

MAINE *in print*

Winter Issue 2006

MAINE WRITERS
& PUBLISHERS ALLIANCE

FREE for MWPA Members

10 QUESTIONS WITH MAINE PUBLISHERS

Maine in Print asked a sampling of small publishers about the industry in Maine today, what works for them and what does not. We received responses from Down East Books, Tilbury House, and Moon Pie Press, and their answers offer insight into an often misunderstood profession.

1. What is it about small publishing in Maine that gets you most excited?

Down East Books: I would say that the most exciting thing is to publish a book that strikes such a positive note with our readers that we end up ordering a reprint within a few weeks of publication, but a close second is when the freshly printed new book arrives from the printer looking great and we crack it open to the delightful smell of fresh ink and the look of wonderful new book.

Tilbury House: It's a wonderful opportunity to meet interesting people and hear their stories—each new book project seems to open up a new world and introduces us to some fascinating people.

Moon Pie Press: Publishing the work of fine poets who have not had a book before.

2. What is the biggest challenge facing small publishers today?

Down East Books: Small markets and being able to gauge investments profitably.

Tilbury House: The bottom line is definitely a challenge in today's marketplace, but the workload can also be a challenge. We call it publishing-by-triage. We have a small staff, and setting good priorities is critical.

Moon Pie Press: Not going broke.

3. How do you like to be approached by an author?

Down East Books: We get hundreds of unsolicited manuscripts every year. And many people expect instant answers. Far and away the best approach is to send a letter in which, in one page, the idea of the book is crisply presented so that it is clear who the intended audience/reader is and what makes the author's project unique and saleable. An outline and two or three sample chapters should be available if requested. The author should also include a resume listing previous books, magazine articles, and other writing.

Tilbury House: We still prefer the traditional

approach: a query letter with a SASE, a table of contents with summaries, a sample chapter or two, or previous writing samples. For children's books, we like to see the manuscript, rather than just a query letter. It's very important to do your homework before submitting material to a publisher—we probably get twenty-five unsolicited manuscripts a week that are completely unsuited to what we publish. Authors should consult a publisher's editorial guidelines and peruse its online catalog before making a submission. We receive a lot of email submissions, and few of them are prepared with the same care that usually goes into a traditional submission. We do not open email attachments.

Moon Pie Press: I would rather have an inquiry letter or email rather than a manuscript.

4. What is the worst way you have ever been approached?

Down East Books: Persistent phone calls insisting on a personal interview to discuss the project in detail.

Moon Pie Press: Getting unsolicited, really bad, really scary manuscripts in the mail with phone calls!

5. Could you summarize what sort of work you are interested in publishing?

Down East Books: We are primarily interested in books that illuminate the experience of living life "Maine-style." This can range from children's books, to history to biography to art and photography that are connected to Maine. We now have a national distributor who can help us achieve maximum exposure for our books in the national market as well as in the Maine market. We also publish a few books that bring Maine "values" in a general way to the whole country, such as with a new book in the works now called *At Home By the Sea*, by Brian Vanden Brink and Bruce Snider. This book will feature homes by the sea that fit naturally into their setting in ways that the houses featured in *At Home in Maine*, by Brian Vanden Brink & Chris Glass, do. All the houses in *At Home in Maine* are in Maine, but the houses in *At Home By the Sea* are located all over the northern hemisphere. With this new book we will be "exporting" the idea of respecting the land and building homes in thoughtful ways that integrate

"ON APPRENTICESHIP"

by Bill Roorbach



I wrote "On Apprenticeship" in 1994, a time when I was just learning about some of the disappointments of the literary life—my first book had come out, for one example, published by Houghton Mifflin, and my life hadn't changed much at all, none of the heavenly trumpets

I'd expected, merely more work ahead of me. I detect some of that in the tone of this piece as I re-read it today, a bit of a chip on the shoulder, a feeling that the world should appreciate what I was trying to do. With middle age comes wisdom: that the world doesn't much care is a given in my writing life now, no longer a surprise. "On Apprenticeship" has been reprinted dozens of times since its first appearance in Maine in Print, first in Poets and Writers, later in publications from the Romance Writers Newsletter to a sociology journal, and just about every odd little publication in between. I think the message is still important, these days when so many conversations with aspiring writers are part of my life, and so many of them are about careers rather than sentences, paragraphs, and drafts.

Also, I've been amused over the years to see the central anecdote of the piece, about the brain surgeon, become something of a writer's urban myth. I've heard several speakers use it in the years

"Roorbach" continued on page 6

In this Issue:

Small Publishers.....	1
"On Apprenticeship".....	1
Director's Notes.....	2
Winter Calendar.....	5
Health Insurance for Writers.....	7
Book Notes.....	8
Living Twice: Thoughts About Poetry.....	10
Book Club.....	11
Longfellow Days.....	13
Network News.....	14
Query Warehouse.....	15
Hot Leads	16
What's Happening.....	17
Writer's Tool Kit.....	Back Page

Publishers continued on page 3

Director's Notes



I have the gift of remembering half bits of things--part of someone's name, a film that might have starred Cary Grant...or maybe it was someone who *looked* like Cary Grant, a song with "summer" in it. With that in mind, I've carried the gist of a particular poem in my mind for years. It goes something like "the writer's words in the singer's mouth made that little girl dance." I think about the phrase when I get discouraged or overwhelmed. That line reminds me of my greater purpose at Maine Writers & Publishers Alliance.

Words are pervasive, shaping our culture in unseen ways. In addition to the very big deals, the classics and the bestsellers, there are the little words: the grocery lists, the holiday catalogs, and the note that says your husband will be back by eight and please save him some supper. Without words and their makers, we'd be without email, without telephone books, song lyrics, and without nutrition labels. Written communication is a powerful thing.

Without Maine writers, and some of you have read this before, we'd have no Longfellow. We wouldn't take to the woods or live the good life. No Tess Gerritsen thriller for the airplane, no Ray Lamontagne, and no spooky Stephen King to scare us on Halloween. Monica Wood would not put the muse in our pockets, and Baron Wormser would not fly airplanes with Carthage. No Maine Sunday Telegram, no Echoes in the north country, and there would be no Egypt in Maine.

It's a pretty heady concept, and it's proof that words matter. Let me repeat that: words matter. Without them, we lose our voice.

Maine Writers & Publishers Alliance has been supporting words and their makers for more than 30 years. We are the only organization in the state that serves as a one-stop resource for writers and publishers in Maine. We offer workshops, events, conferences, and retreats that are relevant to YOU, our members. We do this statewide.

So, when you receive a letter in the mail asking for your support this year, please give generously. Your donations comprise more than half of our budget. We depend upon our members to speak and speak loudly with their contributions. Your money funds the Maine Literary Awards, keeps the statewide conference for high school writing teachers affordable, promotes Maine writers at two major public author signings, hosts craft workshops, and sponsors events like "Perdita" or "Power of the Word: Domestic Violence" that raise awareness of personalities and issues affecting Maine's culture. Your money brings aspiring writers together with industry professionals at the annual "Business of Writing" conference. Your money pays for Maine in Print's publication and mailing.

We do a lot, with a little. We count on you to help.

Thank you, in advance, for your support this year.

Shonna

NB: I'm willing to give a copy of any one of the books winning a 2007 Maine Literary Award to the first person who can tell me the source of that line of poetry. It's driving me nuts.

And by the way, everything in life is writable about if you have the outgoing guts to do it, and the imagination to improvise. The worst enemy to creativity is self-doubt. ~Sylvia Plath



Maine Writers & Publishers Alliance is a nonprofit, tax-exempt, 501(c)(3) educational organization. Our mission is to enrich the cultural life of Maine by supporting writers and the literary arts.

Board of Trustees

Wayne Sheridan, *Interim President*
Adam Krea, *Secretary/Treasurer*
Anne Bowman
Kirsten Cappy
Karen Douglas
Annie Finch
Jan Grieco
Cally Gurley
Jim Hayman
Michael Macklin

Staff

Shonna Milliken Humphrey
Executive Director

Mary Herman
Membership Coordinator

Rebecca Fraser-Thill
Administrative Coordinator

Jessica Takach
Publications Coordinator

Maine Writers & Publishers Alliance
318 Glickman Family Library
University of Southern Maine
PO Box 9301
Portland, ME 04104

(207)228-8263
(207)228-8150 fax
www.mainewriters.org
maineinprint@mainewriters.org

Maine Writers & Publishers Alliance offers its programming with the generous support of the Maine Arts Commission and the National Endowment for the Arts.



NATIONAL
ENDOWMENT
FOR THE ARTS



MAINE ARTS COMMISSION
building Maine communities through the arts

Maine in Print is the newsletter of Maine Writers & Publishers Alliance. MWPA members receive a subscription to *Maine in Print* as a benefit of membership. *Maine in Print* welcomes articles and essays on the subjects of writing and publishing, specifically writing and publishing in Maine. *Maine in Print* rarely pays for these articles, and no submissions will be returned.

To advertise in *Maine in Print*, please contact us for rates and schedules.

Contributors to this issue include: Annaliese Jakimides, David Nolf, Val Hart, Jessica Takach, Tanya Whiton, Mary Herman, Bill Roorbach, Bonnie Mason, and Wes McNair.

Printed by *The Times Record*, Brunswick, Maine.
Copyright 2006 Maine Writers & Publishers Alliance.
Reproduction, in whole or in part,
without permission is prohibited.

Publishing, *continued from page 1*

the house into its environment.

Tilbury House: Children's Books: Picture books about cultural diversity, social justice, nature, environmental issues. We're looking for books that will appeal to the trade and education markets both, books that have enough content so that teachers will want to use them in their classrooms, but also books that are engaging for kids. We tend not to publish fables, fantasy, folklore, or talking-animal stories. Adult Books: Regional non-fiction--history, maritime history, environmental, or cultural--with enough appeal to sell throughout the state and beyond. We sometimes partner with museums or organizations to publish more specialized books.

Moon Pie Press: We publish poetry, but may branch out to other literary forms in the future.

6. On average, how many manuscripts do you receive and how many do you choose for publication?

Down East Books: We receive about 1,000.

Tilbury: We probably receive 20-30 submissions a week and typically publish two or three picture books for children, and six to eight adult books.

Moon Pie Press: We have published an unusual number of books - more than 25 in about three years. I would say that we turn down at least two for each one we accept.

7. How does your individual publication process work from start to finish?

Down East Books: This is hard to answer in a few words, but the basic steps are:

1. Conceive the idea.
2. Find an author or evaluate the unsolicited proposal.
3. Sign a contract and agree on a schedule.
4. Get to work on the final title and cover concept.
5. Make a marketing and publicity plan.
6. Get the book written.
7. Begin the publicity and promotion.
8. Review, fact-check where appropriate, revise and edit the manuscript.
9. Design the book.
10. Manufacture/ Print the book.
11. Continue marketing and publicity.
12. Sell the book.

Tilbury: When we're intrigued by a manuscript or query, we talk with the author to discuss the process, talk about any substantive editing issues, talk about illustration, etc. When we've decided that we're on the same page, so to speak, we draw up a contract and the work begins. Substantive editing is done in house or sometimes with a specialist. A copyeditor/proofer will also work on the manuscript. All changes are reviewed by the author. Illustrations are gathered or assigned. If we're working with a children's book illustrator, we also ask for input from the author (and vice versa), sharing the book dummy and working out the details in a way that's respectful of each person's role in the process. A book designer

will develop sample pages and a cover design, which we share with the author (and illustrator, if it's a children's book), the book layout is completed, the author gets a long, final look at it all, and then it goes off to the printer. Of course, this is just the beginning of the process--next comes sending out review copies, setting up author events, and deciding how to promote the book.

Moon Pie Press: We accept the ms., work with the author on book design, do editing, proofreading, getting an ISBN, etc. for free, and have the books printed. Our first run is usually 100 copies of a chapbook and more for a bound book, perhaps 250.

8. How do you decide how much of an advance to give an author?

Down East Books: We pay advances on fewer than half the books we publish. If there is a good reason/ need to pay an advance, we pay small advances.

Tilbury: We take a variety of things into consideration: our bank account, expected first-year earnings for the book, whether the author has been published before, etc.

Moon Pie Press: Are you kidding? An advance for a poetry book? We "advance" the publication costs ourselves.

9. What is a typical advance amount offered at your publishing house?

Down East Books: \$1,000 and up (but not by much).

Tilbury: \$0 to \$3,000

10. How has publishing in Maine changed over the years? Is publishing in Maine different from elsewhere?

Down East Books: Publishing everywhere has gotten more competitive than ever. Small niche publishers have the advantage (sometimes) of less competition, but the markets are smaller. Every year over 200,000 new titles are published. The portion of those that are reprinted is miniscule. Publishing in Maine is not different from niche markets elsewhere except that usually the Maine market is one of the smaller markets a writer can aim at.

Tilbury: The biggest allies of independent publishers have always been independent bookstores, and they are having a difficult time with increasing competition from the big chains and from internet purchasing. Knowledgeable bookstore staffers who read books and keep on top of what's available are a wonderful resource for book buyers--they can steer you towards just the right book. The big chains seem more focused on national bestsellers, and it's difficult for a small publisher to capture their buyers' attention (but we try!). The publishing industry in Maine is small, but friendly and accessible. We certainly have a wealth of wonderful writers and illustrators in this state!

Moon Pie Press: There are a great number of good writers in Maine, and mainstream publishing

has gotten tougher, so there is plenty of excellent material for small presses to publish.

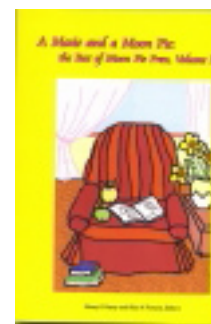
11. You have the opportunity to dispel any myths about the publishing process. Is there anything you'd like to say?

Down East Books: Publishing is hard work, but it can be very satisfying. It is not, however, glamorous as many people sometimes think. Also, many authors, especially first-time authors, often don't understand that, as one wag once said, "There is no such thing as writing; there is only rewriting." The best writing comes from rewriting.

Moon Pie Press: Anyone can self-publish a book, but I think one needs experience and close attention to detail to ensure that a book is as error-free as possible, aesthetically pleasing, and does justice to the writing.

