, New Measure Poetry Prize, 3015 Brackenberry Drive, Anderson, SC 29621.

www.parlorpress.com/freeverse

Philadelphia Stories

**MARGUERITE MCGLINN PRIZE FOR
FICTION**

A prize of \$2,000 and publication in *Philadelphia Stories* is given annually for a short story. The winner will also receive travel and lodging expenses to read at Rosemont College in October. Writers



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currently living in the United States are eligible. Using the online submission system, submit a story of up to 8,000 words with a \$15 entry fee, which includes a copy of the winning issue of *Philadelphia Stories*, by June 15. Visit the website for complete guidelines. *Philadelphia Stories*, Marguerite McGlenn Prize for Fiction, 93 Old York Road, Suite 1, #1-753, Jenkintown, PA 19046. www.philadelphiestories.org

Pulitzer Prizes
PRIZES IN LETTERS

Three prizes of \$15,000 each are given annually to U.S. writers for books of poetry, fiction, and nonfiction (including creative nonfiction) published in the United States during the current year. For books published between January 1 and June 14, submit four copies of the book, an author bio and photograph, and a \$50 entry fee by June 15. The deadline for books published during the second half of the year is October 1. Visit the website for the required entry form and complete guidelines. Pulitzer Prizes, Prizes in Letters, Columbia University, 709 Pulitzer Hall, 2950 Broadway, New York, NY 10027.

(212) 854-3841.
www.pulitzer.org

Rattle

POETRY PRIZE

A prize of \$10,000 and publication in *Rattle* is given annually for a poem. A Reader's Choice Award of \$2,000 is also given to one of ten finalists. Submit up to four poems of any length with a \$20 entry fee, which includes a subscription to *Rattle*, by July 15. All entries are considered for publication. Visit the website for complete guidelines.

Rattle, Poetry Prize, 12411 Ventura Boulevard, Studio City, CA 91604. Timothy Green, Editor. tim@rattle.com
www.rattle.com

Ruminare Magazine

JANET B. MCCABE POETRY PRIZE

A prize of \$1,500 and publication in *Ruminare Magazine* is given annually for a poem. Shane McCrae will judge. Using the online submission system, submit up to two poems of no more than 40 lines each with a \$20 entry fee by May 15. Visit the website for complete guidelines.

Ruminare Magazine, Janet B. McCabe Poetry Prize, 1041 North Taft Hill Road, Fort Collins, CO 80521. Brianna Van Dyke, Editor in Chief.
editor@ruminatemagazine.org
www.ruminatemagazine.com

Salamander

FICTION PRIZE

A prize of \$1,000 and publication in *Salamander* is given annually for a short story. Submit a story of up to 30 pages with a \$15 entry fee by June 1. All entries are considered for publication. Visit the website for complete guidelines.

Salamander, Fiction Prize, Suffolk University, English Department, 8 Ashburton Place, Boston, MA 02108.
www.salamandermag.org

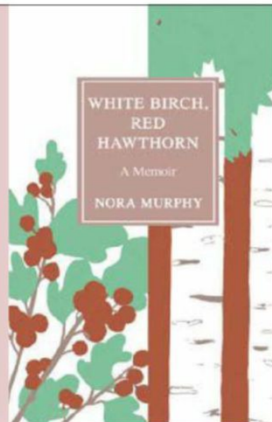
Santa Fe Writers Project

2040 BOOK AWARD

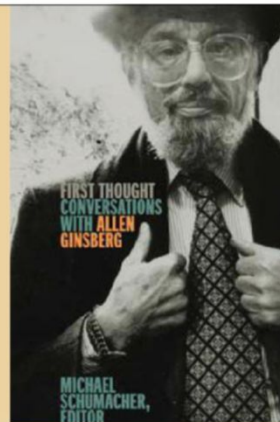
A prize of \$1,000 and publication by 2040 Books, an imprint of the Santa Fe Writers Project, will be given annually for a short story or essay collection, a novel, or a memoir. Mat Johnson will judge. Submit a prose manuscript of any length with a \$25 entry fee by July 7. Visit the website for complete guidelines.



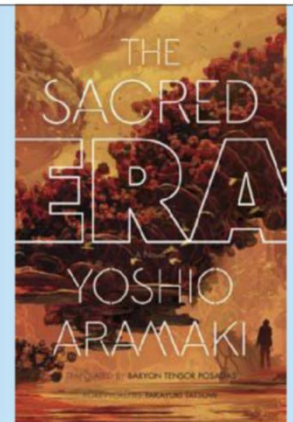
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sfpw.com/2040-contest

Southern Humanities Review

AUBURN WITNESS POETRY PRIZE

A prize of \$1,000 and publication in *Southern Humanities Review* is given annually for a poem of witness in honor of the late poet Jake Adam York. The winner also receives travel expenses to give a reading at a poetry event at Auburn University in Alabama in October with the contest judge; this year's judge is Naomi Shihab Nye. Using the online submission system, submit up to three poems of any length with a \$15 entry fee, which includes a copy of *Southern Humanities Review*, by June 1. All entries are considered for publication. Visit the website for complete guidelines.

Southern Humanities Review, Auburn Witness Poetry Prize, Auburn University, 9088 Haley Center, Auburn, AL 36849. (334) 844-9088. shr@auburn.edu
www.southernhumanitiesreview.com

Southern Indiana Review

THOMAS A. WILHELMUS SHORT PROSE AWARD

A prize of \$2,000 and publication by Southern Indiana Review Press is given annually for a chapbook-length story collection, novella, novel excerpt, or work of creative nonfiction. David H. Lynn will judge. Submit a manuscript of 40 to 80 pages with a \$20 entry fee (\$5 for each additional entry) by June 1. All entries are considered for publication. Visit the website for complete guidelines.

Southern Indiana Review, Thomas A. Wilhelmus Short Prose Award, University of Southern Indiana, 8600 University Boulevard, Evansville, IN 47712. (812) 464-1784. Ron Mitchell, Editor. sir.contest@usi.edu
usi.edu/sir

Southern Poetry Review

GUY OWEN PRIZE

A prize of \$1,000 and publication in *Southern Poetry Review* is given annually for a poem. Submit three to five poems totaling no more than 10 pages with a \$20 entry fee, which includes a subscription to *Southern Poetry Review*, by

May 31. Visit the website for complete guidelines.

Southern Poetry Review, Guy Owen Prize, Armstrong State University, Department of Languages, Literature, and Philosophy, 11935 Abercorn Street, Savannah, GA 31419.

www.southernpoetryreview.org/guyowen

Towson University

PRIZE FOR LITERATURE

A prize of \$1,000 is given annually for a book of poetry, fiction, or creative nonfiction by a current resident of Maryland who has lived in the state for at least three years. Books published within the past three years or scheduled for publication in 2017 are eligible. Publishers, institutions, or individuals may submit three copies of a book or manuscript by June 15. There is no entry fee. Visit the website for the required entry form and complete guidelines.

(SEE RECENT WINNERS.)

Towson University, Prize for Literature, English Department, 8000 York Road, Towson, MD 21252. Chris Cain, Department Chair.

www.towson.edu/english



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GRANTS & AWARDS

University of Akron Press

AKRON POETRY PRIZE

A prize of \$1,500 and publication by University of Akron Press is given annually for a poetry collection. Oliver de la Paz will judge. Using the online submission system, submit a manuscript of 48 to 90 pages with a \$25 entry fee by June 15. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

University of Akron Press, Akron Poetry Prize, 120 East Mill Street, Suite 415, Akron, OH 44308. Mary Biddinger, Series Editor.

www.uakron.edu/uapress/akron-poetry-prize

University of Canberra

VICE-CHANCELLOR'S POETRY PRIZE

A prize of \$15,000 AUD (approximately \$11,600) and publication in an e-book anthology is given annually for a poem. A second-place prize of \$5,000 AUD (approximately \$3,870) and publication is also given. Billy Collins will judge. Using the online submission system, submit a poem of up to 50 lines with a \$20 AUD (approximately \$26) entry fee (\$10 AUD, or approximately \$8 for students) by June 30. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

University of Canberra, Vice-Chancellor's Poetry Prize, Faculty of Arts & Design, Building 20, Canberra, ACT 2610, Australia.

vcpoetryprize@canberra.edu.au
www.canberra.edu.au/vcpoetryprize

University of Georgia Press

FLANNERY O'CONNOR SHORT FICTION AWARD

A prize of \$1,000 and publication by University of Georgia Press is given annually for a collection of short fiction. Using the online submission system, submit a manuscript of 40,000 to 75,000 words with a \$30 entry fee by May 31. Visit the website for complete guidelines.

University of Georgia Press, Flannery O'Connor Short Fiction Award, Main Library, 3rd Floor, 320 South Jackson Street, Athens, GA 30602.

press@uga.edu
www.ugapress.org

University of North Texas Press

KATHERINE ANNE PORTER PRIZE

A prize of \$1,000 and publication by University of North Texas Press is given annually for a collection of short fiction. Using the online submission system,

submit a manuscript of 100 to 200 pages with a \$25 entry fee between May 1 and June 30. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

University of North Texas Press, Katherine Anne Porter Prize, 1155 Union Circle #311336, Denton, TX 76203. J. Andrew Briseño, General Editor. untpress.unt.edu/contest

University of Pittsburgh Press
DRUE HEINZ LITERATURE PRIZE

A prize of \$15,000 and publication by University of Pittsburgh Press is given annually for a collection of short fiction. Writers who have published at least one previous book of fiction or a minimum of three short stories or novellas in nationally distributed magazines or literary journals are eligible. Submit a manuscript of 150 to 300 pages between May 1 and June 30. There is no entry fee. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

University of Pittsburgh Press, Drue Heinz Literature Prize, 7500 Thomas Boulevard, 4th Floor, Pittsburgh, PA 15260. info@pitt.edu
www.upress.pitt.edu

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Willow Springs Books**SPOKANE PRIZE FOR SHORT FICTION**

A prize of \$2,000 and publication by Willow Springs Books is given annually for a short story collection. Submit a manuscript of three or more stories totaling at least 98 pages with a \$27.50 entry fee by June 1. Visit the website for complete guidelines.

Willow Springs Books, Spokane Prize for Short Fiction, c/o Inland Northwest Center for Writers, 668 North Riverpoint Boulevard, 2 RPT #259, Spokane, WA 99202. willowspringsbooks@gmail.com
www.willowspringsbooks.org/submit

Winning Writers**NORTH STREET BOOK PRIZE**

Three prizes of \$1,500 each are given annually for self-published books of fiction, young adult fiction, and creative nonfiction. The winners also receive publication of an excerpt on the Winning Writers website; a marketing consultation with author and publishing consultant Carolyn Howard-Johnson; \$300 in credit at BookBaby, a distributor for self-published authors; and three free ads in the Winning Writers e-mail newsletter. Ellen LaFleche and Jendi Reiter will judge. Submit a book of fic-

tion or nonfiction of up to 150,000 words with a \$60 entry fee by June 30. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Winning Writers, North Street Book Prize, 351 Pleasant Street, PMB 222, Northampton, MA 01060. (866) 946-9748. Adam Cohen, President. adam@winningwriters.com
www.winningwriters.com

Writer's Digest**ANNUAL WRITING COMPETITION**

A prize of \$5,000, publication in the 86th annual *Writer's Digest Competition Collection*, and an all-expenses-paid trip to the Writer's Digest Conference in August in New York City to meet one-on-one with four agents or editors is given annually for a poem, a short story, or an essay. The winner will also be interviewed in *Writer's Digest*, and will receive a subscription to the Writer's Digest Tutorials video series. A second-place prize of \$1,000 and publication is also given. Submit a poem of up to 32 lines, a story of up to 4,000 words, or an essay of up to 2,000 words by June 1. The entry fee for poetry is \$15 (\$10 for each additional poem) before May 5, and \$20 thereafter. The entry fee for prose is \$25 (\$20 for

each additional entry) before May 5, and \$30 thereafter. Visit the website for the required entry form and complete guidelines.

Writer's Digest, Annual Writing Competition, 10151 Carver Road, Suite 200, Blue Ash, OH 45242. (715) 445-4612, ext. 13430.

writersdigestwritingcompetition

@fwmedia.com

www.writersdigest.com/competitions

Zone 3 Press**CREATIVE NONFICTION BOOK AWARD**

A prize of \$1,000 and publication by Zone 3 Press is given biennially for a memoir or essay collection. Janisse Ray will judge. Submit a manuscript of 150 to 300 pages with a \$25 entry fee by May 15. Visit the website for complete guidelines.

Zone 3 Press, Creative Nonfiction Book Award, Austin Peay State University, P.O. Box 4565, Clarksville, TN 37044. (931) 221-7031. Amy Wright, Acquisitions Editor. zone3@apsu.edu

www.zone3press.com/books/nonfiction-contest

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For information and registration form:
www.vermontwriters.com
802-236-6133

Submission Calendar

May 15AMERICAN POETRY REVIEW
Stanley Kunitz Memorial Prize

ARTIST TRUST

Grants for Artist Projects

CENTER FOR DOCUMENTARY STUDIES

Dorothea Lange–Paul Taylor Prize

LEEWAY FOUNDATION

Transformation Awards

LOST HORSE PRESS

Idaho Prize for Poetry

LYNX HOUSE PRESS

Blue Lynx Prize for Poetry

RUMINATE MAGAZINE

Janet B. McCabe Poetry Prize

ZONE 3 PRESS

*Creative Nonfiction Book Award***May 17**NATIONAL BOOK FOUNDATION
*National Book Awards***May 18**NEW LETTERS
*Literary Awards***May 31**ANHINGA PRESS
Anhinga–Robert Dana Prize for Poetry

BACKWATERS PRESS

Backwaters Prize

BOA EDITIONS

Short Fiction Prize

BRIDPORT ARTS CENTRE

Bridport Prize

CRAB ORCHARD

Literary Prizes

ELIXIR PRESS

Fiction Award

MUNSTER LITERATURE CENTER

Fool for Poetry Chapbook Competition

OBERLIN COLLEGE PRESS

FIELD Poetry Prize

SOUTHERN POETRY REVIEW

Guy Owen Prize

UNIVERSITY OF GEORGIA PRESS

*Flannery O'Connor Short Fiction Award***June 1**

AMERICAN SHORT FICTION

Short Story Contest

BOSTON REVIEW

Poetry Contest

BOULEVARD

Emerging Poets Contest

CROOK'S CORNER BOOK PRIZE

FOUNDATION

Book Prize

NOWHERE MAGAZINE

Travel Writing Contest

SALAMANDER

Fiction Prize

SOUTHERN HUMANITIES REVIEW

Auburn Witness Poetry Prize

SOUTHERN INDIANA REVIEW

Thomas A. Wilhelmus Short Prose Award

WILLOW SPRINGS BOOKS

Spokane Prize for Short Fiction

WRITER'S DIGEST

*Annual Writing Competition***June 15**

AMERICAN-SCANDINAVIAN

FOUNDATION

Translation Prizes

BARD COLLEGE

Bard Fiction Prize

BITTER OLEANDER PRESS

Library of Poetry Book Award

NEW AMERICAN PRESS

New American Fiction Prize

PHILADELPHIA STORIES

Marguerite McGlenn Prize for Fiction

PULITZER PRIZES

Prizes in Letters

TOWSON UNIVERSITY

Prize for Literature

UNIVERSITY OF AKRON PRESS

*Akron Poetry Prize***June 16**NORTH CAROLINA HUMANITIES
COUNCIL*Linda Flowers Literary Award***June 20**

CULTURAL CENTER OF CAPE COD

*Poetry Competition***June 22**

MEXICO

*Fil Prize in Romance Languages***June 23**

LITERARY ARTS

*Oregon Literary Fellowships***June 30**

AUTUMN HOUSE PRESS

Literary Prizes

BARROW STREET PRESS

Book Prize

BAUHAN PUBLISHING

May Sarton New Hampshire Book Prize

CIDER PRESS REVIEW

Editors' Prize Book Award

ENGINE BOOKS

Fiction Prize

GLIMMER TRAIN PRESS

Short Story Award for New Writers

GRIFFIN TRUST FOR EXCELLENCE IN

POETRY

Griffin Poetry Prize

HIDDEN RIVER ARTS

William Van Wert Fiction Award

KEY WEST LITERARY SEMINARS

Emerging Writer Awards

LOS ANGELES REVIEW

Literary Awards

THE MOTH

International Short Story Prize

Submission Calendar

NATIONAL POETRY REVIEW PRESS
Book Prize

OMNIDAWN PUBLISHING
First/Second Book Prize

PARLOR PRESS
New Measure Poetry Prize

UNIVERSITY OF CANBERRA
Vice-Chancellor's Poetry Prize

UNIVERSITY OF NORTH TEXAS PRESS
Katherine Anne Porter Prize

UNIVERSITY OF PITTSBURGH PRESS
Drue Heinz Literature Prize

WINNING WRITERS
North Street Book Prize

CLAREMONT GRADUATE UNIVERSITY
Kingsley & Kate Tufts Poetry Awards

COMSTOCK REVIEW
Muriel Craft Bailey Award

NUCLEAR AGE PEACE FOUNDATION
Barbara Mandigo Kelly Peace Poetry Award


July 15
EMRYS PRESS
Poetry Chapbook Contest 

FAIRY TALE REVIEW
Awards in Poetry and Prose

LITERAL LATTÉ
Poetry Award

MUDFISH
Poetry Prize

RATTLE
Poetry Prize

July 7
SANTA FE WRITERS PROJECT 
2040 Book Award

July 10
CRAB ORCHARD
First Book Award

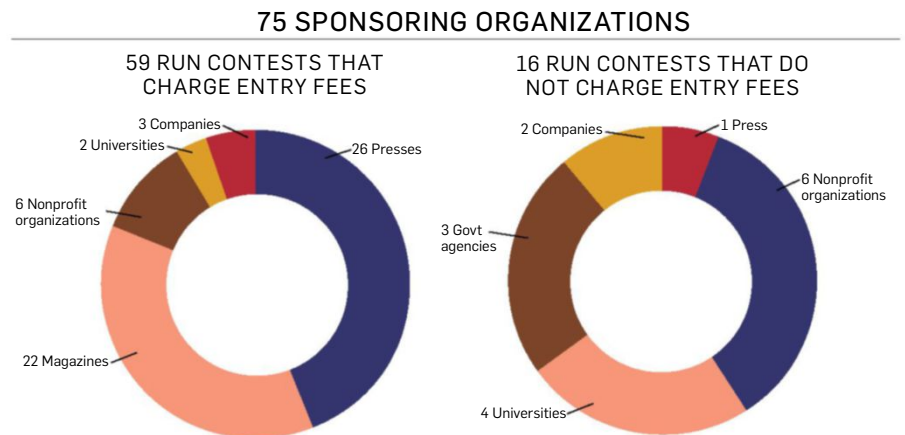
July 13
LEDBURY POETRY FESTIVAL
Poetry Competition

July 1
BELLEVUE LITERARY REVIEW
Prizes in Poetry and Prose

BLUE MOUNTAIN CENTER
Richard J. Margolis Award

Anatomy of Awards: May/June 2017

This issue's Deadlines section lists a total of 104 contests, sponsored by 75 organizations, offering an estimated \$762,983 in prize money. Nearly 20 percent of that money will be given to the winner of the FIL Literary Award in Romance Languages, organized by Mexico's Secretaría de Cultura, the University of Guadalajara, the government of the state of Jalisco, and the Fondo de Cultura Económica. Of the 104 contests, 80 (77 percent) charge an entry fee (the median entry fee is \$20), but those fee-charging contests offer only \$239,983 (31 percent) of the total prize money. The charts to the right further break down the numbers behind Grants & Awards.





