

LITERARY MAGAZINE REVIEWS

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The Kenyon Review

—Posted by Eula

The Kenyon Review would probably appeal to my grandparents. Like their favorite periodicals - Foreign Affairs and The Christian Science Monitor - the Kenyon Review is dry, staid, and well-respected. It is also somewhat academic and deadly boring. But several essays from the Kenyon review were recently selected as notable essays by the Best American Essays series.

The Kenyon Review publishes quite a few international writers. Their contributors tend to be very well-established writers, but they claim that their mission is to discover new talent.

The most recent two issues of the Kenyon review published only one to two essays. The rest of each issue was devoted to six or seven short stories, a dozen or so poems, and a review or two. The journal is fairly slim and the covers are handsome but, of course, rather reserved.

The Summer 2005 issue of the Kenyon Review featured an excerpt from a memoir by Jean-Claude van Itallie, the author of more than 30 plays. Seductively titled "War, Sex, and Dreams," the essay trudges through three or four generations of family history and eventually captures some interesting scenes from WWII Belgium. The Summer 2005 issue also features an essay on Charles Simic by Henry Hart, who is the author of several books of poetry and a study of James Dickey. I adore Charles Simic's poetry, but I found "Charles Simic's Dark Nights of the Soul" very dull. It included an in-depth etymology of the word "mystical" and a works cited page. "The Death of Lucien de Rubempre" by A.S. Byatt was the only essay in the Winter 2005 issue. Because I have not read Balzac, this essay was impossible for me to understand and, again, it included both end-notes and a works cited page.

Perhaps the most interesting thing about the Kenyon Review is the fact that they have stopped accepting submissions by mail and, as of September 1st 2005, will only accept submissions via their online program. This program can be found at www.kenyonreview.org. The Kenyon Review is affiliated with Kenyon College and reads unsolicited manuscripts between September 1st and April 1st. They do not accept unsolicited reviews, unsolicited interviews, simultaneous submissions, or email submissions.

* * * P o s t e d W E D N E S D A Y , J U L Y 2 7 , 2 0 0 5

MICHIGAN QUARTERLY REVIEW

—Posted By Eula

The Michigan Quarterly Review is a very solid literary journal and a fairly good read. Cultural relevance seems to be more important to MQR than it is to some other literary journals – this is evident both in their mission statement and in their most recent issues. They also seem to value publishing work that is enjoyable to read.

The Michigan Quarterly Review publishes five or six essays in every issue, and these essays are often reprinted in Harper's or Utne or selected as Notable Essays by the Best American Essays series. In 2004 MQR published 22 essays. Although MQR has recently published nonfiction by Margaret Atwood, Carol Gilligan, Douglas Hofstadter, Maxine Hong Kingston, Toni Morrison, Joyce Carol Oates, Amos Oz, Richard Rorty, John Updike, William Julius Wilson, none of the 22 essays they published in 2004 were by big-name authors. Their contributors consist of a wide range of academics, established authors, and unpublished MFA students. MQR seems to do a good job of truly offering opportunities to emerging writers, while also offering readers skillfully written, interesting writing.

The Spring 2005 issue of MQR features one of the last essays Arthur Miller wrote before he died this year. It is a fun and bitchy personal essay about airplane travel. There is also a slightly less fun but still bitchy personal essay by Robert A. Rosenstone about becoming an accidental tourist in communist Russia. Then there is a lovely personal essay by poet Lucia Perillo about the many different forms of alternative medicine she has tried in hope of finding a cure for her chronic illness. There is also an extensively end-noted critical essay about the movie Artificial Intelligence, an interview with Alistair MacLeod, and a great review of several books of prose poetry. Clearly, MQR is a venue for academic writing, but they also embrace memoir and personal essay.

MQR devotes at least one of their four annual issues to a specific theme. Some of their themes have included "The Automobile and American Culture," "Detroit: An American City," "Contemporary American Fiction," "The Female Body," "The Male Body," and "Bridges to Cuba." Most recently, they devoted two issues to "Viet Nam: Beyond the Frame." These issues struck me as an ambitious and important investigation. The next two issues of MQR will be devoted to "The Documentary Imagination." Unfortunately, the deadline for submitting to these issues has already passed.

Here is an excerpt from MQR's mission statement:

"'Contemporary' is the keyword in MQR's operating procedure. We seek and publish manuscripts that demonstrate an alert sense of living in the present historical moment. In part this is a matter of keeping an eye on current events, on the political, social, and cultural condition. But at the same time we publish commentary and creative writing on topics as diverse as the Gulf War, the environment, the recent trials of Nazi collaborators, and the increasing spirituality of contemporary physics, we also continually reassess the historical past in terms of our own changing attitudes and behaviors. Our special issue on 'The Bible and Its Traditions,' in which scholars trace how elements of scripture have influenced the public imagination in the twentieth century, is a work of 'contemporary' commentary in the best sense.

"MQR is, as we like to say, 'more than a literary magazine.' Unlike most of the academy-based journals in this country which publish literary materials exclusively, MQR reflects the multidisciplinary nature of the University of Michigan, and publishes writings in a wide variety of research areas. It must be emphasized that authors in MQR use clear prose, free of jargon, to present their arguments. All writings in the journal are accessible to intellectual readers, however complex the topics they undertake."

MQR claims that their average turn-around time for unsolicited manuscripts is six weeks. If true, this is remarkably fast. Send submissions to:

Michigan Quarterly Review
University of Michigan
3574 Rackham Bldg.
915 E Washington Street
Ann Arbor, MI 48109-1070

* * * P o s t e d W E D N E S D A Y , J U L Y 2 7 , 2 0 0 5

NINTH LETTER

—Posted by John Bresland

Ninth Letter, just a one year-old biannual out of the University of Illinois Champaign-Urbana, is pretty much as good as they come. They publish a gorgeous range of nonfiction (5-6 pieces per issue), everything from an unreadable microfiche (I mean this literally, because it's microfilm, but also because it's Ander Monson) to a more or less straightforward memoir about the first American woman to play college baseball. Ninth Letter also happens to be the loveliest pub I have ever seen – as much a design-driven objet d'art as a literary magazine, as much a showcase of both new and established writers as a fascinating exploration of the ways images and text can coexist. The fact that they are not always successful on this last count makes me like them all the more. Huzzah! They take risks.

Nonfiction in Fall 2004 (most recent) issue:

"Privacy and Hunger: Looking at Lucian Freud" by Natania Rosenfeld, a writer with just a couple of mid-tier magazines under her belt, seemed to understand that superdesigned Ninth Letter might enjoy her piece about the paintings of Lucien Freud. This personal history/memoir explores Freud's works and how, for Rosenfeld, they represent a means of getting beneath the skin of her stoic in-laws. You don't have to love this essay to appreciate the use of paintings/images in a written work and all the inherent challenges. No doubt NL appreciated that, too.

"Humor and the Apocalypse," a lecture given by Tom Bissell at Bennington College. Bissell, who's written about video games in Salon and travel pieces in Harper's and GQ, sets up a complex thesis about humor as it's used by various writers either dead or nearly dead – Thomas McGuane, Martin Amis, Heller, Vonnegut – and explains how and why they reign supreme over younger, more living writers like, say, Bret Easton Ellis. Nevermind that Bissell stacks the deck. This is a complex piece about literature, then and now, and the humorless post-9/11 culture of dread.

Susan Perabo's "Reaching Home" was my favorite. A moving remembrance of her one and only season as a benchwarmer for the Webster University Gorlocks, a division III college baseball team (a distinction which earns her brief national notoriety as well as a place in the Baseball Hall of Fame, Cooperstown). Perabo's love of baseball and her simple, steadfast pursuit of the game, is refreshing, breathtaking, lovely. Perabo, incidentally, isn't just a former baseball player who lives to write about it: she's the real deal – with a novel and a book of stories behind her.

Ander Monson's "Failure: Another Iteration" is a microfiche. Get it? He's published quite a bit in small magazines that are into formal experimentation.

