

FACETS



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The Delaware Literary Connection

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And when October goes

The snow begins to fly

Above the smoky roofs

I watch the planes go by

The children running home

Beneath a twilight sky

Oh, for the fun of them

When I was one of them...

"When October Goes": Lyrics by Johnny Mercer; Music by Barry Manilow (1984)

Welcome to autumn! The leaves are turning, the air grows crisp, school is in session, and football games abound. A fat orange pumpkin presides over my front porch, and there's a deep bowl of red and yellow apples gracing my kitchen table. Grab a cup of coffee, a scone or slice of apple pie, and relax in your favorite chair with a fascinating read. Halloween is right around the corner; Thanksgiving's just behind. The holidays beckon. Life is good!

- Barbara Gray

HOLD FAST TO DREAMS: A TRIBUTE TO LANGSTON HUGHES

Sponsored by

The Delaware Literary Connection

October 24, 2015

The Jackson Inn, 4:30 – 7:00 p.m.



James Mercer Langston Hughes (02/01/1902 – 05/22/1967) was an American poet, social activist, novelist, playwright, and columnist from Joplin, Missouri. One of the earliest innovators of the then-new literary art form called **jazz poetry**, Hughes was best known as a leader of the **Harlem Renaissance**.

Performances! Music! Open Mic! Slam Contest for Prizes!

When: Saturday, October 24, 2015, 4:30 - 7:00 p.m.

Where: The Jackson Inn, 101 North DuPont Road, Wilmington, DE

Cost: \$5 at the door. Proceeds go to the slam winners!

Share your own writing at the open mic. Any theme. 5 minutes per reader.

Enter the slam contest with your original poems or prose. Any theme.

Bring two selections – it's a two-round slam!

PLEASE TIME YOUR READING BEFOREHAND, 3 MINUTES OR LESS PER SELECTION

Harlem

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
fester like a sore --
And then run?
Does it stink like rotten meat?
Or crust and sugar over --
like a syrupy sweet?

Maybe it just sags
like a heavy load

Or does it explode?

April Rain Song

Let the rain kiss you
Let the rain beat upon your head with silver liquid drops

Let the rain sing you a lullaby
The rain makes still pools on the sidewalk

The rain makes running pools in the gutter
The rain plays a little sleep song on our roof at night

And I love the rain.

Kozinski and Epler winners of the Delaware Literary Connection

Prose and Poetry Contest

Hearty congratulations to Jennifer Epler and David Kozinski for winning the recent Delaware Literary Connection prose and poetry contest. Barbara Gray and Bob Yearick had the pleasure of interviewing our talented winners. To learn more about them, read on...

DICKENS' NOVELS AND THE ROCKFORD TOWER INFLUENCE WINNING POEM

A friend's early absorption with Dickens' novels, a fascination with words, and a fondness for Rockford Park entwined to influence David Kozinski's winning entry in the DLC Poetry Contest.

- Barbara Gray

David P. Kozinski's poem, "**I Hear It the Way I Want It to Be**," grew out of a life-long fascination with Rockford Park, his friend Christopher Byrne's love of Charles Dickens' novels, and the realization that misunderstandings of simple phrases and the resulting wordplay can open the imagination with, at times, amusing and thought-provoking results.

David is the product of an artistic family. His father wrote a music column and reviews of musical performances for the local newspaper, the Evening Journal, when David was a boy. His dad would often hand David his copy to look over before delivering it to the newspaper building on Orange Street in downtown Wilmington. "Back then," David says, "writing was something that most people I knew did as a regular thing – a way to communicate the news and express their feelings."

David had always been drawn to language and liked to write, but it took a summer in Fontainebleau, France, when he was a teenager for him to find his special niche. While his father and brother were occupied studying music, David turned more and more toward art. He spent a lot of time during the summer of 1969 visiting museums and keeping himself company, and he started to "scribble" to fill the time. He discovered that he enjoyed short forms of poetry, and upon returning to the States, found that his interest in poetry had "stuck," a gum-on-the-sole-of-your-shoe kind of "stuck" that has never left him.

Recognizing that he liked the compression of poetry, reducing the content down to its essence, he read Walt Whitman's "Leaves of Grass" and found that, despite the length of the lines, and symphonic scope of the work, Whitman's writing was nevertheless economical and concise. "Poetry," says David, "asks the reader to bring his/her imagination into play, to fill in the blanks. The reader has to do some of the work."