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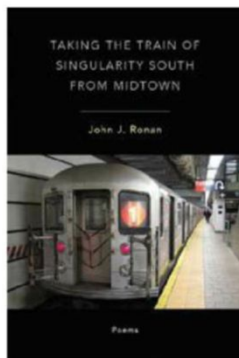


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fiction creative nonfiction playwriting
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New Poems from John J. Ronan



"It's a joy to be reminded of how comforting, even exhilarating, a sound the public voice can be, and how well poetry can be that voice." — Rhina Espaillat, author of *Where Horizons Go* and *Rehearsing Absence*

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Recent Winners

American Poetry Review

STANLEY KUNITZ MEMORIAL PRIZE

Jane Wong of Seattle won the 2016 Stanley Kunitz Memorial Prize for her poem "I Put on My Fur Coat." She received \$1,000, and her poem was published in *American Poetry Review*. The editors judged. The annual award is given for a poem by a poet under the age of 40. (SEE DEADLINES.)

American Poetry Review, Stanley Kunitz Memorial Prize, 320 South Broad Street, Hamilton #313, Philadelphia, PA 19102. www.aprweb.org

American-Scandinavian Foundation

TRANSLATION PRIZES

Barbara Sjöholm of Port Townsend, Washington, won the 2016 Nadia Christensen Prize for her translation from the Norwegian into English of an excerpt from Helene Uri's novel *Ryddet ut*. She received \$2,500 and publication in the *Scandinavian Review*. **Kara Billey Thordarson** of Alberta, Canada, won the 2016 Leif and Inger Sjöberg Prize for her translation from the Icelandic into English of Kristín Svava Tómasdóttir's poetry collection *Stormviðvörðun*. She received \$2,000 and publication in *Scandinavian Review*. The American-Scandinavian Foundation Prize Jury judged. The annual awards are given to a translator whose literary translations have not previously been published. (SEE DEADLINES.)

American-Scandinavian Foundation, Translation Prizes, 58 Park Avenue, New York, NY 10016. (212) 779-3587. info@amscan.org www.amscan.org

Backwaters Press

BACKWATERS PRIZE

Mary Jo Thompson of Minneapolis won the 2016 Backwaters Press Prize for her collection *Stunt Heart*. She received \$2,000, and her book will be published by Backwaters Press in September. The annual award is given for a poetry collection. (SEE DEADLINES.)

Backwaters Press, Backwaters Prize, 1124 Pacific Street No. 8392, Omaha, NE 68108. (402) 451-4052. Michael Catherwood, Editor. www.thebackwaterspress.org

Banipal Trust for Arab Literature

SAIF GHOBASH BANIPAL PRIZE FOR ARABIC LITERARY TRANSLATION

Jonathan Wright of London won the 2016 Saif Ghobash Banipal Prize for Arabic Literary Translation for his translation from the Arabic into English of Saud Alsanousi's novel *The Bamboo Stalk* (Bloomsbury). He received £3,000 (approximately \$3,740). Lucy Popescu, Zahia Smail Salhi, Paul Starkey, and Bill Swainson judged. The annual award is given for a book-length literary translation from Arabic into English published in the previous year. The deadline for 2017 has passed; the next deadline is March 31, 2018.

Banipal Trust for Arab Literature, Saif Ghobash Banipal Prize for Arabic Literary Translation, 1 Gough Square, London EC4A 3DE, England. Margaret Obank, Administrator. margaret@banipal.org.uk www.banipaltrust.org.uk

Barrow Street Press

BOOK PRIZE

Sarah Ann Winn of Manassas, Virginia, won the 2016 Barrow Street Press Book Prize for her poetry collection, *Abma Almanac*. She received \$1,000 and publication of her book by Barrow Street Press. Elaine Equi judged. The annual award is given for a poetry collection. (SEE DEADLINES.)

Barrow Street Press, Book Prize, P.O. Box 1558, Kingston, RI 02881. infobarrow@gmail.com www.barrowstreet.org

Baton Rouge Area Foundation

ERNEST J. GAINES AWARD FOR LITERARY EXCELLENCE

Crystal Wilkinson of Louisville, Kentucky, won the 2016 Ernest J. Gaines Award for Literary Excellence for her novel *Birds of Opulence* (University Press of Kentucky, 2016). She received



JANE WONG

American Poetry Review
Stanley Kunitz Memorial Prize

CRYSTAL WILKINSON

Baton Rouge Area Foundation
Ernest J. Gaines Award for Literary Excellence

LISA LANSER ROSE

Briar Cliff Review
Creative Nonfiction Award

\$10,000 and travel expenses to attend an award ceremony and visit schools in Baton Rouge, Louisiana, in January. Anthony Grooms, Edward P. Jones, Elizabeth Nunez, Francine Prose, and Patricia Towers judged. The annual award is given to an emerging African American writer for a book of fiction published in the previous year. The next deadline is August 15.

Baton Rouge Area Foundation, Ernest J. Gaines Award for Literary Excellence, 100 North Street, Suite 900, Baton Rouge, LA 70802. (225) 387-6126. Lois Smyth, Donor Services Program Officer.

www.ernestjgainesaward.org

Bauhan Publishing

MAY SARTON NEW HAMPSHIRE BOOK PRIZE

Zeina Hashem Beck of Dubai won the 2016 May Sarton New Hampshire Book Prize for her poetry collection *Louder Than Hearts*. She received \$1,000, publication by Bauhan Publishing in Spring 2017, and 100 author copies. Betsy Sholl judged. The annual award is given for a poetry collection. (SEE DEADLINES.)

Bauhan Publishing, May Sarton New Hampshire Book Prize, P.O. Box 117, Peterborough, NH 03458. (603) 567-4430.

www.bauhanpublishing.com/may-sarton-prize

Bellevue Literary Review

PRIZES IN POETRY AND PROSE

Abe Louise Young of Austin, Texas, won the 2017 Marica and Jan Vilcek Prize for Poetry for “Poem for a Friend Growing Lighter and Lighter.” **C. J. Hribal** of Shorewood, Wisconsin, won the 2017 Goldenberg Prize for Fiction for “Do I Look Sick to You? (How to Make Love to a Cancer Patient).” **Caitlin Kuehn** of New York City won the 2017 Felice Buckvar Prize for Nonfiction for “Of Mothers and Monkeys.” They each received \$1,000, and their winning works were published in the Spring 2017 issue of *Bellevue Literary Review*. Kazim Ali judged in poetry, Ha Jin judged in fiction, and Ariel Levy judged in creative nonfiction. The annual awards are given for a poem, a short story, and a work of creative nonfiction relating to issues of health, healing, illness, the body, and the mind. (SEE DEADLINES.)

Bellevue Literary Review, Prizes in Poetry and Prose, New York University Langone Medical Center, Department of Medicine, 550 First Avenue, OBV-A612, New York,

NY 10016. (212) 263-3973. Stacy Bodziak, Managing Editor. stacy@blreview.org
www.blreview.org

Blue Mountain Center

RICHARD J. MARGOLIS AWARD

Denver David Robinson of Portland, Oregon, won the 2016 Richard J. Margolis Award. He received \$5,000 and a monthlong residency at the Blue Mountain Center, a writers and artists colony in Blue Mountain Lake, New York. The annual award is given to an essayist or journalist whose work “combines warmth, humor, wisdom, and concern with social justice.” (SEE DEADLINES.)

Blue Mountain Center, Richard J. Margolis Award, c/o Margolis & Bloom, 535 Boylston Street, 8th Floor, Boston, MA 02116. award@margolis.com
award.margolis.com

Boston Review

POETRY CONTEST

Cori A. Winrock of Salt Lake City won the 19th annual Boston Review Poetry Contest for a group of poems. She received \$1,500, and her poems were published in the November/December 2016 issue of *Boston Review* and on the journal’s website. Shane McCrae judged. The annual award is given for a poem or group of poems. (SEE DEADLINES.)

Boston Review, Poetry Contest, P.O. Box 425786, Cambridge, MA 02142. (617) 324-1360. review@bostonreview.net
bostonreview.net/contests

Briar Cliff Review

WRITING CONTESTS

Jude Nutter of Minneapolis won the 21st annual Briar Cliff Review Poetry Award for “Janua: 19 September, 2016.” **Daniel Paul** of Cincinnati won the Fiction Award for “The Last Sun of Kansas.” **Lisa Lanser Rose** of Palm Harbor, Florida, won the Creative Nonfiction Award for “Christmas in the Bitch’s Dollhouse.” They each received \$1,000, and their winning works were published in the Spring 2017 issue of *Briar Cliff Review*. The annual awards are given for a poem, a short story, and an essay. The next deadline is November 1.

Briar Cliff Review, Writing Contests, Briar Cliff University, 3303 Rebecca Street, Sioux City, IA 51104. Tricia Currans-Sheehan, Editor.
tricia.currans-sheehan@briarcliff.edu
www.bcreview.org

Bridport Arts Centre

BRIDPORT PRIZE

Mark Pajak of Edinburgh won the 2016 Bridport Prize in poetry for his poem “Spitting Distance.” **Wendy Brandmark** of London won in fiction for her short story “Cut Loose.” They each received £5,000 (approximately \$6,250). **David Swann** of Brighton, England, won in flash fiction for “Drought.” He received £1,000 (approximately \$1,250). The winners of the second-place prizes were **Laura Watson** of Pine, Colorado, for her poem “Chickens” and **Kathleen Donkin** of Gardiner, Maine, for her story “Open House.” They each received £1,000 (approximately \$1,250). The winning works were published in the 2016 Bridport Prize anthology. Patience Agbabi judged in poetry, Tessa Hadley judged in fiction, and Tim Stevenson judged in flash fiction. The annual awards are given for a poem, a short story, and a short short story. (SEE DEADLINES.)

Bridport Arts Centre, Bridport Prize, P.O. Box 6910, Dorset, DT6 9BQ, England. Kate Wilson, Prize Administrator.
kate@bridportprize.org.uk
www.bridportprize.org.uk

California State University in Fresno

PHILIP LEVINE PRIZE FOR POETRY

Rachel Rinehart of Barboursville, West Virginia, won the 2016 Philip Levine Prize in Poetry for her collection, *The Church in the Plains*. She received \$2,000, and her book will be published by An-hinga Press. Peter Everwine judged. The annual award is given for a poetry collection. The next deadline is September 30.

California State University in Fresno, Philip Levine Prize for Poetry, English Department, M/S PB98, 5245 North Backer Avenue, Fresno, CA 93740. Corrinne Clegg Hales, Contest Coordinator. connieh@csufresno.edu
www.fresnostate.edu/levineprize

Coffee-House Poetry

TROUBADOUR INTERNATIONAL POETRY PRIZE

Abigail Parry of London won the 2016 Troubadour International Poetry Prize for her poem “Pasodoble With Lizards.” She received £5,000 (approximately \$6,230) and an invitation to read at the annual Coffee-House Poetry reading at the Troubadour in London. **Dennis L. M. Lewis** of Qatar won the second-place prize for his poem “Father.” He received

GRANTS & AWARDS

£1,000 (approximately \$1,250). Glyn Maxwell and Jane Yeh judged. The annual award is given for a poem. The next deadline is October 16.

Coffee-House Poetry, Troubadour International Poetry Prize, P.O. Box 16210, London, W4 1ZP, England.
coffpoetry@aol.com

www.coffeehousepoetry.org/prizes

Comstock Review

MURIEL CRAFT BAILEY AWARD

Peter Ludwin of Kent, Washington, won the 2016 Muriel Craft Bailey Award for his poem "Wolf Concerto." He received \$1,000, and his poem was published in *Comstock Review*. Marge Piercy judged. The annual award is given for a poem.

(SEE DEADLINES.)

Comstock Review, Muriel Craft Bailey Award, 4956 St. John Drive, Syracuse, NY 13215. Betsy Anderson and Michael A. Sickler, Managing Editors.

www.comstockreview.org

Crab Orchard

FIRST BOOK AWARD

Kara van de Graaf of Salt Lake City won the Crab Orchard Series in Poetry First Book Award for *Spitting Image*. She

received \$2,500, publication of her book by Southern Illinois University Press, and an honorarium of \$1,500 to give a reading at Southern Illinois University in Carbondale. Jennifer Richter judged. The annual award is given for a first book of poetry. (SEE DEADLINES.)

LITERARY PRIZES

Jude Nutter of Saint Paul won the Richard Peterson Poetry Prize for her poem "Ianua: My Father's Rhythm Strip."

Rob Howell of Baton Rouge, Louisiana, won the Jack Dyer Fiction Prize for his story "The Spillway." **Tenley Lozano** of Oceanside, California, won the John Guyon Literary Nonfiction Prize for her essay "Submerged." They each received \$2,000, and their winning works were published in the Winter/Spring 2017 issue of *Crab Orchard Review*. Allison Joseph judged in poetry and fiction; Jon Tribble judged in nonfiction. The annual awards are given for works of poetry, fiction, and creative nonfiction. (SEE DEADLINES.)

Crab Orchard, Southern Illinois University, English Department, Mail Code 4503, 1000 Faner Drive, Carbondale, IL 62901.



RACHEL RINEHART

California State University in Fresno
Philip Levine Prize for Poetry

ROB HOWELL

Crab Orchard
Jack Dyer Fiction Prize

TENLEY LOZANO

Crab Orchard
John Guyon Literary Nonfiction Prize

Recent Winners

GLIMMER TRAIN

Short Story Award for New Writers
Deadline: June 30

NOTE: VERY SHORT & FICTION OPEN
GRACE PERIOD ENDS MAY 10

One of the most respected short-story journals in print, *Glimmer Train* continues to actively champion emerging writers. The magazine is represented in recent editions of the *Pushcart Prize: Best of Small Presses*, *New Stories from the Midwest*, the *O. Henry Prize Stories*, *New Stories from the South*, *Best of the West*, *New Stories from the Southwest*, *Best American Short Stories*, and *The Best American Nonrequired Reading*.

PO Box 80430
Portland, Oregon 97280
www.glimmertrain.org

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www.sbwriters.com
info@sbwriters.com
805-568-1516

Santa Barbara Writers Conference

Jon Tribble, Series Editor.
craborchardreview.siuc.edu

Creative Nonfiction

ESSAY CONTEST

Margaret Sullivan of Copenhagen, Denmark, won the Spring 2017 essay contest, whose theme was “How We Teach,” for her essay “The Month That I Taught English, We Had Prisoners Running Through Our Backyards.” She received \$1,000 and publication in *Creative Nonfiction*. The quarterly award is given for an essay on a theme. As of this writing the deadline has not been set.

Creative Nonfiction, Essay Contest, 5119 Coral Street, Pittsburgh, PA 15224. (412) 404-2975.
information@creativenonfiction.org
www.creativenonfiction.org

Crook's Corner Book Prize Foundation

BOOK PRIZE

Matthew Griffin of New Orleans won the fourth annual Crook's Corner Book Prize for his novel, *Hide* (Bloomsbury, 2016). He received \$5,000 and is entitled to a free glass of wine every day for a year at Crook's Corner Café and Bar in Chapel Hill, North Carolina. Tom Franklin judged. The annual award is given for a debut novel set in the American South and published during the previous year. (SEE DEADLINES.)

Crook's Corner Book Prize Foundation, Book Prize, 313 Country Club Road, Chapel Hill, NC 27514. (919) 942-3713. Anna Hayes, President.
info@crookscornerbookprize.com
www.crookscornerbookprize.com

Elixir Press

FICTION AWARD

Anthony Varallo of Charleston, South Carolina, won the 2016 Fiction Award for his short story collection *Everyone Was There*. He received \$2,000, and his book was published by Elixir Press. The editors judged. The annual award is given for a short story collection or a novel. (SEE DEADLINES.)

Elixir Press, Fiction Award, P.O. Box 27029, Denver, CO 80227.
info@elixirpress.com
www.elixirpress.com

Engine Books

FICTION PRIZE

Amy P. Knight of Tucson, Arizona, won the 2016 Fiction Prize for her novel-in-stories, *Lost, Almost*. She received \$1,000, and her book will be published by Engine Books in November. Rebecca Mak-kai judged. The annual award is given for a book of fiction. (SEE DEADLINES.)

Engine Books, Fiction Prize, P.O. Box 44167, Indianapolis, IN 46244. Victoria Barrett, Publisher.
victoria@enginebooks.org
www.enginebooks.org

Fairy Tale Review

AWARDS IN POETRY AND PROSE

Marie Marandola of Chestertown, Maryland, won the Award in Poetry for her poem “Call Me Moira, Call Me Angela.” **Adam Soto** of Austin, Texas, won the Award in Prose for his story “Animal Fires.” They each received \$1,000, and their pieces were published in *Fairy Tale Review*. Traci Brimhall judged in poetry and Kelly Link judged in prose. The annual awards are given for a poem or group of poems and a work of prose influenced by fairy tales. (SEE DEADLINES.)

Fairy Tale Review, Awards in Poetry and Prose, c/o Kate Bernheimer, University of Arizona, English Department, Tucson, AZ 85721. Kate Bernheimer, Editor.
ftreditorial@gmail.com
www.fairytalereview.com

Farmingdale State College

PAUMANOK POETRY AWARD

Alice Friman of Milledgeville, Georgia, won the 26th annual Paumanok Poetry Award for a group of poems. She received \$1,500. The annual award, sponsored by Farmingdale State College's Visiting Writers Program, is given for a group of poems. As of this writing, the next deadline has not been set.

Farmingdale State College, Paumanok Poetry Award, English Department, Knapp Hall, 2350 Broadhollow Road, Farmingdale, NY 11735. Margery Brown, Director. brownml@farmingdale.edu
www.farmingdale.edu/arts-sciences/english/paumanokpoetryaward.shtml

Gival Press

SHORT STORY AWARD

Elaine Ray of Stanford, California, won the 2016 Short Story Award for “Pidgin.” She received \$1,000 and publication on the Gival Press website.