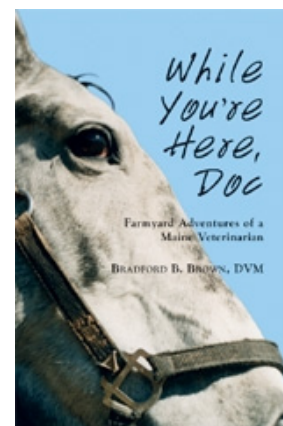
MAINE WRITERS
& PUBLISHERS ALLIANCE

SPECIAL THANKS TO OUR CONTRIBUTORS



Moon Pie
Press

www.moonpiepress.com

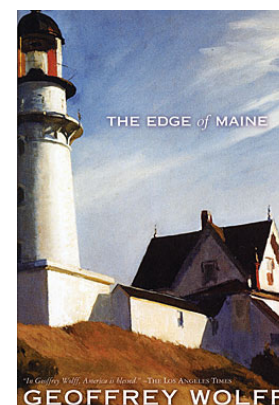


Tilbury House
Publishers

www.tilburyhouse.com



Down East Books
www.downeast.com



BECOME A MAINE WRITERS & PUBLISHERS ALLIANCE MEMBER!
JOIN TODAY AND RECEIVE:

- ☐Quarterly subscription to *Maine in Print*, Maine’s only literary trade publication devoted to supporting Maine writers and publishers of all levels.
- ☐Deep discounts on all MWPA programs, including the Fall Writing Retreat at Haystack Mountain School of Crafts and the Spring Writing Retreat in Camden, Literary Award reading fees, conferences like “The Business of Writing: everything you need to know about writing professionally in Maine” and “Writing in the Classroom: Tools for Writing Teachers.”
- ☐Merchant discounts from participating businesses like Sherman’s Bookstore, Silly’s reastaurant, Bass Cove Farm Bed & Breakfast, and the Kenniston Hill Inn.
- ☐Free classified listing to announce your writing event.
- ☐Information about upcoming events and literary news.
- ☐The satisfaction of supporting Maine’s only literary arts organization.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Email _____

Membership Level

<input type="checkbox"/>	Standard.....	\$35
<input type="checkbox"/>	Student/Starving Artist.....	\$25
<input type="checkbox"/>	Business.....	\$60
<input type="checkbox"/>	Sustaining.....	\$100
<input type="checkbox"/>	Library/School.....	\$40
TOTAL		\$ _____

☐My check is enclosed. ☐Please charge my VISA or MASTERCARD.

Account Number _____ Expiration Date _____

Signature _____

Please return membership form to:

Maine Writers & Publishers Alliance
318 Glickman Family Library
University of Southern Maine
PO Box 9301
Portland, ME 04104

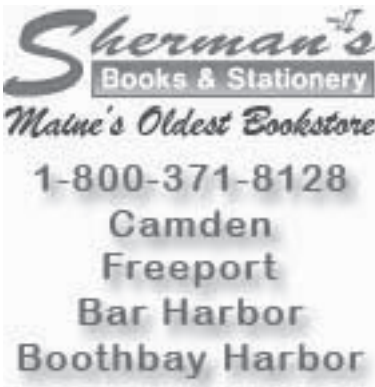
If you have any interest in volunteering at Maine Writers & Publishers Alliance, please contact us. We need volunteers and interns for copy-editing, research, grantwriting, and web-related projects. Volunteer hours can be exchanged for participation in MWPA programming. Call or email for more details.

The following businesses offer a 10% discount to members of Maine Writers & Publishers Alliance.



40 Washington Ave.
Portland, ME

www.sillys.com



www.basscovefarm.com



KENNISTON HILL INN

www.kennistonhillinn.com

If your business would like to trade an advertisement for a member discount, please contact MWPA at (207)228-8263.

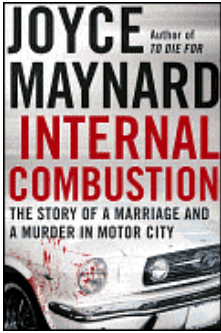
MWPA 2006 Winter Calendar

November

15: *Maine in Print*
mail date

15: **Annual Appeal**
mail date

20: **Joyce Maynard**
7 pm
Books Etc.
Portland



21: **John Connolly**, author of *The Book of Lost Things*
12:15-1:15 p.m.
*Portland Public Library**

December

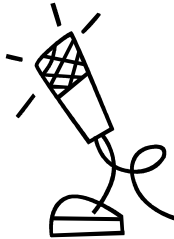
2: **Holiday Book Sale and Author Signing**
11 a.m.-2 p.m.
Portland



6: **Clint Willis**, author of *The Boys of Everest: Chris Bonington and the Tragedy of Climbing's Greatest Generation*
Noon-1 p.m.
*Portland Public Library**

15: **DEADLINE for Maine Literary Award Nominations**
Statewide

20: **Phillip Hoose**, author of *Perfect Once Removed*
Noon-1 p.m.
*Portland Public Library**



January

Reading Month for Maine Literary Awards

10: **Stacy Mitchell**, author of *Big Box Swindle: The True Cost of Mega-Retailers and the Fight for America's Independent Businesses*
Noon-1 p.m.
*Portland Public Library**

17: **Richard Ford**, author of *The Lay of the Land*
Noon-1 p.m.
*Portland Public Library**

24: **Wesley McNair**, author of *The Ghosts of You and Me*
Noon-1 p.m.
*Portland Public Library**

MWPA Craft Workshop

THERE'S NO PLACE LIKE SOMEWHERE ELSE

Travel writing with **Jaed Muncharoen Coffin**
Saturday, December 10
9a.m.-Noon

Describing a foreign place is a fine way to sharpen your writer's mind. In a different country or in a strange town, our sense of awareness often becomes sharp and nearly surreal. We witness a different kind of detail in a different kind of world, and the very feel of experience is elevated by our status as a stranger. In this workshop, we'll use a series of exercises and discussions to help us translate the beautiful strangeness of our travels into effective pieces of writing. We'll discuss the role of exoticism in your writing, and how it can and must pertain to places both far away and right down the road. The following questions will be addressed: How is being a writer like being a tourist? How can we use our traveler's mind to reveal the strangeness of what is most familiar? How do we make familiar what is most strange? A background in world-traveling is not required for this workshop. A memory of a trip to the next town over, or to the woods behind your house, will be more than sufficient.

About the instructor:

Jaed Muncharoen Coffin has lived and traveled in dozens of countries and off the radar locations: sometimes as a boxer fighting in the fishing villages of Southeast Alaska, and sometimes as a monk living in the forest temples of Northeast Thailand. His work has been published in numerous travel magazines and periodicals. His first novel, about hitch hiking cross-country and into Mexico at the age of 19, was a runner up for the Story Line Press Three Oaks Award in Fiction. His first memoir, about living as a Buddhist monk in his ancestral village in Thailand, is under contract with Da Capo Press and due for publication in Fall of 2007.

WORKSHOP REGISTRATION FORM

Name _____

Title of Workshop _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Email _____

Cost

☐ Member.....\$25

☐ Non-Member.....\$45

TOTAL \$ _____

☐ My check is enclosed.

☐ Please charge my VISA or MASTERCARD.

Account Number _____ Expiration Date _____

Signature _____

Please return registration form to:

Maine Writers & Publishers Alliance
318 Glickman Family Library
University of Southern Maine
PO Box 9301
Portland, ME 04104

Upon registration, participants will receive an email confirmation with details specific to the workshop. In the event that a workshop is canceled for lack of participation, weather, or related cause, MWPA will notify participants as soon as possible and distribute a prompt refund. Other than for the causes stated, MWPA workshop registration fees are non-refundable.

**Although not part of MWPA's official programming, we are pleased to help support the Portland Public Library's "Brown Bag Lecture Series" (Bangor Public Library's Author Series will continue in the Spring--Contact directly for special events this winter)*

since its publication in MIP, and have had several published essays or news articles sent to me because a friend recognized the borrowed story, sometimes barely disguised. I even had the story told to me in Australia, where my host told me he'd heard it from another visiting American writer; one, no doubt, with a subscription to Maine in Print! Well, here it is again, and with any luck it will be as the old crooner sings: "Love is lovelier the second time around." My apologies again for the world-weariness unearned!

--Bill Roorbach, Farmington, August 7, 2006

Every time I run a workshop at a writing conference and every time I make small talk at gatherings of professors or family or old acquaintances or friends I'm reminded how little our culture appreciates artistic apprenticeship, how little we writers (members, after all, of an unappreciated culture) admire our own apprenticeships, how much, even, we hate them.

At a Christmas gathering back home in the flatlands of Connecticut I got stuck at a house party talking to a real estate lady and her banker husband. Nice folks. She had read my book, a memoir called *Summers with Juliet*, which chronicles eight summers spent traveling with my now wife, the painter Juliet Karelsen. He had not read the book, even grinned and admitted he hadn't actually read a whole book since college. Maybe not even in college, ha ha.

And she said, "We could have written that book."

"Yes!" he cried, "All the adventures we've had!"

"And the long courtship, too," she said.

I liked her. Who wouldn't? Lovely, intelligent, active, charming, successful.

He said, "Always wanted to take off a month and write the darn thing!" He really said this. A pleasant banker who hadn't read a book maybe *ever*.

"This is before we settled down," she said.

"Rent a little cabin, write the darn thing," he said, dreamily. Some of his rough edges, most of the possibility of personality, had been rubbed off by banking, but not all. There was enough of a man left there to take him seriously.

I smiled, said nothing. I'm not entirely churlish sometimes and I know people say dumb things sometimes. I do have a sense of humor. And I have had such conversations before:

Graduate Student in English: "When I finish my dissertation I'm going to write just such a book! I've got a whole summer before I'm off to Oxford."

Zoology professor: "So you see, my story is just as interesting as yours: I'll get it written when I finish my treatise on color distribution in weasels."

Nearly everyone: "If I only had time like you!"

Folks don't quite see the difference between the story and the work of its telling. People don't quite see the enormous price of all that seeming free time.

A physician at a conference I won't name in

Montana (and a doctor at Stonecoast and a doctor at Steamboat Springs and a doctor at every conference I've ever braved teaching – doctors are famous offenders) strode up to me during cocktails and announced that – now that she was established as a surgeon (in fact, perhaps a little bored with it by now, the glamour having worn off) – yes, now that she had control of her time, she was going to take six months off and write her story. Mine had inspired her, she said.

I said I was pleased to be her inspiration. I wished her luck. Then there was a pause. The rattling of ice cubes. I knew how smart it would be to keep silent, but I gulped my drink and said, "You know, you've inspired *me*! I'm going to take six months off and become a surgeon like you, since I admire you, and since neurology seems most up my alley – after all, I work with my brain practically every day! Yes! That's it! Now that I'm an established writer, I think I'll just take six months off and heal a few brain wounds!"

Yes! That's it! Now that I'm an established writer, I think I'll just take six months off and heal a few brain wounds!"

She didn't get the joke. Didn't even smile. "You can't become a doctor in six months time," she said.

I just looked amazed at her and watched her walk away.

But even among the enlightened, among the best students I've ever had, among the best new writers I have ever talked to (and certainly within my younger self) contempt for the many years of apprenticeship (fully equal to the years required for an M.D., usually twice again more) seems a devastating undercurrent. We've all of us internalized our parents' question, our dentists' question, the competitive question at conferences: "Oh, you say you're a writer." Wry face. Then: "What have you published?"

And no matter if you've published two feeble stories in the *Wrinkly Elbow Review* or ten spectacular books: "Why, no, I haven't heard of that one." The next question (we don't ask doctors this!): "Huh. How much do they pay you?"

And bless you if you haven't published at all. The smirk, the little anecdote about the aunt who thought herself a writer (before her suicide, poor thing), about the strange brother who wrote stories no one could make the least sense of. The anecdote about that spy writer guy who made ten million on his first book. Why don't you write about spies? So it's no wonder that the first question many a new writer asks of her (usually struggling) teachers is: "How do I sell this thing?"

Consider the apprentice of a glassblower. No one condemns her. No one says she should be blowing spy figurines. She's paying to learn, hoping to reach the point where she can earn wages as journey person so that after a prescribed number of years she'll be a master at her craft and able to make

a real living. If you ask her what she's sold, she'll look puzzled, tell you (with aplomb and a little pity at your ignorance): Sold? I'm an apprentice. Sold? I'm proud to be able to sweep up around here. *Sold?* I know I'll be able at length to blow the perfect lamps the masters blow now. Oh, god, let me show you the lumpy vase I've made before I smash it to make shards to melt for the next try! I'm working on necks, now; I'm working on making my vase necks perfectly graceful.

Imagine the glass apprentice taking vase-marketing courses before she's learned to make the glass. Imagine an entire Book-of-the-Minute club devoted entirely to books aimed at glass apprentices and titled "Selling Your First Weak Attempts at Glasswork." First – and any apprentice to any master can tell you this – *learn the craft*. (And where does one find a master when it comes to writing? In the library, for starters.)

We've heard that writing is a talent, that one is born to it, that it can't be learned. Malarkey! Imagine the glass apprentice's parents saying, "Glass blowing? Glassblowing takes *talent*! You can't learn glassblowing." Or the medical student's: "If you can't do a heart transplant when you're in high school you'll never do one." Every apprentice in any endeavor arrives with certain talents, certain facilities, all intermixed with flaws. One hopes to hang onto talents while correcting deficits. Perhaps our glassblower is lucky enough to be naturally good at goblet stems (goblet stems are hard!). Should she quit because she's bad at vase necks?

No. She goes to work; she learns. And when she fails she smashes the faulty lamp or pitcher, musters all she's learned, and tries again. No one suggests she keep working on the flawed apprentice work, just as no one suggests that a medical student continue to work on her assigned cadaver until it comes to life. (Or worse, that she try to sell the bestitched and bloodless thing, or send it a bill.)

Here is the only rule I'm willing to make about writing: Honor your apprenticeship. Call yourself a learner. When your goblets are good they will sell (first at yard sales, then in better and better boutiques, then to the fine museums). Before that time, smash them and use what you've learned to make the next. One day, people will clamor for what you do. But first you must – we all must – learn to write. When some well-meaning banker asks what you've published, look shocked. Say, "But I'm an apprentice!" Be proud of this, be glad of it. Buy yourself a beer. Write yourself an acceptance letter. Cultivate patience. Quote Shinryu Suzuki: "In the beginner's mind there are many possibilities, but in the expert's mind there are few."

At the MWPA autumn retreat, an older woman stopped to ask me a question, manuscript in hand. She didn't ask for my agent's phone number, didn't ask about "markets," didn't want to know if her story was publishable. She wasn't all bruised and cowering from periodical rejection, wasn't sure she'd been misread by the editors of the *New Yorker*. She simply (and cheerfully) showed me a section of dialog – one page in the middle of the story – even gave me time to read it aloud.

She said, "How do I make this better?"

We got down to work.

HEALTH INSURANCE INFORMATION FOR WRITERS

Many professional trade associations offer health insurance programs at discounted rates. Trade associations work with insurance brokers that provide health insurance policies for association members at a discounted rate. Many insurance companies work with the same brokerages and if a broker does not provide coverage for a state, it may be difficult to find an association that can provide health care for that state. Many associations do not have strict membership requirements, so it is not necessary to limit a search to groups specifically in one field. The following is a brief list of health care resources, trade associations, and other government health care options. For a complete listing of professional associations, consult the literary marketplace, available at public libraries or online at www.literarymarketplace.com.

Non-Governmental Programs

ABG Business Associates Ltd.

154 Commack Road, Commack, NY 11725, (631) 499-6100 Group plans are available to self-employed individuals for a fee.

Alliance for Affordable Services

Box 815099, Dallas, TX 75381, (888) 748-7092 Membership costs \$479.40 per year, includes health care options for an additional fee. Call Midwest National Life Insurance for a quote (800) 733-2242.

American Association of Retired Persons

601 East Street, NW, Washington, DC 20049, (800) 523-5800 member@aarp.org, www.aarphealthcare.com Products offered include Medicare Supplement, Medicare Select, Hospital Indemnity, and Long-term Care Insurance Plans.

American Society of Journalists and Authors

1501 Broadway, Suite 302, New York, NY 10036, 212-997-0947 www.asja.org National non-fiction writers organization that offers health care plans for members.