"Oh America," by Ron Carlson – "A Kind of Flying" (selected stories), WW Norton 2003, "The Speed of Light" (novel), Harper Collins 2003 – is a brief classic essay that would have made Seneca and Shonagon proud. He complains of America's fast-food-nation fatness and attributes it to "the creeping sadness that came with this sameness, the loss of place, and the loss of anyplace that something might happen... Somebody got the idea that workers should wear nametags, and that was pretty much the end of our being in shape." Most delicious is NL's treatment of this beautiful rant: They set the type on a foldout poster with a perf and invite the reader to detach the essay and place it prominently "in your home or business."

Other nonfiction contributors from the one previous issue: Mark Twain, Jerry Wemple, Marjorie Sandor, Dave Zoby, Robin Hemley.

Publisher's Description: "Ninth Letter seeks to merge literature with various fields of creative and intellectual life, such as visual arts, journalistic arts, science, history, and cultural studies. We seek these intersections not only in the creative content we accept, but also in the overall design and form of the magazine itself. In this sense, we view the magazine as an organic

work of art: the overall interaction among the components is as important as the discrete objects within the content.”

If that sounds more like a mission statement than a tangible description, my takeaway is that NL could be harder than other pubs for the writer to target. Whereas a New Yorker piece tends to quack and duck like a New Yorker piece, NL aspires (and in my view succeeds) to publishing a far greater range of material. It's telling that over half of their staff is comprised of artists and designers. If NL's slush pile is sometimes picked over with an eye toward finding just the right piece to go with that cool full-page bleed of Andy Warhol's autopsy photo, you might take solace in the fact that your submission, if accepted, will receive first class treatment. (The issue of whether or not this magazine is over-designed and not always reader-friendly I will leave to hand-wringers among you). A good magazine, this, and well worth subscribing to. Highly, highly recommended.

NL pays \$25 per printed page, which, thanks to its affinity for white space, comes out to 150-250 bucks or so for a full length nonfiction essay. Submissions are accepted from September 1 through April 30. NL published two issues per year – one in the Spring, one in the Fall.

NINTH LETTER

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608 South Wright St.
Urbana, IL 61801

Phone: (217) 244-3145. Fax: (217) 244-4147.

E-mail: ninthletter@uiuc.edu.

Web: www.ninthletter.com.

Founded: 2003.

Issues per year: 2.

Copy Price: \$12.95. Subscription: \$19.95

*** Posted SUNDAY, MAY 22, 2005

Quarterly West

—Posted by Eula

Quarterly West is a fairly typical literary journal. It is not terribly interesting or fun to read, but it is not alarmingly boring. I wouldn't subscribe to it, but I would submit an essay to it.

Each issue includes three to five nonfiction essays, about eight short stories, a dozen poems, and two book reviews. Interviews and visual art also appear occasionally.

The best thing about Quarterly West is that it consistently publishes nonfiction that ranges widely in style and subject matter. The last three issues have included an oblique one-page essay/prose poem, a personal essay about a woman writer leaving a stifling marriage to drive desert highways alone, a chatty meditation on snow and form that consists mostly of ellipsis from margin to margin, another personal essay about a man who is away from his family while he works as a journalist at the Sundance Film Festival, a somewhat personal essay about visiting Smithsonian's Spiral Jetty in the Great Salt Lake, a long personal essay that moves annoyingly between third person and first person, and finally one really fantastic essay about the writer's childhood obsession with Judy Bloom books and his identity as a gay man – this one hovers masterfully between book review and personal essay. Although Quarterly West is clearly open to formal innovation, most of the work they publish is not especially inventive or daring.

About a third of the essays published in Quarterly West are set in or near Utah. Most essays tend to be about 3,000 to 5,000 words, but each issue includes one shorter essay. A majority of the longer essays are written in 300 to 800 word sections that are either numbered or separated by symbols.

The authors of the essays published in the last three issues are Steve Fellner, Dierdre Elliot, Kyle Minor, Lance Larson, Mary Cappello, Susannah Felts, Rosemary McGuire, Kyle Thompson, Ander Monson, Jill Patterson, and Sarah Madsen. These names include a few unpublished writers, a few writers with a handful of publications in small or mid-size literary journals, and a couple fairly accomplished writers with one or two books published. Many seem to have advanced degrees. One is working on a book-length essay about awkwardness, another is at work on a manuscript of fractured poetics.

The University of Utah Department of English publishes two issue of Quarterly West each year. The editors read unsolicited submissions from September 1st to May 1st. They will consider simultaneous submissions, but they expect to be informed if an essay has been submitted elsewhere. Submit only one essay at a time. Contributors receive two copies of the issue in which their work appears, as well as a small honorarium.

Quarterly West
University of Utah
200 S. Central Campus Dr., Rm. 317
Salt Lake City, Utah 84112-9109

***Posted May 17, 2005

THE BELIEVER

—Posted by John Bresland

Ask anyone to describe The Believer and they will first tell you, because you didn't already know, did you, that it's a McSweeney's title – literary code to be translated like so: "That magazine's too hip for its own fucking good." Some are put off by the lush production value: mouthwatering stock and lovingly set type punched up by the visual wit of comic illustrator Charles Burns. Others are intimidated by The Believer's devotion to bands that only a music critic could love – Dead Kennedys, Yo La Tengo. Still others are irked by The Believer's inbred proximity to McSweeney's. The magazine's all-star company of players is formidable: Nick Hornby, ZZ Packer, Amy Sedaris, Rick Moody, Chuck Klosterman, Jim Shepard. Maybe too formidable: for an upstart magazine still in its infancy (first issue arrived in 2003), The Believer is infuriatingly, dauntingly good. There's more youthful juice, here, and less fear-mongering than Harper's. Less crusty-ass journalism and critic-at-large bitchiness than New Yorker (with no display advertising). More meat than Esquire, less cheesecake, and almost as much fun to read. Moreover, the magazine redeems its clubbiness with a generous editorial spirit that strikes me as most-un-Gen-X-like. In a 9,000 word essay about literary criticism (!), editor Heidi Juvalits rails against contemporary critics for "snarkiness," or: "wit for wit's sake – hostility for hostility's sake," and stakes out The Believer's mission: to affirm the "Inherent Good" in literature. Say, Old Bean, is that ironic and hip enough for you?

RECENT ESSAYS AND REVIEWS

Saving Private Ryan and the Politics of Deception – by Jim Shepard
George W. Bush and Steven Spielberg use the same manipulative logic to please their audience.

The Conlangers' Art – by Annalee Newitz
Engineers, mathematicians, teenagers, Klingons, and linguists are reinventing language and the world.

Church Of Monsters – by Dorna Khazeni
H.P. Lovecraft's fanbase has taken literature to a whole new visceral level—and they will make you feel the horror.

The New World: or, How Frederic Tuten Discovered a Continent – by Paul La Farge
Tintin voyages to Macchu Picchu and develops interiority of character a sex life. Is he the Jaguar god?

Welcome to the Almost Cult-Like Fan-World of American Women's Pro Basketball – by Stephen Burt
If an NBA fan is someone who loves basketball, why must a WNBA fan be someone who loves women's sports?

Tobias Wolff – interviewed by Julie Orringer
The novelist and mentor to a literary generation can also guess your weight to within three pounds.

Steve Martin – interviewed by Meghan Daum
The one-time Jerk warns us about depression, critics, and the testicle-burning effects of Mentholatum.

Craig Venter – interviewed by David Ewing Duncan
He wants to be the Robin Hood of science. And he might just be, as long as poor people become more interested in genomes than money.

Elbowing your way into The Believer will require a book on your part, a real book, or at least some high-profile pubs, not to mention a journalistic approach (as you see above: the lyric essay doesn't hold much sway chez The Believer, and when it does appear, it's written by

Dean Young and it's called "poetry"). They also run frequent interviews with literate filmmaker-types like Alexander Payne, Todd Solondz, and David O. Russell, as well as A-list authors like Wolff and Paul Auster. Want to crack the Believer? Call in your rabbis, folks. You'll need them.

The Believer maintains that it does read unsolicited nonfiction manuscripts. "But please," they say, "Do not send poetry or fiction." General inquiries, along with query letters, essays, interviews, lists, charts, etc., should be emailed to queries@believermag.com. They ask that you include clips or a brief publication history. I'd recommend both.

***Posted May 3, 2005

RIVERTEETH

—Posted by Steve McNutt

"We have thought for some time that River Teeth is one of the best outlets for literary journalism in the nation."