David's involvement with the Delaware poetry scene has been of fairly recent origin. He wrote in solitude for many years until his wife, journalist and actress Patricia Allis Mengers, wrote about the Mad Poets Society in Delaware County, PA, and encouraged him to attend their reading series. He started reading at their open mic and found it "not so scary, after all." He became active with the Mad Poets Critique Circle and for fifteen years grew as a poet with their helpful, encouraging support. He recently found himself moving toward language-driven poetry and his involvement with another poetry critique group accelerated that. He found the Philadelphia art scene an exciting and comfortable place to be and began reading at other venues, especially at the Manayunk-Roxborough Art Center, which he continues to support.

Other groups have recognized and awarded David's talent. He has been nominated twice for a Pushcart Prize by the *Schuylkill Valley Journal* and the *Mad Poets Review*. In 2007, he received the Dr. Eugene J. Szatkowski

Achievement Award from the Americans of Polish Descent Cultural Society for his poetry and visual art. He won the 7th Annual Dogfish Head Poetry Prize for his chapbook, *Loopholes*, published by the *Broadkill Press*, and was the winner of the 2015 Delaware Literary Connection Poetry Contest. His poems have appeared in *Apiary*, *The Broadkill Review*, *Fox Chase Review*, *glimmertrain.com*, and *Mad Poets Review*, among others.

David and Christopher Byrne played at Rockford Park as children, hung out by its wonderful tower as teenagers, and still remain good friends, not too far from the Tower's shadow. David's winning poem, "**I Hear It the Way I Want It to Be**," can be found in *The Broadkill Review*, Volume 9, Issue 4, July/August 2015, page 74.

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RUSSIAN LOVE LETTER

Her fascination with Mikhail Gorbachev led to Jen Epler's winning entry, "Secret Admirer," in the DLC Prose Contest

- Bob Yearick

Jennifer Epler is a morning person. But even for her, 4:30 or 5 a.m. is a bit early. Unfortunately, that's the time Gus, a lab/hound rescue who joined the Epler household in January, wakes her. After walking Gus and getting her son off to school – Concord High, where he's a sophomore -- she's ready to start writing on her MacBook Air by 7:30 or 8 a.m.

"I absolutely cannot write at night," Jen says.

Until about five years ago, she wasn't writing at all, at least not in her spare time. A Dover native, she says she had "the absolute best political science teacher" at Dover High, and she went on to double-major in political science and Russian at the University of Delaware. She graduated in 1988 and later earned a master's degree in English from SUNY in Potsdam, N. Y. Since then she has held various jobs, most recently with Delaware Technical and Community College, where she taught developmental reading and writing, critical reading and thinking, and composition.

Then, a few years ago, a love for writing, which she hadn't tried since high school, was rekindled.

Jen explains: "A friend from UD and I reconnected when we discovered we were working as case managers for the same state agency after graduating from college. We dabbled with writing back then, but we got back to our writing in 2011 when we made an effort to revisit those stories and meet regularly to critique new stories. From that experience, I realized how much I needed to learn about 'craft.'"

She threw herself into her new interest -- attending workshops, taking online classes, getting involved in the local writing scene. She's a member of the Newark Arts Alliance writers critique group and a Wilmington critique group, which she formed. She's also a member of the Writers Guild in Rehoboth Beach, where she and her husband have a condo. She has attended the Cape Henlopen Poetry and Prose Writers Retreat, and she attended the prestigious Stony Brook Writers Conference in Southampton, N. Y. twice -- in 2013 and 2014.

Her winning entry in the Delaware Literary Connection 2015 Spring Prose Contest, "**Secret Admirer**," started as homework for one of her Stony Brook sessions. It's a piece of creative non-fiction that describes her admiration/obsession with Mikhail Gorbachev, Russian prime minister from 1985 to 1991. She went so far as to apply to the CIA in hopes of being assigned to Russia. Nothing came of her application, and she never did get to

Russia, although she still has Russian dictionaries, a book of Russian poetry, and an autographed picture of Gorbachev shaking hands with Ronald Reagan that she picked up some years ago.

Jennifer says she likes “writing everything,” adding, “I’m trying to write fiction but I love writing non-fiction and academic articles as well. I just did some freelance writing for a textbook company. My goal is to continue to improve and to feel that satisfaction when something comes out right.”