Artists' Health Insurance Resource Center

c/o The Actors' Fund, 729 Seventh Ave., 10th Floor, New York, NY 10019, (800) 798-8447 jbrown@actorsfund.org, www.actorsfund.org/actors/ahirc Provides a state-by-state health insurance database, especially for artists, low-income people, seniors and children.

Editorial Freelance Association

71 West 23rd Street, Suite 1910, New York, NY 10010-4102, (212) 929-5400 www.the-efa.org Provides health insurance at discounted rates to members.

Fractured Atlas

248 W. 35th Street, New York, NY 10001, (212) 277-8020 www.fracturedatlas.org National arts organization provides healthcare options for its members. Plans differ by state, but all fifty states are represented.

Insurance Information Institute

110 William Street, New York, NY 10038, (800) 331-9146 Provides facts and assistance to individuals and organizations.

National Association for the Self-Employed

Box 612067, DFW Airport, Dallas, TX 75261-2067, (800) 232-NASE www.nase.org Serves non-commercial and commercial visual artists in Chicago, the Midwest and other regions. Members obtain group health insurance through MEGA Life and Health. Health insurance is not available in all states.

National Writers Union, 113 University Pl. 6th Fl., New York NY 10003, (212) 254-0279 www.nwu.org, nwu@nwu.org Offers health plans to associate and regular members living in New York State.

PEN American Center

568 Broadway 4th Floor, New York, NY 10012, (212) 334-1660, www.pen.org An association for poets, playwrights, essayists, editors, and novelists; membership includes access to group health insurance.

RBA Insurance Strategies, New York City, 19 W. 34th Street, Suite 816, New York, NY 10001, (212) 594-1500, info@RBAsstrategies.com Provides insurance consultation for artist associations as well as the self-employed.

Working Today

45 Main Street, Suite 710, Brooklyn, NY 11201, (718) 532-1515 www.workingtoday.org National nonprofit freelancer's union offers independent workers in any industry three group-rate health insurance plans through the Health Insurance Plan of New York.

Emergency funds for writers

* This list is not comprehensive, and the Authors Guild is not responsible for the information compiled. If you have further information that might be helpful to writers in need, please contact staff@authorsleaguefund.org

Advertising Industry Emergency Fund

6404 Wilshire Blvd., #1111, Los Angeles CA 90048, (323) 655-1951 www.aief.org, aief@goldenmanagement.com. Emergency and medical aid available for Southern California ad/media employees who have worked in the industry for at least one year and have not been absent for the advertising industry for over a year.

Aid for Aids

8235 Santa Monica Blvd, #200, West Hollywood CA 90046, (323) 656-1107, ext. 105 www.aidforaids.net, aidforaids@earthlink.com. Provides grants for people with HIV who are disabled, cannot work, and have exhausted financial resources.

American Society of Journalists and Authors Writers Emergency Assistance Fund

1501 Broadway, Suite 302, New York, NY 10036, 212-997-0947 www.asja.org. Assists established freelance non-fiction writers across the country who are unable to work due to advancing age, disability, illness, or extreme circumstances.

Dramatists Guild Fund

1501 Broadway, New York NY 10036, (212) 398-9366 Provides interest-free loans to professional and published playwrights, composers, and lyricists during emergencies.

Lifebeat

72 Spring Street, #1103, New York NY 10012, (212) 965-8900 Provides individual grants for people with HIV and AIDS.

Motion Picture Pioneers Assistance Fund

1640 Marengo Street, Suite 406, Los Angeles CA 90033, (888) 994-3863 www.wrpioneers.org. Provides aid for persons in the theatrical community (exhibition, distribution, and production). Aid excludes alcohol and substance abuse problems.

Pen Writers Fund

568 Broadway, New York NY 10012, (212) 334-1660 www.pen.org. Provides financial assistance to published writers.

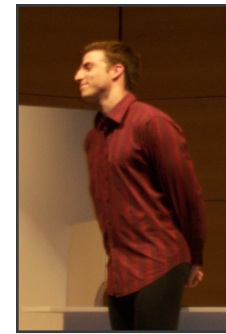
Pen Fund for Writers and Editors with AIDS

568 Broadway, New York NY 10012, (212) 334-1660 www.pen.org. Offers emergency funds of up to \$1,000 to professional writers, including screenwriters, within six weeks of application.

Science Fiction and Fantasy Writers of America

Emergency Medical and Legal Fund, 1436, Altamont Avenue, PMB 292, Schenectady NY 12303 www.sfwf.org. Medical fund offers interest-free loans to members facing unexpected medical expenses. Also makes loans available to authors who must take a writing-related dispute to court.

RECAP: 'Perdita'



On November 1st at the University of Southern Maine's Abromson Center, Pierre-Marc Diennet performed the one-man show that he wrote about his mother's extraordinary life. Although Perdita Huston was a native of Maine, her travels took her all over the world--she worked for the Tunisian Minister and was a medical social worker

in rural Algeria. She went on to work for Time Inc. and Life Magazine in Paris, and published three books.

The performance was fantastically moving. Pierre-Marc Diennet captured his mother at different stages of her life, all the interesting and diverse people that Pedita brought into their lives, as well as himself at different ages.

The event was co-sponsored by Maine Writers & Publishers Alliance, USM's Center for Continuing Education, and USM's Glickman Family Library.

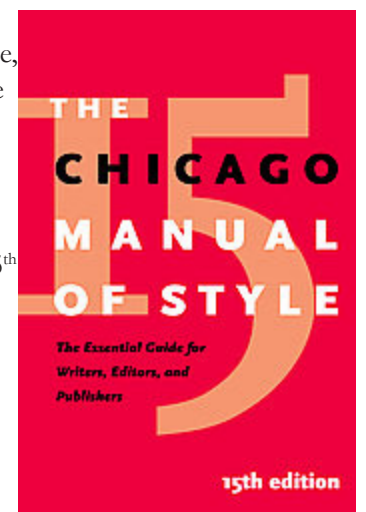
The Chicago Manual of Style Goes Online

If you have ever used the Chicago Manual of Style you have probably wished for a handy "search" button on the inside cover that would whisk you through the 984-page volume to the exact page, paragraph, and sentence you need to dispel your editing troubles. These prayers have finally been answered with the online version of the 15th edition of the Chicago Manual of Style.

This manual has come a long way; the first edition was published in 1906 with only 200 pages, and

was known simply as the Manual of Style. Not until 1982 was it officially titled as we know it today as the Chicago Manual of Style.

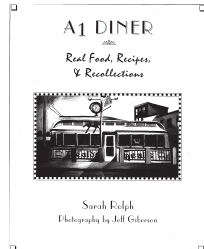
However, there is a cost for this new convenience. If you order an individual subscription before September 30, 2007, you will receive an introductory rate of \$25, and each following year the online version will be priced at \$30. This is a pretty reasonable rate, considering that the print version goes for \$55 and the online version will always be up-to-date. For groups larger than 5 people, discounts will be given, the highest being 20% off for a group of between 16 and 20 people, which comes to \$20 each. Libraries and corporations should contact the University of Chicago Press directly at 1-888-472-2744 or cmosbusiness@press.uchicago.edu.



Maine Book Notes

Maine Writers & Publishers Alliance happily promotes Maine writers or publishers and their recent publications. While MWPA does not publish book reviews, we are happy to print the synopsis and image of any recent book by a Maine author or publisher. The only fast criterion is that each book must have an ISBN, so that our members can access the title from a local bookstore. While we make every effort to publish books in a timely fashion, MWPA receives many more titles than Maine in Print has space, so we cannot guarantee placement in a particular issue. To submit your book, please send a copy to: MWPA Book Notes, 318 Glickman Family Library, PO Box 9301, Portland, ME 04104

A1 Diner: Real Food, Recipes & Recollections



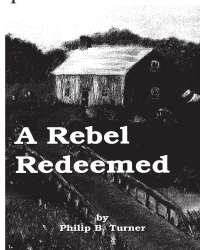
By Sarah Rolph,
Photography by Jeff
Giberson Tilbury
House Publishers 2006
Nonfiction \$20.00 ISBN
0-88448-277-4 Maine
Writer, Publisher
In 1946 Worcester Diner
#790 arrived by truck and

was installed at 3 Bridge Street in Gardiner, Maine. Under the name of Heald's, it served employees of Gardiner's mills and factories with an emphasis on ample portions served quickly. It's still at 3 Bridge Street, still a marvel of efficiency and art modern design, still a local gathering place, still serving the same warm, flaky biscuits.

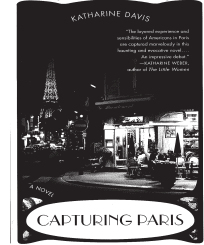
A Rebel Redeemed

By Philip B. Turner
Sponsored by The Caribou
Historical Society and
The Haystack Historical
Society 2006 Historical
Novel
ISBN 1-896775-24-1
Maine Writer

Phil Turner was born on a dairy and potato farm in Mapleton, Maine in the early 1920's. After high school, he left for the University of Maine. Turner's I AM General Eaton! was nominated for the William Young Boyd Military Novel Award. He received the Golden Book Award for the Maine Round Table Writers for the best regional historical novel.



Bailey's Bluff



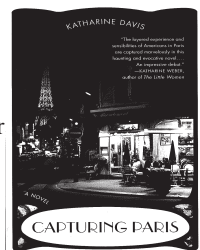
By Elsie O'Dell Dinsmore
Belleisle Books 2006
Fiction \$15.95 ISBN
0-9772871-1-4 Maine
Writer, Publisher
A mystery novel of
obsession, deception,
revenge, and a bitter-
sweet joy, Bailey's
Bluff tells the story of

Caitlin's determination to discover the truth, a determination that takes her from Tennessee, her adopted home, to the island village of Trafton Harbor, Maine, a place she comes to know as "a hard, cold land of deep water and soaring gulls." A place where her own life is at risk.

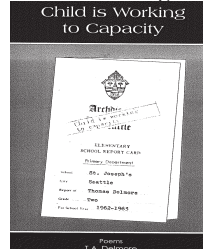
Capturing Paris

By Katharine Davis
St. Martin's Press 2006
Fiction \$13.95 ISBN 0-
312-34098-2 Maine Writer
Married for twenty-five
years, American expats
Annie and Wesley Reed
are living an elegant,
sophisticated life in Paris.

Their apartment is filled with food, wine, and accomplished friends. But when Wesley loses his job and a sexy, mysterious woman enters their lives, suddenly the sights, smells, and sounds of Paris may never be the same



Child is Working to Capacity



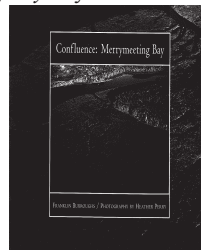
by T.A. Delmore
Moonpie Press 2006
Chapbook \$8.00 ISBN
0-9769929-8-1 Maine
Publisher
Diane Nardfors writes,
"These sensitive,
perceptive poems will
enrich the readers' lives with their

piercing honesty, their ability to elicit ahs of recognition, and their love of life. The poems questioning the past spark remembrances in us, the examination of the ordinary objects like porches, baked apples, and ladybugs change forever our perceptions, and the delightful observances of crows bring smiles of appreciation to us."

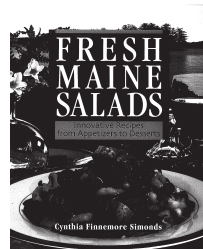
Confluence: Merrymeeting Bay

By Franklin
Burroughs, Photography
by Heather Perry Tilbury
House Publishers 2006
Nonfiction/Photography
\$30.00 ISBN 0-88448-
282-0 Maine Writer,
Publisher

Robert Kimber writes, "Franklin Burroughs—my nominee for Maine's Essayist Laureate—and photography Heather Perry have combined their considerable talents to show us in word and image the rich life of Merrymeeting Bay—its frogs and sturgeon, its eels, eagles, ducks, and wild rice, its time and tides, its scenic beauty, the good people who live on it and around it.



Fresh Maine Salads

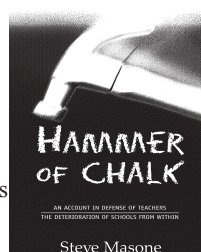


By Cynthia Finnemore
Simonds Down East
Books June 2006 Recipe
\$18.95 ISBN 0-89272-
700-4 Maine Writer,
Maine Publisher
Move over main dishes!
Cynthia Finnemore
Simonds shows how
to make salads into

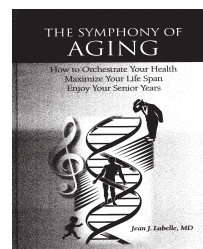
mealtime stars. In Fresh Maine Salads, the innovative caterer from Newcastle, Maine also draws on ingredients that are indigenous to the Pine Tree State, including blueberries, cranberries, fiddlehead ferns—and lobster, of course. Not only does Simonds provide easy-to-follow recipes but she adds appendixes listing ingredient sources, measurement information, and more.

Hammer of Chalk

By Steve Masone
Malleus Publications
2004 Nonfiction ISBN
0-9748352-1-8 Maine
Writer, Publisher
The reading should bring
about an understanding of
why the author refers to his
colleagues as both victim
and most vulnerable.
It is hoped that the
understanding will engender an improvement in
the plight of his teaching colleagues.



Just for Elephants



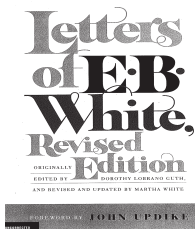
By Carol Buckley Tilbury
House Publishers
November 2006 ISBN
0-88448-283-9
Maine Publisher
When Shirley arrives at
The Elephant Sanctuary
in Hohenwald, TN, after
a lifetime of working
in circuses and zoos,
everyone is surprised

when she recognizes Jenny, an elephant whom she knew from a circus many years ago. The two greet each other with joyful trumpeting, spend the night awake with trunks entwined, and in the morning, Jenny leads Shirley around the Sanctuary and introduces her to her new home and elephant friends.

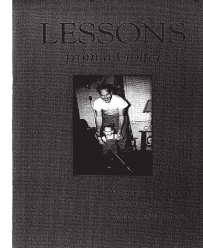
Letters of E.B. White

Revised Edition.
Originally edited by
Dorothy Lobrano Guth,
revised and updated by
Martha White. Harper
Collins Publishers
December 2006

Collection. \$35 ISBN
0060757086 Maine Writer
Now updated with newly-released letters from 1976-1985 and many new photographs, *Letters of E.B. White* is better than ever. Because he writes about what lasts and what matters, E.B. White never seems to go out of style.



Lessons from a Golfer

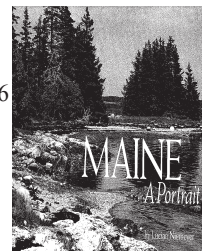


By Susan L. Young Just
Write Books June 2006
Nonfiction \$17.95 ISBN
0-9777614-6-0 Maine
Writer, Publisher
Susan Young weaves
the lessons of golf
through the lessons of
life, as taught to her by
her father, Ray Lebel,

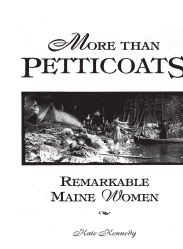
who played jazz horn, completed a career as an oral surgeon and is a golf champion. He is the winner of the Maine State Amateur six times, holds the national record for most club wins, and listed in Sports Illustrated as one of Maine's top athletes. His eldest daughter shares these stories with you.