-- Co-editor Dan Lehman responding to the news that, in 2005, River Teeth had two essays selected for the Best American Essays series edited by Robert Atwan. Only two other publications, the American Scholar and Harper's had more than one essay selected -- The New Yorker had six. (This may increase their submission pool and make getting published here even more competitive.)

River Teeth — 100% nonfiction (narrative, reportage, essay, memoir) — invites submissions of creative nonfiction, including narrative reportage, essays, and memoirs, as well as critical essays that examine the emerging genre and that explore the impact of nonfiction narrative on the lives of its writers, subjects, and readers.

Details

Submissions Contact Information: River Teeth, Department of English, Ashland University, Ashland, OH 44805

http://www3.ashland.edu/academics/arts_sci/english/riverteeth/index2.htm

(They have what appears to be an ongoing book-length manuscript contest and are in the process of updating their web site -- it currently says they have a "reportage" contest as well but this has been suspended.)

Subscriptions Contact Information:

University of Nebraska Press, 1111 Lincoln Mall, Lincoln NE 68588-0630
or call: 1-800-755-1105

Academic affiliation: Ashland University (Ashland, OH), subscriptions are handled through the University of Nebraska Press

Editors: Joe Mackall (jmackall@ashland.edu) & Dan Lehman (danlehman@ashland.edu)

Associate Editor: Patsy Sims

Editorial Board: Kim Barnes, Madeleine Blais, Leon Dash, David James Duncan, Jon Franklin, Phyllis Frus, Philip Gerard (published by them), Walt Harrington (published by them), John Hellman, Mark Kramer, Sydney Lea (published by them), Nancy Mairs, Chris Offutt (Univ. Iowa), Peter Rabinowitz, Afi-Odelia E. Scruggs, Norman Sims, Larry Smith

Prestige: Top tier. One of the "Best American" essays was by Ted Kooser, a Pulitzer prize-winning poet (and Poet Laureate). The other was by Sam Pickering, an English professor and author of seventeen (count 'em) seventeen books. Also published an excerpt from an upcoming book by NWP graduate Marilyn Abildskov: "Champagne: A Love Story"

Circulation; Number of Issues Per Year; Subscription Rates: 1000 copies; Semiannual, Individual Price: \$20.00, Single Issue: \$12.00 plus shipping

Devotion to Nonfiction: High. 100%

Difficulty rating: Oh hell, what isn't a fortress? All we can do is our best and if they don't like it then the hell with it. There's always work at the turnip plant down the road. That said, there is some name repetition between those listed on their "Editorial Board" and their list of recently published writers (and I'm not listing everyone). Mild nepotism possible; probably not too bad, one hopes. Despite the recent accolades, the author bios aren't all those of the Big

Feet. There are several people who have had a couple publications in small journals and are "working on a novel."

Submission Guidelines

http://www3.ashland.edu/academics/arts_sci/english/riverteeth/submissions.htm

When submitting: All articles must be prepared in accordance with the most recent edition of the MLA Style Manual. All submissions must be typed, double-spaced (including quotations and endnotes), with 1 inch margins and 12 point font size. Individuals whose works are accepted for publication must supply a final copy in both paper and electronic form (RTF, Microsoft Word, or WordPerfect). Please include a one-sentence personal bio.

Reading period: Year-round. Response time will vary from one to three months. Manuscripts will be recycled unless accompanied by a stamped self-addressed envelope.

Payment: Contributor's copies but "you'll be read and in good company" says the editor.

Address submissions to: River Teeth, Department of English, Ashland University, Ashland OH 44805

Length: River Teeth essays tend to be 3-9000 words (eight to twenty-three pages) with most of them coming in the 6-8000 word range.

Review

What do they want? River Teeth's strength is that they do try to diversify their tone a little but overall I found a preoccupation with death (but I may be overstating this) and long, long meditative essays...about an even split between meditative essays and narrative. Their pieces strive for the longview, they look back over several years and are older and wiser. In the more meditative pieces, River Teeth writers have learned something and it takes them several pages to articulate it. Experimentation is minimal but there is a diversity in voice as you'll perhaps see from reading the following.

Stylistically, there is a lot of straight narrative where you either start with one direction and use it as a point of entry for the real focus or simply carry it through, staying focused on, for example, a single day. River Teeth essays do not move at breakneck speed. They ponder. They are literary.

A Look Inside:

"These Faces"

A thoroughly atmospheric and meditative piece set in a grief therapy session at the back of a Catholic church. The author emphasizes the "roundness" of everyone there; how the grief has rubbed off their rough edges. Longish paragraphs include phrases like "...the ground zero of being human. The nadir of the soul." Assertion: the capacity to feel grief is what makes us human (an animal behaviorist might take exception with this line of reasoning). Exactly one line of dialogue. Reading this essay made this reviewer tired.

"Aiming for the Head"

The author relates the story of his father, who is a German immigrant and mentally handicapped. Connections are made between societal views of the handicapped (should they reproduce?) and the Holocaust. Mild cursing and a fight in a trailer park ensue. Author zips back and forth in time. Mucho dialogue. Assertion: the handicapped are people too.

"Angle of Attack"

Possibly the best example of literary reportage/essay this reviewer has read in, well, maybe his young life. Thoroughly badass. The author, Jenny Brice, starts off opining on her love of books as a child, as they were an escape from an adolescence when nothing happened -- but of course things did happen. Oh boy, did they. Moves onward into planes and a very loving description of her parents and father and we think, uh oh, this guy's gonna die and the author

deftly sets this up then, clever lady, fools us, dad didn't die! Plot! This is plot! Having started with the intensely personal and her relationship to planes, she shifts the focus and it becomes an essay about another plane crash, that of a woman who was, at one time, her rival (yep, for a man, the author won that round but later divorced him). A full on discussion of language (NTSB reports) and how we rationalize error and death follows and includes a beautifully clear explanation of how planes actually fly (she includes the mathematical formula for pure shock value, yes it is long). At one point she explains how airplanes stall in mid-air; by climbing too fast, like Icarus, toward the sun, striving too much for altitude so those who die this way are dying out of desire to soar and so on. Her clear technical prowess as a pilot and the distance of years from these events removes any potential for the piece being melodramatic. It is the opinion of this reviewer that this essay would be a fine addition to any reading curriculum focusing on the integration of research into essays and stories.

"Tough"

"It was the summer of John Fitzgerald Kennedy...." So begins the always popular exploration of the toils of childhood; in this case it is a poor, hard-scrabbled fatherless boyhood on the edges of poverty. Narrative. Dialogue. Tight focus. Bullies and fists and a boy who imagines Roger Maris is his father. He emulates the bully who ridiculed his shoes. Nicely done, if unsurprising and unintimidating.

"Training Ken"

A lightly funny essay about a woman who meets a man and how her daughter doesn't like him once she realizes the relationship is serious. They get past it. Then the author gets a dog. He doesn't want one. He gets over it. Then she gets pregnant and he has to quit making furniture and get a sales job to support them...dogs die, dogs are purchased, all the way he resists (silly man!) each addition to the family but, of course, this woman trains her man and gets her dogs. This is mainly about dogs. He is surprised at how sad he is when the first one dies. My, my. The story ends with her thinking of adopting a poor child from a foreign country and him resisting. "Boy he can be touchy sometimes," says the writer in the last sentence. "I was just thinking out loud." The good news is that RT is open to lighter humor. The bad news is that this could be cut down and be at home on the pages of *Cosmopolitan*.

"The Fat Man Skinny"

An essay about the author's memories of being a fat teenager. It's wonderfully done, but it is still an essay about being teased for being fat (he had a glandular disorder, fyi). He does have some mild humor in here (an aunt with a habit for malapropisms and misunderstandings says the doctor called her a "big old beast" when, of course, he meant "a bit obese" And thus we have our beginning).

"Champagne: a Love Story"

The NWP is well-represented by Marilyn Abildskov in this wild and, at times, drunken meditation on waiting for a man to come home and getting ripped on a bottle of champagne while waiting, waiting. The journal tends to get a bit more experimental in form as you progress. She has great rhythm and her sentences have a poetic bump to them -- eschews the long paragraph -- that makes reading about disappointment and rejection fun. She writes about herself in the third person (as "the woman" but it has a rationale -- she is no longer that woman). This allows distance and mirth. Not irony. Mirth.