She took the summer off to enjoy her Rehoboth condo and write, and will look for work in the fall – although probably not in the teaching field, which she calls “taxing.”

Jennifer and her family live in Brandywine Hills, an area of North Wilmington near Lea Boulevard. She’s hoping her city will overcome its escalating crime rate and other problems.

“I’m feeling naively optimistic about Wilmington,” she says, “much as I was about the Gorbachev thing.”

Jen’s winning creative nonfiction piece, “**Secret Admirer**,” can be found in *The Broadkill Review*, Volume 9, Issue 4, July/August 2015, page 75-77.

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ESSAY

Elmore Leonard Vs. James Lee Burke

by
Bob Yearick

Writers, Ernest Hemingway once observed, can be divided into “the putter-inners” and “taker-outers.” He characterized his friend F. Scott Fitzgerald as a putter-inner and himself, of course, as a taker-outer. He also chastised other writers for using “big words.” “I know those words,” he supposedly said. “I just don’t use them.”

I’ve always preferred the taker-outers, although John Updike was one of my favorite authors (more on Updike later). In remembrance of another one of my favorites, Elmore Leonard, who died on August 20, 2013, at 87, I’d like to compare him – a taker-outer if there ever was one – to another popular author: James Lee Burke, a putter-inner of the first rank.

Burke is the creator of Dave Robicheaux, a former New Orleans cop who is now a sheriff’s deputy in nearby New Iberia. Dave has issues. He’s a recovering alcoholic with demons left over from service in Vietnam and an impoverished childhood in rural Louisiana, where his parents met early and violent deaths.

Burke is a favorite of many reviewers (and readers), and his books often elicit praise such as this: “This tale’s strength lies in breathtaking, moody descriptive passages and incisive vignettes that set time, place and character.”

Moody and descriptive? For sure. Effective? You be the judge. Here are the *opening lines* from Burke’s *Sunset Limited* (1998):

The sun broke above the gulf’s rim. The wind, which had blown the waves with ropes of foam all night, suddenly died and the sky became as white and brightly grained as polished bone, as though all color had been bled out of the air and the seagulls that had swooped and glided over my wake lifted into the haze and the swells flattened into an undulating sheet of liquid tin dimpled by the leathery backs of stingrays.

I recently borrowed *Sunset Limited* from the New Castle County Library but was unable to finish it, largely because of this prolix style. At first I found it merely distracting, but eventually it became irritating. It seems as though Burke is simply showing off, employing the most complex metaphors and similes to describe birds, grass, chairs, road surfaces, and all sorts of mundane things that really have no bearing on the plot. Yes, he's setting a mood and painting a picture, but I would rather he get on with the story. As Elmore Leonard said, "If it sounds like writing, I rewrite it." Almost all of Burke's sentences sound like writing.

Now compare the above with some of Leonard's opening lines:

- *Carlos Webster was fifteen the day he witnessed the robbery and killing at Deering's drugstore. **The Hot Kid** (2005)*
- *Dennis Lenahan the high diver would tell people that if you put a fifty-cent piece on the floor and looked down at it, that's what the tank looked like from the top of that eighty-foot steel ladder.—**Tishomingo Blues** (2002)*
- *Frank Sinatra, Jr., was saying, "I don't have to take this," getting up out of the guest chair, walking out.—**Touch** (1987)*

Now I ask you, which writer are you more likely to read?

But back to Burke. In addition to the dense descriptive passages, *Sunset Limited* offers up at least eight disparate plots involving a large cast of characters. A reader almost needs to keep a notebook in order not to get lost in the labyrinthine ways in which plots and characters impinge on each other. Yes, Mr. Burke is indeed prolix.

But there is Burke wordy and then there is effective wordy. Which brings me back to Updike. He passed away in 2009 – thankfully, not before I had a chance to go to a reading in which he signed my copy of *Rabbit Run*. Also thankfully, unlike many writers, he was gracious and polite. (Is there any group that is more egotistical and narcissistic than writers, and I include amateur, unpublished writers in that group?). Updike made every word count. When he described something – a sunset, a woman, a high school basketball crowd's reaction to a crucial shot – you said to yourself, "Yes, yes! That's *exactly* how it is."