Maine: A Portrait

Photography by Lucian
Niemeyer, text by
Rachel Carson and
Louise Dickinson Rich
Down East Books 2006
Coffee-table book \$35
ISBN 0-89272-697-0
Maine Publisher
Lucian Niemeyer has
wowed photography
book buffs with
outstanding volumes that focus on New
Mexico, the Chesapeake Bay, and on birds
in various natural environments. In his new
coffee-table book, *Maine: A Portrait*, he
turns his lens on America's northeastern-most
state—with results that are nothing short of
remarkable.



More Than Petticoats: Remarkable Maine Women



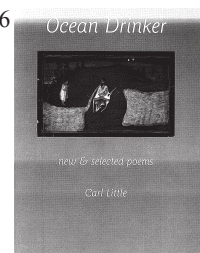
By Kate Kennedy
The Globe Pequot Press
2005 Nonfiction \$10.95
ISBN 0-7627-3147-8
Maine Writer
This book tells the stories
of thirteen strong and
determined women who
broke through social,
cultural, or political

barriers. Through their passions for art, exploration, literature, politics, music, and nature, these women made contributions to society that still resonate today.

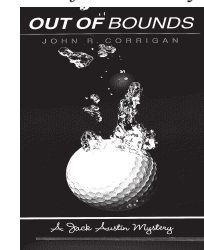
Ocean Drinker

By Carl Little
Deerbrook Editions 2006
Poetry \$14.00 ISBN
0-9712488-5-0 Maine
Writer, Publisher
Often marked by
wordplay, Carl Little's
poems offer a sense
of existence that is
sometimes surreal and
always engaging. From

Captain Ahab transported to a modern-day whale watch, to "Calvin Trillin," a poem that revolves around mistaken identity, Little casts a curious eye on the world around him.



Out of Bounds

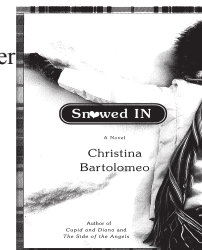


By John R. Corrigan
University Press of New
England 2006 Mystery
\$24.95 ISBN 1-58465-
544-5 Maine Writer
In the fifth installment of
John R. Corrigan's Jack
Austin Mystery series,
our hero investigates the
possible use of steroids
in professional golf. Pro

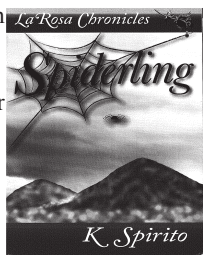
golfer Jack Austin has built his career on his ability to drive the ball a long distance, but as younger, stronger players enter the game, he finds that the pack is catching up. He's not the only player to feel the heat; Jack's friend Hal "Hurricane" McCarthy, a middle-aged player, has been struggling to hold on for several seasons. Lately, however, McCarthy and a few other players have enjoyed significant—even mysterious—improvements to their play.

Snowed In

By Christina Bartolomeo
St. Martin's Press 2004
Fiction \$24.95 ISBN 0-
312-32088-4 Maine Writer
Imagine having always
lived in Washington,
D.C., and suddenly being
stuck in Portland, Maine,
for a year. With pipes
freezing—inside the
house. And a husband
who seems to have his eye on a hiking-booted
L.L. Bean femme fatale rather than you. Lucky
for Sophie her new life is about to throw in
her lap some weird and valuable opportunities
to trample down her fears and transform her
prospects for happiness.

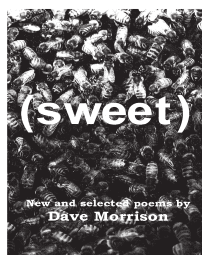


Spiderling By K. Spirito Peter E. Randall
Publisher 2006 Fiction
\$16.95 ISBN 978-1-931807-53-1 Maine
Writer, Maine Publisher
The world is on the
verge of destruction
and the epicenter
lies beneath Granite
Mountain, New
Hampshire. While
attending Ecology Camp, Katrina Waters gets
caught up in a terrorist sleeper cell. All she
wants is her own identity and destiny—not
the one her father wants for her and not the
one that terrorists intend for her. Who will
stop Judgment Day? The forces within the
government, an overprotective father, or a
bunch of brainwashed kids?



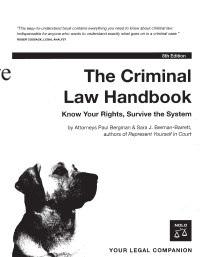
Summer Lines: A Decade of Tenants Harbor
Poetry Readings Edited by Christopher Fahy
Limerock Books 2006
Poetry Collection \$12.00
ISBN 0-9746589-2-8
Maine Writer, Publisher
In the summer of 1997,
the first of what would
become an annual
evening of poetry
readings was held in the Jackson Memorial
Library in Tenants Harbor, Maine. In
celebration of our tenth anniversary of these
readings, this book brings together some of the
poems we have presented over the years.

(Sweet) By Dave Morrison JukeBooks 2006
Poetry \$12.95 ISBN 978-1-84728-189-0 Maine
Writer
A hardy weed in the
garden of American
poetry, Dave Morrison's
work is equal parts blue
collar skepticism, jazzy
dreamscapes, and dark
humor. Dave has been
extensively published in on-line literary
magazines, plays Fender guitars and amps,
and lives on the beautiful and rugged coast of
Maine.



The Burning of Troy By Richard Foerster
BOA Editions, Ltd. 2006
Poetry \$15.50 ISBN
978-1-929918-83-6
Maine Writer
The Burning of Troy
was catalyzed by the
rapid death of Richard's
partner of fifteen years.
However, Foerster's
lines are less a private testament of loss and
grief than the universal voicing of a lover's
confrontation with mortality. To connect to
this universal experience, Foerster consciously
employs various distancing devices, voices, and
mythic allusions.

The Criminal Law Handbook Nolo 2006
Law/Criminal Procedure
\$34.99 ISBN 1-4133-0514-8 Maine Writer
You've got everything:
winning story, vivid
characters, compelling
setting, conflict,
and—of course—crime.
The trouble is you're not quite clear on the
real-world details. What really happens during

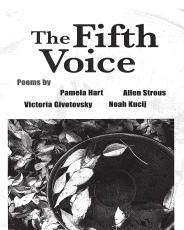


an arrest? What are the consequences if
your protagonist admits guilt to his defense
attorney? *Jury voir dire* sounds great—but
what is it? For plain English answers to these
and many other questions, read *The Criminal
Law Handbook: Know Your Rights, Survive
the System*. Designed to help defendants,
victims and their families navigate the
complex maze of the criminal justice system,
The Criminal Law Handbook is also an
invaluable resource for writers!

The Desire Line By Michelle Lewis Moonpie
Press 2006 Chapbook
\$8.00 ISBN 0-9785860-0-X Maine Writer,
Publisher
Gray Jacobik writes,
“The elation I feel
when a new poet
begins speaking in this
ancient and ever-new

conversation—and this new poet is truly
ingenious, and furthermore, has learned to
bring weight to bear upon each and every
word, line, stanza, indeed, the gestalt of
an entire poem—such an experience is
a homecoming for me. I feel again the
excitement I first felt when the first poem of
my existence spoke to me.

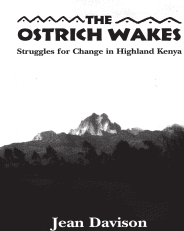
The Fifth Voice
Toadily Press 2006
Poetry Collection
\$14.00 ISBN 0-9766405-1-1
Maine Writers
Illya Kaminsky writes
in her forward, “It
is a brilliant idea to
put together a festival of four different lyrical
voices between the same covers. There is
just enough room to give the reader an idea
of each poet's range and sensibility while at
the same time allowing for more than one
such sensibility to be appreciated in the single
volume.”



The Ghosts of You and Me By Wesley McNair
David R. Godine
Publisher 2006 Poetry
\$17.95 ISBN 978-1-56792-293-6
Maine Writer
In this new collection,
Wesley McNair offers
his fullest vision of
human life, both its
hardships and its rich possibilities. Opening
with poems about growing up with family
conflict in a New England of broken farms
and towns, McNair explores the limits of
personal wishes and American dreams. Here
too are haunting encounters with ghost selves,
the dead, and the gangsters in old movies,
lighter fare such as a poem about the poignant
hopefulness of comb-overs, and a transcendent
series of lyrics that celebrate self-acceptance
and the spiritual dimension of “life on the
ground.”

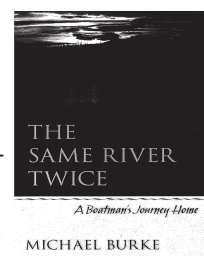


The Ostrich Wakes: Struggles for Change in Highland Kenya
By Jean Davidson
Kirinyaga Publishers
June 2006 Nonfiction
\$14.95 ISBN 0-9785150-0-5
Maine Writer
Author Jean Davidson
returns to her home
base in Mt. Kenya's verdant foothills to
discover how Gikuyu farmers, whose lives she



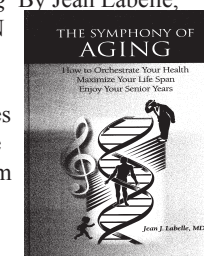
has intimately followed for twenty years, view
the last decade. It is a tumultuous moment:
the party in power since independence has just
been thrown out in a startling election. People
are dancing in the streets.

The Road Washes Out in Spring By Baron
Wormser University
Press of New England
October 2006 Poetry
\$24.95 ISBN 1-58465-607-7 Maine Writer
In *The Road Washes
Out in Spring: A Poet's
Memoir of Living
Off the Grid*, Baron Wormser presents the
experience of living deliberately—without
conventional power—in a series of linked
essays and narratives. The book is a beautifully
written memoir of nature, community, and
poetry.

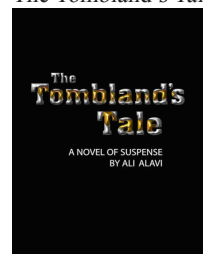


The Same River Twice: A Boatman's Journey Home
By Michael Burke The
University of Arizona
Press Memoir 2006
\$16.95 ISBN 0-8165-2531-5 Maine Writer
In the summer of 1991
Michael Burke, an
experienced river guide,
embarks on a three-week journey down a series
of remote rivers in British Columbia. Leaving
behind his pregnant wife, he embraces the
perils of a voyage with a companion he barely
knows in a raft that may not weather the trip.
He attempts to reconcile the shifting fates of his
life—his transition from river guide to husband,
father, and academic.

The Symphony of Aging By Jean Labelle,
M.D. Self Help ISBN
1-59872-278-6 Maine
Writer, Publisher
Dr. Jean Labelle teaches
in this book how to use
the wisdom gained from
living longer to clear a
path to successful long
series of satisfactory
senior years. Old age is a disease and *The
Symphony of Aging* will teach you the true
way to arrest it on your own. Aging is a daily
deterioration. It does not happen suddenly.
You do not feel it creeping up on you. Loss of
memory and intellectual capacity happens over
a very long period. It only seems to suddenly
surface. It only seems that suddenly you are
old. You can arrest and reverse the damage of
the sands of time.

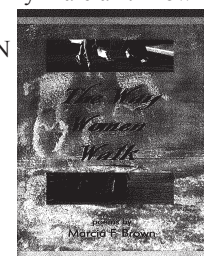


The Tombland's Tale By Ali Alavi
2006 Suspense \$12.95
ISBN 978-1-933556-44-4
Maine Writer
On the verge of
becoming the youngest
project champion of
Salem Technologies, a
multinational corporation
in Portland, Maine,
Christopher Wayne, a lifetime aspiring novelist,
finds the audacity to abandon his hard-earned
career in order to pursue his old dream of
becoming a professional writer. The source of
his inspiration is a Harvard-educated mystic,
Professor Rashid Sanjih, who teaches Forensic
Psychology at the University of Southern
Maine and from time to time serves the FBI
and the local police as a criminal profiler. On



a stormy autumn night in Silver Creek Lodge
at Mount Washington, Professor Sanjih shares
his esoteric view on life and divinity with his
young friend, Christopher. Utterly intrigued,
Christopher begins to reexamine his notion of
success, happiness, and accomplishment. And
that is the beginning of his journey toward self-
discovery and self-actualization.

The Way Women Walk By Marcia F. Brown
Sheltering Pines Press
Poetry 2006 \$6 ISBN
0-9776158-3-9
Maine Writer
Debut collection
by Cape Elizabeth
poet, Marcia F.
Brown and Winner
the 2005 Sheltering
Pines Press Chapbook Competition. Former
Maine Poet Laureate, Baron Wormser describes
Brown's work as “subtle, yet possessed of a
very genuine fire.”



The Very Best Bed By
Rebekah Raye Tilbury
House Publishers 2006
ISBN 0-88448-284-7
Maine Publisher
The moon is rising
higher as the bushy gray
squirrel looks for a place
to sleep. He explores
the forest and the coast,
but each potential bed he discovers is occupied
by other animals—a great big bear in a cozy
den, a family of bats hanging upside down...
Squirrel's seach concludes when he finds an
empty woodpecker's nest, lines it with moss
and leaves, and snuggles up with his own fluffy
tail to keep warm--the very best bed, indeed!

Tuscany Light By M. Kelly Lombardi
Moonpie Press 2006
Chapbook \$8.00 ISBN 0-9785860-1-8 Maine Writer,
Publisher
Richard Miles writes,
“Ms. Lombardi's Tuscany
Light poems combine to
give us an actual heaven.
In the Tuscan Hills, San
Gimignano (and its convento) is a retreat to
which she withdraws periodically, both in
person and in imagination while at home on the
Maine coast. Lending shape to these poems
are the bones of Italy--figs, persimmons, dogs,
walnuts, bread, apples, wine, brothers and their
chants--in this enchanted, time-stopped town
where the physical and the spiritual overlap.”



Portland-based free-
lance writer offers fast,
reliable line editing,
critiques, rewrites.
Fiction, non-fiction.
Reasonable rates.
vhart001@
maine.rr.com.

LIVING TWICE: THOUGHTS ABOUT POETRY

By Wesley McNair

*Thanks to Wesley McNair and editor Robert Nazarene, we are able to bring this piece to **Maine in Print**. This piece can also be found at the Margier Review online.*

Lived once, the events we experience come and go, in disorder and confusion. But as poets we have the luck of living twice, the second time when we recall through our work what happened to us, learning in this way the event's true meaning.

A poem depends on reticence and smallness. It consists of just a few sentences grouped around an insight. Left without fanfare in the silence of a page, it is discovered by a solitary reader who finds it important enough to pass on to a friend who may also benefit from it. The new reader perhaps makes a copy of it to pin on his wall, then hands it on to another, who learns it by heart. By this slow process, the little poem eventually finds its way to a community of appreciation, acquiring a scale and an authority that in the beginning might have been unsuspected.

In a nation like ours that honors the big, the noisy and the quick, the poem has no supporting mythology. But since the poem's strength arises from precisely what this mythology rejects, its power continues, even here, undiminished and unabated.