Thomas H. McNeely judged. The annual award is given for a short story. The next deadline is August 8.

Gival Press, Short Story Award, P.O. Box 3812, Arlington, VA 22203. (703) 351-0079. Robert Giron, Editor in Chief.
givalpress@yahoo.com
www.givalpress.com

Glimmer Train Press

SHORT STORY AWARD FOR NEW WRITERS

Toby Wallis of Haverhill, England, won the Short Story Award for New Writers for “The Sudden End of Everything.” He received \$2,500 and publication in Issue 100 of *Glimmer Train Stories*. The editors judged. The award is given three times yearly for a short story by a writer whose fiction has not appeared in a print publication with a circulation over 5,000. (SEE DEADLINES.)

Glimmer Train Press, Short Story Award for New Writers, P.O. Box 80430, Portland, OR 97280. (503) 221-0836. Susan Burmeister-Brown and Linda Swanson-Davies, Coeditors.
www.glimmertrain.com

Holy Cow! Press

FIRST FICTION AWARD

Miriam Karmel of Minneapolis won the inaugural Holy Cow! Press First Fiction Award for her story collection, *Subtle Variations and Other Stories*. She received \$5,000, and her book will be published by Holy Cow! Press in October. Linda LeGarde Grover judged. The annual award is given for a debut story collection or novella written by a writer from the Midwest. As of this writing, the next deadline has not been set.

Holy Cow! Press, First Fiction Award, P.O. Box 3170, Mount Royal Station, Duluth, MN 55803. (218) 724-1653.
holycow@holycowpress.org
www.holycowpress.org

Ledbury Poetry Festival

POETRY COMPETITION

Miller Oberman of New York City won the 2016 Poetry Competition for his poem “On Fishing.” He received £1,000 (approximately \$1,250); a course at Ty Newydd, the National Writers' Centre of Wales; publication of his poem on the Ledbury Poetry Festival website; and an invitation to read at the festival in July. Imtiaz Dharker judged. The annual award is given for a poem. (SEE DEADLINES.)

Ledbury Poetry Festival, Poetry Competition, Master's House, Bye Street, Ledbury, Herefordshire, HR8 1EA. Sandra Dudley, Finance Manager.
finance@poetry-festival.co.uk
www.poetry-festival.co.uk/ledbury-poetry-competition

Leeway Foundation

TRANSFORMATION AWARDS

Nonfiction writers **Indah Nuritasari** and **Misty Sol**, both of Philadelphia, won 2016 Transformation Awards from the Leeway Foundation. They each received \$15,000. The annual awards are given to women and transgender, transsexual, genderqueer, or otherwise gender-nonconforming poets, fiction writers, and creative nonfiction writers in the Philadelphia area who have been creating art for social change for five or more years. (SEE DEADLINES.)

Leeway Foundation, Transformation Awards, Philadelphia Building, 1315 Walnut Street, Suite 832, Philadelphia, PA 19107. (215) 545-4078. info@leeway.org
www.leeway.org

Library of Virginia

LITERARY AWARDS

Poet **Jon Pineda** of Fredericksburg, Virginia, won the 2016 Library of Virginia Literary Award for Poetry for *Little Anodynes* (University of South Carolina Press). **Robert Goolrick** of Virginia won the 2016 Literary Award for Fiction for *Fall of Princes* (Algonquin Books). **Kristen Green** of Richmond, Virginia, won the 2016 Literary Award for Nonfiction for *Something Must Be Done About Prince Edward County* (HarperCollins). They each received \$2,500. The annual awards are given for books of poetry, fiction, and nonfiction published in the previous year by Virginia writers. As of this writing, the next deadline has not been set.

Library of Virginia, Literary Awards, 800 East Broad Street, Richmond, VA 23219. (804) 692-3500.
www.lva.virginia.gov/public/litawards/index.htm

Literal Latté

POETRY AWARD

Catherine French of Sacramento, California, won the 2016 Literal Latté Poetry Award for her poems "Smoke" and "Seabrite." She received \$1,000 and publication in *Literal Latté*. The annual



JUDE NUTTER
Crab Orchard
Richard Peterson Poetry Prize

INDAH NURITASARI
Leeway Foundation
Transformation Award

MISTY SOL
Leeway Foundation
Transformation Award

Congratulations to the Winners of the 2017 Tufts Poetry Awards

KINGSLEY TUFTS POETRY AWARD

\$100,000 awarded for a book of poetry by a poet in mid-career



2017 Winner
Vieve Francis
Forest Primeval

Tell me
you haven't wanted to stifle
what hovers
dumb before your heart?

KATE TUFTS DISCOVERY AWARD

\$10,000 awarded for a first book of poetry



2017 Winner
Phillip B. Williams
Thief in the Interior

how I'd wrap you
around my shoulder,
a final possession—camouflage;
cataract, silk.

Now accepting submissions for the 2018 Kingsley & Kate Tufts Poetry Awards. Entries must be postmarked on or before July 1, 2017. Learn more at arts.cgu.edu/tufts-poetry-awards/

KINGSLEY & KATE TUFTS POETRY AWARDS

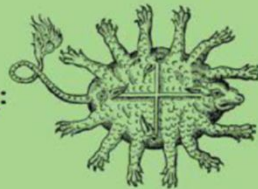
Claremont Graduate University

UNCLASSIFIABLE

a contest for literature of uncertain genre

Challenged by Diaghilev to astonish him ("Etonnez-moi!"), Cocteau responded with an "unclassifiable" ballet: music by Satie, sets and costumes by Picasso, book by himself. The year: 1910. ¶ In this age of branding and marketing, can such "unclassifiable" works survive? What is gained—or lost—when boundaries are blurred?

Judge:



Michael Martone

This contest is for unclassifiable works: works that blur, bend, blend, erase, or obliterate genre and other labels. ¶ Works of up to 5000 words considered. ¶ Winner receives \$500 and publication in *Arts & Letters*. ¶ Entries accepted May 1 to July 31. ¶ Guidelines at: artsandletters.gsu.edu

ARTS & LETTERS

GRANTS & AWARDS

award is given for a poem or group of poems. (SEE DEADLINES.)

Literal Latte, Poetry Award, 200 East 10th Street, Suite 240, New York, NY 10003. (212) 260-5532. Jenine Gordon Bockman, Editor. litlatte@aol.com
www.literal-latte.com

Literary Arts

OREGON LITERARY FELLOWSHIPS

Seven writers received 2017 Oregon Literary Fellowships of \$3,500. They are poets **Stephanie Adams-Santos** and **Shayla Lawson**, both of Portland; fiction writers **Aja Gabel**, **Amber Keller**, and **Joshua Jay Nathan**, all of Portland; and nonfiction writers **Santi Elijah Holley** of Portland and **Rebecca Owen** of Silverton. Andrea Hairston, Maggie Knudsen, Lo Kwa Mei-en, Maggie Messitt, and Matthew Salesses judged. The annual fellowships are given to Oregon writers to help them initiate, develop, or complete a literary project. (SEE DEADLINES.)

Literary Arts, Oregon Literary Fellowships, 925 SW Washington Street, Portland, OR 97205. (503) 227-2583. Susan Moore, Director of Programs for Writers. susan@literary-arts.org
www.literary-arts.org

Lorian Hemingway Short Story Competition

Toby McCasker of Sydney, Australia, won the 2016 Lorian Hemingway Short Story Competition for "All Gone." He received \$1,500, and his story was published in *Cutthroat*. The annual award is given for a short story by a writer whose fiction has not appeared in a nationally distributed publication with a circulation over 5,000. As of this writing, the next deadline has not been set.

Lorian Hemingway Short Story Competition, P.O. Box 2011, Key West, FL 33045. shortstorykeywest@hushmail.com
www.shortstorycompetition.com

Los Angeles Review

LITERARY AWARDS

Rebecca Brown of Chicago won the 2016 Los Angeles Review Poetry Award for "On Being Asked What Question I Don't Want to Answer;" **Aram Kim** of Santa Clara, California, won the Short Fiction Award for "Heun-jeok;" **Barbara Fried** of Stanford, California, won the Flash Fiction Award for "After Henry;" and **Kimberly Meyer** of Houston won the Creative Nonfiction Award for "Rupture." They each received \$1,000,

and their works will be published in Issue 22 of *Los Angeles Review*. Brynn Saito judged in poetry; Tom Janikowski judged in short fiction; Ron Koertge judged in flash fiction; and Seema Reza judged in creative nonfiction. The awards are given twice yearly for works of poetry, short fiction, flash fiction, and creative nonfiction.

(SEE DEADLINES.)

Los Angeles Review, Literary Awards, P.O. Box 40820, Pasadena, CA 91114. (626) 356-4760.
assteditor@losangelesreview.org
www.losangelesreview.org

Mudfish

POETRY PRIZE

Myra Malkin of New York City won the 12th annual Mudfish Poetry Prize for her poem "Wallis-Wallace." She received \$1,200 and her poem was published in Issue 19 of *Mudfish*. Edward Hirsch judged. The annual award is given for a poem. The next deadline is July 15.

(SEE DEADLINES.)

Mudfish, Poetry Prize, 184 Franklin Street, Ground Floor, New York, NY 10013. Jill Hoffman, Editor.
www.mudfish.org

National Federation of State Poetry Societies

STEVENS MANUSCRIPT COMPETITION

Laura Hansen of Little Falls, Minnesota, won the 2016 Stevens Manuscript Competition for her poetry collection *Midnight River*. She received \$1,000, and her book will be published by the National Federation of State Poetry Societies. Bruce Dethlefsen judged. The annual award is given for a poetry collection. As of this writing, the next deadline has not been set.

National Federation of State Poetry Societies, Stevens Manuscript Competition, P.O. Box 1669, Bolingbrook, IL 60440. Wilda Morris, Chair.
www.nfsp.com

New Criterion

POETRY PRIZE

Moira Egan of Rome, Italy, won the 2017 New Criterion Poetry Prize for *Synaesthesium*. She received \$3,000 and publication of her book by Criterion Books. Erica Dawson, Roger Kimball, and David Yezzi judged. The annual award is given for a poetry collection that pays close attention to form. The next deadline is September 30.

New Criterion, Poetry Prize, 900 Broadway, Suite 602, New York, NY 10003. (212) 247-6980. Rebecca Hecht, Associate Editor.
hecht@newcriterion.com
www.newcriterion.com

New Issues Poetry & Prose

GREEN ROSE PRIZE

Doreen Gildroy of Irvine, California, won the 2017 Green Rose Prize for her poetry collection *Trilogy*. She received \$2,000, and her book will be published by New Issues Poetry & Prose in Spring 2018. The editors judged. The annual award is given for a poetry collection by a poet who has published at least one full-length book of poetry. The next deadline is September 30.

New Issues Poetry & Prose, Green Rose Prize, Western Michigan University, 1903 West Michigan Avenue, Kalamazoo, MI 49008. William Olsen, Editor.
new-issues@wmich.edu
newissuespress.com

New Millennium Writings

NEW MILLENNIUM AWARDS

Kerry Tepperman Campbell of San Anselmo, California, won the 2016 New Millennium Poetry Prize for "Bougainvillea." **Elizabeth Amon** of Seattle won the Fiction Prize for "Hair of the Dog." **William Polsgrove** of Frederick, Maryland, won the Flash Fiction Prize for "Highway 61." **Kirk Wilson** of Austin, Texas, won the Nonfiction Prize for "A Brief and Necessary Madness." They each received \$1,000, and their winning works will be published in *New Millennium Writings* and on the journal's website. The awards are given twice yearly for a poem, a short story, a short short story, and an essay. The next deadline is July 31.

New Millennium Writings, New Millennium Awards, 4021 Garden Drive, Knoxville, TN 37918. Alexis Williams Carr, Editor.
www.newmillenniumwritings.org

Nuclear Age Peace Foundation

BARBARA MANDIGO KELLY PEACE POETRY AWARD

Kathy Jetñil-Kijiner of Portland, Oregon, won the 2016 Barbara Mandigo Kelly Peace Poetry Award for her poem "Fishbone Hair." She received \$1,000 and publication on the Nuclear Age Peace Foundation website. The award is given annually for a poem that explores

GRANTS & AWARDS

“positive visions of peace and the human spirit.” (SEE DEADLINES.)

Nuclear Age Peace Foundation, Barbara Mandigo Kelly Peace Poetry Award, PMB 121, 1187 Coast Village Road, Suite 1, Santa Barbara, CA 93108.
www.peacecontests.org

Omnidawn Publishing

FIRST/SECOND POETRY BOOK PRIZE

Henry Wei Leung of Honolulu won the 2016 First/Second Poetry Book Prize for *Goddess of Democracy*. He received \$3,000, and his book will be published by Omnidawn Publishing. Cathy Park Hong judged. The annual award is given for a first or second poetry collection. (SEE DEADLINES.)

SINGLE POEM BROADSIDE POETRY CONTEST

Anca Roncea of Iowa City won the inaugural Single Poem Broadside Poetry Prize for “Turns.” She received \$1,000, publication of her poem by Omnidawn Publishing as an original broadside, 50 author copies, and publication in *Omniverse*, Omnidawn’s online literary journal. Norma Cole judged. The annual award is given for a single poem. As of

this writing, the next deadline has not been set.

Omnidawn Publishing, 1632 Elm Avenue, Richmond, CA 94805. (510) 237-5472. Rusty Morrison and Ken Keegan, Coeditors. submissions@omnidawn.com
www.omnidawn.com

Red Hen Press

BENJAMIN SALTMAN POETRY AWARD

Mark Wagenaar of Valparaiso, Indiana, won the 2016 Benjamin Saltman Poetry Award for *Southern Tongues Leave Us Shining*. Wagenaar received \$3,000 and publication by Red Hen Press. Afaa Michael Weaver judged. The annual award is given for a poetry collection. The next deadline is October 31.

FICTION AWARD

Bradley Bazzle of Athens, Georgia, won the 2016 Fiction Award for his novel, *Trash Mountain*. Bazzle received \$1,000 and publication by Red Hen Press. Steve Almond judged. The annual award is given for a book of fiction. The next deadline is August 31.




KERRY TEPPERMAN CAMPBELL
New Millennium Writings
Poetry Prize

WILLIAM POLSGROVE
New Millennium Writings
Flash Fiction Prize

KIRK WILSON
New Millennium Writings
Nonfiction Prize

Recent Winners



Annual Writers Conference
June 7-11, 2017
Alta Lodge, Alta, UT

Writers@Work is pleased to announce its generative writing conference, located at Alta Lodge, an intimate setting in the breath-taking Wasatch Mountains, where writers of all backgrounds can come together to share ideas, craft, and fine writing. Join one of these intensive workshops, conducted by our award-winning faculty.

WORKSHOP FACULTY:

- ⇒ CRISTINA GARCIA (*fiction*)
- ⇒ ABIGAIL THOMAS (*nonfiction*)
- ⇒ KEVIN PRUFER (*poetry*)

Early-birds: register and pay before **April 30** and get a free consultation with one of our consultation faculty members:

- Tessa Fontaine
- Emma Komlos-Hrobsky
- Cori Winrock

Visit www.writersatwork.org for registration details

facebook.com/WritersAtWorkUT
twitter.com/WritersAtWorkUT



August 3-5, 2017
MENDOCINO COAST WRITERS' CONFERENCE

Join the vibrant, relevant writers' conference on the beautiful Mendocino Coast offering contests and scholarships for diverse voices of all ages and backgrounds. More at www.mcwc.org.

MCWC

©2017 Mendocino Coast Writers' Conference. Image ©2017 Mimi Carroll. Use code PWQP for a free vintage MCWC T-Shirt on arrival.

QUILL QUEER PROSE AWARD

Martha K. Davis of San Diego won the 2016 Red Hen Press Quill Queer Prose Award for *Scissors, Paper, Stone*. Davis received \$1,000 and publication by Red Hen Press. Celeste Gainey judged. The annual award is given for a work of prose by a queer writer. The next deadline is August 15.

Red Hen Press, P.O. Box 40820, Pasadena, CA 91114. (626) 356-4760. Keaton Maddox, Associate Editor. editorial@redhen.org
www.redhen.org

Robert Creeley Foundation**ROBERT CREELEY PRIZE**

Marie Howe of New York City won the 2017 Robert Creeley Award. She received \$3,000 and travel and lodging expenses to give readings in Acton, Massachusetts, in March. Jeremy Blaustein, Jean D'Amico, Terry House, Julia Lisella, Leanne Quinn, and Tracy K. Smith judged. The annual award is given for a poet to honor "excellence in poetry and presentation." There is no application process.

Robert Creeley Foundation, c/o Acton Memorial Library, 486 Main Street, Acton, MA 01720. Marcia Rich, Contact. (978) 929-6655. mrich@acton-ma.gov
www.robertcreeleyfoundation.org

Rosebud**WILLIAM STAFFORD PRIZE FOR POETRY**

Andrea Potos of Madison, Wisconsin, won the 2016 William Stafford Prize for Poetry for "I Have No Poems From My Ireland Trip But This One." She received \$1,000, and her poem will be published in *Rosebud*. Lyn Lifshin and John Smelcer judged. The biennial award is given for a poem. As of this writing, the next deadline has not been set.

Rosebud, William Stafford Prize for Poetry, P.O. Box 459, Cambridge, WI 53523.
www.rsbd.net

Ruminate Magazine**WILLIAM VAN DYKE SHORT FICTION PRIZE**

Amy Pechukas of New York City won the 2016 William Van Dyke Short Fiction Prize for "Evisa's Cascades." She received \$1,500, and her story was published in Issue 41 of *Ruminate Magazine*. Shann Ray judged. The annual award is given for a short story. The 2017 deadline has passed; as of this writing, the next deadline has not been set.

Ruminate Magazine, William Van Dyke Short Fiction Prize, 1041 North Taft Hill Road, Fort Collins, CO 80521. Brianna Van Dyke, Editor in Chief. editor@ruminatemagazine.org
www.ruminatemagazine.com

San Diego Entertainment & Arts Guild**STEVE KOWIT POETRY PRIZE**

Molly Larson Cook of San Diego won the 2016 Steve Kowit Poetry Prize for "Love Song With Flip Chart and Pointer." She received \$1,000, and her poem was published in *San Diego Poetry Annual*. Jon Wesick and Al Zolynas judged. The annual award is given for a poem. The next deadline is October 15.