"Some Notes on Rambling"

...is exactly what it sounds like. As it turns out, rambling is good. This is, in some way, a traditional essay with subheads and belabored meditations on the everyday alongside references to T.S. Eliot. Written by someone on their editorial board.

"Encounters with Authorities"

In the same vein as the above essay, this is broken into moments and note-like nuggets; starts with a car crash. She tells various stories about altercations with the police but this is really about a friend who was arrested and jailed over an Oxy-Contin tablet and was mistreated and miscarried her baby while in jail. Like most literary essays, she circles around

the topic, dipping in and out, coming at it from several angles before bearing down. It has rage and pain and, again, death.

The only essay in *River Teeth* that is not set in the U.S. is about a guy going to Uruguay and having some dodgy run-ins with the authorities and "showing them" by writing what he wishes. He's a self-righteous American indignant at the injustices associated with him being detained for photographing the police beating someone up. You're in Uruguay. Duh.

This essay was followed by one about a white woman marrying a Native American. They had problems.

Recent Authors in RiverTeeth:

Ted Kooser, Fay Dacey, Greg Bottoms, Joan Connor, Sam Pickering, Jessica Mesman, Michelle Herman, Philip Gerard, Walt Harrington, Ellen Morris Prewitt, Robert Vivian, W. Thomas, Jennifer Brice, Brent Spencer, Marilyn Abildskov, Sydney Lea, Bonnie Jo Campbell, Patrick Madden, Diana Hume George

***Posted May 3, 2005

NEW ORLEANS REVIEW

—Posted by Steve McNutt

A potential mid-level market for narrative nonfiction.

"New Orleans Review, an international journal of contemporary poetry, fiction, nonfiction, art, photography, film, and book reviews, founded in 1968 at Loyola University in New Orleans has published an eclectic variety of significant writing by established and emerging writers."

"The prose tends to be predominantly fiction, largely because we get many more fiction submissions and usually find more good fictions than nonfiction pieces. We're open to good nonfiction, but tend to get little and therefore publish little (maybe one piece per issue, sometimes none other than book/film/art reviews. We use the same criteria, and have the same readers for both genres."

-- Chris Chambers, Editor

Details

Academic affiliation: Loyola University in New Orleans

Contact Information:

New Orleans Review, Box 195, Loyola University, New Orleans, LA 70118

(For a sample copy of a recent New Orleans Review, send \$6 to the above address.)

<http://www.loyno.edu/~noreview/>

(note: it looks like their web site has not been updated for a long time)

Editor: Chris Chambers

Other editors and readers (fiction and contributing): Jeffrey Chan, Mark Lane, John Biguenet, John Gery, Peggy McCormack, Marcus Smith

Circulation, Number of Issues Per Year, Subscription Rates

Probably in the 1000 copy range (unspecified). NOR is published twice a year, perfect bound, around 200 pages. Distributed nationally and internationally by Ingram. Nice-looking. Cool cover. Good readable typeface. A one-year subscription is \$14

Devotion to Nonfiction: A market worth exploring. The 200 page journal is divided in half between poetry and prose (and even a food review -- this was the only thing I saw that had a New Orleans-specific bias).

Difficulty rating: Not a fortress. Maybe a weekend castle without a moat and with lower walls. They receive about 3,000 manuscripts a year, and publish about 2% of them. (From their submission guidelines: "Be professional, be patient, be persistent.")

Submission Guidelines

<http://www.loyno.edu/~noreview/submissions.htm>

New Orleans Review accepts unsolicited submissions of original poetry, fiction, nonfiction, book reviews, and interviews. No previously published work. No electronic submissions.

Simultaneous submissions are fine if they are notified immediately if a piece is accepted elsewhere.

Reading period is year-round.

Average response time: 2-4 months.

Payment: \$25 per poem and \$50 per prose piece plus two

contributor copies.

Length limit: 6,500 words. Under 5000 is probably best. One story (up to 6,500 words) at a time only.

Review

The New Orleans Review is pleasantly unpretentious and grounded in the gritty reality and struggles of common, regular folks and their individual melodamas. There are voices of truck drivers; of men struggling with their sexual orientation in the presence of street performers (in this case: a sword swallower who jokes about being "flaming" then catches on fire, is doused, then walks the main character home, makes some misogynistic comments, kisses him then leaves); of roommates who hate roommates, moms and babies and antidepressants. There is a wee bit of profanity.

Stylistically, the majority of NOR is a proponent of zippy realism, i.e. heavy on character-driven narrative and dialogue and light(er) on meditative exposition. The beginnings are often short, brief and precise: you're in a refrigerated truck, or talking to a best friend you don't like very much, or you are standing at the corner of Twelfth Street. They do publish a significant amount of poetry, much of which is prose poetry, that can get lengthy and is (more) atmospheric than the prose. This reviewer liked the journal rather much and considers it as a good place for sending his work -- with the caveat that their openness to nonfiction seems suspect (so, again, put it on your "multiple submission" list).

Relative Prestige: Medium, 2nd tier range.

General Aesthetic, Voice and Style: Mildly reserved. Smart, but unpretentious. Maybe hip if your definition of hip is not trying to be hip. The ironic voice is ...soft. Not mean. Reflection is good but they are going to want story. Drive it with a story. And don't navel gaze for pages. A paragraph will suffice. They do delve into the contemporary, having published an essay discussing the exposition of character in "The Motorcycle Diaries" and "Ray." I read this and had one question: why? I don't see this as a place for truly experimental work.

Who publishes in the NOR: NOR writers tend to have publication credits, and many are faculty members in writing programs and edit other journals. A high percentage of these writers hold MFAs but some are current graduate students. I saw one who was listed as an MFA student working on a collection -- I believe it is her first published piece. This potential bias toward credentials is offset by those writers who had the temerity to admit to bios focused on lives outside of writing (one was a "designer and builder of custom furniture" whose work has been in Ploughshares and other interesting spots).

If this journal was a character it would be: That weird aunt who lets you crash in her basement when you come to town on short notice but is going to ask a lot of questions and make sure you take a good hot shower before mussing up her good linens. She's about 39 years old, curses a little and drinks gin (maybe white wine) and sneaks an occasional cigarette when her 28-year-old boyfriend isn't around.

Contests and Deadlines: None listed.

Published writers: Walker Percy, Pablo Neruda, Ellen Gilchrist, Nelson Algren, Hunter S. Thompson, Barry Spacks, James Sallis, Jack Gilbert, Paul Hoover, Rodney Jones, Annie Dillard, Everette Maddox, Julio Cortazar, Andrei Codrescu, D. C. Berry, John Kennedy Toole, Gordon Lish, Robert Walser, Peter Cooley, Mark Halliday, Jack Butler, Robert Olen Butler, Ronald Wallace, Michael Harper, Angela Ball, Joyce Carol Oates, Diane Wakoski, Dermot Bolger, Simon Perchik, Roddy Doyle, William Kotzwinkle, Alain Robbe-Grillet, Yusef Konumyaka, George Kalamaras.

***Posted May 3, 2005

GRANTA

—Posted by Steve McNutt

A prestigious fortress of memoir and literary journalism

"In its blend of memoirs and photojournalism, and in its championing of contemporary realist fiction, *Granta* has its face pressed firmly against the window, determined to witness the world."

-- London Observer

Details

Contact information

Granta
2-3 Hanover Yard
Noel Road
London N1 8BE
United Kingdom

<http://www.granta.com>

Editor: Ian Jack

Circulation, Number of Issues Per Year, Subscription Rates

1 year subscription (4 issues): \$39.95. Circulation: wide (they don't specify and didn't respond to my query). *Granta* is a magazine, not, in their words, a "traditional literary anthology."

Devotion to Nonfiction: High. As many as 10 out of 12 pieces may be nonfiction in a given issue.

Difficulty rating: A huge fortress. A triple-lindy off the neighbor's balcony into a paint bucket left out in the rain. Possible nepotism. Prestigious as hell, send them your best stuff (while also sending it somewhere else). This reviewer considers the chances of being published in *Granta* as minimal but dare to dream.

Submission Guidelines

<http://www.granta.com/guidelines#magazine>

From their web site:

"*Granta* magazine publishes new writing -- fiction, personal history, reportage and inquiring journalism -- four times a year. It also publishes documentary photography. Every issue contains at least 256 pages in paperback book format; special issues, such as those on India, London and (most recently) Australia, can be up to 100 pages more."