I attend a writers conference billed as one of the largest in America among whole classes of area high school students attending with their teachers, poetry enthusiasts from all over the country, and of course poets, those who write regularly and those who want to write more. The many panels about the craft feature poets with brand names and meet concomitantly to discuss the writing process, methods of revision, publishing, and the writer's development. "If you had known who I was when I began as a poet, you would not believe a person such as I could be here occupying this chair," says one at her panel. There are so many poets at one afternoon reading, they must be listed on two sides of a program. There are so many listeners, all scanning their programs to pick out their favorites, the faces of the poets must be presented on giant TV screens as they read from their work. Every poem draws applause. In an old joke, a man who prays to God asking Him for a way to gain entrance into a church that will not let him in. "Don't worry," God says, "I've never been in that church myself." Who could object to building this huge church for poetry, which, unlike the church of the joke, welcomes all who wish to enter? So why, in the middle of my own enthusiasm and applause, do I miss poetry?

Places where poetry is invoked and may not come: a presentation by a guest poet during National Poetry Month in an auditorium full of students, with teachers patrolling the aisles; a bookstore reading beginning with what the poet terms "a long sequence of poems"; weekend workshops in poetry writing called "Finding Your Voice."

Still, developing a speaking voice, which happens over time rather than through the seven-step program of the workshop, is crucial to engaging an audience, and not only for writers. The jazz musician Lester Young, who learned how to "speak" with his tenor sax, turned public performance on the band

stand into the cadences and tones of an intimate conversation. Then there was Sigmund Freud, who in his early work in psychoanalysis sought to engage the deeper consciousness of his patients through a technique derived from his experiments with hypnosis, speaking from a chair behind the patient lying on a couch, "seeing him," as Freud wrote in an intriguing passage of his autobiography, "but not seen myself."

Again and again in her poems Elizabeth Bishop finds just the right tone of voice to take the reader into her confidence. There is nothing more pleasurable in her work than that tone, her unique contribution to poetry. "Somebody loves us all," she famously writes in "Filling Station" about the humorous and rather hopeless family who own the station. The confidential tone with which she describes them, loving as it is, seems by itself to suggest what she means.

How much do fellow writers love the new book of poetry? The inevitable blurbs on the back cover, ever multiplying, explain. Not so long ago, collections seemed obliged to include one or two blurbs. Now many poetry covers feature three or more. Why so much boasting? What do we have to hide?

And why do the titles of poetry books open with an abstract noun and link it by way of a preposition to another to contrive an atmosphere of portent and profundity: *The Authority of Water*, *The Imperatives of Desire*, *The Importance of Light*, *The Uses of Rain*? Why do the titles of poetry books so often sound like the titles of poetry books? The back-cover blurbs are similarly abstract and precious, favoring verbs like "nourish" (as in "poems that nourish feelings of") and "informs" (as in "the generosity that informs her vision"); adjectives like "luminous" or "numinous"; and descriptive combinations like "quirky grace" and "harrowingly wise"? For general readers examining the covers of or books in libraries or bookstores, such titles and blurbs are likely to confirm the suspicion they have had all along about poetry: that they will never "get it," and that there might not be much point for them in getting it anyway.

William Wordsworth, speaking to, and about, the reader in the introduction to his book, *Lyrical Ballads*: "I have wished to keep the reader in the company of flesh and blood, persuaded that by so doing, I will interest him."

Without a reader, the life of the poem does not exist. So poets should do their best to be clear. Yet the most memorable insights of poems do not come from direct speech, but from obliqueness and indirection. So poems can also suffer, as they often do today, from being too open to readers, and from an accompanying desire to be liked by them.

But it is no use to suggest, as do the poets asked in a recent issue of a literary journal to write about audience, that poets are not obligated to an audience, only to the truth of their inspiration. There are few writers, poets or otherwise, who have not tried to straighten out a tangled sentence by posing as a reader of their work, rather than the writer of it. There is inspiration, and there is the need to make sense.

At the academic conference, I am struck by the difference between the literary specialist and the writer, who distrusts the abstraction and methodology that the specialist so prizes, and who acquires his objective distance by the deepest

subjectivity.

And who is deeply attracted to the excitement of an idea in formation -- the process of thinking, rather than the finished thought, in all its self-satisfaction and complacency.

Looking back on graduate school, I realize that many of my professors, schooled in the approaches of New Critical scholarship, had trouble with alcohol and suffered disappointment in their personal lives. Could this be in part because they had learned a language that kept at arm's length the thing they most loved? I only know that to write poetry I had to unlearn New Criticism -- not only the language of the scholars, but the poetry they wrote about, whose objective was, following Eliot's model, "depersonalization." Poetry did not want me to keep my materials at a distance so much as to embrace them.

Yet the Eliot who called for depersonalization in his essay "Tradition and the Individual Talent" also advised that poets should be guided not only by the work of their own generation, but should write with, in his words, "the whole of literature" in their minds. In a lazy period such as ours when so many editors and poets value novelty above all things, Eliot's advice reads like a long-needed call to ambition.

A veteran Maine woodcarver in a radio interview makes this observation with implications for veteran poets: "Sometimes a rut can feel like a groove."

The poet takes a journey that opens his heart in two ways, deepening first his intuitive awareness, from which his poetic insights come, and secondly, his compassion for fellow humans and all the living things with which he shares the planet. Without the development of this second thing, his poems may turn inward and lose contact with the very audience to which poems must be addressed.

The poems that move us most are the most complex in their emotion, containing a counterweight or counteraction of feeling: I am convinced and I can't quite believe; how could he have done this to me and I love him; this beauty is endless and I will die.

I have never found a better place to seek the poem's muse than the side of a quiet pond, whose protean surface, like the imagination, shifts and changes the images of shore and sky and then goes still, like a mind in concentration, lengthening the trees, docks and canoes along its shore by its reflection.

Creative thinking II, lawyers and poets: asked about the process by which he arrives at approaches to legal issues he researches, the professor and lawyer Peter Strauss tells me he always begins with a series of questions -- "just as you do, I'd guess."

"As they grow older, do composers, like poets, feel the need to impart whatever wisdom they have to their listeners?" I ask the composer Jon Appleton at a retreat for artists. "I don't know if there is a way to express wisdom in music," he replies. "But what about the feeling that you're up against the ultimates and you want only to speak the truth as you know it?" I ask. "That," he says with his finger in the air -- "that, I have felt and done."

Several years ago I had a residency at a writers retreat in Ireland, becoming acquainted there with the Irish love of language. In an instant, the Irish writers I met could wax articulate about any issue,

McNair, *continued on opposite page*

their opinions leaping fully formed into sentences. Meanwhile, I spoke haltingly or not at all, dazzled and intimidated by their facility. I finally discovered it was not only my ineptitude that made me different from them, but my attitude toward language. While they trusted it utterly to express what they meant, I both trusted and distrusted it, as other American writers tend to do. Our ambivalence toward language gives us a special feeling for free verse, its line-breaks, sentences broken across stanza divisions, and spaces just beyond the lines and stanzas -- all of which bring the not-said into the poem and indicate meanings that exist beyond the power of language to express them.

Which is to say that the very form of free verse calls us to the deepest communication possible in literature: to bring language to the edge of articulation, revealing feelings words cannot express.

There is, however, another way of writing free verse among American poets which conveys its meanings more through what the ear hears than what the eye sees. Those who have written the best free verse for the ear -- Theodore Roethke, say, Sylvia Plath, James Wright, or Donald Hall -- were trained as formalists, learning from their verse in rhyme and meter that the line was a musical unit, self-contained. Is their free verse therefore limited? No more than the free verse of so many eye poets who have followed them, writing for the page and losing more and more of poetry's music.

How long will we poets have readers who know the difference between language for the eye and the ear, or for that matter, care enough to know? According to a recent study of entering high-school students, the average fourteen-year-old in 1949 knew exactly two and a half times as many vocabulary words as the average fourteen-year-old in 1999. In just 50 years, the verbal culture has been stripped away layer by layer by the culture of the screen: TV, movies, videogames, and the Internet.

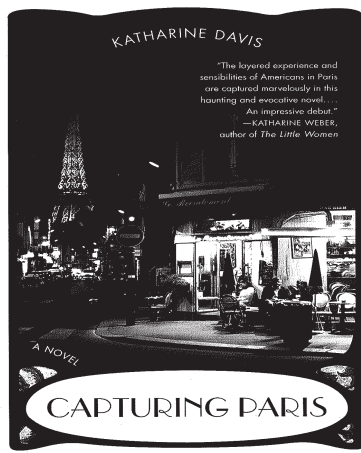
In a reminiscence about studying to be a writer with other early students at the Iowa Writers workshop in the mid-60s, Robert Lacy writes, "Little did we know that within two decades aspiring to be a famous literary novelist would be, to use Gore Vidal's analogy, comparable to aspiring to be 'a famous ceramicist'" since "the coming triumph of pop culture over the higher varieties would soon become an American way of life." Do we poets and writers forty years later simply hasten the death of "the higher varieties" by drawing our source material from the popular culture, as we often do?

The last words to go if language continues to die among our readers will surely be the "heart-words," as one writer has called them: the words of one or two syllables inherited from primitive German tribes that form the base of English. Referring to these ancient words, the linguist Otto Jespersen once wrote that when we are drowning, we do not cry out "Assistance!" We cry "Help!" In his illustration Jespersen was demonstrating how much closer to our feelings simple Anglo-Saxon words are than the French words of three or four syllables that came into the language after the Norman conquest. Emily Dickinson made expert use of the two kinds of language in her poems, often beginning with heart-words and reserving the ones with multiple syllables for concluding turns that open the mind to larger considerations:

I stepped from Plank to Plank
A slow and cautious way

Maine Writers & Publishers Alliance BOOK CLUB

CAPTURING PARIS



For this issue of **Maine in Print** we are featuring a novel by Katharine Davis. Davis was born in Summit, New Jersey, and grew up in Europe. For the last thirty years she has lived in Washington, D.C., where she has worked at the National Gallery of Art, taught

French, written a cooking column for The York Weekly, and raised two children. This is her first novel.

1. Why is Annie more inspired now by her work as a poet, and what factors might be contributing to her success at mid-life? Is she selfish to want to put her artistic life first?
2. Throughout the long, dreary Paris winter, what does Annie fear most? What does she want most?
3. Helene and Celeste, Annie's friends, offer her advice when she is confronted with

the apparent failure of her marriage. How does that advice influence Annie's ultimate decision to start a new life in the United States?

4. Is Daphne merely sexually manipulative, selfishly wanting to break up the Reeds' marriage? How might her past experiences have contributed to her behavior? Does Daphne bring anything positive to Annie and Wesley's lives?
5. Paul Valmont recognizes Annie's artistic potential and offers her a wonderful opportunity. Would Annie have succumbed to an affair with him if Wesley had remained faithful to her? What keeps her from continuing their affair? Why aren't Valmont and the intoxicating city of Paris enough to keep her in Europe?
6. What makes Annie want to rebuild her marriage? Will her family and career suffer or prosper from her decision?
7. Annie returns to God House at the end of the book. Why is it important for Annie to see Daphne again?
8. Francois Naudin captures Paris in photographs and Annie captures the city in her poems. In giving up her life in Paris, what has Annie lost? What has she gained? Ultimately, did she compromise too much?

The stars about my Head I felt
About my Feet the Sea.

I knew not but the next
Would be my final inch --
This gave me that precarious Gait
Some call Experience.

Emily Dickinson on literary celebrity and making poems: "If fame belonged to me, I could not escape her."

There has been a great deal written and said about the influence of one poet's work on another's, but the work that most influences a poet is the poetry he writes himself. Poets grow by choosing challenging material that forces them to do things they have not done before.

Except that other writers can embolden a poet through their writing, and the best ones can help him discover and claim what has all along been inside him waiting to be transformed. The result is called his original work.

Was it Annie Dillard who once said that the best subject matter asks the writer to resolve a contradiction between two contraries that cannot possibly be brought together?

More contraries poets must resolve: the disorder of external events and the poem's interior arc of feeling; the heart's urgency and the denials of the shaping mind; living the life of a right-brain person in a left-brain world.

I write this from the side of a quiet a pond, in the mess of my study at home in front of a computer screen. The door is wide open; my wife talks nearby on the kitchen phone, lets the whining dog in, then turns on the tap over and over, carrying water to her

plants throughout the house. The distraction has its own rhythm, breaking my concentration, though each time it resumes, I am reminded of something new to say.

*

II. On thoughts about poetry, by Theodore Roethke:
"For poetry, my dear, is not
What other people said & thought..."

*

III. T.R., on conveying thoughts about poetry:
"He teaches a class like an animal trainer...The cage is open:
you may go."

MAINE WRITERS
& PUBLISHERS ALLIANCE

*Substitute "damn" every time
you're inclined to write "very;"
your editor will delete it and the
writing will be just
as it should be.
~Mark Twain*

MWPA WELCOMES NEW STAFF

Maine Writers & Publishers Alliance is pleased to announce its newest staff members: Mary Herman, Jessica Takach, and Rebecca Fraser-Thill.

Mary Herman

Like to read? I sure do! In fact, I've been wishing that MWPA would change their name to Maine Readers, Writers and Publishers Alliance. Although I haven't been able to convince the Board to add "Readers," I have succeeded in landing a job at MWPA.

I am proud to announce that upon Jaed's departure, Shonna had enough faith in me to hire me as our Membership Coordinator. That's the official title. It really means membership "cultivator," "fawner," "appeaser," "listener," and the list could go on. I also do marketing and outreach, and generate new ideas.

As such, I urge/need you to HELP US GROW and be IN TOUCH; let me know how to make MWPA more responsive to member's needs and expectations.

I'm thrilled to be here and look forward to hearing from you all. [I must be kidding!]



Rebecca Fraser-Thill

I switched from the member side of the desk to the Administrative Coordinator side rather quickly. This fall, I attended the Fall Conference at Haystack as a member, and then

just over a week later found myself working here. I think this quick about-face gives me a unique insight into what members want and need, so my primary goal as Administrative Coordinator is to facilitate the best communication between you and MWPA that I possibly can. Since I do only work once a week, however, I hope that you will understand when it takes me some time to return your calls or emails.

When I'm not at MWPA, I'm up at Bates College teaching psychology. I've been there for three years now, ever since I received my master's in developmental psychology from Cornell University. As for creative writing, I focus on fiction and have attended a number of workshops and conferences, including the Wesleyan Writers Conference and the Solstice Writers Conference. I've been published in *The Georgetown Review* and was awarded the Sadie Newfield Scholarship to attend the Stonecoast Writers Conference.

I look forward to getting the chance to meet and work with you. I do hope that you'll attend many MWPA events. When I was a member, I often felt shy about attending events, as if my sparse publishing record made me some sort of an imposter of a member. I hope you don't feel that way; now that I'm in the office I see the range of members – from published writers, to writers just dipping their toes in the water, to people who simply love to read, to publishers, and so forth – and I can assure you that everyone is more than welcome to take part in all that MWPA has to offer.



Jessica A. Takach

I have interned for MWPA since last January, but becoming the new Publications Coordinator has still been a huge learning experience! I am very excited to work on *Maine in Print* and make it the best resource possible. I also work as a

legal assistant in downtown Portland, and serve on the Board of Directors for Literacy Volunteers of Greater Saco-Biddeford. I am also in the process of getting my MFA in Creative Writing at USM's Stonecoast program. Feel free to let me know of any comments or suggestions regarding MIP!