San Diego Entertainment & Arts Guild, Steve Kowit Poetry Prize, c/o Garden Oak Press, 1953 Huffstatler Street, Suite A, Rainbow, CA 92028.
www.sdeag.org

Sixfold**POETRY AND SHORT STORY AWARDS**

Alexander McCoy of Boston won the Sixfold Winter Poetry Award for a group of poems. **Casey Whitworth** of Tallahassee, Florida, won the Winter Short Story Award for "Detours." They each received \$1,000, and their winning works will be published in *Sixfold*. The contest entrants judged. The awards are given quarterly for a group of poems and a short story. The next deadline is July 24.

Sixfold, Poetry and Short Story Awards, 10 Concord Ridge Road, Newtown, CT 06470. (203) 491-0242. Garrett Doherty, Publisher. sixfold@sixfold.org
www.sixfold.org

Southern Indiana Review**THOMAS A. WILHELMUS SHORT PROSE AWARD**

Julie Marie Wade of Hollywood, Florida, won the 2016 Thomas A. Wilhelmus Short Prose Award for her essay "Meditation 36." She received \$2,000, and her essay was published in the Fall 2016 issue of *Southern Indiana Review*. Michael Martone judged. The annual award, previously given for a work on nonfiction, will now be given for a chapbook-length work of prose. (SEE DEADLINES.)

Southern Indiana Review, Thomas A. Wilhelmus Short Prose Award, University of Southern Indiana, 8600 University Boulevard, Evansville, IN 47712. (812) 464-1784. Ron Mitchell, Editor.

sir.contest@usi.edu
www.usi.edu/sir

Sow's Ear Poetry Review**POETRY PRIZE**

T. J. Sellari of Stanardsville, Virginia, won the 2016 Poetry Contest for his poem "Elegy for Thomas Robert Riecker (1964–1987)." He received \$1,000 and publication in *Sow's Ear Poetry Review*. Ellen Bass judged. The annual award is given for a poem. The next deadline is November 1.

Sow's Ear Poetry Review, Poetry Prize, 1748 Cave Ridge Road, Mount Jackson, VA 22842. Sarah Kohrs, Managing Editor. sepoetryreview@gmail.com
sowsearpoeetry.org

StoryQuarterly**FICTION CONTEST**

Ah-reum Han of Centreville, Virginia, won the 2016 Fiction Contest for her short story "The Ninki-Nanka." She received \$1,000, and her story was published in *StoryQuarterly 50*. Alexander Chee judged. The annual award is given for a short story. As of this writing, the next deadline has not been set.

StoryQuarterly, Fiction Contest, Rutgers University, English Department, 311 North 5th Street, Armitage Hall, Camden, NJ 08102.
storyquarterlyeditors@gmail.com
storyquarterly.camden.rutgers.edu

Towson University**PRIZE FOR LITERATURE**

Linda Pastan of Potomac, Maryland, won the 2016 Towson University Prize for Literature for her poetry collection *Insomnia* (Norton, 2015). She received \$1,000. The annual award is given for a book of poetry, fiction, or creative nonfiction by a writer who has lived in Maryland for at least three years and is a resident at the time of the award. (SEE DEADLINES.)

Towson University, Prize for Literature, English Department, 8000 York Road, Towson, MD 21252. Chris Cain, Department Chair.
www.towson.edu/english

Truman State University Press**T. S. ELIOT PRIZE FOR POETRY**

Alison D. Moncrief Bromage of Stony Creek, Connecticut, won the 2016 T. S. Eliot Prize for Poetry for her poetry collection *Daughter, Daedalus*. She received \$2,000, and her book was

GRANTS & AWARDS

published by Truman State University Press. Jennifer Clement judged. The annual award is given for a poetry collection. The next deadline is October 31.

Truman State University Press, T. S. Eliot Prize for Poetry, 100 East Normal Avenue, Kirksville, MO 63501. (800) 916-6802. tsup@truman.edu tsup.truman.edu/prize-information

T. S. Eliot Foundation

T. S. ELIOT PRIZE

Jacob Polley of Saint Andrews, Scotland, won the 2016 T. S. Eliot Prize for his poetry collection, *Jackself* (Picador). He received £20,000 (approximately \$24,900). The nine shortlisted finalists are **Rachael Boast** of Bristol, England, for *Void Studies* (Picador); **Vahni Capildeo** of Cambridge, England for *Measures of Expatriation* (Carcanet); **Ian Duhig** of Leeds, England, for *The Blind Road-Maker* (Picador); **J. O. Morgan** of Stow, Scotland, for *Interference Pattern* (Cape Poetry); **Bernard O'Donoghue** of Oxford, England, for *The Seasons of Cullen Church* (Faber & Faber); **Alice Oswald** of Devon, England, for *Falling Awake* (Cape Poetry); **Denise Riley** of London for *Say Something Back*

(Picador); **Ruby Robinson** of Sheffield, England, for *Every Little Sound* (Liverpool University Press); and **Katharine Towers** of the Peak District, England, for *The Remedies* (Picador). The finalists each received £1,500 (approximately \$1,900). Julia Copus, Alan Gillis, and Ruth Padel judged. The annual award is given to honor a poetry collection published in the United Kingdom and Ireland in the award year. As of this writing, the next deadline has not been set.

T. S. Eliot Foundation, T. S. Eliot Prize, 50 Penn Road, London N7 9RE. tseliot.com/foundation/prize

University of Akron Press

AKRON POETRY PRIZE

Aimée Baker of Plattsburgh, New York, won the 22nd annual Akron Poetry Prize for *Doe*. She received \$1,500, and her book will be published by University of Akron Press. Allison Joseph judged. The annual award is given for a poetry collection. (SEE DEADLINES.)

University of Akron Press, Akron Poetry Prize, 120 East Mill Street, Suite 415, Akron, OH 44308. Mary Biddinger, Series Editor.

www.uakron.edu/uapress/akron-poetry-prize



BRADLEY BAZZLE

Red Hen Press
Fiction Award

MARTHA K. DAVIS

Ren Hen Press
Quill Queer Prose Award

ROSE MCLARNEY

University of Mississippi
Summer Poet in Residence Award

Recent Winners

MCLARNEY: NICOLE MCCONVILLE

Bard

FICTION PRIZE

Bard College invites submissions for its annual Fiction Prize for young writers.

The Bard Fiction Prize is awarded annually to a promising, emerging writer who is a United States citizen aged 39 years or younger at the time of application. In addition to a monetary award of \$30,000, the winner receives an appointment as writer-in-residence at Bard College for one semester without the expectation that he or she teach traditional courses. The recipient will give at least one public lecture and will meet informally with students.

To apply, candidates should write a cover letter describing the project they plan to work on while at Bard and submit a C.V., along with three copies of the published book they feel best represents their work. No manuscripts will be accepted.

Applications for the 2018 prize must be received by June 15, 2017. For further information about the Bard Fiction Prize, call 845-758-7087, or visit www.bard.edu/bfp. Applicants may also request information by writing to the Bard Fiction Prize, Bard College, Annandale-on-Hudson, NY 12504-5000.

Bard College PO Box 5000, Annandale-on-Hudson, NY 12504-5000

Lighthouse Writers

GRAND LAKE RETREAT

JULY 9-14, 2017

NEED TO GET AWAY?

Join Lighthouse Writers Workshop in the scenic mountain town of Grand Lake, Colorado, for a few days of writing, reading, and learning. Register at lighthousewriters.org.

info@lighthousewriters.org | 303-297-1185

University of Canberra
VICE-CHANCELLOR'S INTERNATIONAL
POETRY PRIZE

Michael Lavers of Salt Lake City won the 2016 Vice-Chancellor's International Poetry Prize for his poem "Your Father at Fourteen." He received \$15,000 AUD (approximately \$11,500). **PQR Anderson** of South Africa won the runner-up prize for his poem "Heinz Guderian at Yas-naya Polyana." He received \$5,000 AUD (approximately \$3,840). Both poems were published in the university's 2016 e-book prize anthology, *Tremble*. Simon Armitage judged. The annual award is given for a poem. (SEE DEADLINES.)

University of Canberra, Vice-Chancellor's International Poetry Prize, Faculty of Arts & Design, Building 20, Canberra, ACT 2610, Australia.
vcpoetryprize@canberra.edu.au
www.canberra.edu.au/vcpoetryprize

University of Georgia Press
POETRY PRIZE

Christopher Collins of Independence, Kentucky, won the 2017 Georgia Poetry Prize for his collection, *My American Night*. He received \$1,000, and his book will be published by University of Georgia Press in February 2018. He also received invitations to give readings at Georgia Tech, George State University, and the University of Georgia. David Bottoms judged. The annual award is given for a poetry collection. The next deadline is November 30.

University of Georgia Press, Poetry Prize, University of Georgia, Main Library, Third Floor, 320 South Jackson Street, Athens, GA 30602. press@uga.edu
www.ugapress.org/index.php/series/gpp

University of Iowa Press
SHORT FICTION AWARDS

Marian Crotty of Baltimore won the 2017 John Simmons Short Fiction Award for her collection, *What Counts as Love*. **Matthew Lansburgh** of New York City won the Iowa Short Fiction Award for his collection, *Outside Is the Ocean*. Both books will be published by University of Iowa Press in October. Andre Dubus III judged. The annual awards are given for debut story collections. The next deadline is September 30.

University of Iowa Press, Short Fiction Awards, c/o Iowa Writers' Workshop, 507 North Clinton Street, 102 Dey House,

Iowa City, IA 52242. (319) 335-2000.
uipress@uiowa.edu
uipress.uiowa.edu

University of Louisville

ITALO CALVINO PRIZE

Ryan Ridge of Salt Lake City won the 2016 Italo Calvino Prize for his story "Echo Park." He received \$1,500, publication in *Salt Hill Journal*, and an all-expenses-paid trip to read at the annual Louisville Conference on Literature and Culture Since 1900. Jonathan Lethem judged. The annual award is given for a published or unpublished work of fabulist fiction written in the vein of Italo Calvino. The next deadline is October 13.

University of Louisville, Italo Calvino Prize, English Department, Room 315, Bingham Humanities Building, Louisville, KY 40292. Kiki Petrosino, Contact. cmpetro4@louisville.edu
louisville.edu/english/creative-writing/contests

University of Mississippi

SUMMER POET IN RESIDENCE AWARD

Rose McLarney of Auburn, Alabama, won the 2017 Summer Poet in Residence Award. She received \$3,000, travel expenses, and a monthlong residency at the University of Mississippi. The annual award is given to a poet who has published one or two books and is working on a manuscript. Beth Ann Fennelly and Ann Fisher-Wirth judged. The next deadline is January 15, 2018.

University of Mississippi, Summer Poet in Residence Award, English Department, Bondurant Hall C135, P.O. Box 1848, University, MS 38677
mfaenglish.olemiss.edu

University of North Texas

RILKE PRIZE

Wayne Miller of Denver won the 2016 Rilke Prize for *Post-* (Milkweed Editions, 2016). He received \$10,000. The annual award is given for a poetry collection by a mid-career poet published in the previous year. The next deadline is November 30.

University of North Texas, Rilke Prize, English Department, 1155 Union Circle #311307, Denton, TX 76203. Lisa Vining, Contact.
english.unt.edu/creative-writing/unt-rilke-prize

University of North Texas Press

KATHERINE ANNE PORTER PRIZE

Meagan Cass of Saint Louis won the 16th annual Katherine Anne Porter Prize in Short Fiction for her collection, *Activamerica*. She received \$1,000, and her book will be published by University of North Texas Press in November. Claire Vaye Watkins judged. The annual award is given for a collection of short fiction. (SEE DEADLINES.)

University of North Texas Press, Katherine Anne Porter Prize, University of Texas, English Department, 1155 Union Circle #311307, Denton, TX 76203. J. Andrew Briseño, General Editor.
untpress.unt.edu/contest

University of Pittsburgh Press

DRUE HEINZ LITERATURE PRIZE

William Wall of Cork, Ireland, won the 2017 Drue Heinz Literature Prize for his short story collection *The Islands*. He received \$15,000, and his book will be published by University of Pittsburgh Press. David Gates judged. The annual award is given for a collection of short fiction. (SEE DEADLINES.)

University of Pittsburgh Press, Drue Heinz Literature Prize, 7500 Thomas Boulevard, 4th Floor, Pittsburgh, PA 15260. info@pitt.edu
www.upress.pitt.edu

University of St. Thomas Center for Irish Studies

LAWRENCE O'SHAUGHNESSY AWARD FOR POETRY

Katie Donovan of Dublin won the 21st annual Lawrence O'Shaughnessy Award for Poetry. Donovan, whose most recent collection is *Off Duty* (Bloodaxe Books, 2016), received \$5,000. The annual award is given to honor an Irish poet. There is no application process.

University of St. Thomas Center for Irish Studies, 2115 Summit Avenue, #5008, St. Paul, MN 55105. (651) 962-5662. James Rogers, Director. jrogers@stthomas.edu
www.stthomas.edu/irishstudies/poetryaward

Western Connecticut State University

HOUSATONIC BOOK AWARDS

Reginald Dwayne Betts of New Haven, Connecticut; **M. O. Walsh** of New Orleans; and **Brandon Brown** of San Francisco won the 2016 Housatonic Book Awards. Betts won in poetry for his collection *Bastards of the Reagan Era* (Four Way Books, 2015); Walsh won

GRANTS & AWARDS

in fiction for his novel *My Sunshine Away* (Putnam, 2015); and Brown won in nonfiction for his biography, *Planck: Driven by Vision, Broken by War* (Oxford University Press, 2015). They each received \$1,000, and will give a reading and teach a master class at Western Connecticut State University's low-residency MFA Program. The annual awards are given for books of poetry, fiction, and nonfiction published in the previous year; the fiction prize alternates between genre fiction and literary fiction. As of this writing, the next deadline has not been set.

Western Connecticut State University, Housatonic Book Awards, Writing Department, 181 White Street, Danbury, CT 06810.

housatonicbookawards.wordpress.com

White Pine Press

POETRY PRIZE

Janlori Goldman of New York City won the 22nd annual White Pine Press Poetry Prize for *Bread From a Stranger's Oven*. She received \$1,000, and her book will be published by White Pine Press in the fall. Laure-Anne Bosselaar judged. The annual award is given for

a book of poetry. The next deadline is November 30.

White Pine Press, Poetry Prize, P.O. Box 236, Buffalo, NY 14201.
wpine@whitepine.org
www.whitepine.org

Winning Writers

NORTH STREET BOOK PRIZE

Winfred Cook of Oakland; **L. S. Johnson** of San Leandro, California; and **Linda L. T. Baer** of Charleston, South Carolina, won the second annual North Street Book Prizes. Cook won in literary fiction for his novel *Uncle Otto*; Johnson won in genre fiction for her story collection, *Vacui Magia*; and Baer won in creative nonfiction for her memoir, *Red Blood, Yellow Skin*. They each received \$1,500; publication of an excerpt on the Winning Writers website; a marketing consultation with author and publishing consultant Carolyn Howard-Johnson; \$300 in credit at BookBaby, a distributor for self-published authors; and three free ads in the Winning Writers e-mail newsletter. Ellen LaFleche and Jendi Reiter judged. The annual awards are given for self-published books of literary

fiction, genre fiction, and creative non-fiction. (SEE DEADLINES.)

Winning Writers, North Street Book Prize, 351 Pleasant Street, PMB 222, Northampton, MA 01060. (866) 946-9748. Adam Cohen, President.
adam@winningwriters.com
www.winningwriters.com

Zoetrope: All-Story SHORT FICTION CONTEST

Lindsay Zibach of Los Angeles won the 2016 Short Fiction Contest for "Seeing Diane Arbus." She received \$1,000 and publication of her story on the *Zoetrope: All-Story* website. Her story was also submitted for consideration to several participating literary agencies. Anthony Marra judged. The annual award is given for a short story. The next deadline is October 1.

Zoetrope: All-Story, Short Fiction Contest, 916 Kearny Street, San Francisco, CA 94133.
www.all-story.com/contests.cgi

Grants & Awards is written by **CAROLINE DAVIDSON**.

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Poets & Writers

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POETS & WRITERS MAGAZINE ANNOUNCES application information for writers conferences, literary festivals, residencies, and colonies of interest to poets, fiction writers, and creative nonfiction writers. Applications for 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).

Conferences & Residencies

Anam Cara Writer's and Artist's Retreat

The Anam Cara Writer's and Artist's Retreat offers one-week to one-month residencies year-round to poets, fiction writers, and creative nonfiction writers near Eyeries in County Cork, Ireland, overlooking Coulagh Bay and the mountains and farmlands of the Beara Peninsula. Residents are provided with a private room and all meals. The weekly residency fee ranges from €600 to €700 (approximately \$636 to \$743), depending on the room. Submit a one-paragraph project description. Applications are accepted on a rolling basis. Upon acceptance, a 50 percent deposit is required.

Anam Cara also offers weeklong workshop-based retreats. "The Mythic Imagination," a poetry and prose workshop taught by poet Adam Wyeth, will be held from June 10 to June 17. "Lining Our Thoughts," a poetry workshop taught by poet Leanne O'Sullivan, will be held from August 5 to August 12. The cost of each workshop retreat is €900 (approximately \$950), which includes tuition, lodging, and meals. Registration is first come, first served. Visit the website for more information.

Anam Cara Writer's and Artist's Retreat, Eyeries, Beara, County Cork, Ireland. Sue Booth-Forbes, Director. info@anamcararetreat.com
www.anamcararetreat.com

Andrews Forest Writers' Residency

The H. J. Andrews Experimental Forest offers one- to two-week residencies to poets, fiction writers, and creative nonfiction writers in October and November in the Oregon Cascades, 40 miles east of Eugene. The residency is open to writers whose work "reflects a keen awareness of the natural world and an appreciation for both scientific and literary ways of knowing." Residents are provided with a private apartment that includes kitchen facilities, access to the forest research site, and a \$250 stipend. Using the online submission system, submit up to 10 pages of poetry or 15 pages of prose, a one-page project description, and a curriculum vitae by May 15. There is no application fee. Visit the website for an application and complete guidelines.

Andrews Forest Writers' Residency, Oregon State University, Spring Creek Project, School of History, Religion, and Philosophy, 322 Milam Hall, Corvallis, OR 97331. (541) 737-6198. Carly Lettero, Program Director. spring.creek@oregonstate.edu
liberalarts.oregonstate.edu/centers-and-initiatives/spring-creek-project

Anne LaBastille Memorial Writers Residency

The Adirondack Center for Writing offers six two-week residencies from October 7 to October 21 to poets, fiction writers, and creative nonfiction writers at a lodge on Twitchell Lake, in the heart of the Adirondack

Mountains. Residents are provided with a private room, work space, all meals, and access to hiking and paddling locations. Using the online submission system, submit up to 10 poems totaling no more than 10 pages or 10 pages of prose with a \$25 application fee by May 22. Visit the website for more information.