Here, from one of his most well-known pieces, is the concluding passage in his famous *Hub Fans Bid Kid Adieu*, the 1960 *New Yorker* essay in which he described the last at-bat – in which he hit a home run -- of Boston Red Sox legend Ted Williams:

"Like a feather caught in a vortex, Williams ran around the square of bases at the center of our beseeching screaming. He ran as he always ran out home runs--hurriedly, unsmiling, head down, as if our praise were a storm of rain to get out of. He didn't tip his cap. Though we thumped, wept, and chanted "We want Ted" for minutes after he hid in the dugout, he did not come back. Our noise for some seconds passed beyond excitement into a kind of immense open anguish, a wailing, a cry to be saved. But immortality is nontransferable. The papers said that the other players, and even the umpires on the field, begged him to come out and acknowledge us in some way, but he refused. *Gods do not answer letters* (my italics)."

Now there, folks, is how to use a lot of words effectively. James Lee Burke, please note.

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Bob Yearick is the editor of *Out & About Magazine* and writes frequently for *Delaware Today* and other publications. His sports/suspense novel, **Sawyer**, was published in 2007. In 2011, he published a collection of his "War on Words" columns, the popular feature that appears each month in *Out & About*. The column seeks to defend the English language against the continual misuse and abuse to which it is subjected.

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Dangerous Fish Days

by
Robert Hambling Davis

I sit on Rehoboth Beach, just south of where the boardwalk ends, the high tide rolling in with a warm April wind. I come here when the crowds are gone and the beach is a place where I can embrace my solitude. My mother took me to this spot to see the sea for the first time, nearly a year after I'd immersed myself in its depths. On my lap is the scrapbook she kept of my artwork. I open it to a crayon drawing of a black thresher shark baring its teeth at a giant yellow squid. The squid has wrapped its tentacles around the shark. The sea is green and streaked with red. The pink man in the submarine grins, watching the fight through the porthole. He's in for a surprise when that humpback whale bites off his periscope. As I study this drawing, I feel like a part of me was born and raised beneath the sea. And that part of me, bred among coral and crustaceans, was always on the lookout for dangerous fish.

My mother supplied me with crayons, pencils, sketchpads, and I spent my pre-school days on the living room floor, searching the dictionary for pictures of fish. When I found one I ran out to the kitchen, flapped the book by her feet, pointed at the picture, and said, "Can it eat me, Mama? Can it eat me?"

She stopped ironing or cooking and knelt by my side. She gently removed my hand from the page, and looked at the tiny black and white picture in the margin. If it was a bass or trout and she said no, I resumed my search for the man-eaters of my dreams. If it was a fish she never heard of, she read the definition out loud and sometimes held the book at arm length, as if at this distance the fish might tell her what it wanted for dinner. Confessing she didn't know, was the same as saying the fish was harmless. But when I found a shark or barracuda and she said, "Yes, I think it could eat you," I ran back to the living room and drew the fish again and again, tossing my drawings helter-skelter, covering the floor in a tide of horror.

How did my mother account for my strange and prodigious output? How did she decide what to save? Which drawings would delight me the most when I grew up and revisited my Neptunian boyhood? I never asked her. It's a mystery to savor not solve.

As I made my way through Webster's, I came to *O* and found my biggest thrill, the octopus. I drew it with extra long tentacles and Big Bad Wolf eyes. I drew it dueling narwhals, great blues, and deep-sea divers gripping knives longer than their legs. Though not a man-eater, the slimy mollusk with its leech-like suckers and blinding ink jet gave me the willies.

Living on a secluded horse farm in north Delaware encouraged my shyness. When I turned five my mother, who'd taught elementary school for twelve years, told me I could go to kindergarten or stay at home. I chose home.

Each morning she got out her flash cards and we had school at the kitchen table. On each of the cards she'd painted in watercolor a letter of the alphabet and something whose name began with that letter. *O* showed an octopus, its tentacles like fried strips of liver; *S* a stingray, whose spiny black tail looked like a train track; and the whale on the *W* card was brown, its spout a sprig of green. *D* was for distelfink, the totem bird my mother's people painted on their barns, along with hex signs, to ward off evil. With its red body, blue feathers and long yellow tail, it matched the ones she'd painted on the crown molding in our kitchen.

When I closed my eyes each night in bed, I saw my mother's paintings. When I said the name of whatever I saw, I remembered the right letter and said it too. Soon I was reciting the alphabet, then falling asleep and dreaming in watercolor.