FIND YOUR VOICE ON THE COAST OF MAINE

Stonecoast M.F.A. In Creative Writing

For more information on this low-residency program,
please visit our Web site

www.usm.maine.edu/stonecoastmfa

Director: Annie Finch

To apply, call (207) 780-4386 or
e-mail gradstudies@usm.maine.edu

Scholarships available



UNIVERSITY OF
SOUTHERN MAINE

FACULTY

Kazim Ali, Poetry, Experimental Fiction
Brad Barkley, Fiction, Pop Fiction, Young Adult
Joan Connor, Fiction, Nonfiction
Alan Davis, Fiction
Ted Deppe, Poetry, Director, Stonecoast in Ireland
David Durham, Fiction, Pop Fiction
Annie Finch, Poetry
Ray Gonzalez, Fiction, Nonfiction, Poetry
Jeffrey Harrison, Poetry
Richard Hoffman, Nonfiction, Poetry
Ann Hood, Fiction
Barbara Hurd, Nonfiction
Jim Kelly, Pop Fiction, Multimedia

Charles Martin, Poetry, Translation
Joyce Maynard, Nonfiction
Shara McCallum, Poetry
Clint McCown, Fiction, Writing for Stage/Screen
Carol Moldaw, Poetry
Leslea Newman, Fiction, Young Adult
Dennis Nurkse, Poetry
Lewis Robinson, Fiction
Elizabeth Searle, Fiction, Pop Fiction
Tim Selbles, Poetry
Suzanne Strempek Shea, Fiction, Nonfiction
Michael C. White, Fiction
Baron Wormser, Nonfiction, Poetry

Maine Community Foundation Martin Dibner Writing Fellowships

Fellowships of up to \$1,000 are given in alternating years to Maine poets and fiction writers to attend writing workshops or complete writing projects.

For this year's fellowships, poets may submit a writing sample of five to seven pages and a resumé by January 15, 2007.

There is no entry fee.

Visit www.mainecef.org or call
(877) 700-6800 (toll free)
for complete guidelines.

Maine Community Foundation,
245 Main Street, Ellsworth, ME 04605

The Tide Turns for Henry Wadsworth Longfellow

By Bonnie Mason

"The very air itself during Longfellow Days becomes charged . . . that energy, that vividness [is] a wonderful boost for all of us who are writing."

-- Poet Maggie Finch, Bath

If Henry Wadsworth Longfellow, the most popular poet of the 19th century, were alive today two hundred years after his birth in Portland, could he get published?

Yes, says poet Annie Finch, director, Stonecoast Brief-Residency MFA in Creative Writing and professor of English at the University of Southern Maine. "Longfellow would have an easier time getting published now than at any time in the last half-century," Finch says. "There is more of an audience for musical, crafted and accessible poetry than at any time since the height of Modernism."



Christoph Irmscher

Christoph Irmscher, professor of English at Indiana University, agrees. "Prominent poets, including Pinsky, McClatchy, Richard Wilbur, and more recently Mark Jarman, have voiced their support for Longfellow and implicitly, the type of poetry he represents."

Longfellow wrote with an ear to the music of the universe, and crafted and marketed his work so that it was understandable, accessible, and affordable for his readers. This, of course, made him successful.

Like the tide evoked in his poem, "The Tide Rises, the Tide Falls," Longfellow's reputation experienced its ups and downs, the latter especially after his death in 1882.

Today, two highly respected scholars have helped turn the tide: Charles C. Calhoun, with the first biography of Longfellow in 40 years, *Longfellow: A Rediscovered Life* (Beacon Press, 2004) and Christoph Irmscher, with *Longfellow Redux* (University of Illinois Press, 2006), a study of Longfellow's work which provides new insights into its transnational, multi-cultural value.

"For Longfellow," says Richard D'Abate, Executive Director of Maine Historical Society, "there was never a contradiction between being an American and being a citizen of the world."

"There are many mansions in the house of poetry," Dr. Irmscher says, "and some of them, after having fallen into disrepair have recently become habitable again now that the academic grip on literary history has been loosened, and obscurity is no longer the criterion an acceptable poem needs to fulfill."

Today, two hundred years after his birth on February 27, 1807, the Maine Historical Society in Portland and Longfellow Days in Brunswick have planned musical, theatrical, and literary events to celebrate his birth. Longfellow Days takes place the last two weeks of February. The Maine Historical



Longfellow's Study

Society's events occur all year. Go to www.hwlongfellow.org for more information.

The guiding light behind Brunswick's Longfellow Days is Maryli Tiemann, a former English teacher, drama teacher, and adjunct instructor at Bowdoin College who now is program director at Maine Campus Compact in Lewiston: "I felt inspired to gather folks together to honor this man who spent such formative years in Maine and in Brunswick," she says. "He's frequently pictured as an old gray beard, but we had the spirited 15-year-old, who skipped chapel or ran to class, both those classes he took, and those he taught. Brunswick was also the home of his first romance, as a newlywed—those moments that shape who one becomes."

Claudia Knox, who retired to Brunswick from the Washington DC area, joins Tiemann as co-chair of Longfellow Days. She is also a former English teacher, one whose career led ultimately—via Jordan and the Ivory Coast—to Estonia, Latvia, and Lithuania. Knox says that her interest in Brunswick's downtown and her previous experience with community arts organizations led her to offer her expertise along with that of other volunteers from Bowdoin College, the Pjepsot Historical Society, and many area businesses, dance and theatre groups, schools, and churches in creating the community-building event that Longfellow Days has become.

But it is not just local areas that honor Longfellow. On a national level, the U.S. Postal Service will celebrate the poet in March, 2007 with a commemorative stamp, chosen from 50,000 suggestions.

Poets from the Longfellow Days Community Read are excited about participating. "As an art form, poetry asks only the barest essentials of language to evoke the deepest response in the reader," says poet Jeniferlee Tucker. "A truly great poem stuns us in the moment that a mundane or overlooked aspect of our world is suddenly fresh or even transcendent. Longfellow achieved all this and more."

"The most important thing about Longfellow Days (which began in 2005)," says poet Maggie Finch, "is that, clearly and simply, it celebrates a poet. And so, in a sense, the very air itself becomes charged, becomes concerned with poetry, and each year that energy, that vividness, returns stronger than ever: a wonderful boost for all of us who are writing."

Perhaps Longfellow's gift to us as writers, says Christoph Irmscher, is that he saw literature as a civic obligation, as something to be enjoyed by people from all walks of life. "At the same time, Longfellow was fluent in multiple languages and



Joyce Pye

intimately familiar with the works of writers from all over the world. He gave, through his poems as well as his translations, an international dimension to American literature which it has never quite regained since."

MAINE WRITERS & PUBLISHERS ALLIANCE

Longfellow Events

Special Guest Speaker

Dr. Christoph Irmscher, author of the recently published *Longfellow Redux*, will present a lecture followed by a question/ answer session during Longfellow Days, the Brunswick Legacy, February, 2007. Dr. Irmscher, a professor of English at Indiana University, will autograph books following his lecture.

Poets in the Community Read

The following poetry readings sponsored by Longfellow Days, the Brunswick Legacy, will take place on Sunday afternoons, 1:00-2:00, at Curtis Memorial Library, followed by refreshments and book signings.

February 11: Poets Herb Coursen, Courtney Hill and David Adams



Herb Coursen

February 18: Poets Maggie Finch, Annie Finch, Joyce Pye, and Arnold Perrin

February 25: Poets Anne Hammond, Jeniferlee Tucker, Bob Chute, and David Matson

Longfellow in Schools

Free Lesson Plans developed by 30 teachers and coordinated by Charles C. Calhoun, Scholar-in-Residence, Maine Humanities Council, and author of *Longfellow: A Rediscovered Life*, can be found at the Maine Historical Society website: www.hwlongfellow.org/teachers_overview.shtml

Longfellow Outreach Programs: Any teacher within 60 miles of Portland can contact Jane Foden at the Maine Historical Society to request that a Longfellow educator bring a poetry workshop to her/his classroom. Call: 207-774-1822 x 230.

Poets in the Schools: Longfellow Days 2007 sponsors local poets in February to work with Brunswick fourth graders to learn more about Longfellow and to write poetry.



Maggie Finch

BANGOR NORTH

by Annaliese Jakimides



PO Box 741
Bangor, ME 04402
207.262.9358/
amamama@usa.net

Well, it makes me very happy when the news I can report reaches up into the northern climes of my region: Allagash native **Cathie Pelletier's** *Candles on Bay Street* (her second K.C. McKinnon book) is now a Hallmark Hall of Fame movie (filmed in the summer of 2006 in Nova Scotia, starring Alicia Silverstone), to be broadcast November 26. And in celebration, the town of Fort Kent (the setting of the novel) is hosting a wine and cheese get-together with a big screen viewing at the University of Maine at Fort Kent. A party follows at BeeJay's Tavern. It's a big hoopla with everyone invited. What else would one expect from the generous, funny, brilliant Cathie Pelletier? It'll be a good time, even if it is on the Sunday night of Thanksgiving weekend.

And there's more to come: Her *Funeral Makers* began filming in the Hudson Valley of New York in November, with the screenplay written by CP herself.

In other Pelletier news, her most recent novel, *Running the Bulls*, won the 2006 Paterson Prize. Other finalists included **James Salter**, **William Boyd**, **Judy Budnitz**, **Anthony Varallo**, **Edith Pearlman**, and **Frederick Busch**. Last year's co-winners were John Updike and Philip Roth.

Cathie's also involved with the Maine Literary Festival, in Camden, November 3-5, with the likes of **Monica Wood**, **Bill Roorbach**, **Richard Russo**, **Franklin Burroughs**, **Betsy Sholl**, **Wesley McNair**, **Charlotte Albright**, and many more. Pulitzer Prize-winning Russo delivers the E.B. and Katharine White Memorial Lecture to launch the festival Friday evening. From there on, it's a packed program, beginning at 7:30 a.m. the next morning. My guess is it will wend into the wee hours. Cathie was a driving force in the extraordinary Voices in the North Country Conference in Presque Isle that brought amazing writers into the County for a number of years, and I expect great things from this launch also.

In other northern news, poets

George Drew (*The Horse's Name Was Physics*) and **Paul Corrigan** (*At the Grave of the Unknown Riverdriver*) read at Thirteen Moons in Millinocket to a small but very appreciative audience. I've heard these two read together before, but this was a treat, trading poems, ricocheting off each other, rummaging through the pages looking for the poem that speaks to the voice of the other's poem.

The poets from the Illuminated Sea Press, **Elizabeth Garber**, **Linda Buckmaster**, **Barbara Maria**, and **Karin Spitfire**, have been reading in many locations, including Borders in Bangor and the Skidompha Library in Damariscotta. Buckmaster launched her latest book, *Heart Song and Other Legacies*, at Waterfall Arts in Belfast. You can catch her at Gulf of Maine Books (Belfast's Gary Lawless's great book mecca in Brunswick) December 2 at 4 p.m. Joining the lengthening list of poems by Maine poets to be featured on Garrison Keillor's *The Writer's Almanac* is Buckmaster's "Before I Was Born," broadcast October 16.

In the final poetry reading at Borders for 2006, **Carl Little** will be reading in Bangor on November 15 at 7 p.m. His most recent books are *Ocean Drinker*, *New and Selected*

Poems and Paintings of Maine. *Paintings of Maine* addresses the Maine landscape as interpreted by 100 artists over the last 150 years. Engaging commentary by Little and the juxtaposition of the works create a masterfully curated feel to the presentation. And recently while I was driving the back roads of Piscataquis County (now that's a stunning journey in October!), I caught him reading an essay on Maine Public Radio--I know, it's just Maine Public Broadcasting Network now; I'm a slow learner. (If I met you as "Shondu" in 1965, I'm sorry, you're Shondu in my head forever).

And now as winter drives us inside, both literally and figuratively, it strikes me that now is when the work really begins again. I have pulled out the coats and boots, and dumped the thick wool gloves and all manner of hats into the old potato basket by the front door. Somehow I find it much easier to prevent the breaks from becoming distractions once the basket is by the door. It's a beginning. How grateful I am for them. All of them. Let me know where your beginnings lead you.

MAINE WRITERS
& PUBLISHERS ALLIANCE

DOWNEAST

by David Nolf



David Nolf
P. O. Box 878
Mt. Desert, Maine 04660
nolfdowneast@yahoo.com

Kyra Alex is headed to Presque Isle on November 19th to do a cooking demonstration and lecture based on her newest book, *Cooking In the Moment*. She will sign copies of *Cooking in the Moment* on Sunday, November 12, at **Port In A Storm Bookstore** in Somesville.

The **Beloit Poetry Journal** has awarded the fourteenth annual Chad Walsh Poetry Prize of \$3,000 to **Sam Reed** for his poem "From *The Book of Zeros*," published in the spring 2006 issue. Each year the editor's of the BPJ select a poem or group of poems they have published in the calendar year on the basis of its excellence to receive the award.

This fall has been a busy one for the Journal. In addition to the daily work of screening manuscripts and preparing the Winter issue for the printer's, they sponsored, in conjunction with the University of

Maine at Farmington's BFA program, readings by **Baron Wormser** and **Lola Haskins**, two poets they admire and have published over the years. Wormser's reading, and an afternoon discussion about poets and poetry he led with area writers, culminated in the Poets Come to Town project that brought **Betsy Sholl**, Maine's current Poet Laureate, to Farmington last spring.

The Journal's fall interns, **Emily Young** and **Mark Rice**, are fourth-year students in the BFA program at Farmington. BPJ's Winter 06/07 issue features poems by **Brian Komei Dempster**, **Kevin Ducey**, **Shawn Durrett**, **Paul Gibbons**, **Holly Iglesias**, **Rhoda Janzen**, **Charity Ketz**, **Daniel Lusk**, **Kathleen Mayberry**, **Kate Martin Rowe**, **Hillel Schwartz**, **Natasha Sajé**, **Young Smith**, **Ross Whitney**, **Steve Wilson**, **Scott Withiam**, **Marion K. Stocking's** review of *The Best American Poetry 2006*, and a cover by Maine artist **Abby Shahn** that is guaranteed to chase away the cold weather blues. Selections from the issue, and the full-text on-line archive, 1950-2005, can be accessed on the BPJ website, www.bpj.org.

Sharon Bray won a first prize from the Maine Poets Society fall session for a narrative poem *Orion Rising*, judged by **Robin Merrill** (now of western Maine but once a student at Maine Maritime Academy in Castine). Sharon has just returned from her annual fall trip to Atlantic Canada where the owners of cottages at Savage Harbor, Prince Edward Island, have arranged to show and sell poems custom-printed with photos of PEI. Half the members of the Salt Coast Sages of Washington County read on Betty Duff's Writers' Forum on WERU Oct. 12; the other half will read on the same program on November 9 at 10 a.m.

The #7 issue of the Narramissic Notebook will be the final issue unless Sharon finds someone else to sell ads and do business management for the yearly publication. Anyone interested please send e-mail to sharonbray@midmaine.com.