What do they not want? (from their web site)

- * Academic essays, or essays about writers and writing.
- * Book reviews.
- * Straight reporting or feature articles whose primary interest is immediate, i.e., stories whose relevancy will not last the life span of the magazine. We have a three-month lead between going to press and being published. The pieces we publish should outlast that period by several years (as the issues themselves do).
- * Genre fiction. That means: no Romance, Crime, Science Fiction, Fantasy Fiction, Historical.
- * Poetry.
- * Travel writing without a story. *Then we went to X and a funny thing happened, then we went to Y and another funny thing happened, etc.* There should be a narrative focus, a point, a reason for you to tell us the story.

When submitting:

- * Do not send more than two stories at a time.
- * Submissions should be made by post only. **Faxes and emails are not accepted.** Please don't send computer discs.
- * Enclose either a current email address or an SAE and postage: International Reply Coupons if you are outside the UK (**US stamps do not work from the UK.** Sorry to state the obvious, but no one seems to be aware of this). Please indicate (and enclose sufficient postage) if you would like your ms returned, otherwise it will be recycled if unsuitable.
- * Layout: please type in a plain, legible font on one side of the page.
- * Cover letter: a brief intro is fine.
- * Length: we have no length guidelines.
- * Timing: we aim to respond in three months. However, we have regularly exceeded this timespan, unfortunately, just so you are prepared for a potentially long wait. We do respond to every manuscript eventually.

Review

So you dream of one day seeing your name in Granta, set in large, boldly serifed type, nestled under a smartly chosen title and mirrored on the opposite page by a photograph of a wavy field, a gnarled hand, a bouquet of lichen. If you have any questions about the magazine's prestige, consider that Granta takes its name from the river running through Cambridge, England, is over 100 years old (but reborn in 1979) and shares ownership with the New York Review of Books – and is a book publisher. Arthur Miller published there, once, writing a piece about his living quarters in the Sixties ("The Chelsea Effect," issues #78). Its editor is a guy named Ian Jack who says, of Granta, "It is a magazine, alive to the present, and not a conventional literary anthology." Jack has a background in journalism and therein lies a hint of what differentiates Granta aside from its pedigree.

If this journal was a character it would be:

An avuncular uncle who (maybe) smokes pipes and is prone to long stories about this one time in Shangri-la when he had an especially fruitful insight.

What do they want?

Granta writing has big, expository paragraphs, strong narrative structure and minimal dialogue. Big vision. Big topics. For emerging writers, it is a fortress but they do publish a lot of nonfiction. Do you have a 10,000 word essay or story written with the precision of contemporary realism that blends memoir and reportage with a reference to class issues, poverty, death, mothers and/or cholera? Does it refer to an African country, war or involve someone named Neville? Then you may have a Granta essay in your hands. Assuming, of course, that it's really good.

The *books* that they publish are "serious cultural, political and social history, narrative history, or memoir. We rarely publish straightforward biographies."

It's safe to say this also applies to their choices for the magazine.

A look inside

Edmund White has published there six times, most recently with "The Merry Widow," a long piece about his mother that begins with "My mother was born Delilah Mae Teddlie in Texas at the beginning of the century." The essay shows an absolute faith in chronology and encompasses his experiences helping his mother into her corset, her dependencies, her affection for highballs and her cancers. It's wonderfully well-written and brutally honest.

It is not the place for experimental work, excessive lyricism should go somewhere else. While narrative is clearly important to Granta, they love a good, long contemplative aside. Sometimes lasting several pages.

That said, in issue 88 (Mothers), they published "Notes from the Land of Nod" by Jim Lewis which broke out of the distinct narrative structure, using subtitles to dwell upon the various phases and associations of his sleep disorder. Keep in mind, this essay, to my reading, had little to do with Mothers but was fun to read.

The magazine does have a sense of humor but even that piece ended by contemplating death. It was followed by "How to Stop Your Mother-in-Law from Drowning," by Richard Beard. Beard's piece juxtaposes a stream of gut-shaking mother-in-law jokes with an honest appraisal of his (poor) relationship with his mother-in-law that ends with her dying in a car accident and is written in her memory. It's quite nice – and her clothes are donated to a group that will send them to Africa where they will live on in markets. Yes, I'm serious.

Granta does themes, i.e. Mothers, Hidden Histories, Over There: How America Sees the World, This Overheating World (about climate change). They also had one called "New American Writing" that focused on authors from "the most accomplished authors of the Seventies." They did the same thing with British novelists and included Salman Rushdie and Martin Amis.

Recent Authors

Paul Theroux, Edmund White, Richard Beard (there tends to be a bit of a slant toward older white guys). As you've figured out, these folks are well established.

***Posted May 3, 2005

QUARTERLY WEST

—Posted by Angela Autry

University of Utah
200 S. Central Campus Dr., Rm. 317
Salt Lake City, Utah 84112-9109
<http://www.utah.edu/quarterlywest>

INTANGIBLES

RELATIVE PRESTIGE

Journal founded in 1976. The journal publishes less than 1% of submissions according to the International Directory of Little Magazines & Small Presses 2004- 2005.

GENERAL AESTHETIC

This journal seems well-considered, graceful, yet kinda brainy, kinda kooky. Many lyric essays experimenting with form & toying with language: literal meanings transposed with metaphoric meanings of individual words; grammar play, word play; flotsam. Publishes some biographical essays and interviews of poets and writers.

Original artwork decorates the cover of each issue; several issues feature, more full color, glossy inserts of paintings inside. This varies somewhat, but most of the prose here is presented in two narrow columns on the page, like in a newspaper. I find this takes some getting used to, that layout presents an unnecessary struggle for reader. Also, they often do pull-quotes and intersperse them throughout the story.

VOICE & STYLE

The Quarterly Review seems to favor memoir/personal essay and essays on concepts (particularly language and communication) over reportage type, literary nonfiction. The life of the mind and the life of language reign here.

FORM & STRUCTURE

White space is welcomed. At the Quarterly Review, there is a place for innovation and risky behaviors when it comes to form. The journal features strongly written, conventionally formatted narratives, but consistently includes the hard to categorize, particularly pieces that work with elements from the both the genres of nonfiction and poetry. The nonfiction editor seems to have a taste for poetic prose or prose poetry.

CONTENT

Content varies, but I do detect an editorial interest in nonfiction about language, about words, literature and the project of writing.

TANGIBLES

Current Editorial Staff

Non-Fiction Editor: Jacqueline Lyons
Poetry Editors: Julie Paegle, Nicole Walker
Editor: David Hawkins

CIRCULATION

QUARTERLY WEST publishes two issues a year, in November and April. A year subscription is \$14; current issues are \$8.50; back issues are \$5. Circulation is 1.7 million copies, according to the International Directory of Little Magazines & Small Presses 2004- 2005.

SUBMISSION GUIDELINES

Publishes nonfiction, fiction, novellas, poetry and book reviews. Simultaneous submissions are accepted; indicate this in cover letter. Editors ask that former contributors wait at least one year after publication before submitting new work to Quarterly West. Manuscript guidelines are pretty standard and are listed on the website.

READING PERIOD & RESPONSE TIMES

Submissions are read between September 1st and May 1st only. Typical response time, unknown.

PAYMENT POLICY

Contributors receive two copies of the issue in which their work appears, as well as a small honorarium.

THEMED ISSUES?

No.

SPECIAL FEATURES?

No special features, but there is consistently a section for nonfiction.

CONTESTS & DEADLINES

Quarterly West hosts a biennial novella contest. Journal publishes winners of the Writers at Work and AWP Intro Awards.

FRACTION OF JOURNAL TYPICALLY DEVOTED TO NONFICTION

In #58, Spring/Summer 05 issue there were 5 nonfiction writers; 6 fiction writers; 14 poems; 1 book review.

In #57, Winter 04 issue there were 3 nonfiction writers; 4 fiction writers; 11 poets; 2 book reviews published.

In #56, Spring/Summer 03 issue there were 6 nonfiction writers; 13 fiction writers; 24 poets; 2 book reviews published.

In #55, Winter 02/03 issue there were 6 nonfiction writers; 10 fiction writers; 29 poets; 3 book reviews published.