The inland wind rustles my scrapbook. I turn the page and watch a diver fight an octopus and hammerhead shark at the same time. The shark is trying to chomp through the diver's lifeline. The octopus has kinked his air hose. Starfish surround his boots on the ocean floor. Bug-eyed sea horses watch from the sidelines. His bubbles twist through the inky waters. Does he stand a chance with that knife?

I penciled this drawing when I was six, and my mother sent it to the local paper. When the drawing appeared on the front page, my first-grade teacher Miss Sutcliff asked me to bring it in for show-and-tell. I brought in the drawing but was too shy to talk about it. Miss Sutcliff praised my talent and passed around the newspaper copy. She hung my drawing on the vacant bulletin board, got out cookies and milk, and invited us to an "art show." I stuffed my mouth with Oreos, prickling with heat as the other kids gawked at my drawing and then at me.

"Today is a holiday," Miss Sutcliff announced.

"What is it?"

"Dangerous Fish Day."

"Never heard of it."

"That's because this is the first time it's ever been celebrated. And you"—she held out her arms as if hugging us—"are the first to celebrate it. Just think how special you are."

She put pictures of dangerous fish on the show-and-tell table. She called us up to see them, and told us to draw what we saw.

We ran back to our desks and took out our crayons and paper. The room got quiet. I dashed off drawings of saw-toothed piranhas, killer whales with bloodsucking remoras stuck to their bellies, and a gang of moray eels chasing a scuba diver.

Miss Sutcliff walked around, inspecting our work in progress. "Carl, I just love your shark. It looks so dangerous. And Regina, is that an underwater dinosaur? I sure wouldn't want to tangle with it. Keep it up, all of you, keep it up. You are bold swimmers diving deep. Draw, draw! Draw with all you've got!"

She had each of us hold up a drawing and name the fish that it showed. Row by row, we stood by our desks, holding our pictures over our heads and singing out our deep-sea roll call.

She showed us pictures of the Loch Ness Monster as it burst from the depths, gaping its jaws at fishing sloops. We oohed and ahed and drew our own renditions.

Miss Sutcliff told us to tape our drawings to the walls wherever we wanted. "Don't forget the creepy cloak room," she said, and a bunch of us rushed the door in the back.

When we returned to our desks, she said, "Now we'll all do the Octopus Walk to finish our celebration of Dangerous Fish Day. The Octopus Walk must have a leader." She looked around the room, then at me and asked if I'd be the leader.

"Yes!" I hollered, and dove onto the floor. I snaked my arms and head about, crawling in oozy spurts. I glanced back and saw my classmates slithering behind me, Miss Sutcliff bringing up the rear. The room whirled and rocked. The sea was in our blood. What a holiday!

The next year I entered the Delaware State Science Fair with a plaster of Paris profile of a sperm whale on poster board. I drew arrows to different parts of the whale's anatomy, and drew and labeled commercial products containing these parts, such as face creams and cooking fats made from blubber oil, and a perfume preservative from

ambergris, an undigested waxy lump found in the intestines. I glued to my poster a sperm whale's tooth a sailor had given my mother when she and my father sailed to Aruba on their honeymoon. I won Honorable Mention for my entry, long before *Save the whales!* became a catchphrase.

My obsession peaked when I turned eight and asked my mother to read *Moby Dick* to me. She agreed without so much as a moan or look of dread, then repeated one of her favorite expressions: "Nothing is ever easy."

The reading took place in her room. I lay on the bed, up to my chin in her quilt embroidered with tulips. She sat in her armchair, under good light, and took up the unabridged edition with its dust jacket of a three-masted ship, harpooners in boats, and an oyster-white whale on a cobalt-blue sea. She launched into that complex tome, reading however much she could bear at one time. She did her best to pronounce the big words and Melville's ponderous phrases, and didn't ask me how much I understood. A little each night, each night without fail, she attacked that many-layered tale of vengeance, that prophetic song of the sea, the bulk of which surpassed my comprehension. Her reading made me sleepy, and what it did to her I never asked, though I never saw her stifle a yawn during this prolonged bedtime ordeal.

Ishmael, Ahab, Queequeg, and the white whale swam in my brain as she read on, skipping no sections, not even those metaphysical digressions on cetology, seven nights a week, over that winter and spring. When the Pequod finally sank in the leviathan's wake, dandelions had gone to seed and bullfrogs croaked by our fishpond.