Jean Davison has published her fourth book, *The Ostrich Wakes: Struggles for Change in Highland Kenya*, which was reviewed in the Ellsworth American. She is an anthropologist who has worked in many places. Along with **Norma Sheard** and **Judi Beach** (fellow

members of the Deer Isle Writers Collective), she read a short story and poem at Mr. York's Book Shoppe in Stonington during the summer, and gave an author's talk in early August about *The Ostrich Wakes* in which she compared common issues that Mainers and Kenyans share. She has also given the talk at the Ellsworth Public Library and the Bucks Harbor Yacht Club. She gave readings and signed books at North Light Books in Blue Hill and at the Blue Hill Library in September.

Elsie O'Dell Dinsmore, who mysteriously and unfortunately appeared as Elsie O'Donnell in the last issue, will publish her third mystery novel, *Jerusha's Tree*, at the end of November. She is planning a book signing at the Eastport Senior Center on Boynton Street on Saturday, December 2, from 1 to 3 p.m., as part of the Eastport Festival of Lights. The date happens to be her 79th birthday. What a way to celebrate!

The film of **Martha Tod Dudman's** book, *Augusta, Gone*, will receive the 2006 Spirit of Youth from the National Runaway Switchboard at their 35th Anniversary Celebration in

DOWNEAST, continued on page 15

DOWNEAST, continued from page 14

Chicago. The Runaway Switchboard is a nationwide nonprofit organization that reunites runaway children and their parents.

Brenda Gilchrist's poem *Banquet Sea* will be published in the December, 2006 issue of Bangor Metro.

Ellen Herrling of Orland will lead a 6-week series of seminars for poets using **Natalie Goldberg's** *Writing Down the Bones*; sessions to be held at BookStacks on Main St. in Bucksport. In January, she plans to offer a one-day workshop "What I Learned from the Laureate," based on a workshop led by **Betsy Sholl** in September at Boothbay Harbor.

Carl Little will sign copies of *Paintings of Maine: A New Collection* at Port in a Storm Bookstore in Somesville on Sunday, November 12, and at L.L. Bean in Freeport on Friday, December 1. Upcoming readings from his book *Ocean Drinker: New & Selected Poems* are set for Borders in Bangor on November 16 and at the Belfast Public Library on Tuesday, November 28. His feature profile of Mount Desert Island painter **Richard Estes** is forthcoming in *Maine Boats, Homes & Harbors*. A review of the film *Cleophas and His Own: A North Atlantic Tragedy* (based on a narrative by **Marsden Hartley**) will appear in an upcoming issue of *Art New England*. The latest issue of Ornament magazine includes a preview piece on the Philadelphia Museum of Art's Craft Show. Maine Public Radio recently featured one of Little's humor pieces on "Maine Things Considered," which he wrote after hearing David Sedaris read at Merrill Auditorium in October.

M Kelly Lombardi, of the Salt Coast Sages, read recently on WERU and is cutting a CD that includes poems from her recent book, *Tuscany Light*, along with other Moon Pie Press poets. Kelly has recently started writing a column called Poetry Land for the Machias Valley News Observer and is looking for submissions of shorter poems to include in the column.

Jacqueline Michaud, along with fellow Maine poets **Candice Stover** and **Kathleen Ellis**, read at A Jazz & Poetry Concert at the Blue Hill Farm Country Inn in Blue Hill that celebrated the relationship between jazz and poetry. The concert also featured the "A" Train Jazz Quintet.

Mr. Paperback in Ellsworth will host **Tim Sample**, who has a new

CD out entitled *Tim Sample 2006, Maine Humor in the 21st Century* at a signing on November 25th from 2 to 4 p.m. on December 9th. **Rebekah Raye**, who illustrated **Allen Sockabasin's** *Thanks To The Animals*, will sign copies of her new book, *The Very Best Bed*. The bookstore also plans to host signings by Maine authors **Sanford Phippen**, **Pat Ranzoni**, and **Wayne** and **Virginia Libhart** over the holiday season.

Sandy Phippen has big news: he is the new editor of the Puckerbrush Review, now being published twice a year by the English Department of the University of Maine Press, in cooperation with the Puckerbrush Press, which is run by **Sam Hunting**, son of the late editor, **Constance Hunting**. The memorial issue to Constance Hunting has just been published and the special double issue is on sale for \$15. The next issue will be published in the spring of 2007. Submissions should be sent to: Puckerbrush Review, 413 Neville Hall, University of Maine, Orono, Me. 04469.

Sandy's news doesn't stop there. He reports that the Maine Historical and Geographical Atlas is almost finished and will be published in late winter or early spring by the University of Maine Press. It will be an extraordinary work, ten years in the planning and execution, with over 40 scholars involved. Sandy worked with **Burt Hatlen** on the literary maps of Maine.

He is also busy with the sequel to his acclaimed novel, *Kitchen Boy*, entitled *The Race Riots of Syracuse*, which he hopes to finish by the end of the year, along with a children's book, and a third book of Maine short stories.

The Fabulous Four Poets of Belfast will read at Mr. York's Book Shoppe in Stonington on Saturday, November 11, from 7:30 to 9 pm. The poets include **Karin Spitfire**, **Elizabeth Garber**, **Linda Buckmaster**, and, they hope, **Barbara Maria**. Owner **Stephen York** has also announced the 1st Annual Down East Writers Conference of Deer Isle scheduled for June 14-16, 2007. For information and registration for this national conference contact: Stephen York, Mr. York's Book Shoppe, Post Office Box 460, Stonington, Maine 04681. Telephone: 207.367.2415 (phone answered by and shared with Café Suzy Q's).

Please send literary news to David Nolf, nolfdowneast@yahoo.com

 MAINE WRITERS
& PUBLISHERS ALLIANCE

THE QUERY WAREHOUSE

In each issue of **Maine in Print**, we try to feature a sample query letter or proposal. Some are more complicated than others. Below is a letter submitted by Chris Fisher of Hunstville, Texas, who is a fiction student at the Stonecoast MFA program here in Maine. He has been published in other genres than fiction, such as this horror piece which was published in the *Thou Shalt Not* Anthology, by Dark Cloud Press. Chris uses the first paragraph to briefly outline his most outstanding accomplishments and writing credits. The second paragraph gives just the right amount of background information on the piece. He also lets the publisher know that he wrote this piece specifically for the anthology, which lets them know that he is most likely not submitting it elsewhere until he hears from them.

Lee A. Howard, Editor
TSN Anthology, Dark Cloud Press
P.O. Box 99
McKeesport, PA 15134-0099

Dear Mr. Howard,

I am an editor for the Office of International Criminal Justice and associate editor of Crime and Justice International Magazine. I am also a three-time winner of the Era Miller Writing Contest for prose and was a finalist in the 2003 New Century Writer Award contest. I have recently published in *The Wittenburg Door*, *Infuze Magazine*, and *The Sam Houston State Review*, and have work pending publication in a writing textbook titled, *One Art: Reading and Writing*. (Ed. Ronald F. Lunsford and Bill Bridges. New York: Pearson/Longman. Publication expected 2007.)

Please consider the enclosed story for your *Thou Shalt Not* anthology. The story is titled "Tattletale" and is based on the 9th commandment, "You shall not give false testimony against your neighbor." I wrote this story specifically for the *Thou Shalt Not* project (not from a "story drawer"), and I hope you can use it in the anthology. Thanks for your time and consideration.

Sincerely,
Christopher Fisher

BY THE AUTHOR OF
THE ISLAND QUEEN

This Desired Place *The Isles of Shoals* JULIA OLDER

Older could be "living in the 1600s!"
Cally Gurley, Maine Women Writers Collection



"An exciting blend of fact and fiction."
DAVID WATTERS, Center for New England Culture

APPLEDORE BOOKS www.AppledoreBooks.com
ISBN 978-0-9741488-2-3 Hardcover, \$26.00
Also at bookstores & Baker & Taylor

Notice to MWPA Members

Looking for a byline?
Maine in Print is searching for columnists to cover both the Midcoast Area and Southern Maine for our Network News pages.

If you are interested in contributing a quarterly column to MWPA, please send a writing sample to
Jessica Takach,
Publications Coordinator,
at maineinprint@maine-writers.org

HOT LEADS: Submission Information Worth Noting

While Maine Writers & Publishers Alliance makes every attempt to publish accurate information, we cannot accept responsibility for incorrect information provided to us. Please double check the specific submission information and process with the sponsoring agency.

Alice James Books Beatrice Hawley Award

A prize of \$2,000 and publication by Alice James Books, a nonprofit poetry publisher, is given annually for a book-length poetry collection by a poet residing in the United States. All entries will be considered for publication. Submit a manuscript of 50 to 70 pages with a \$25 entry fee. Send an SASE or visit the Web site for complete guidelines.

Alice James Books, Beatrice Hawley Award, 238 Main Street, Farmington, ME 04938. (207) 778-7071. Lacy Simons, Managing Editor. www.alicejamesbooks.org/BH.html Deadline: December 1

American Library Association W. Y. Boyd Literary Award

A prize of \$5,000 is given annually to honor a novel set in a period when the United States was at war. Publishers or authors may submit seven copies of books published in 2006. There is no entry fee. Send an SASE, call, e-mail, or visit the Web site for the required application and complete guidelines. American Library Association, W. Y. Boyd Literary Award, 50 East Huron Street, Chicago, IL 60611. (800) 545-2433, ext. 3247. Cheryl Malden, Program Officer. awards@ala.org www.ala.org Deadline: December 1

Black Caucus of the American Library Association Literary Awards

Three prizes of \$500 each are given annually for a book of fiction, a first novel, and a book of creative nonfiction written by an African American and published in the United States during the current year. The awards, presented at the annual meeting of the American Library Association, honor original works of literature that depict the "cultural, historical, or sociopolitical aspects of the African Diaspora." Publishers may nominate books published in 2006. There is no entry fee. E-mail for complete guidelines and the list of jurors to whom the books should be sent. Black Caucus of the American Library Association, Literary Awards, 3003 Van Ness Street NW, W522, Washington, D.C. 20008. John Page, Awards Chair. jpage@wrlc.org www.bcala.org Deadline: December 31

Boulevard Emerging Writers Contest

Simultaneous submissions are allowed, but previously accepted or published work is ineligible. *Boulevard* Emerging Writers Contest, PMB 325, 6614 Clayton Road, Richmond Heights, MO 63117. No manuscripts will be returned. Entry fee is \$15 for each individual story, with no limit per author. Entry fee includes a one-year subscription to *Boulevard*. Make check payable to *Boulevard*. There is no maximum length. The winning story will be published in the Spring or Fall 2007 issue of *Boulevard*. \$1,500 and publication in *Boulevard* awarded to the winning story by a writer who has not yet published a book of fiction, poetry, or creative nonfiction with a nationally distributed press. Deadline: December 15

Carolina Wren Press Poetry Contest

A prize of \$1,000 and publication by Carolina Wren Press is given biennially for a first book of poetry. Evie Shockley will judge. Submit two copies of a manuscript of 48 to 64 pages with an \$18 entry fee. Send an SASE, e-mail, or visit the Web site for complete guidelines. Carolina Wren Press, Poetry Contest, 120 Morris Street, Durham, NC 27701. (919) 560-2738. Andrea Selch, President. carolinawrenpress@earthlink.net Deadline: December 1

Center for Book Arts

Poetry Chapbook Competition
A prize of \$1,000 and publication of a letterpress chapbook in an edition of 100 copies is given annually for a poetry collection. Half of the prize money is given as an honorarium for a reading the winner will give at the Center for Book Arts in New York City. Sharon Dolin and Jane Hirshfield will judge. Submit a manuscript of up to 24 pages or one poem of no more than 500 lines with a \$20 entry fee. Send an SASE or visit the Web site for complete guidelines. Center for Book Arts, Poetry Chapbook Competition, 28 West 27th Street, 3rd Floor, New York, NY 10001. (212) 481-0295. www.centerforbookarts.org/newsite/opportunities Deadline: December 1

The Crazyhorse Fiction Prize and the Lynda Hull Memorial Poetry Prize \$2000 each and publication in *Crazyhorse*. To enter, please mail a manuscript of up to twenty-five pages of fiction or up to three poems (up to 10 pages poetry). All manuscripts must be original and unpublished. All entries are considered for publication. Include a self-addressed stamped envelope for notification of winners. Each entry should have a cover page placed on the top of the manuscript with the entrant's name, address, e-mail, and telephone number. \$15 for new entrants, \$12 for renewing entrants (indicate you are renewing on your cover page). For each additional fiction or poetry entry sent, your subscription to *Crazyhorse* will extend by one year. Deadline: December 16

Del Sol Press Poetry Prize

A prize of \$1,200 and publication by Del Sol Press is given annually for a poetry collection. All entries will be considered for publication. Submit a poetry manuscript of 50 to 100 pages with a \$24 entry fee by January 15, 2007. Send an SASE, e-mail or visit the Web site for complete guidelines. www.webdelsol.com/delsolpress/dsp-poetry-competition.htm

Ellen Meloy Fund Desert Writers
A prize of \$1,000 will be given annually to provide support to poets, fiction writers, and creative nonfiction writers to spend creative time in a desert environment. Submit up to 10 pages of poetry, fiction, or creative nonfiction, a project description, and a biography. There is no entry fee. Call or visit the Web site for complete guidelines. Ellen Meloy Fund, Desert Writers Award, P.O. Box 484, Bluff, UT 84512. (435) 669-5326. Greer Cheshier, Contact. www.ellenmeloy.com Deadline: December 31

Fence Books Motherwell Prize

A prize of \$1,500 and publication by Fence Books will be given annually for a first or second book of poetry by a woman. Submit a manuscript of 48 to 60 pages with a \$25 entry fee during November. Send an SASE or visit the Web site for the required application and complete guidelines. www.fencebooks.com Deadline: November 30

Hunger Mountain Ruth Stone Prize
A prize of \$1,000 and publication in *Hunger Mountain* is given annually for a single poem. Cynthia Huntington will judge. Submit up to three poems totaling no more than six pages with a \$15 entry fee, which includes a copy of the prize issue. Send an SASE, call, or e-mail for complete guidelines.

Hunger Mountain, Ruth Stone Prize, Vermont College, 36 College Street, Montpelier, VT 05602. (802) 828-8633. Caroline Mercurio, Managing Editor. hungermtn@tui.edu www.hungermtn.org Deadline: December 10

Lambda Literary Foundation Debut Literary Awards

Two prizes of \$1,000 each will be given annually for debut books of fiction by a gay writer and by a lesbian writer published in the current year. Submit four copies of a first novel or a short story collection (or bound galleys) with a \$20 entry fee. Send an SASE, call, e-mail, or visit the Web site for the required application and complete guidelines. (See Recent Winners.) Lambda Literary Foundation, Debut Literary Awards, 16 West 32nd Street, Suite 10E, New York, NY 10001. (212) 239-6575. Charles Flowers, Executive Director. asklambda@earthlink.net www.lambdaliterary.org Deadline: December 1

Livingston Press

Tartt Fiction Award
A prize of \$1,000 and publication by Livingston Press is given annually for a first collection of short stories. Fiction writers who have not published a short story collection may submit 160 to 325 pages of fiction with a \$15 entry fee. Send an SASE, e-mail, or visit the Web site for complete guidelines. Livingston Press, Tartt Fiction Award, Station 22, University of West Alabama, Livingston, AL 35470. Joe Taylor, Codirector. jwt@uwa.edu www.livingstonpress.uwa.edu Deadline: December 31

Maine Community Foundation

Martin Dibner fellowships
Fellowships of up to \$1,000 are given in alternating years to Maine poets and fiction writers to attend writing workshops or complete writing projects. For this year's fellowships, poets may submit a writing sample of five to seven pages and a resumé. There is no entry fee. Call or visit the Web site for complete guidelines.