Anne LaBastille Memorial Writers Residency, Adirondack Center for Writing, P.O. Box 956, Saranac Lake, NY 12983. (518) 354-1261.

info@adirondackcenterforwriting.org
www.adirondackcenterforwriting.org/what-we-do/events/programs/workshops

Caldera

Caldera offers monthlong residencies from January to March to poets, fiction writers, and creative nonfiction writers at the Caldera Arts Center, located on 120 acres in the Central Cascades, 17 miles west of Sisters, Oregon. Caldera provides writers with a private cottage with a sleeping loft and kitchenette, and one community meal per week. There is no residency fee, but writers are responsible for their own transportation and most meals. Participation in a public outreach activity, such as giving a reading or facilitating a workshop, is encouraged of each resident. For residencies in 2018, using the online submission system submit 10 poems or a novel chapter, short story, or essay of up to 20 pages, a project description, a résumé, and two letters of recommendation with a \$35 application fee by June

CONFERENCES & RESIDENCIES

16. Visit the website for an application and complete guidelines.

Caldera, Artist in Residence Program, 31500 Blue Lake Drive, Sisters, OR 97759. (541) 595-0956. air@calderaarts.org www.calderaarts.org

Centrum Port Townsend Writers' Conference

The 2017 Centrum Port Townsend Writers' Conference will be held from July 16 to July 23 at Fort Worden State Park, a turn-of-the-century army base accessible to saltwater beaches, wooded hills, and the Olympic Mountains in Washington. The conference features workshops in poetry, fiction, and creative nonfiction, as well as craft talks, readings, open mics, and time to write. The faculty includes poets Erin Belieu, Mark Doty, Dana Levin, and Alexandra Teague; fiction writers Dan Chaon, Sam Ligon, and Kathryn Trueblood; and nonfiction writers Sayantani Dasgupta, Melissa Febos, and Priscilla Long. Tuition ranges from \$200 for afternoon workshops to \$720 for the full program. Private lodging and meal options range from \$250 to

\$720. Financial aid and scholarships are available. Registration is first come, first served. Individual residencies at Centrum during the conference, which do not include workshops but offer access to some conference events, range from \$650 to \$720. Visit the website for more information.

Centrum Port Townsend Writers' Conference, P.O. Box 1158, 223 Battery Way, Port Townsend, WA 98368. (360) 531-1472. Jordan Hartt, Program Manager. jhartt@centrum.org centrum.org/the-port-townsend-writers-conference

Chautauqua Writers' Festival

The 14th annual Chautauqua Writers' Festival will be held from June 15 to June 18 at the historic Chautauqua Institution in Chautauqua, New York. The conference features workshops in poetry, fiction, and creative nonfiction, as well as readings, panel discussions, individual conferences with faculty members, open mics, and time to write. The faculty includes poets Lia Purpura and Marcus Wicker; fiction writers Stewart O'Nan and Ann Pancake; and creative nonfiction

writers Beth Ann Fennelly and Diana Hume George. The cost of tuition is \$485. The fee for meals and lodging in the nearby Athenaeum Hotel ranges from \$310 for college students to \$576 for a private room. The registration deadline is May 31. Visit the website for more information.

Chautauqua Writers' Festival, Chautauqua Institution, Education Department, P.O. Box 28, Chautauqua, NY 14722. (716) 357-6310. ecarpenter@ciweb.org www.ciweb.org/season/literary-arts/writers-festival

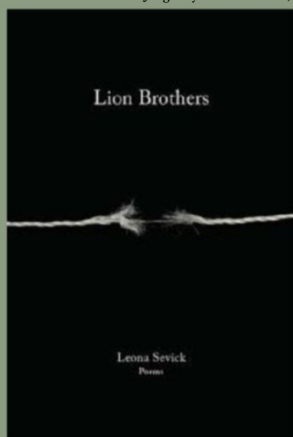
Collaborative Retreat at the Cabin at Shotpouch Creek

The Cabin at Shotpouch Creek offers two-week residencies to pairs of poets, fiction writers, or creative nonfiction writers from August 5 to August 18 and from August 21 to September 3 in the Oregon Coast Range. The residency is open to writers who wish to pursue a collaborative project, and whose work takes inspiration from the natural world. Each resident is provided with lodging in a two-bedroom cabin and a \$250 stipend. Using the

Conferences & Residencies

Winner of the 2017 Press 53 Award for Poetry

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... psychologically astute, keen, and powerful. — Arthur Sze
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Press 53 Award for Poetry, open Apr 1 - Jul 31
 Press 53 Award for Short Fiction, open Sept 1 - Dec 31



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Coordinator:
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 connieh@csufresno.edu

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online submission system, submit 8 to 10 pages of poetry or 10 to 15 pages of prose and a one-page project description by May 15. There is no application fee. Visit the website for complete guidelines.

Collaborative Retreat at the Cabin at Shotpouch Creek, Oregon State University, Spring Creek Project, School of History, Religion, and Philosophy, 322 Milam Hall, Corvallis, OR 97331. (541) 737-6198. Carly Lettero, Program Director. spring.creek@oregonstate.edu
liberalarts.oregonstate.edu/centers-and-initiatives/spring-creek-project

Colrain Poetry Manuscript Conference

The Colrain Poetry Manuscript Conference will be held from June 9 to June 12 at Truchas Peaks Place in Truchas, New Mexico. The conference features evaluation and discussion of book-length and chapbook-length manuscripts with poets, editors, and publishers. The faculty includes poets and editors Joan Houlihan, Rusty Morrison, Hilda Raz, and Ellen Doré Watson. The cost of the conference is \$1,425, which includes lodging and meals. Using the online submission system, submit a brief bio and three to four poems. There is no application fee. Applications are accepted on a rolling basis. Visit the website for complete guidelines.

Colrain Poetry Manuscript Conference, Concord Poetry Center, 40 Stow Street, Concord, MA 01742. (978) 897-0054. Joan Houlihan, Director. conferences@colrainpoetry.org
www.colrainpoetry.com

Frost Farm Poetry Conference

The third annual Frost Farm Poetry Conference will be held from June 16 to June 18 at the Robert Frost Farm in Derry, New Hampshire. The conferences features workshops, readings, and one-on-one consultations for formalist poets. The 2017 faculty includes poets Dan Brown, Midge Goldberg, A. M. Juster, and Len Krisak. Poet Rhina P. Espallat will deliver the keynote and teach a master class. The cost of the conference is \$310, which includes tuition and all meals. Lodging is available at area hotels and inns. Registration is limited to 50 participants; the deadline is June 2. Visit the website for more information.

Frost Farm Poetry Conference, Trustees of the Robert Frost Farm & Hyla Brook Poets, 280 Candia Road, Chester, NH 03036. (508) 687-2072. Robert Crawford, Conference Director. hylabrookpoets@gmail.com
frostfarmpoetry.org

Frost Place

The third annual Frost Place Conference on Poetry will be held from July 9 to July 15 at Robert Frost's former homestead in Franconia, New Hampshire. The conference features poetry workshops, lectures, and time to write. The faculty includes poets Blas Falconer, Yona Harvey, Ryan Murphy, Patrick Phillips, Elizabeth Powell, Martha Rhodes, and Soraya Shalforoosh. The cost of the conference is \$1,550, which includes lodging, transportation, and meals. Commuter tuition, which includes meals, is \$1,250. The fee for a single day is \$200. Submit three poems and a one-page letter of intent with a \$25 application fee by June 1.

The Frost Place Poetry Seminar will be held from July 30 to August 4 at Robert Frost's former homestead in Franconia, New Hampshire. The seminar features poetry workshops, craft talks, readings, and one-on-one meetings with faculty. The faculty includes poets Patrick Donnelly, Sandra Lim, Diane Seuss, and Charif Shanan. Tuition is \$1,550, which includes lodging and meals. Commuter tuition, which includes meals, is \$1,250. The fee for a single day is \$200. For general registration, submit three poems of any length and a one-page letter of intent with a \$25 application fee by June 29. Visit the website for an application and complete guidelines.

Frost Place, P.O. Box 74, Franconia, NH 03580. (603) 823-5510. Paige Roberts, Contact. proberts@frostplace.org
www.frostplace.org

The Gathering

The 2017 Gathering will be held from July 14 to July 16 at Keystone College in La Plume, Pennsylvania. The conference features lectures and performances for poets, fiction writers, nonfiction writers, and readers. The theme this year is "Finding the Better Angels of Our Nature," which will focus on "finding common ground in this era of mutual suspicion, fear, and distrust." Participants include poet

and nonfiction writer Jennifer Michael Hecht and nonfiction writers Mara Liasson and Sylvie Simmons. Tuition, which includes lodging and meals, is \$495. Commuter tuition, which includes meals, is \$395. Single-event tickets are \$25. Financial aid is available; the deadline to apply is June 1. Registration is first come, first served. Visit the website for more information. The Gathering, Keystone College, One College Green, La Plume, PA 18440. (570) 561-5962. Suzanne Fisher Staples, Contact. thegatheringatkeystone.org

Green Mountain Writers Conference

The 20th annual Green Mountain Writers Conference will be held from June 24 to July 28 at the lakeside Mountain Top Inn in Chittenden, Vermont, located in the Green Mountain National Forest. The program features workshops in poetry, fiction, and creative nonfiction, as well as one-on-one consultations, lectures, publishing discussions, and readings. The faculty includes poets Justen Ahren, Major Jackson, and Verandah Porche; fiction writers Elizabeth Innes-Brown and Elizabeth Rosner; and creative nonfiction writers Chuck Clarino and Yvonne Daley. Tuition is \$575 before May 15 and \$625 thereafter. Lodging is not included; discounted rates are available at the Mountain Top Inn (\$700 for four nights in a private room, which includes breakfast and lunch) and at area hotels and inns. A nonrefundable \$75 deposit is due within one week of registration; the balance is due by June 15. Visit the website for more information.

Green Mountain Writers Conference, 47 Hazel Street, Rutland, VT 05701. (802) 236-6133. Yvonne Daley, Director. yvonedaley@me.com
www.vermontwriters.com

Headlands Center for the Arts

Headlands Center for the Arts offers four- to eight-week residencies from March to mid-November to poets, fiction writers, and creative nonfiction writers in the coastal wilderness of the Marin Headlands outside San Francisco. Residents are provided with lodging, roundtrip airfare, work space, five meals per week, and a \$500 monthly stipend. Students enrolled in a degree-granting program are ineligible. For

CONFERENCES & RESIDENCIES

residencies in 2018, submit a writing sample of up to 20 pages of poetry or 30 pages of prose, a letter of interest, a résumé, and contact information for three references with a \$45 application fee by June 2. Visit the website for an application and complete guidelines. Headlands Center for the Arts, 944 Ft. Barry, Sausalito, CA 94965. (415) 331-2787, ext. 24. Holly Blake, Residency Manager. hblake@headlands.org www.headlands.org/program/air

HippoCamp

The 2017 HippoCamp Creative Nonfiction Conference will be held from September 8 to September 10 at the Lancaster County Convention Center in Lancaster, Pennsylvania. The conference features craft and query workshops, panel discussions, lectures, open mics, and readings for creative nonfiction writers. Participating nonfiction writers include Jamie Brickhouse, Melanie Brooks, Laurie Jean Cannady, Athena Dixon, Kaylie Jones, Randon Billings Noble, Alexis Paige, Lisa Romeo, and Allison Williams. Beverly Donofrio and Tobias Wolff will deliver keynotes. Participating publishing professionals include Laura Apperson (St. Martin's Press), Ed Maxwell (Greenburger Associates), Veronica Park (Corvisiero Literary Agency), and Amy Singh (Skyhorse Publishing). The cost of the conference, which includes some meals, is \$379 until April 28 and \$419 thereafter. Pre-conference craft and query workshops are available for an additional \$50 each, and post-conference agent or editor pitch sessions are available for an additional \$25 each. Lodging is available at the conference hotel for a discounted rate of \$160 per night. Other lodging options are available nearby. Registration is first come, first served. Visit the website for more information.

HippoCamp, *Hippocampus Magazine*, 222 East Walnut Street, Suite 2, Lancaster, PA 17602. info@hippocampusmagazine.com hippocamp2017.hippocampusmagazine.com

Idyllwild Arts Summer Writers Week

The Idyllwild Arts Summer Writers Week will be held from July 3 to July 7 on the Idyllwild Arts campus in the Strawberry Valley of the San Jacinto Mountains in southern California.

The program features workshops, craft talks, readings, and one-on-one manuscript consultations in poetry, fiction, and creative nonfiction. The faculty includes poets Victoria Chang, Luis J. Rodriguez, and Ed Skoog; fiction writers Samantha Dunn and Ben Loory; and nonfiction writer David L. Ulin. Participating writers and publishing professionals include poets Sherwin Bitsui and Ilya Kaminsky; fiction writer Natasha Deón; poet, fiction and nonfiction writer, and editor Jill Bialosky; fiction and nonfiction writer Pam Houston; and literary agent Elise Capron (Sandra Dijkstra Literary Agency). Tuition is \$765, which includes daily lunches. Campus dormitory housing for the week, which includes all meals, is \$545 for a double room or \$760 for a single room; lodging is also available at area hotels and inns. Registration is first come, first served. Financial aid is available. Visit the website for the required entry form and more information.

Idyllwild Arts Summer Writers Week, 52500 Temecula Road, P.O. Box 38, Idyllwild, CA 92549. (951) 468-7265. summer@idyllwildarts.org www.idyllwildarts.org/writersweek

Indiana University Writers' Conference

The 2017 Indiana University Writers' Conference will be held from June 3 to June 7 on the campus of Indiana University in Bloomington. The conference features workshops in poetry and fiction, as well as craft classes, readings, and panels for poets, fiction writers, and nonfiction writers. The faculty includes poets Morgan Parker and Rickey Laurentiis; fiction writers Chris Abani, Mary Robinette Kowal, and Alexander Weinstein; and comics writer Amy Kurzweil. The cost of the conference is \$375, or \$625 with a workshop. Lodging and meals are not included; lodging is available in campus dormitories for \$49 per night, and in the campus hotel for \$134 per night. The registration fee is \$30; general registration is first come, first served. To attend a workshop, submit 8 to 10 pages of poetry or 15 to 20 pages of prose; admissions are made on a rolling basis. Visit the website for more information.

Indiana University Writers' Conference, 442 Ballantine Hall, 1020 East Kirkwood Avenue, Bloomington, IN 47405. (812) 855-1877. Bob Bledsoe, Director. writecon@indiana.edu www.iuwc.indiana.edu

Interlochen Writer's Retreat

The 12th annual Interlochen Writer's Retreat will be held from June 12 to June 15 on the campus of Interlochen Center for the Arts in Interlochen, Michigan. The retreat features workshops in poetry, fiction, and creative nonfiction, as well as craft talks, readings, one-on-one manuscript consultations, time to write, and a dinner. The faculty includes poet Baron Wormser; fiction writers Desiree Cooper, Katey Schultz, and Mary Kay Zuravleff; and nonfiction writers Mardi Jo Link and Robert Vivian. Participating writers-in-residence include poet and nonfiction writers Anne-Marie Oomen and Teresa Scollon. The retreat also offers a practicum on June 16 that includes additional consultations, lectures, and panel discussions on publishing. The cost of the conference is \$520; the cost of the June 16 practicum is an additional \$45 (or \$115 to include a one-on-one consultation). Lodging and meals are not included; lodging on campus is available for discounted rates. Registration is first come, first served. Visit the website for more information.

Interlochen Writer's Retreat, Interlochen Center for the Arts, P.O. Box 199, Interlochen, MI 49643. (231) 276-7387. college@interlochen.org college.interlochen.org/writersretreat

Iowa Summer Writing Festival

The 31st annual Iowa Summer Writing Festival will be held in June and July on the University of Iowa campus in Iowa City. The festival, open to writers of all levels over the age of 18, features more than 120 weeklong and weekend-long workshops in poetry, fiction, and creative nonfiction. The faculty includes poets Michael Morse, Sabrina Orah Mark, and Robyn Schiff; fiction writers Jeffery Renard Allen, Garth Greenwell, and Rachel Pagan; and creative nonfiction writers Mary Allen, Amy Butcher, and Robin Hemley. Tuition is \$660 per week-long workshop and \$345 per weekend workshop. Lodging is available for discounted rates at area hotels and inns.

Registration is first come, first served. Visit the website for more information. Iowa Summer Writing Festival, University of Iowa, 250 Continuing Education Facility, Iowa City, IA 52242. (319) 335-4160. Amy Margolis, Director. iswfestival@uiowa.edu
www.iowasummerwritingfestival.org

Jackson Hole Writers Conference

The 2017 Jackson Hole Writers Conference will be held from June 22 to June 24 in Jackson Hole, Wyoming. The conference features workshops in poetry, fiction, and creative nonfiction, as well as talks, readings, and manuscript critiques. The faculty includes poet Kerri Webster, fiction writers C. J. Box and Jamie Ford, and creative nonfiction writer Matteo Pistono. Tuition is \$375 before May 8 and \$410 thereafter. Lodging is available at area hotels and inns for discounted rates. Registration is first come, first served. One-on-one manuscript consultations are available for \$50 and \$125; register by May 16. Visit the website for complete guidelines.

Jackson Hole Writers Conference, P.O. Box 1974, Jackson, WY 83001. Connie Wieneke, Contact. connie@blackhen.com
www.jacksonholewritersconference.com

Kenyon Review Writers Workshop

Kenyon Review offers workshops in poetry, fiction, and creative nonfiction from June 17 to June 24 and from July 8 to July 15 at Kenyon College in Gambier, Ohio. A non-language-specific workshop for literary translators, as well as a nature writing workshop for poets and nonfiction writers, will also be held from July 8 to July 15. The program also features faculty and student readings. The faculty includes poets David Baker, Joanna Klink, Carl Phillips, and Natalie Shapero; fiction writers Lee K. Abbott, E. J. Levy, Christopher Tilghman, and Nancy Zafris; creative nonfiction writers Geeta Kothari, Rebecca McClanahan, and Dinty W. Moore; and translators Katherine M. Hedeem and Elizabeth Lowe. Tuition, which includes lodging and meals, is \$2,295; returning participants receive a \$250 discount. Submit three to four poems or up to 20 pages of prose (three to four poems or an essay of up to five

pages for the nature writing workshop, and up to three pages of translated poetry or 500 words of translated prose, along with the original text, for the translation workshop), and a résumé. There is no application fee. Admissions are made on a rolling basis. Visit the website for an application and complete guidelines.