RECENT AUTHORS

Susannah Joy Felts (Twelve Exposures, #58, Spring/Summer 05) – has published in a few venues, e.g. The Sun, ACM; currently at work on a short story collection & young adult novel

Mary Capello (Conjurings, #58, Spring/Summer 05) – has written 3 books, 1 not yet published & has published essays widely

Rosemary McGuire (Togiak, #58, Spring/Summer 05) – this is her first published work. She won the **AWP Intro Award**.

Kyle Thompson (Biographies Toward An Unknown Author, #58, Spring/Summer 05) – published in Georgia Review, Antioch Review, Hotel Amerika, etc.

Sarah Madsen (Movement: A Photographer's Alphabet, Winter 04) – published in Beloit Poetry Journal, Phoebe & QW previously

Ander Monson (I Have Been Thinking of Snow, Winter 04) – forthcoming novel & is editor of magazine called Diagram

Jill Patterson (Traveling Solo, Winter 04) – published in 5 other journals, is editor a literary journal called Iron Horse Literary Review

Brenda Miller (Suburban Dreams, #55, Fall/Winter 02) – published widely, Miller is an editor-in-chief at Bellingham Review

Kevin McFadden (Tarmac, #55, Fall/Winter 02) – has published poetry in Iowa Review, Ploughshares, Antioch Review.

Lia Purpura (Coming to See, #56, Summer/Spring 03) – has a book of poetry & a book of nonfiction; also published essay in Colorado Review

Lilace Mellin Guignard (Large as Land, #56, Summer/Spring 03) – has published prose in Orion Afield, Santa Monica Review, an anthology from Seal Press, an anthology from University of Virginia Press.

Karen Ackland (13 Questions About Irony, #56, Summer/Spring 03) – has published short fiction & essays in Salon, Paumanok Review, Mocha Memoirs, Brain, Child

WORD COUNT

I found no editorial statement on this, but 5 printed pages seems about average.

***Posted March 25, 2005

TIN HOUSE

—Posted by Eula

The good news is that Tin House deserves its reputation. It is so readable, so well designed, and so fun that it is really barely recognizable as a literary journal. This isn't the dry bready journal that you read with a sense of beholden duty only when it is sent to you as a contributor's copy. This is the journal that you buy a subscription to.

The bad news is that the average contributor to Tin House is the author of five books and a former editor of the Paris Review. The good news, I'm willing to admit, may be related to the bad news.

According to Tin House, the odds are not all that bad. They report that they publish 10% of manuscripts submitted. They also publish one or two "New Voices" every issue, but in the last two years they have only published "New Voices" in fiction and poetry. About half of every issue is devoted to nonfiction in one form or another. Typically, a few creative nonfiction essays will be featured under the category ESSAY. One issue in the last two years published five such essays. One issue published none. Tin House has a refreshingly broad definition of essay that includes personal essay and memoir as well as historical nonfiction and literary journalism. They seem open to formal experiments and friendly to playfulness. The essays published in the last two years range very broadly in terms of tone and subject, but the writing is consistently tight and seamless. These essays vary in length from 1,000 words to about 5,000. Recent nonfiction authors include Francine Prose, Jayne Anne Phillips, Rick Moody, Jim Lewis, Eliot Weinberger, Abigail Thomas, Tom Grimes, Lisa Grossman, Ann Hood, Nina Kossman, David Lehman, Mark Strand, etc.

Tin House also has regular nonfiction features which include interviews and profiles of authors as well as a "Pilgrimage," a "Readable Feast," "Blithe Spirits," and often several "Lost and Found" essays. Let me explain: The "Pilgrimage" seems to tend to be a personal essay that involves literature and travel or literature and the past - often focusing on the author's obsession with or interest in a particular writer. "Readable Feast" is an essay involving literature or history and, of course, food. This can be interpreted loosely. Poison counts as food. "Blithe Spirits" involves literature and alcohol, again, loosely. Both "Feast" and "Spirits" occasionally include actual recipes. "Lost and Found" essays are essentially book reviews, but they are specifically reviews of books that are old, obscure, forgotten or neglected. These essays range from basic book reviews to something more like personal essays.

About once a year Tin House publishes a themed issue. The themes are general, such as "Lies," and are interpreted creatively by the editors. The Tin House website didn't indicate when the next themed issue will appear or what the theme will be.

Tin House pays a minimum of \$200 for essays and a minimum of \$150 for "Lost and Found." Their reporting time is three months. Both of the times I submitted to Tin House they rejected me very rapidly. Here is their history, in their own words, and their guidelines:

Tin House is the brainchild of Win McCormack, a Portland, Oregon-based publisher who was tired of stuffy, staid literary magazines that go down like cough medicine. In the summer of 1998, determined to create an entirely new kind of intelligent magazine, McCormack and Managing Editor Holly MacArthur enlisted the help of veteran New York editors Rob Spillman and Elissa Schappell. With offices in Portland and New York, Tin House taps the energy of both coasts, with a concerted effort to reach beyond the scope of the incestuous publishing world of New York. Tin House has contributing editors scattered around the world, from San Francisco to Santiago, from Los Angeles to Edinburgh.

The main objective of Tin House is to feature the best writers writing about what they are most passionate about, be it in the form of fiction, poetry, or essay, regardless of fashion or timeliness. Tin House also puts a premium on design, believing that great writing doesn't need to be presented in a form resembling a communist pamphlet or a pharmaceutical bulletin. With its first issue in May 1999, the Village Voice proclaimed that Tin House "may well

represent the future of literary magazines." Now, with more than eleven issues, Tin House has established itself as the new standard, where readers can expect the liveliest authors from a wide variety of writing, from Nobel laureates to new voices.

1. Please submit one story, or up to 5 poems, at a time. Submit clearly typed manuscripts, double spaced on 8 1/2 x 11 white paper, one side only, to: Tin House, P.O. Box 10500, Portland, OR 97210. Send submissions to the attention of the appropriate editor, i.e. poetry to poetry editor, etc. The submission must contain your name, address, e-mail address, and a telephone number where you can be reached. Enclose a self-addressed, stamped envelope or we cannot guarantee your work will be responded to or returned. Simultaneous submissions are acceptable, but please let us know in your cover letter. It takes up to 3 months to respond to submissions. We do not accept submissions via fax or e-mail.

2. Our reading period for ALL genres is September through May. Any submissions received during the summer will be returned to sender. Do not submit more than two manuscripts per reading period, and wait to hear back from us on the first before sending another.

3. We publish fiction, essays, and poetry, but please do not mix genres in one envelope. We are not interested in genre fiction. We suggest you look at an issue of Tin House before submitting your work. With few exceptions, we print only work that has not been published previously.

4. To obtain a sample issue of Tin House, please send \$17.00 (includes shipping and handling) to Back Issues Editor: P.O. Box 10500, Portland, OR 97210.

5. We pay writers after edits are done to our satisfaction, and just prior to publication of the final piece. We buy First Serial Rights; non-exclusive, one-time anthology rights; and the right to run a portion of the story or the full poem on our web site. Authors proof their galleys. Authors receive 2 copies of the issue in which their work appears. Payment varies according to the length and genre of the submission, but we pay a \$50.00 minimum for poetry, and \$200.00 minimum for fiction and non-fiction, except for Lost & Found, which pays \$150.00.

6. All manuscripts are carefully considered. Due to the large number of submissions, we regret that we cannot comment on every manuscript.

***Posted May 26, 2005

WITNESS

—Posted by Angela Autry

Contact Information

Witness
Oakland Community College 27055 Orchard Lake Road
Farmington Hills, MI 48334

<http://www.occ.cc.mi.us/witness/>

INTANGIBLES

Relative Prestige

Established in 1987. Witness publishes about 5% of submitted manuscripts according to the Directory of Little Magazines & Small Presses.

“Witness has been the recipient of eight grants from the National Endowment for the Arts. Writings from Witness have been regularly recognized in annual honorary volumes including The Best American Essays, Prize Stories: The O. Henry Awards, The Best American Poetry, The Pushcart Prize, and The American Poetry Annual. Magazines like Harper’s and Utne Reader regularly reprint writing that first appeared in Witness.” (Copied from Witness website)

General Aesthetic

Witness seems to favor reflection and composed, thoughtful commentary on culture and society.