Maine Community Foundation,
Martin Dibner Fellowships, 245 Main
Street, Ellsworth, ME 04605. (877)
700-6800. Carl Little, Director of
Communications and Marketing.
clittle@mainecf.org, www.mainecf.org
Deadline: January 15

**Merton Foundation: Thomas
Merton Poetry of the Sacred Award**

A prize of \$500 and publication in
Merton Seasonal is given annually
for a single poem. Submit a poem
of no more than 100 lines. There is
no entry fee. Send an SASE, call, e-
mail or visit the Web site for complete
guidelines. www.mertonfoundation.
org Deadline: December 31

**National Council of Teachers of
English Donald Murray Prize**

A prize of \$500 is given annually to
honor an essay about teaching and/or
writing published during the previous
year. Lynn Bloom, Rebecca Faery,
and Doug Hesse will judge. Anyone
may nominate essays of any length
published in 2006. Submit four copies
of each essay with the source and date
of publication. There is no entry fee.
Send an SASE or e-mail for complete
guidelines. jdboe@ucdavis.edu
Deadline: January 15

**National Writers Union Poetry
Contest**

A prize of \$1,000 and publication in
Poetry Flash is given annually for
a single poem. Adrienne Rich will
judge. Submit a poem of any length
with a \$5 entry fee. Send an SASE
or visit the Web site for complete
guidelines. www.coordinator.nwu7.
org Deadline: November 30

Reed Magazine

John Steinbeck Award
A prize of \$2,000 and publication in
Reed Magazine is given annually for
a short story. Kate Braverman will
judge. Submit a story of up to 6,000
words with a \$15 entry fee. Send an
SASE, call, e-mail, or visit the Web
site for complete guidelines. Reed
Magazine, John Steinbeck Award,
English Department, San Jose State
University, 1 Washington Square,
San Jose, CA 95192-0090. reed@
email.sjsu.edu www2.sjsu.edu/reed/
steinbeck.htm Deadline: December 1

Rosebud

X. J. Kennedy Award
A prize of \$1,000 and publication in
Rosebud is given biennially for a work
of creative nonfiction. Rosebud editor
Roderick Clark and Cambridge Book
Review editor Robert Wake will judge.

Submit a work of creative nonfiction of
up to 4,000 words with a \$10 entry fee.
Send an SASE, call, e-mail, or visit the
Web site for complete guidelines.
Rosebud, X. J. Kennedy Award, c/o
Roderick Clark, N3310 Asje Road,
Cambridge, WI 53523. (608) 423-
4750. J. Rod Clark, Editor.
jrodclark@rsbd.net
www.rsbd.net Deadline: December 31

**Ruth Hindman Foundation
H.E. Francis Short Story
Competition**

\$1000 prize.
Manuscripts must be unpublished
and may not exceed 5000 words
in length. Multiple submissions
are acceptable so long as we are
notified immediately in the event that
a manuscript is selected by another
competition or publication. Check
or money order for \$15.00 for each
submission, made out to the Ruth
Hindman Foundation, a philanthropic
institution which awards scholarships
nationwide to undergraduate and
graduate students. Mail submissions to
Department of English, University of
Alabama in Huntsville, Huntsville, AL
35899 Deadline: December 31

The W.Y. Boyd Literary Award

“For Excellence in Military Fiction”
An annual award consisting of \$5,000
and a 24k gold-framed citation of
achievement honoring the best fiction
set in a period when the United States
was at war. It recognizes the service
of American veterans and military
personnel and encourages the writing
and publishing of outstanding war-
related fiction. Publishers or authors
are requested to submit seven copies
of books which meet the following
criteria: novel has been published
during the year prior to the award;
incidents of war can constitute the
main plot of the story or merely
provide the setting. Please send seven
copies of this application and 7 books
to:ALA Awards Program
Governance Office 50 East Huron
Street Chicago, IL 60611 Deadline:
December 1

**Writer’s Digest Short Short Story
Competition.**

A prize of \$3,000 is
given annually for a short story. A
second-place prize of \$1,500 is also
awarded. Submit a story of no more
than 1,500 words with a \$12 entry fee.
Send an SASE, call, e-mail, or visit the
Web site for the required application
and complete guidelines. Terri Boes,
Contact. short-short-competition@
fwpubs.com Deadline: December 1

**WHAT’S HAPPENING AROUND THE STATE
WRITER’S GROUPS/OPEN MIC EVENTS**

BANGOR: Small dedicated writers group meets Wednesday mornings. Fiction,
Nonfiction, Poetry. FMI: Karl Norton 947-7248

BANGOR: Open Mic Poetry Night, 7pm 4th Tuesdays, Bangor Borders. Poets
encouraged to read from original compositions. Monthly featured poet. FMI
Troy Michael Casa 990 3300.

BELFAST: The Bull meets 6-8pm, 1st Mondays, in the Abbot Room of the
Belfast Library to read poetry and enjoy good eats and good company, all free
of charge. Bring your poems to read or read someone else’s. FMI call 342-3254
or email: lhapsu96@netcape.net

DEXTER: Writer’s Web, 7pm, 2nd and 4th Mondays, Universalist Church in
Dexter. Usually have some refreshments. All genres, wide open. FMI: Patti
Harris 876 4166

DOVER-FOXCROFT: Heart of Maine writers group meets at Thompson Free
Library. 1pm, 1st and 3rd Fridays. FMI: Ann Kucera 285-7358

ELLSWORTH: Open Mic for poets, storytellers, performers and musicians
at Ellsworth Unitarian Universalist Church. 6pm music, 7:30pm words. 3rd
Saturdays. \$2 requested donation, refreshments. FMI: Dusty Bailey 422-0980 or
email: margodusty123@yahoo.com

FARMINGTON: Spice Mountain Writers for Children meeting at 5:30pm, 2nd
Thursdays, Ricker Annex at UMF. FMI: Joyce Lucas 634-5623

FRYEBURG: Library Writers Meeting, 1st and 3rd Wednesdays. All genres. 98
Maine Street. FMI: 935 2731

KENNEBUNK: Writer’s Roundup. Creative writers and novice poets. We
welcome you to share your writing in an informal and peaceful setting. 7-9pm,
2nd and 4th Wednesdays. 139 Summer St. FMI: Dani Connely 985-9999

LAKE REGION: Writers Group 1st and 3rd Saturdays. If interested in joining,
leave name and phone number, and you will be contacted as openings in group
permit. FMI: 693-4978

PORTLAND: Maine Organization of Storytelling Enthusiasts meet for
storytell/spoken word open mic for grown-ups at 10 Mayo St. 7pm open mic.
8pm featured performer, 2nd Wednesdays. FMI: Jean Armstrong: 879-1886 or
strongvoice12@yahoo.com

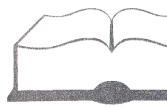
PORTLAND: Baxter Society meeting, 7:30pm, 2nd Wednesdays, 4th floor
Glickman Library, USM Portland Campus. FMI: Baxter Society, PO Box
10538, Portland, ME 04104.

PORTLAND: WordCirkus is held the last Thursday monthly at Geno’s Rock
Club, 625 Congress Street, Portland. \$3 at the door. You must be 21 to attend.
FMI, email: Peter Manuel at pjm@gwi.net.

PORTSMOUTH, NH: Beat Night, Spoken Word and Music at The Press
Room, 77 Daniel St. 7pm, 3rd Thursdays. FMI: 603-431-5186

SEBAGO AREA: Writers group meets twice monthly, 7-9pm, Monday or
Tuesdays in Windham. Established group looking to add one or two members
this Spring. All genres welcome. FMI: Rick Roberts 893-8251 or email
rerobert@tiac.net

Alligator Juniper Writing and Photography



MAINE WRITERS
& PUBLISHERS ALLIANCE

2007 Maine Literary Awards

CALL FOR NOMINATIONS

Nomination Form

Author's Name _____

Nominator's Name, if different _____

Address _____

City/State/Zip _____

Telephone _____ Email _____

Title of Work _____

Publisher, if applicable _____

Category (choose ONE)

Published Books

- ☐ Fiction
- ☐ Nonfiction
- ☐ Poetry
- ☐ Maine-Themed
- ☐ Children's/Young Adult
- ☐ Self-Published*

Unpublished Manuscripts

- ☐ Fiction
- ☐ Nonfiction
- ☐ Poetry
- ☐ Screenplay/Script

Youth/High School

- ☐ Fiction
- ☐ Nonfiction
- ☐ Poetry

Teacher's Name and Contact Information, if nominating on behalf of student(s) _____

Please note that teachers may submit a batch of nominations for the Youth/High School categories, separated by genre with a simple cover sheet attached.

Example:

Mrs. Teacher Jones
Maine Country School

Jane Student	"A Flower"	Poetry
Joe Student	"My Cat"	Poetry
Sam Student	"Dad"	Nonfiction

Checklist

- ☐ **Nomination Form**
- ☐ **Manuscript (two copies) OR**
- ☐ **Book (two copies)**
- ☐ **Reading Fee**
- ☐ **Postmarked by December 15?**

Rules of the game

Maine writers and publishers are encouraged to participate. For these purposes, a Maine writer must have resided in the state of Maine for at least a portion of 2006. Summer and seasonal residents qualify. A Maine publisher may submit work from non-Maine residents, but the publisher must have an official Maine address. All books and manuscripts must be postmarked by December 15. MWPA is not responsible for lost or damaged submissions. No manuscripts or books will be returned.

Please forward TWO COPIES of each book or manuscript, along with a registration form and entry fee, to:

Maine Literary Awards
MWPA
318 Glickman Family Library
314 Forest Ave.
Portland, ME 04102

All manuscripts must be typed, double-spaced, and on clean white paper. All manuscripts must be accompanied by a registration form indicating the category for consideration. One entry per registration form, please. The author's name should not appear on any page of the manuscript itself. Prose manuscripts should not exceed 20 pages. Poems should be no longer than 2 pages, but may be single spaced if necessary.

For book awards, MWPA must receive two copies of each book for consideration. Books must must been commercially published within two years of deadline. Unpublished work will be judged blindly by prominent professional writers; published work will be judged by prominent professional writers who reside out of state, with the exception of the "Maine-Themed" award.

Reading Fees are as follows:

Unpublished Manuscripts

MWPA Members	\$7 per entry
Non-Members	\$15 per entry

Book Awards

MWPA Members	\$20 per entry
Non-Members	\$40 per entry

Youth/High School

FREE

Winners will be honored at a public ceremony in April 2007 with a \$100 cash prize.

For office use only

Date Received _____

Number _____



MAINE WRITERS & PUBLISHERS ALLIANCE

HOLIDAY BOOK SALE & AUTHOR SIGNING

Jennifer Finney Boylan
Hannah Holmes
Lily King
Sarah Sherman McGrail
Amy MacDonald
Wesley McNair
Scott Nash
Elizabeth Peavey
Betsy Sholl
Amy Sutherland
Maria Testa
Sara Thomson
Lea Wait
Monica Wood
Moon Pie Press Poets
.....and many others

With signed books available by many more Maine
authors...William Kotzwinkle, Tess Gerritsen,
and Richard Russo.



SATURDAY, DECEMBER 2nd

11 am - 2 pm

The Salt Institute for Documentary Studies

(corner of Federal and Exchange Streets)

Portland, Maine

Writer's Tool Kit: From the Department of Self-Promotion

by Tanya Whiton

Most writers are aware of the unpleasant but necessary work involved in promoting their writing: it's a second job, or a third or fourth. Me, I'm a writer and a teacher. Promoting my work — submitting to journals, contests, agents, independent publishers; notifying people about achievements; and just generally blowing my own horn — is job number three, and quite frankly, my least favorite. Aside from the fact that my time is limited, I'm simply not comfortable with self-promotion. It's not because I'm insecure about the quality of my work, but rather that I find self-promotion to be, well, tacky. And a bit invasive. And sort of...arrogant.

These are strong words, I realize. These attitudes present a formidable block to actually getting that necessary work done. And I'm guessing (pardon me for making the assumption) that I'm not alone. So what are we shrinking violets to do? Languish in the shadows of more assertive artists? Wring our hands over the current state of publishing? Give up?

I don't think so. What we're going to do is GET OVER IT. And getting over anything requires a place to vent, a supportive group of listeners, a plan for productive action, and peer acknowledgment for having followed through on one of the many steps it takes to achieve any goal, particularly one as challenging as hawking your own creative product. So, first, send me your reasons for NOT tending to the business aspect of your writing career. Vent away. In the next installment of this column, I will discuss some common reasons for avoiding this important work, and then, we'll make a plan of action. All names and identifying details will be changed. Email me at tanyawhiton@hotmail.com.

Maine Writers & Publishers is pleased beyond recognizable belief to welcome Tanya Whiton as a regular Maine in Print contributor. You might remember her regular "Inkslingers" column in the Portland Phoenix, where she kept the community current on all literary news in and around the state. Well, she's back, and her keyboard is loaded. If you can, send her an email and let's give her a big MWPA Membership welcome! -SMH

SAVE THE DATE

*"The Business of Writing:
Everything You Need To Know About Writing Professionally in Maine"*

Wednesday, April 11

8 a.m.-3 p.m.

The Stone House Conference Center in Freeport, Maine

Join writing, publishing, and marketing professionals from Maine and New England. Meet literary agents, editors, and distribution professionals. Network with your peers as you learn specific information about the publishing industry. Registration materials, to include a full list of conference participants, will be available online beginning January 1.

Cost

\$75 MWPA Members and \$120 Nonmembers

Join Maine Writers & Publishers Alliance

Maine Writers & Publishers Alliance is a nonprofit, tax-exempt 501(c)(3) educational organization. Our mission is to enrich the cultural life of Maine by supporting writers and the literary arts.

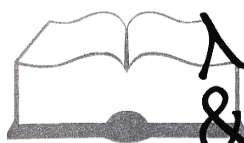
Our goals include:

- 1) Creating a network of writers, readers, and publishers.
- 2) Promoting opportunities for writers to improve their writing and marketing skills.
- 3) Informing members and the Maine public of literary news.

MWPA Members receive:

- One-year subscription to Maine in Print
- Discounts on all MWPA workshops and seminars
- 25% discount on advertising rates
- Discounts at local merchants and services
- Use of MWPA's publishing resource library

And the satisfaction of supporting Maine's only statewide literary arts organization!



MAINE WRITERS & PUBLISHERS ALLIANCE

Maine Writers & Publishers Alliance
318 Glickman Family Library
University of Southern Maine
PO Box 9301
Portland, ME 04104

(207)228-8263
(207)228-8150 fax
www.mainewriters.org
maineinprint@mainewriters.org

Nonprofit Organization
US Postage PAID
Brunswick, ME 04011
Permit #44

People and programs dedicated to writers and writing in Maine