Kenyon Review Writers Workshop, Finn House, 102 West Wiggin Street, Gambier, OH 43022. (740) 427-5196. writers@kenyonreview.org
www.kenyonreview.org/workshops

Lemon Tree House Residency

The Lemon Tree House offers residencies from September 9 to September 23 to poets, fiction writers, and creative nonfiction writers at a private estate in the Cetona foothills of Tuscany, Italy. Residents are provided with private lodging, work space, dinners, and access to the estate's villas, pools, and grounds. The residency also features craft talks and one-on-one manuscript consultations with visiting writers-in-residence, as well as local excursions. The cost of the residency is €2,600 (approximately \$2,750). Financial aid is available. Using the online submission system, submit a writing sample of up to five pages by July 1. Visit the website for an application and complete guidelines.

Lemon Tree House Residency, Tenuta di Camporsevoli, 53040 Le Piazze, Cetona, Italy. Erinn Beth Langille, Program Director, and Julie Jolicoeur, Residency Director. thelemontreehouse.writers@gmail.com
www.thelemontreehouse.org

Mendocino Coast Writers Conference

The 28th annual Mendocino Coast Writers Conference will be held from August 3 to August 5 at Mendocino Middle School in Mendocino, California. The conference features workshops in poetry, fiction, and creative nonfiction, as well as craft talks, readings, manuscript consultations, open mics, and pitch sessions with editors and agents. The faculty includes poet Shara McCallum; fiction writers Lewis Buzbee, Jody Gehrman, Lisa Locascio, Michael Lukas, and Kat Meads; and nonfiction writer John W. Evans. Participating publishing professionals include agents April Eberhardt (April Eberhardt Literary), Elizabeth

Kracht (Kimberley Cameron & Associates), and Jessica Sinsheimer (Sarah Jane Freymann Literary). Nonfiction writer Michael Krasny will deliver the keynote. An optional post-conference daylong Publishing Boot Camp will be held on August 6. The faculty includes editor Hilary Lawson (HarperOne) and marketer Ann Edwards (HarperOne). The registration fee, which includes most meals, is \$575 before June 30 and \$625 thereafter. One-on-one manuscript consultations are available for an additional \$60. Participation in the Publishing Boot Camp is \$150. Lodging is available at area hotels for a discounted rate. Financial aid is available; submit via e-mail three to five poems, a story, an essay, or a novel or memoir excerpt totaling no more than 10 pages by May 15. There is no entry fee. General registration is first come, first served. Visit the website for more information.

Mendocino Coast Writers Conference, P.O. Box 2087, Ft. Bragg, CA 95437. (707) 485-4031. Barbara Lee, Registrar. info@mcwc.org
www.mcwc.org

Mont Blanc Writing Workshops

The 2017 Mont Blanc Writing Workshops will be held from June 11 to June 23 in the French Alps in the town of Chamonix, France. The program features workshops for poets, fiction writers, and nonfiction writers. The faculty includes poets Erin Belieu and Adrian Matejka; fiction writers Michael Dahlie, Ann Hood, and Pam Houston; and nonfiction writer David Daley. Tuition is \$2,700. Lodging and meals are not included. Onsite lodging begins at \$600 per week; lodging is also available at area hotels. Using the online submission system, submit three to five poems or up to 12 pages of prose, a short letter of interest, and a résumé or curriculum vitae. There is no application fee. Applications are accepted on a rolling basis. Workshops are limited to 12 students per faculty member. Visit the website for an application and complete guidelines.

Mont Blanc Writing Workshops, Chamonix, France. Michael Dahlie, Director. mtblancworkshops@gmail.com
montblancworkshops.com

The Moth Retreat for Artists and Writers

The *Moth* offers residencies of one to two weeks year-round to poets, fiction writers, and nonfiction writers in a converted barn in Cavan, Ireland, approximately two hours northwest of Dublin. Residents are provided with private lodging and work space, as well as some meals and access to the farm grounds. The house accommodates one writer (or a couple) at a time. The cost of the residency is €300 per week (approximately \$318). Submit an application form with a brief bio and a writer's statement. Applications are accepted on a rolling basis. Visit the website for an application and complete guidelines.

The Moth Writers & Artists Retreat, the *Moth*, Ardan Grange, Milltown, Belturbet, County Cavan, Ireland. Will Govan and Rebecca O'Conner, Cofounders.
 editor@themothmagazine.com
 www.themothmagazine.com

North Carolina Writers' Network Squire Summer Writing Workshops

The 2017 North Carolina Writers' Network (NCWN) Squire Summer Writing Workshops will be held from July 13 to July 16 at Appalachian State University in Boone, North Carolina. The conference features workshops in poetry, fiction, and creative nonfiction, as well panels, readings, and open mics. The faculty includes poet Joseph Bathanti, fiction writer Sheryl Monks, and creative nonfiction writer Eric G. Wilson. The cost of the residency is \$650 (\$550 for NCWN members), which includes tuition and shared lodging; the cost for commuters is \$550 (\$400 for NCWN members). A limited number of scholarships are available; submit a curriculum vitae and statement of intent. Registration is first come, first served. Visit the website for more information.

North Carolina Writers' Network Squire Summer Writing Workshops, Attn: SW17 Registration, P.O. Box 21591, Winston-Salem, NC 27120. (336) 293-8844. Ed Southern, Contact.
 www.ncwriters.org

Ragdale

The Ragdale Foundation offers residencies of 18 and 25 days to poets, fiction writers, and creative nonfiction

writers on 50 acres of prairie in Lake Forest, Illinois, 30 miles north of Chicago. Residents are provided with a private room and meals. The residency fee is \$630 for an 18-day residency and \$875 for a 25-day residency. Financial aid is available on a limited basis. For residencies in 2018, using the online submission system submit 10 poems totaling no more than 20 pages or up to 20 pages of prose, two letters of recommendation, a one-page writer's statement, and a one-page résumé or curriculum vitae with a \$25 application fee by May 15. Visit the website for an application and complete guidelines.
 Ragdale, 1260 North Green Bay Road, Lake Forest, IL 60045. (847) 234-1063, ext. 26. Amy Sinclair, Grants and Admissions Manager.
 admissions@ragdale.org
 www.ragdale.org/residency

Rivendell Writers' Colony

The Rivendell Writers' Colony offers mini-residencies from three to twelve days and residencies of two weeks to one month in Sewanee, Tennessee, for poets, fiction writers, and creative nonfiction writers. The cost of a regular residency is \$250 per week and the cost of a mini-residency is \$125 per night. Residents are provided with private lodging in one of four private properties on the Rivendell campus and access to a kitchen, laundry facilities, a library, and walking trails. For a mini-residency, submit the required entry form; there is no application fee. For a residency, submit a résumé and three to five poems or up to 10 pages of prose with a \$30 application fee. Limited financial aid is available. Admissions are made on a rolling basis. Visit the website for an application and complete guidelines.

Rivendell Writers' Colony, P.O. Box 3334, Sewanee, TN 37375. (931) 598-5555.
 Carmen Toussaint, Executive Director.
 info@rivendellwriterscolony.org
 rivendellwriterscolony.org

Summer Fishtrap Gathering of Writers

The 30th annual Summer Fishtrap Gathering of Writers will be held from July 10 to July 16 at the Wallowa Lake Camp and Retreat Center in Wallowa Lake, Oregon. The program features workshops in poetry, fiction, and creative nonfiction, as well as panel discussions, readings, and open mics.

The theme for the 2017 conference is "Roots and Branches." The faculty includes poets Holly J. Hughes, Naomi Shihab Nye, and Kim Stafford; fiction writers Debra Magpie Earling, Jamie Ford, and Nina McConigley; and nonfiction writer Craig Childs. Poet and fiction and nonfiction writer Luis Alberto Urrea will deliver the keynote. Tuition ranges from \$295 for a weekend pass to \$875 for a five-day workshop. Lodging is available at the Wallowa Lake Camp, and ranges from \$150 per week for tent camping to \$900 per week for a cabin. Meals range from \$70 for lunches to \$250 for all meals. Registration is first come, first served. Visit the website for more information.

Summer Fishtrap Gathering of Writers, P.O. Box 38, Enterprise, OR 97828.
 (541) 426-3623.
 www.fishtrap.org

Taleamor Park

Taleamor Park offers two- or three-week residencies from May 6 through October 28, and residencies of at least ten days from November to April to poets, fiction writers, and creative nonfiction writers in Taleamor Park, located on LaPrairie Farms in northern Indiana, near Chicago and Lake Michigan. Writers who wish to "integrate their projects with learning about and interacting with the local ecology, culture, and community" are especially encouraged to apply. Residents are provided with a private room in an 1854 brick Italianate house, work space, and a welcome meal; other meals and travel expenses are not included. Residents are expected to contribute two hours of work per week to maintain the residence. For residencies from May through October, the cost for a two-week residency ranges from \$700 to \$980, and the cost for a three-week residency ranges from \$945 to \$1,365, depending on financial need. For residencies from November through April, the cost of a ten-night residency ranges from \$400 to \$600, with each additional night ranging from \$35 to \$55. Submit a writing sample in any genre of 5 to 10 pages, a short statement of intent, and contact information for one reference. Applicants must be age 21 or older. Space is limited to four residents per session; applications are accepted on a rolling

basis. There is no application fee. Visit the website for an application and complete guidelines.

Taleamor Park, 2215 East 350 North, LaPorte, IN 46350. Clifford Peterson and Lisa Lee Peterson, Codirectors. info@taleamorpark.org
www.taleamorpark.org

Vermont Studio Center

The Vermont Studio Center offers 2- to 12-week residencies year-round to poets, fiction writers, creative nonfiction writers, and translators in Johnson, a village located in the northern Green Mountains. Residents are provided with a private room, private studio, and all meals. The program also includes craft talks, readings, and optional conferences with visiting writers. Tuition is \$2,050 for two weeks or \$3,950 for four weeks. Financial aid is available; the application deadline for full fellowships is June 15. Regular applications are accepted on a rolling basis. Using the online submission system, submit up to 10 pages of poetry or up to 15 pages of prose or translated work (including the original text), a curriculum vitae, and contact information for two references with a \$25 application fee. Visit the website for complete guidelines.

Vermont Studio Center, P.O. Box 613, Johnson, VT 05656. (802) 635-2727. info@vermontstudiocenter.org
www.vermontstudiocenter.org

Virginia Center for the Creative Arts

The Virginia Center for the Creative Arts (VCCA) offers residencies of two weeks to two months to poets, fiction writers, and creative nonfiction writers on a 450-acre estate at the foothills of the Blue Ridge Mountains, approximately 50 miles south of Charlottesville. Open year-round, VCCA accommodates up to 13 writers at a time and provides separate working and living quarters as well as all meals. Residents may use the facilities of nearby Sweet Briar College. There is no residency fee, but writers are asked to make a daily contribution according to their financial ability. For residencies from October through January, using the online submission system submit 6 to 10 poems, up to two short stories or essays, or the first chapter of a novel or memoir totaling no more than 25 pages, a brief bio, a résumé, and

two letters of recommendation (sent directly to VCCA by the references) with a \$40 application fee by May 15. Visit the website for an application and complete guidelines.

Virginia Center for the Creative Arts, 154 San Angelo Drive, Amherst, VA 24521. (434) 946-7236. vcca@vcca.com
www.vcca.com

Writers at Work Conference

The 33rd annual Writers at Work Conference will be held from June 7 to June 11 at the Alta Lodge in Alta, Utah. The conference features workshops in poetry, fiction, and creative nonfiction, as well as craft lectures, panel discussions, hikes, and time to write. The faculty includes poet Kevin Prufer, fiction writer Cristina Garcia, and fiction and nonfiction writer Abigail Thomas. One-on-one manuscript consultations are also available; the faculty includes poet Cori A. Winrock and editors Tessa Fontaine (*Western Humanities Review*) and Emma Komlos-Hrobsky (*Tin House*). The cost of the conference is \$730, which includes tuition and all meals. Lodging is available at the conference hotel, and ranges from \$115 for a shared dorm to \$285 for a private room. The deadline to apply for a manuscript consultation is April 30; the deadline for general registration is May 31. Visit the website for more information.

Writers at Work Conference, P.O. Box 711191, Salt Lake City, UT 84171. (801) 996-3313. Jennifer Atwood, Contact. jennifer@writersatwork.org
www.writersatwork.org

Writers' League of Texas Agents & Editors Conference

The Writers' League of Texas Agents & Editors Conference for fiction and creative nonfiction writers will be held from June 30 to July 2 at the Hyatt Regency in Austin, Texas. The conference features panels, talks, pitch sessions, receptions, and one-on-one consultations with agents and editors. Participating agents include Claire Anderson-Wheeler (Regal Hoffman and Associates), Regina Brooks (Serendipity Literary), Michelle Brower (Aevitas Creative Management), Sara Crowe (Pippin Properties), Allison Devereux (Wolf Literary), David Doerrer (Abrams Artists Agency), Mark Falkin (Falkin Literary), Carrie Howland (Empire Literary), Annie

Hwang (Folio), Dan Kirschen (ICM Partners), Alexa Stark (Trident Media Group), and Michelle Tessler (Tessler Literary). Participating editors include Daniel Smetanka (Counterpoint Press). The cost of the conference is \$459 (\$399 for Writers' League members) until April 30, and \$499 (\$439 for members) thereafter. Lodging is available at the conference hotel for discounted rates. Registration is first come, first served. Visit the website for more information.

Writers' League of Texas Agents & Editors Conference, 611 South Congress Avenue, Suite 200 A-3, Austin, TX 78704. (512) 499-8914. Jennifer Ziegler, Program Director.

conference@writersleague.org
www.writersleague.org/38/conference

Wyoming Writers Conference

The 43rd annual Wyoming Writers Conference will be held from June 2 to June 4 at the CAM-PLEX Multi-Event Facilities in Gillette, Wyoming. The conference features workshops in poetry and fiction, as well as agent pitch sessions, roundtables, and open mic nights. Participating writers include poets Kristin Abraham and Gene Gagliano, and fiction writers Caskey Russell and Nina Swamidoss McConigley. Participating publishing professionals include Nancy Curtis (High Plains Press), Aaron Linsdau (Sastrugi Press), and Patricia Landy (Crystal Publishing). The cost of the conference is \$235 until May 8 and \$275 thereafter, and includes a one-year membership to Wyoming Writers, Inc. The cost for Saturday only is \$210. Lodging is available at the nearby Arbuckle Lodge, beginning at \$89 per night. Visit the website for more information.

Wyoming Writers Conference, P.O. Box 1287, Green River, WY 82935. wyowriters@gmail.com
www.wyowriters.org

Conferences & Residencies is written by **CAROLINE DAVIDSON.**

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<p>THE GEEKY PRESS is seeking narrative essays, creative nonfiction, script photo, and poetry submissions for an edited book titled <i>Dear America: Reflections on Race</i>. We want personal stories and reflections from people who come from diverse backgrounds and want to share their American story. Deadline: July 31. Guidelines: www.thegeekypress.com/race.</p>	<p>RATTLE SEEKS submissions by children for our annual Young Poets Anthology—poets must be age 15 or younger. Deadline: June 15. Children, parents, or teachers (with parents' permission and contact information) may send up to 4 poems using our online submission manager. Website: www.rattle.com/children.</p>	<p>FAW (FRIENDS OF American Writers) seeks book submissions for its annual, 93-year-old literary awards in 2 categories: Literature for adults and literature for children and young adults. Publishers and/or authors are invited to submit books published in 2016. Generous monetary prizes awarded. Guidelines: Authors must reside (or have resided) in the American Midwest. Books set in the region (even if the author is a non-resident) also qualify. Fiction or creative nonfiction, please. No self-published or e-books, poetry, genres, or series books. Authors of more than 3 published books are ineligible. (If an author has multiple books published in 2017, all are eligible.) Books nominated for the award must be submitted to the FAW Awards Committees by December 10, but we appreciate entries ASAP. No application forms! Please send 2 copies of each book and author info as early as possible to: Tammie Bob, Literature Awards Chair, 474 Stagecoach Run, Glen Ellyn, IL 60137. E-mail:</p>	<p>EYEWEAR Publishing LTD in London, England, announces the 2017 Sexton Prize: A \$1,000 publication award for a poetry collection by an American poet. The winner will be published in the U.S. and U.K. simultaneously in spring of 2018. Judge: Kimiko Hahn, poet and professor. Deadline: June 1. Guidelines: www.eyewearpublishing.com.</p>	<p>IN SEARCH OF remarkable, unstrained writing! Seeking bold, contemporary and classic novels, creative nonfiction, and speculative fiction. Web-e-Books: Where Reality and Fiction Collide. Ask about our Book Backer program. Accepted authors showcase their titles with e-books, website, and web-based e-reading solutions. Unique platform for unique manuscripts. Paperback options. Submissions: info@tri-screenconnection.com.</p>	<p>CALL FOR MANUSCRIPTS Chapbooks</p> <p>2017 BURNSIDE Review Chapbook Contest. Judge: Diane Seuss. Winner receives \$200 and 10 copies. Chapbooks are elegantly designed with letterpressed covers. Runs March 15–June 30. Submit 18–24 pages of poetry. \$15 entry fee. All submissions must be made through our submission manager, www.burnsidereview.org.</p>
<p>JACK WALKER PRESS seeks artful personal essays for inclusion in charitable themed anthology series. Theme for the first collection: Transitions. Second is: Exclusion and the other. Our readers deserve experience rather than a lecture. Labyrinthine narratives and show and tell welcome. www.jackwalkerpress.com. Submit by June 15</p>	<p>TWELVE POINT Collective was made out of a desire to promote great undiscovered writing. With Twelve Point Collective, there exists a platform for anyone to start a writer's portfolio. Everyone has a story to tell and they'd like to read yours. Submit today and you can be a writer that gets discovered.</p>	<p>INDEPENDENT Publisher Backlash Press is seeking</p>	<p>NEW RIVERS PRESS seeks submissions of short manuscripts (70–120 pages) of creative nonfiction, essay, or mixed genre work. Writers selected for publication will receive a standard contract and travel funding to visit campus for a lecture and reading. No reading fee. Submit</p>	<p>THE ORCHARD Street Press announces its 2017 Chapbook Contest. \$300 plus 30 copies for winner; \$200 for second; and \$100 for third. Submit 20–28 pages, plus bio, acknowledgments, contact info, and \$17 fee, postmarked by June 30 to: The Orchard Street Press, P.O. Box 280, Gates Mills, OH 44040. All entrants receive copy of winning chapbook. Details at orchpress.com.</p>	

QUILLSEDGE PRESS is accepting submissions for our "50 over 50" anthology through September 22. Women poets over the age of 50 are eligible to submit. Translations welcome if the original poet is also a woman at least 50 years old. Discounted fees for women of color. For full guidelines, visit www.quillsedgepress.org.