Voice or Style (Does this journal seem to favor journalistic nonfiction over memoir?)

Most of the essays published are memoir pieces that open up to comment on some aspect of a broader, societal or political landscape.

Content

I noticed Witness’ interest in publishing essays told from perspectives not often heard from in the mainstream media. The majority of these essays are literary and memoirist, rather than journalistic. Stories infused with social and cultural commentary are showcased here.

TANGIBLES

Current Editorial Staff

Editor: Peter Stine
Associate Editors: Elizabeth Harrism, David James

Circulation and Number of Issues Per Year

2.8 million copies are distributed. Witness is printed twice each year.

Submission Guidelines (Including reading period, mission statement, and mailing address.)

“Witness will be reading submissions for a 2005 special issue on Childhood in America between 1/1/05 and 6/1/05.

"Submissions of fiction and essays should be typed, double-spaced and openly margined. Minimum length: 1,000 words; maximum length 10,000 words. Simultaneous submissions accepted. One story or essay per submission. E-mail submissions cannot be accepted. All submissions and requests for guidelines must include a SASE.

"All submissions should be sent to Witness, Oakland Community College, 27055 Orchard Lake Road, Farmington Hills, MI 48334. Phone 734-996-5732."
(Copied from Witness website)

Reporting time is about 2 months according to the Directory of Little Magazines & Small Presses.

Mission/Editorial Statement

If you read Peter Stine's (the editor) contribution to the symposium on publishing in the No. 55, Fall 03 issue of Boulevard, you may gain some insight into what he is NOT looking for in general. "What is often disheartening about the submissions I read is the reign of conformity and the narrow range of experience upon which so many are based. ...For me, the family memoir lies like a rotting horse in the middle of the field of literary pasture. And frankly, first-person adolescent narrators, especially ones who introduce Mom and Dad in capital letters, have a hard time holding me for a page, although there are spectacular exceptions..."

"The Editor on Witness

Witness blends the features of a literary and an issue-oriented magazine to highlight the role of the modern writer as witness to his or her times. Each issue includes essays, fiction, memoirs, poetry and art. Beginning in 2005, Witness will publish one issue each year devoted to a special subject of wide social concern." (Copied from website)

"I have presented our readers with writings that might illuminate those issues of conscience that have defined our historical moment." From Editor's Comment in Our Best Issue

Payment Policy

Payment: two complimentary copies, plus \$6/page for prose, \$10/page for poetry.

Particulars (Is this journal devoted to a specific area? Does it publish themed issues?)

There is a rather broad focus on literary pieces relevant to and probing social, cultural and political issues.

Once each year, Witness publishes a themed issue. Themed issues have included Holocaust, Vietnam, civil rights, sports, cities, rural America, work, aging, ethnic America.

Contests and Deadlines

Witness has held "short-short fiction and poetry contests for emerging writers." The ads don't officially solicit nonfiction, but it would probably be worth researching how broad the definitions are for the other 2 genres.

Fraction of the Journal Typically Devoted to Nonfiction Writing

Most of Witness' pages are devoted to either fiction or poetry. However, there is consistently at least one essay included in each issue.

Authors of Nonfiction Recently Published in this Journal

Sarah Courteau (NWP Alum), James Alan McPherson, Brenda Miller (editor at Bellingham Review), Thomas Lynch, Josip Novakovich

Observations on the Contributor's Notes

Witness doesn't seem the most likely place for an unknown nonfiction writer to break into print, although there may be a few exceptions. Most contributors have published books. Most of the bios mention work published or forthcoming in 2 or 3 other national literary journals. A few are editors at other literary journals and Pushcart Prize winners. Several essays published here seem to be chapters from books (e.g. Notes from the Country Club by Kimberly Wozencraft, Jessica, the Hound & the Casket Trade by Thomas Lynch, The Clan of the One-Breasted Women by Terry Tempest Williams).

Word Count (Does this journal tend to publish nonfiction of a particular length?)

The submission guidelines specify: minimum length: 1,000 words; maximum length 10,000 words.

The average essay is about 7 typeset pages.

***Posted Feb 25, 2005

Colorado Review

—Posted by Angela Autry

Contact Information

Department of English
Colorado State University
Fort Collins, CO 80523
www.coloradoreview.com

Current Editorial Staff

Editor: Stephanie G'Schwind (Prior to 2003, G'Schwind was the Managing Editor; David Milofsky was the previous editor.)

Associate Editors: Nicole Backens, David Fleischer, Trevor Jackson, Stephanie Marcellus, Aaryn Richard, Julie Wenzel

Circulation, Number of Issues Per Year, Subscription Rates

Colorado Review is published three times a year—in March, July, and November. Circulation is 1100 copies, according to the International Directory of Little Magazines & Small Presses 2004- 2005. A year subscription is \$24. A single issue is \$10.

Submission Guidelines

Manuscripts are read from September 1 to April 30. Guidelines are pretty standard and are listed on their website. The Colorado Review does not accept electronic submissions. Simultaneous submissions are accepted, and they ask that writers notify the journal if the work is accepted elsewhere.

Payment Policy

Payment is five dollars per page for both poetry and prose, plus two contributor copies.

Reading Period, Response Time and Acceptance Rate

According to the website, the journal usually responds within a month but response time is longer towards end of reading period. Manuscripts are read from September 1 to April 30. The journal publishes 1% of submissions according to the International Directory of Little Magazines & Small Presses 2004- 2005.

Particulars (Is this journal devoted to a specific area? Does it publish themed issues?)

The editors describe their tastes as eclectic and express an interest in preserving a percentage of journal pages for writers previously unpublished in the Colorado Review. This journal occasionally has themed issues (e.g. Writing of the New West, All Fiction, All Poetry, Travel).

Features (Does this journal regularly feature nonfiction in a specific section such as "Table Talk"? What characterizes pieces published in this section? Are they always of a particular length and on a particular topic?)

There is consistently a section labeled "Nonfiction" devoted to essays. There is also a Book Review section. These reviews are usually solicited.

Contests and Deadlines

The Colorado Review hosts fiction and poetry contests.

Fraction of the Journal Typically Devoted to Nonfiction Writing

In Spring 04 issue there were 2 essays; 6 pieces of short fiction; 34 poems; 1 book review. In Fall/Winter 04 issue there were 2 essays; 6 pieces of short fiction; 43 poems; 4 book reviews. In Summer 02 issue (Special Theme: Travel) there were 6 essays; 5 pieces of short fiction; 24 poems; 3 book reviews.

Authors of Nonfiction Recently Published in this Journal Melita Schaum (Enough, Spring 2004) Barret Hathcock (Catch a Fire, Spring 2004) Jacqueline Lyons, current nonfiction editor at Quarterly West (Arbiter of Twilight, Fall/Winter 2004) Scott Hartwich (The Law of Returns, Fall/Winter 2004) Laura Pritchett (Hoof Making Contact, Summer 2004) Carolyn Kraus (Gargoyles, Fall/Winter 2003) David Hicks (Diamond Dash, Summer 2003) Michael Martone (Going Up, Summer 2002) Mary Gaffney (Almost to Cabo, Summer 2002) Wendy Rawlings (Ode to the Industrial Suburbs, Summer 2002) Jenn Brown (Beach Notebooks, Summer 2002) Ann Hood (My Italian Childhood, Summer 2002) Steve Heller (Ghosts Who Travel with Us, Summer 2002)

INTANGIBLES

Relative Prestige Journal has been published for more than thirty years, established in 1955; there were a few times it faded away and then was revived.

General Aesthetic (Is this a hip, edgy journal that favors irony or a more erudite, reserved journal that favors reflection?)

This journal seems to favor reflection and character driven story. The general mood is meditative and contemplative.

Voice or Style (Does this journal seem to favor journalistic nonfiction over memoir?) I am finding that the *Colorado Review* seems to, for the most part, favor memoir, narrative driven essays and meditative pieces over more journalistic reportage.

Form and Format (Is this journal open to formal innovation? Do they publish essays that make unconventional use of page breaks, white space, graphics, page layout, etc. How broad is their definition of "essay"?) Overall, I would say that the Colorado Review has moderately experimental tastes when it comes to form. Very brief essays are rare here. There are a few exceptions, but denser, more verbose pieces are in the majority. White space is used, but not prevalently in the essay section of the journal. There are no graphics besides what's on the cover.

Content (Does this journal tend to be interested in certain content, even if they do not officially focus on a specific area? For example, have they published at least one memoir about life in New York City in all of the last four issues?)

The content and settings of the essays published here seem to be a pretty eclectic mix. Except for the occasional themed issues, I didn't notice any clear patterns in terms of content.

***Posted Feb 22, 2005

Another Chicago Magazine

—Posted by John Bresland

Bottomline: in terms of literary prestige ACM is maybe not quite a midrange pub, but it's a solid product and friendly to writers less traveled -- a La Quinta Inn among the Radissons and Ritzes of bigger name magazines that can seem booked solid; they like straightforward personal narratives, funny with a darker edge

ACM appears to be continually more receptive to creative nonfiction, with their latest issue yielding more nonfiction than either fiction or poetry. Expect to see 2-4 full-length nonfiction pieces otherwise (range: 700 – 5,000 words), plus the regular section "Et Al" in which they run reviews, interviews, commentary – all told, about a third of ACM avails itself to nonfiction. This is a good looking pub with a slick website – which, unfortunately, has no online archive or access to text. Only author names and titles are posted online -- Google Whores be warned.

ACM professes a liking for "nontraditional subjects" (see below), but by "nontraditional" they appear to mean "traditional." Check out the intro to a piece called "The Gay-Bashing," by Steve Fellner:

"Moments after I decided to confess to my best friend that I loved him, I saw the men approaching us, following us down the street. There were two of them. One of them carried a backpack. They were pointing at us. I knew they were going to jump us."

Good old narrative nonfiction drives the ACM aesthetic, leavened somewhat by a sort of quirky humor. Sort of. Personal essays about music and math, and some travel narratives. Not much in the way of the lyric essay; minimal formal experimentation; the ACM editors could have been the dudes who duct-taped John D'agata to gymnasium walls back in high school. Conspicuous quantity of stories about Vietnam, ex-girlfriends, gay boyfriends, antique music, and lovers getting in over their heads while abroad. But especially Vietnam. A rundown of recent pieces:

Steve Armour, "In Country"

Post-Nam war tourists struggle with their American plenitude and colonialist guilt

Juliet Hubbell, "Home to the Dovecoat"

Memoir of life in France / meditation on birds and war

Steve Fellner, "The Hipless Meter Reader"

Personal essay about Dad who read meters for a living. And liked it. Proving yet again that there is dignity in Blue Collar Work – provided one smokes enough dope.

Other pieces by writer's I haven't heard of: Nowell King, "Too Much Balzac"; Ira Sukrunugruang, "I Could Have Been Tiger Woods"; Richard Terrill, "Improvisations: Stan Getz"; Alice Van Buren, "Hamam" (a 1k word remembrance of a Paris mosque)...

Address:

Another Chicago Magazine

3709 North Kenmore

Chicago, IL 60613

<http://www.anotherchicagomag.com/>

Publishes Quarterly.

Accepts submissions Feb 1 – August 31

Allows multiple submissions. Snail mail only.

ACM's statement on nonfiction (courtesy of SL Wisenberg, nonfiction editor):

"ACM has always published nonfiction of many stripes, mostly in the Et Al. section. From now on, creative nonfiction will be honored with its own section. What is this slippery new genre?"

I'm conservative when it comes to defining 'nonfiction' but radical when it comes to 'creative.' Meaning—I love work that creatively takes off from the standard form of memoir or travelogue, that is raw, honest, and is about non-traditional subjects. I also like work that is traditional and linear as long as it is honest, fresh and urgent. And funny. Or just funny. As for the nonfiction part—I want nonfiction to be accurate. As in, this is what happened. I'll grant that it's a convention of the form of memoir to recreate dialogue. Yet, I expect the writer to report what she remembers or has researched to the best of her ability, to wrestle with memory in an interesting way, to refrain from inventing and collapsing time and creating composite characters. The only exception—and it's a big one—is: Anything goes if the reader's forewarned. I don't care if an essay is mostly projection or fantasy, as long as I'm told the ground rules up front. The other editors don't necessarily agree with me. We have high-blown arguments about 'truth' and 'fact.' I've been told indulgently, 'Oh, you're like this because of your journalism background. Poor thing.' Let me say this about that: They're wrong. Or at least I disagree. Now. I may change my mind later."

***Posted Feb 8, 2005

Mid-American Review Shorts & Prose Poem Contest

—Posted by Angela Autry

The 2005 Mid-American Review Finline Competition for Prose Poems, Short Shorts, and Anything In Between

[What's a Prose Poem? What's a Short Short? Click here to find out!](#) (there is a link to MAR definitions)

1st Prize: \$1000 + Publication + Engraved Contest Commemorative Pen

Ten Finalists: Notation + Possible Publication

2005 Final Judge Alice Fulton author of *Cascade Experiment*, *Felt*, and *Sensual Math*

Guidelines

Postmark deadline: June 1, 2005.

Contest is for previously unpublished work only--if the work has appeared in print or online, in any form or part, or under any title, it is ineligible and will be disqualified. There is a 500-word limit for each poem or short. A \$5 entry fee (check or money order, made out to Mid-American Review) is required for each prose poem/short, or \$10 for each set of three. Entry fees are non-refundable. All \$10-and-over submissions will receive *Mid-American Review* v. XXVI, no. 1, where the winners will be published. Submissions will not be returned; send SASE for early results (~ October, 2005). Manuscripts need not be left anonymous. Contest is open to all writers, except those associated with the judge or *Mid-American Review*, past or present. Judge's decision is final.

Send entries to
Mid-American Review
Attn.: 2004 Finline Competition
Department of English, Box W
Bowling Green State University
Bowling Green, OH 43403

<http://www.bgsu.edu/studentlife/organizations/midamericanreview/index2.html>

***Posted Jan 26, 2005

Crab Orchard Review Literary Nonfiction Prize

—Posted by Angela Autry

Faith Adiele, who finished the NWP a few years ago, won this essay contest. Past winners are listed on the Crab Orchard Review website.

The 2006 John Guyon Literary Nonfiction Prize

\$ 1500 prize
for Literary Nonfiction

One winner and two finalists will be chosen in each category. (There are also Poetry & Fiction contests). The winners will be published and finalists announced in the 2006 Winter/Spring issue of CRAB ORCHARD REVIEW.

Contest Guidelines —

The postmark deadlines for this year's prize competitions are February 1 - April 1, 2005.

Entries must be previously unpublished, original work written in English by a United States citizen or permanent resident. (*Current students and employees of Southern Illinois University are not eligible.) Simultaneous submissions are considered, but an entry is ineligible to win if accepted for publication elsewhere. Name, address, telephone number, and/or e-mail address should appear only on a cover page for the entry, which should also include the title of the work (or, in the case of poetry, the titles of the poems) and the genre of the entry-- either "Poetry," "Fiction," or "Literary Nonfiction." The author's name should not appear on any subsequent page. **All entries must be postmarked between February 1, 2005 and April 1, 2005.** Late entries will be returned unread. Enclose a #10, self-addressed, stamped envelope for notification of winners. Do not include an envelope or postage for return of manuscript since entries will be recycled upon the decision of the final judges and notification of the winners.

Page Restrictions:

Poetry entries should consist of 1-5 pages of poetry (no more than one poem per page; 1-5 poems). Prose entry length: up to 6000 words for fiction and up to 6500 words for literary nonfiction. One poetry entry, story, or essay per \$15 entry; a writer may send up to three entries in one genre or a total of three entries if entering all competitions.

Entry fee: \$15 for each entry. Please make checks payable to CRAB ORCHARD REVIEW. Each fee entitles entrant to a one-year subscription to CRAB ORCHARD REVIEW, an extension of a current subscription, or a gift subscription. Please indicate your choice and enclose complete address information for subscriptions.

Address:

Mail entries to: CRAB ORCHARD REVIEW Contest, Department of English, Southern Illinois University Carbondale, Carbondale, IL 62901-4503. Please indicate on the outside of the envelope if an entry is "POETRY," "FICTION," or "LITERARY NONFICTION."

<http://www.siu.edu/~crborchd/dyer.html>

***Posted Jan 31, 2005