SWAN SCYTHE Press, founded by poet Sandra McPherson in 2000, announces its 2017 poetry chapbook contest. Entry fee: \$18. We are accepting submissions from March 1 to June 15 (postmark deadline). Winner receives \$200 and 25 perfect-bound chapbooks. The 2016 winner is Lisa Dominguez Abraham for *Mata Hari Blows a Kiss*. For

full guidelines, visit www.swanscythepress.com and swanscythepress.submittable.com/submit.

WORDTECH Communications LLC is holding a reading period for chapbook-length poetry manuscripts. Dates: May 1–June 30 (postmark). Recent authors: Arlene Biala, Kenneth Chacon, David Hathwell, Allison Joseph, Biljana D. Obradovic, Kim Roberts. Publication in 2018. Guidelines: <http://www.wordtechcommunications.com/deadline-list.htm>.

CALL FOR MANUSCRIPTS
Magazines

BASEBALL BARD. Online literary magazine with annual printed book seeks poems up to 32 lines on subject of baseball. All properly

submitted poems are published. Poets new to *Baseball Bard* are invited to submit on a free trial basis. For guidelines, see "Poem Submit" at baseballbard.com. E-mail: baseballbard@yahoo.com.

CAESURA IS NOW accepting submissions of poetry and visual art for its 2017 issue. Deadline to submit is July 1. For complete guidelines, visit www.pcsj.org/caesura.

CALL FOR submissions: *The Westchester Review*, an annual print journal, seeks short fiction, poetry, creative nonfiction, excerpts of plays, and graphic novels, for its 10th issue. Submissions accepted year-round. Writers should have a connection to the Westchester County, NY, area. See

website for guidelines: www.westchesterreview.com.

CHANGES IN LIFE monthly online newsletter is seeking personal essays from women of all ages. New writers are encouraged to submit their work. For details and submission guidelines, see www.changesinlife.com.

CHEST, THE Journal of the American College of Chest Physicians, invites submissions of up to 2 previously unpublished, quality poems, maximum 350 words, on subjects of some medical relevance. See instructions at <http://journal.publications.chestnet.org/ss/forauthors.aspx#poetry>. E-mail submissions to poetrychest@aol.com.

CIRCLESHOW: THE Official Journal of Seven CirclePress is published biannually both online and in print. We are currently accepting submissions of poetry, fiction, nonfiction, and flash for our 2017 issues. Payment for accepted works is 1 contributor copy of the print edition. Visit www.sevencirclepress.com for guidelines. Mail inquiries to editor@sevencirclepress.com.

CREATIVE Nonfiction Magazine is seeking new work for an upcoming issue dedicated to "Starting Over." We welcome personal stories as well as profiles, and we're open to a very wide range of experiences and circumstances. 4,000 words or fewer. Deadline: June 19.

Guidelines at www.creativenonfiction.org/submissions.

EARTH'S Daughters accepting submissions May 1 to June 30 for Issue No. 92 "Lines"; the 4 directions, waiting, aging, queues, drawing, light or dark. Submit up to 3 poems and/or 500 words of prose to *Earth's Daughters*, P.O. Box 41, Central Park Station, Buffalo, NY 14215. Guidelines at www.earthdaughters.org.

FOR THE JUNE 2017 issue, *Pedestal* editors will be accepting poetry on the theme of "war." We welcome work from both veterans and non-veterans, and would like to see a variety of responses—literal,



INDIANA UNIVERSITY WRITERS' CONFERENCE

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JUNE 3-7, 2017

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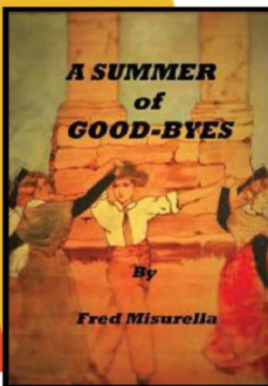
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"Fred Misurella writes in the clearest, precise prose, and has as his special strength the joining of shining intelligence with deep emotion." — Kent Haruf

prose). Submissions in body of e-mail and “P,” “F,” or “CNF” in subject line to seems@lakeland.edu or, with SASE, to **Karl Elder, Editor, Lakeland University, W. 3718 South Dr., Plymouth, WI 53073**. Website: <http://seemsmagazine.wixsite.com/seems>.

SUBMIT WHATEVER poems whenever. Please e-mail your poems in just 1 attachment or in the body of the e-mail. Simultaneous submissions and previously published poems are welcome. *The Great American Poetry Show*. E-mail: larry@tgaps.com; website: www.tgaps.net.

THIRD WEDNESDAY literary arts journal accepts unpublished

poetry, short fiction (up to 1,500 words), and b&w art or photography. Submit to <https://thirdwednesdaymagazine.submittable.com/submit>. For details, go to thirdwednesday.org.

TRUE STORY, A new monthly mini-magazine from the editors of *Creative Nonfiction*, seeks unpublished works of long-form narrative nonfiction between 5,000 and 10,000 words long, on any subject and in any style. No deadline. Complete guidelines at www.creativenonfiction.org/submissions.

TWO HAWKS Quarterly is an online journal affiliated with

Antioch University Los Angeles’s BA program in creative writing and is setting the bar for contemporary literature with bold and illuminating poetry, fiction, CNF, and experimental work. Read us. Write for us. Submissions accepted year-round. For guidelines see www.twohawksquarterly.com.

WE’MOON IS accepting art, poetry, and prose submissions from women around the world. This year’s theme is “The Sun: Fanning the Flame.” This astrological and lunar datebook is a progressive collaboration inspiring (re)connection with Earth’s natural cycles and celebrating womyn’s creativity. Learn more and download our call for contributions at wemoon.ws.

Conferences

THE 2017 CREATIVE Nonfiction Writers’ Conference—Join us in Pittsburgh, May 26–27 (Memorial Day weekend) for 2 days dedicated to the art of memoir, personal essays, narrative journalism, and more. Craft talks, breakout sessions, publishing advice, and master classes with writers, editors, and agents. Learn more at www.creativenonfiction.org/conference.


2018 SAN MIGUEL Writers’ Conference & Literary Festival: February 14–18 (Mexico). The most prestigious bilingual literary gathering in the Americas. Attracts 600+ established and emerging writers and industry experts from

U.S., Canada, and Mexico. Readers and writers fill 10,000 seats over 5 days. It’s an inspiring week of intellectual exchange and cultural connection. San Miguel de Allende: #1 City in the World, *CN Traveler*. Keynote speakers announced and registration begins August 1. Visit: sanmiguelwritersconference.org.

14TH ANNUAL PALM Beach Poetry Festival in Delray Beach, FL. January 15–20, 2018. Focus on your work with America’s most celebrated poets: Laure-Anne Bosselaar, Gabrielle Calvocoressi, Chard deNiord, Beth Ann Fennelly, Ross Gay, Rodney Jones, Phillis Levin, Aimee Nezhukumatathil, and Tim Seibles. Six days

of workshops, readings, craft talks, panel discussion, manuscript conferences: Sally Blumis-Dunn, Nicole Brown, and Ginger Murchison; social events, and so much more. Special guest: Coleman Barks. To find out more, visit www.palmbeachpoetryfestival.org.

BRIGHTER DAYS ARE coming! Manhattanville College’s 32nd Summer Writers Week, June 19–23. Standard workshops plus drama and young adult. Special guests Joseph O’Neill and Rivka Galchen. Afternoon mini-workshops on graphic novels, mystery writing, and science fiction/fantasy. Housing available on our beautiful

Seneca Review
announces the inaugural
**Deborah Tall Lyric Essay
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* \$2,000 prize
* book publication
* guest reading at HWS
Judge: John D’Agata
Lyric essay includes cross-genre and hybrid work. A group of related pieces or a single work. 48-120pp.
Submissions: June 1 to August 15, 2017
www.hws.edu/senecareview/bookcontest/
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<p>campus, 30 minutes from NYC. Learn more: mvillemfa.com.</p>	<p>FRESH WATER, Fresh Voices Writing Conference. This unique conference blends workshops and craft talks with outdoor activities along beautiful Lake Superior. Be inspired by the Upper Peninsula's landscape. Workshops with Pam Houston, Diane Les Becquets, Frank X Walker, and other award-winning authors. Bike, hike, kayak, fly fish. www.nmu.edu/freshvoices. Contact: Rachel May, rmay@nmu.edu.</p>	<p>Price, and more. \$200 with workshop; \$125 without workshop; \$30 students without workshop. Scholarships available. www.kentuckywomenwriters.org. Phone: (859) 257-2874.</p>	<p>Peter Selgin (nonfiction, advanced) Hollis Seamon (fiction, master class), Chris Belden (fiction), Jamie Callan (creative nonfiction), James Chesbro (essays), Adele Annesi (revision). Agent, editor, publisher panels. Keynote by Carlos Eire. Friday and Saturday readings. \$195 (\$175 before July 1). Education discount. ridgefieldwritersconference.blogspot.com.</p>	<p>and synopsis critiques available. For more details or to register, visit: www.myscwa.org.</p>	<p>entries considered for publication. Winner receives \$1,000 plus copies. Deadline: June 30. Electronic entries only. Winner will be announced on TNPRP Facebook page. Follow instructions at www.tnprp.com.</p>
<p>CARNEGIE BOOKS-in-Progress Conference will be held in picturesque Lexington, KY, June 8–10, with optional pre-conference sessions featuring <i>Writer's Digest</i> Editor Chuck Sambuchino and a welcome reception. Silas House (<i>Clay's Quilt</i>, <i>The Coal Tattoo</i>, and <i>Eli the Good</i>, among others) will keynote. Immerse yourself in craft and business workshops led by top writers, editors, and other professionals. Topics include revision, fiction, nonfiction, YA, publishing, and more. One-on-one pitches with literary agents available. For more information, visit: www.carnegiecenterlex.org.</p>	<p>KENTUCKY WOMEN Writers Conference, September 15–16, in Lexington, KY. Workshops and craft talks in poetry, fiction, and nonfiction with Camille Dungy, Claire Vaye Watkins, Kayla Rae Whittaker, Melynda J.</p>	<p>NEW YORK WRITERS Workshop offers 2 3-day Pitch Conferences and 2 Small Press Pitches, twice a year in spring and fall, for writers of nonfiction and fiction. Our instructors lead year-round classes and workshops for all writing levels at venues in New York City, nationwide, and abroad. Learn more: www.newyorkwritersworkshop.com.</p>	<p>THE SOUTH Carolina Writers Association SCWA (formerly SCWW) is proud to announce our annual fall conference affectionately titled The 2017 "Big Dreams" Conference. Meet and learn from well-established and successful authors, editors, and agents. Optional add-on pitch</p>	<p>SPLIT THIS ROCK seeks proposals for workshops, panel and roundtable discussions, and themed group readings for Split This Rock Poetry Festival: Poems of Provocation & Witness, April 19–21, 2018, Washington, D.C. Tenth anniversary of Split This Rock! Submit proposals on poetry & activism April 1–June 30 at www.splitthisrock.org.</p>	<p>2017 NEW American Fiction Prize. \$1,000 award and book publication. Final judge: Lori Ostlund. Deadline: June 15. Minimum length: 100 pages (no maximum). Reading fee: \$25. Online submissions only, please. Complete guidelines: http://newamericanpress.com/contests/fiction2017.php.</p>
		<p>RIDGEFIELD Writers Conference, September 22–23, Ridgefield, CT. Faculty:</p>	<h2>Contests</h2>		
		<p>\$1,000 PRIZE: The National Poetry Review Book Prize. Submit 45–75 pages of poetry, \$27 reading fee, bio, acknowledgments, and e-mail address. All</p>			

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<p>fiction, nonfiction, and poetry yet to publish a book-length manuscript. Two grand-prize winners (1 fiction/nonfiction, 1 poetry) and minimum 2 runners-up. Submit via our online submission system. Deadline: October 15. E-mail: secur.info@gmail.com. Full guidelines: www.sequestrum.org/contests.</p>	<p>October 16. http://talkingwriting.com/tw-contests.</p>	<p>via our website and \$500. Final judge: Vievee Francis. Visit our website for guidelines: www.backbonepress.org/contests.</p>	<p>previously unpublished poem in English that best relates GLBTQ life. Prize: \$100 and publication on website. Reading fee: \$5 per poem submitted, any form, style, length. Deadline: June 27. For complete details, e-mail givalpress@yahoo.com; visit website www.givalpress.com or givalpress@submittable.com. Address: Gival Press, P.O. Box 3812, Arlington, VA 22203.</p>	<p><i>NMW</i> is one of our favorite journals.”— <i>Winning Writers</i>. We have launched careers! Visit www.newmillenniumwritings.org.</p>	<p>poems for \$20. Denver Poet Laureate emeritus Chris Ransick is the judge. Go to talking gourds.weebly.com.</p>
	<p>2018 PRESS 53 Award for Poetry. \$1,000 advance awarded to an outstanding unpublished poetry collection and published as a Tom Lombardo Poetry Selection. Reading fee \$30. Judged by Tom Lombardo, Press 53 Poetry Series Editor. Open: April 1–July 31. Winner and finalists announced by November 1. Complete details: www.press53.com.</p>	<p>14TH GIVAL PRESS Short Story Award for best original previously unpublished literary story in English, approximately 5,000 to 15,000 words. Prize \$1,000 and publication on website. Reading fee \$25 per story submitted. Deadline: August 8. E-mail givalpress@yahoo.com; visit website www.givalpress.com or givalpress@submittable.com for complete details. Address: Gival Press, P.O. Box 3812, Arlington, VA 22203.</p>	<p>20 YEARS OF PAYING writers and publishing their best works! Enter New Millennium Writing Awards by June 17—Best Poetry \$1,000; Fiction \$1,000; Nonfiction \$1,000; Flash Fiction \$1,000. All winners are published in our anthology and online. “Highly recommended.</p>	<p>THE ANNUAL Rattle Poetry Prize offers \$10,000 for a single poem, plus a \$2,000 Reader’s Choice Award. Entry fee of \$20 includes a 1-year subscription to the magazine. Deadline: July 15. Submit up to 4 unpublished poems per entry. For guidelines and to read past winners, visit our website: www.rattle.com/prize.</p>	<p>BACKWATERS PRIZE for 2017: Submit poetry manuscript in English April 1 through May 31 online at submittable.com. Cash prize of \$2,500 and publication, perfect-bound. Judged blind. We follow CLMP guidelines. Final judge: Bob Hicok. Complete guidelines at www.thebackwaterspress.org.</p>
	<p>2017 TALKING Writing prize for Personal Essay: \$500 plus publication. Topic: Writing and faith. How do you tackle life’s big questions? We want honest, unsentimental nonfiction about belief, mortality, atheism, culture of origin, or anything else connected to soul searching through words. Entry fee: \$15. Deadline:</p>	<p>5TH ANNUAL Lucille Clifton Poetry Prize sponsored by Backbone Press invites submissions by emerging and established poets April 1–May 31. One poem will be selected. Winner receives publication</p>	<p>16TH ANNUAL Gival Press Oscar Wilde Award for best</p>	<p>APRIL 22 Deadline. Fischer Prize. Open to all U.S. poets. All styles welcome. \$3,000 in prizes. Telluride, CO, award ceremony. \$9 per poem, 3</p>	<p>BACOPA LITERARY Review invites submissions April 1–May 31 for eighth annual print journal. \$400 prize in poetry, flash story, literary fiction, and creative nonfiction. Small contest fee. We respond to unusual</p>

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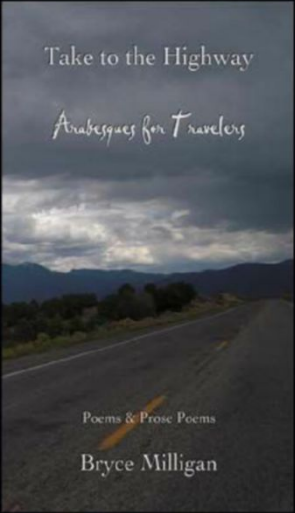
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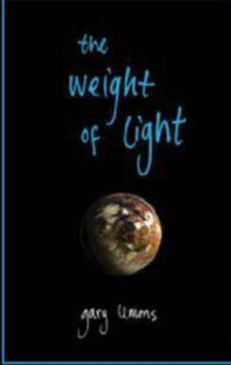
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<p>perspectives, passionate voices, inventive, compelling work. Published by Writers Alliance of Gainesville. For guidelines: writersallianceofgainesville.submittable.com/submit.</p>	<p>the May Sarton NH Poetry Prize: \$1,000 and book publication for a full-length poetry collection. Open to all poets. Entry fee \$25. Postmark/submission deadline: June 30. Judged exclusively this year by Jennifer Militello. For guidelines: www.bauhanpublishing.com/contests.</p>	<p>subscription). Submit online: www.blreview.org.</p>	<p>16. \$25 entry fee. All entries considered for publication: https://brighthorsebooks.submittable.com/submit. To learn more, visit http://brighthorsebooks.com.</p>	<p>Play Contest & Festival “8 Tens @ 8.” Sixteen winners selected with performances in January–February 2018. All styles and all genres considered. For guidelines see: www.sccat.org.</p>	<p><i>Main Street Rag</i> opens for submissions May 1 with Cathy Smith Bowers serving as final judge. Deadline: June 15. Prize: \$1,000 + 50 copies. Reading fee: \$15 (\$17 for online submission). As many as 10 finalists also offered publication. Detailed guidelines: www.mainstreetrag.com.</p>
<p>BALTIMORE REVIEW Summer Contest Theme: Monsters! Make monsters play a role in your poems, story, or CNF. All entries considered for publication. Prizes: \$500, \$200, and \$100. Entry fee: \$10. Final judge: Jane Satterfield. Deadline: May 31. For more details and to submit online: www.baltimorereview.org.</p>	<p>BELLEVEUE Literary Review’s annual prizes recognize exceptional writing about health, healing, illness, the body, and the mind. \$1,000 Poetry Prize (judge: Rachel Hadas), \$1,000 Nonfiction Prize (judge: Rivka Galchen), \$1,000 Fiction Prize (judge: Geraldine Brooks). Deadline: July 1. Entry fee \$20 (\$30 includes</p>	<p>THE BLUE LYNX Prize, \$2,000 plus publication, is awarded for an unpublished, full-length volume of poems. Submit manuscripts and \$28 reading fee to P.O. Box 940, Spokane, WA 99210 or lynxhousepress.submittable.com. The 2016 winner was Ralph Burns for <i>But Not Yet</i>. Judges have included Yusef Komunyakaa, Melissa Kwasny, and Robert Wrigley. Deadline: May 15. Details: www.lynxhousepress.org.</p>	<p>CALIFORNIA STATE Poetry Society seeks poems year-round for its <i>California Quarterly</i>, its <i>Poetry Letter</i>, and monthly contests. Poems are accepted for CSPS Annual Contest March 1–June 30. See californiastatepoetrysociety.org for publications, membership, submission requirements, contest rules, etc., or mail inquiry to: CSPS, P.O. Box 7126, Orange, CA 92863.</p>	<p>CARVE MAGAZINE’S 2017 Raymond Carver Short Story Contest open April 1–May 15. Prizes: \$1,500, \$500, \$250, and 2 Editor’s Choice, \$125 each. All 5 winners published in Fall 2017 issue and considered by lit agencies. Entry fee \$17 online/\$15 mailed. No limit to number of entries. Max 10,000 words. www.carvemagazine.com/raymond-carver-contest.</p>	<p>CIDER PRESS REVIEW Editors’ Prize for a first or second book-length poetry collection. Prize: \$1,000 and publication. All entrants will receive the winning book. Reading period: April 1–June 30. Reading fee: \$25. Judges: <i>CPR</i> editors. Submit 48–80 page manuscript at www.ciderpressreview.com or mail to <i>CPR</i>, P.O. Box 33384, San Diego, CA 92163.</p>
<p>BAUHAN Publishing is now accepting submissions (U.S. mail and submittable.com) for</p>	<p>Deadline: July 1. Entry fee \$20 (\$30 includes</p>	<p>BRIGHTHORSE book prize: \$1,000 and publication for a novel, a collection of poetry, and a collection of short fiction. Reading period: February 15–August</p>	<p>CALL FOR SCRIPTS: Actors’ Theatre of Santa Cruz, CA. 23rd Annual Ten–Minute</p>	<p>CATHY SMITH Bowers Chapbook Contest sponsored by</p>	



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<p>Guidelines: www.ciderpressreview.com/bookaward.</p>	<p>CONNECTICUT Poetry Award of the Connecticut Poetry Society (CPS). Fee \$15 for up to 3 unpublished poems; any form, 80-line limit. Submit via connecticutriverreview.submittable.com. Opens April 1, deadline May 31. Prizes: First: \$400; Second: \$100; Third: \$50. Winning poems published in <i>Connecticut River Review</i> and posted on CPS website. See guidelines on Submittable and CPS website: ctpoetry.net.</p>	<p>Deadline May 15. Full guidelines: http://crabcreekreview.org/contests.html.</p>	<p>fee. Unlimited entries. For more details, go to midwayjournal.com.</p>	<p>Sinclair Poetry Prize, \$500 plus 25 copies, possible publication of runners-up; \$25 reading fee, May 1 to December 1. Website: eveningstreetpress.com/sinclair.html.</p>	<p>GHOST PROPOSAL annual chapbook contest. Publication + 25 copies. We seek cohesive, post-genre manuscripts of 16–32 pages. Browse our archives for a sense of the post-genre work we publish. Reading period: May 1–June 30. \$5 reading fee. Winner announced: August 1. Guidelines: http://ghostproposal.com/submit.</p>
	<p>COMSTOCK Review's Muriel Craft Bailey Memorial Award single poem contest invites submissions. Ellen Bass, final judge. First prize: \$1,000 (others \$250, \$100). Deadline: July 1. Check website for complete rules for all entries, U.S. mail or online. No simultaneous submissions, previous print or electronic publication. Entry fee \$5 per poem, 40 lines max, U.S. mail. Extra fee for online submissions. www.comstockreview.org. Address: Comstock Review Contest, 4956 St. John Dr., Syracuse, NY 13215. Facebook: http://www.facebook.com/pages/comstockreview/186488898068352?ref=ts-219.</p>	<p>CREATIVE Nonfiction magazine is seeking new work for an upcoming issue dedicated to "Risk." We're interested in true stories that balance the threat of loss against the promise of gain. 4,000 words max. Deadline: November 20. Cash prize for best essay. Guidelines at www.creativenonfiction.org/submissions.</p>	<p>ENTER THE FIELD of Words Flash Fiction competition for your chance to be published online and have your work promoted across social media. There's also prize money on offer. Competition opens May 1, closes June 30. Entries must be 100–500 words. Visit the website for details: www.fieldofwords.com.au.</p>	<p>EX OPHIDIA PRESS Second Annual Poetry Book Prize. Deadline: August 15. Fee: \$25. The prize: \$1,000 and 15 author's copies. Eligibility: Open to all English-language authors. Judge: Richard-Gabriel Rummonds, internationally acclaimed author. Book publication date: Fall 2017, published by Ex Ophidia Press and distributed through Amazon. For more information, visit our website: www.exophidiapress.org.</p>	<p>GODDARD COLLEGE will award one \$10,000 Goddard/PEN North American Centers Scholarship to an MFA applicant in Creative Writing who is a member of any of the North American Centers of PEN International. Only individuals who are members in good standing of</p>
	<p>CRAB CREEK Review 2017 Poetry Prize. Judge: Diane Seuss. \$500 plus publication. Submit up to 4 poems. \$16 entry fee. All entries considered for publication. Winner & finalists will appear in <i>Crab Creek Review</i>.</p>	<p>ENTER -1000 Below, <i>Midway Journal's</i> new, annual flash prose and poetry contest. The contest runs from March 1–May 31. Michael Martone will judge: \$500 grand prize, \$250 second prize, \$10 entry</p>	<p>EVENING STREET Press announces 2017 contests: Helen Kay Chapbook Poetry Prize, \$250 plus 25 copies, possible publication of runners-up: \$15 reading fee, ongoing. Website: eveningstreetpress.com/helenkay.html.</p>		

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<p>THE GRAYSON Books Poetry Prize, open to all poets writing in English, is accepting submissions. Submit by August 15. Electronic submissions preferred: https://graysonbooks.submittable.com/submit. No contact info on manuscript if submitting electronically. Or mail with your fee of \$25 to Grayson Books, P.O. Box 270549, West Hartford, CT 06127. If mailing, include 2 cover pages</p>	<p>GRSE/MARIA FAUST Sonnet Contest. \$2,000 prizes; \$5 fee for 1–3 entries; fee waived for ages 17 & under. Submitted by June 1, either mailed: Maria Faust Sonnet Contest; Ted Haaland, Dir.; P.O. Box 1111; Winona, MN 55987, or via webpage entry at sonnetcontest.org. (See webpage for rules.)</p>	<p>KENTUCKY WOMEN Writers Conference: Gabehart Prizes in poetry, fiction, and nonfiction. Winners receive free admission to September 15–16 conference and 1 workshop, a reading, and \$200. Fee: \$10 for up to 5 pages of poetry or 6,000 words of fiction or nonfiction. Postmarked by June 1. For guidelines, visit our website: www.kentuckywomenwriters.org. E-mail: kentuckywomenwriters@gmail.com.</p>	<p>LITERAL LATTE Short Short Awards, since 1994. First prize: \$500 and publication. Send us your hottest shorts. Deadline: June 30. All styles and</p>	<p>THE LONDON Magazine Poetry Prize 2017. Submit for the chance to be published in the U.K.'s oldest literary journal. Runs: May 1–June 30. Judges to be announced shortly. First prize: £500, second prize: £300, third prize: £200. Entry fee: £10, subsequent poems: £5. www.thelondonmagazine.org.</p>	<p>NORTH STREET Book Prize for Self-Published Books. 3rd year. Sponsored by <i>Winning Writers</i>, one of the "101 Best Websites for Writers" (<i>Writer's Digest</i>). Three authors will each win \$1,500. Categories: General Fiction, Young Adult Fiction, and Creative Nonfiction and Memoir. \$6,000 in total cash prizes. Fee: \$60. Submit by June 30. Final judges: Jendi Reiter and Ellen</p>

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<p>LaFleche. Submit online or by mail. Guidelines: winningwriters.com/north.</p>	<p>who add \$3 shipping receive Omnidawn book of their choice. For guidelines: www.omnidawn.com/contest.</p>	<p>fiction, or nonfiction (chapbooks excluded). Winner receives \$1,000; publication in <i>Voices from the Attic</i>; round-trip travel, lodging, and reading at Carlow University in Pittsburgh with final judge. Poems must be unpublished, up to 75 lines; up to 2 poems, any style, per submission (\$20 fee). Postmarked by October 2. Phone: (412) 578-6346. E-mail: sewilliams412@carlow.edu. For complete rules, visit: www.carlow.edu.</p>	<p>will be judged by Devin Murphy (new book, <i>The Boat Runner</i>, out in August). More info at profanejournal.com.</p>	<p>To see previous winners and view guidelines, visit www.redberryeditions.com.</p>	<p>essay includes cross-genre and hybrid work. A group of related pieces or a single work. 48–120pp. Submissions: June 1 to August 15. www.hws.edu/senecareview/bookcontest.</p>	
	<p>OFF THE GRID Poetry Prize provides a forum for older poets sometimes overlooked by the current marketplace. We are accepting book-length manuscripts by poets over age 60 from August 1–August 31. The prize: \$1,000 plus publication. Submission fee: \$25. For full guidelines, visit www.grid-books.org.</p>	<p>THE ORISON Anthology Awards offer \$500 and publication for individual works of fiction, poetry, and nonfiction. <i>The Orison Anthology</i> is an annual collection of the finest spiritually engaged writing. 2017 judges: Justin Torres (fiction), Nickole Brown (poetry), Scott Russell Sanders (nonfiction). Entry fee: \$15. Deadline: August 1. www.orisonbooks.submittable.com.</p>	<p>THE PROFANE Prizes are open for submissions through July 31. Our Nonfiction Prize (\$1,000) will be judged by Elena Passarello (new book, <i>Animals Strike Curious Poses</i>, out now). Our Fiction Prize (\$1,000)</p>	<p>QUARTERLY West's new 2017 chapbook contest is now open! Entry fee: \$25. Cash prize & publication. This year's judge is Garrard Conley. Deadline is June 1. Details and guidelines available at http://quarterlywest.com.</p>	<p>RED WHEELBARROW Poetry Prize 2017 Judge: Ellen Bass. \$1,000 for first place and a letterpress broadside, \$500 for second, \$250 for third, and top 5 published in <i>Red Wheelbarrow</i>. Submit up to 3 original unpublished poems. \$10 entry fee. Deadline: August 15. For complete guidelines, see www.redwheelbarrow.submittable.com.</p>	<p>SHEEHAN YA BOOK Prize. Elephant Rock Books YA is pleased to announce the third Sheehan YA Book Prize: \$1,000 and book publication. Looking for realistic, voice-driven manuscripts. Previous winners shortlisted for Printz and Morris awards, and selected by JLG. Deadline: June 30. \$20 entry fee. Complete submission guidelines at elephantrockbooks.com.</p>
	<p>OMNIDAWN OFFERS a \$3,000 prize for our annual Omnidawn 1st/2nd Poetry Book Contest. Myung Mi Kim will judge. Electronic and postal submissions May 1–June 30. Winner receives cash prize, publication, 100 copies. Entry fee: \$27. Entrants</p>	<p>PATRICIA DOBLER Poetry Award 2017: Open to women writers over the age of 40 living in the U.S. who haven't published a full-length book of poetry,</p>		<p>RED BERRY Editions invites submissions to the Ninth Annual Summer Chapbook Contest. Submit up to 15 pages of poetry or prose on any subject. Winner receives 20 chapbooks beautifully produced and hand bound. \$25 entry fee. Deadline: August 31.</p>	<p>SENECA REVIEW announces the inaugural Deborah Tall Lyric Essay Book Prize! \$2,000 prize, book publication, guest reading at HWS. Judge: John D'Agata. Lyric</p>	<p>STARKEY FLYTHE Jr. Poetry Prize, sponsored by Authors Club of Augusta, awarded at</p>

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<p>Berry Fleming Book Festival, Augusta, Georgia. September 22. Winner: \$500. Runner-up: \$250. Online publication. Extended deadline July 31. First 250 entries only. Up to 3 unpublished poems. No simultaneous submissions. No entry fee. For guidelines: berryflemingbookfestival.com.</p>	<p>accepted for publication, and no entry fee is required. For complete submission guidelines, visit www.ycny.org/stone-canoe.html, or e-mail: stonecanoe@syracuseymca.org.</p>	<p>Contest (March 2017): Submit a 1,000-word book proposal to win USD 2,000 cash, obtain preorders for your book, and get matched with interested publishers! Free to enter. Accepting unpublished works between May 1–31. For more details, visit www.publishizer.com/contests/surreally-yours.</p>	<p>THE TENNESSEE Williams/New Orleans Literary Festival announces 3 writing contests, all opening June 1. Festival packages, publication, and public readings accompany cash prizes. One-Act Play: Deadline: November 1; prize: \$1,500. Poetry: Deadline: November 15; prize: \$1,000. Fiction: Deadline: November 30; Prize: \$1,500. For more information, visit www.tennesseewilliams.net.</p>	<p>prizes: \$4,000. Winning entries published online. Fee: \$18. Limit: 6,000 words. Both published and unpublished work accepted. Submit by April 30. Enter at winningwriters.com/tomstory.</p>	<p>annually for a poetry collection by a resident of Upstate New York. The winner must also give a reading and teach a master class at Utica College. Submit 2 copies of a book of at least 48 pages, published between July 1, 2016, and June 30, 2017, and a curriculum vitae by August 31. There is no entry fee. Visit the website for the required entry form and complete guidelines: utica.edu/nassarprize. Address: Utica College, Eugene Paul Nassar Poetry Prize, School of Arts and Sciences, 1600 Burrstone Rd., Utica, NY 13502. E-mail Gary Leising, contest coordinator, at: gleising@utica.edu.</p>
<p>STONE CANOE, the award-winning annual journal of art, writing, and ideas, is now reading submissions for its 2017 issue. The journal is open to work by poets, writers, and artists who are either current or former residents of Upstate NY. When funds permit, prizes of \$500 are also awarded to emerging writers and artists; awards are selected by our editors from amongst works</p>	<p>THE SUNSHOT™ Prize Series honors unpublished collections of original short stories, essays, and poetry with a cash prize, publication, author copies, and a continuation of the book's cultural impact through nomination to the highest echelon of book awards, including the National Book Awards and the Pulitzer Prize. Limited to 250 entrants. www.sunshots.org.</p>	<p>TEBOT BACH announces the 2018 Patricia Bibby First Book Award: \$500 and book publication. Deadline: October 31 postmark. Winner announced April 2018. Send manuscript and reading fee of \$20 for each manuscript submitted to Tebot Bach, Bibby, P.O. Box 7887, Huntington Beach, CA 92615. See complete guidelines at: www.tebotbach.org.</p>	<p>TOM HOWARD/John H. Reid Fiction & Essay Contest. 25th year. Sponsored by <i>Winning Writers</i>, one of the "101 Best Websites for Writers" (<i>Writer's Digest</i>). Prize for best short story: \$1,500. Prize for best essay: \$1,500. Total</p>	<p>THE UNIVERSITY of Arkansas Press is accepting submissions for the Miller Williams Poetry Prize, judged by Billy Collins. The winner receives \$5,000 in cash in addition to publication. Applications are accepted year-round. The deadline for the following year's prize is September 30. Website: www.uapress.com.</p>	<p>VALLUM AWARD for Poetry 2017. Deadline: July 15. 1st prize:</p>
<p>SURREALLY Yours—Publishizer Magical Realism Book Proposal Writing</p>	<p>SURREALLY Yours—Publishizer Magical Realism Book Proposal Writing</p>			<p>UTICA COLLEGE— Eugene Paul Nassar Poetry Prize. A prize of \$2,000 is given</p>	



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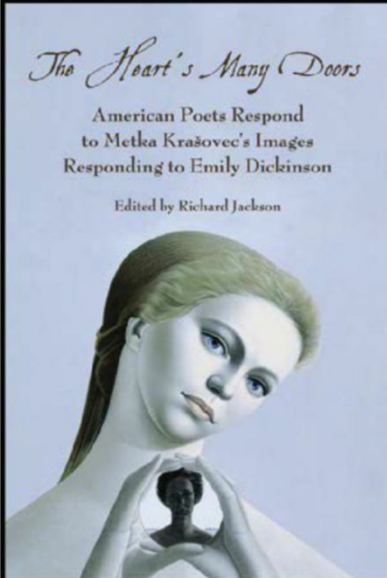
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Be Brave, Be Kind



Poet Vijay Seshadri (*center*) offered an appreciation of Editor's Award winners Jeff Shotts (*left*) and Fiona McCrae.



Ann Patchett accepts the Barnes & Noble Writers for Writers Award.



Dinner chair Shawn Morin of Ingram Content Group (*left*) and Ann Patchett.



From left: Richard Shelton, Ann Patchett, Jane Alexander, and Francisco Goldman.



Tracy K. Smith was among the esteemed authors who served as Table Hosts.

On March 8, Poets & Writers celebrated the contributions writers make to our culture at its annual fund-raising dinner, "In Celebration of Writers."


Chaired this year by Shawn Morin, CEO and president of Ingram Content Group, the event raised \$530,000 to support Poets & Writers' programs and publications. More than four hundred guests attended, including representatives of every aspect of the book business—from printers and distributors to agents and editors, publishers and booksellers, as well as, of course, dozens of poets and writers. Jane Alexander, actress, author, and former chair of the National Endowment for the Arts, served as the master of ceremonies.

The 2017 Barnes & Noble Writers for Writers Awards were presented to three authors who have given back to the literary community. Novelist Ann Patchett was noted for volunteering for numerous literary organizations, along

with her efforts to bring readers and writers together. Novelist and essayist Francisco Goldman was recognized for helping to elevate the work of women writers from Latin America, particularly through the Aura Estrada Prize, which he created in memory of his wife, who passed away in 2007. Richard Shelton was honored for his dedication to leading writing workshops for incarcerated men in Arizona, a project he has faithfully pursued for more than four decades.

The 2017 Editor's Award was presented to Fiona McCrae and Jeff Shotts of Graywolf Press. The award recognizes book editors who have made an outstanding and sustained contribution to the publication of poetry or literary prose. Poet Vijay Seshadri, a member of Poets & Writers' Writers Council, offered an appreciation of the duo.

Patchett captured the spirit of the evening when she urged all assembled to "be brave and be kind." For more about the event and the honorees, visit at.pw.org/2esAhif.



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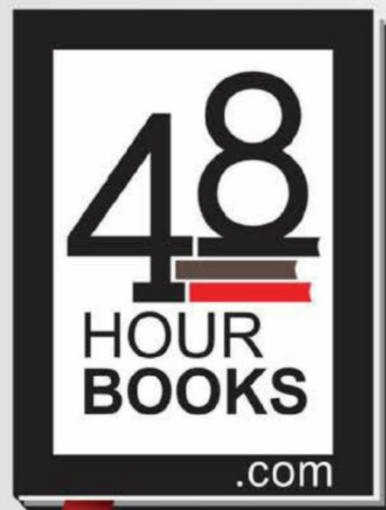
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