Forty years later, I was living in the second house on the farm, the one we used to rent out when I was a boy, growing up in my mother's house across the meadow. Christmas trees had replaced the horses. She liked to take walks between the rows spruce and pine.

"Out for my health," she said, stopping to visit with a ham hock for my elkhound. We went down to the fishpond and sat on the dock.

"Next you'll have them jumping through hula hoops," she said, as the sunnies nibbled bread crumbs out of my hand. Her hair was silver white, her laugh still quick and easy.

Cars and motorcycles zoomed along the road. A shopping center, golf course and townhouses had replaced the dairy and rabbit farms, but on this side we'd lost only one ninety-foot sycamore at the end of our lane when the road was widened.

My mother had bought a new Honda she didn't drive at night. "Who'd ever think I'd pay more for a car than your dad and I paid for this farm in nineteen forty-two?" she said, rolling her eyes. "I love my Honda. I'd better, don't you think?" she added and laughed.

She laughed at her own jokes. Once, when I'd asked her why, she said, "Why miss out on half the fun?"

She believed in common sense, which for her meant making the most of each day by bringing to it as much enthusiasm as possible. Common sense was something practically everyone had, but rarely used to capacity. She never questioned whether this was the best of all possible worlds. That it was the only world she knew was enough for her to spend each day enjoying it, instead of speculating on what life would be like in Heaven, Hell, or on Mars.

She walked back toward her house, past pokeweed and Queen Anne's lace. She favored her right leg as she entered the path through the evergreens. Geese sailed over the barn. A cool breeze rippled the pond. Autumn was in the air.

I waited on the dock until I saw her on the far side of the meadow. Then I tossed the last of my bread on the water. The sunnies scattered as a largemouth bass streaked up from below.

I close my scrapbook. The tide has gone out and the wind is calm in the late afternoon. Gulls and the surf and a dog in the distance make the only sounds. From my spot on the beach, I gaze at the sea where dangerous fish lurk. I don't draw them now, except in my mind whenever I remember my mother.

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Bob Davis was the Runner-up for the Essay ("Dangerous Fish Days") in the 2015 William Faulkner – William Wisdom Creative Writing Competition. In the same competition, he was a Semifinalist for the Short Story ("Confessions of a Crash Test Dummy") and an Honorable Mention for the Novel-in-Progress (*Castaway in Kingdom Come*). His story, "Mustang Sally and her Road Rage Zen" was published in the May 2015 issue of *Connotation Press* and can be read online at <http://www.connotationpress.com/fiction/2572-robert-hambling-davis-fiction> Another story by Davis, "Haiku Kites," appeared in *Beach Days: Rehoboth Beach Reads*, a 2015 anthology published by Cat & Mouse Press, Lewes, DE.

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Cat & Mouse Press Publishes Beach Days

Congratulations to Nancy Sakaduski, owner of Cat & Mouse Press in Rehoboth Beach, Delaware, and all of those fortunate writers who have short stories in **Beach Days**, the third anthology in the Rehoboth Beach Reads series. The book is now available at Browseabout Books at 133 Rehoboth Avenue, Rehoboth Beach, DE and costs \$15.95. A Launch Party will be held at Browseabout on Saturday, November 21 from 2-4 p.m. Feel free to stop by, have your copy signed by some of the **Beach Days** writers, enjoy some refreshments, and select some wonderful books from the Browseabout shelves for those on your holiday shopping list. Browseabout ships books anywhere in the US, and books are great gifts that weather shipping beautifully.

While Browseabout Books has nothing to do with orchestrating and conducting the Rehoboth Beach Reads fiction and nonfiction contest that ultimately garners the stories included in the anthologies, it has generously provided the prize money for the contests over the past three years – and they are ready to do it again. The next anthology in the Beach Reads series, **Beach Nights**, will open its submission period on **March 1, 2016**. All of the submission information is posted on the Cat & Mouse Press website: <http://www.catandmousepress.com/contest.html>.

Please be sure to read the submission guidelines carefully. Writers do not have to live in Rehoboth, but the stories should have a strong connection to Rehoboth, fit the theme (**Beach Nights**), and be suitable as a beach read. The only genres not accepted are poetry, erotica, religious material, and writing intended for children. The fee is \$10 per entry and writers can submit up to three entries. **The deadline is rock solid: midnight on July 1, 2016**. Nancy Sakaduski is happy to field questions at: nancy@catandmousepress.com. It should be clearly understood that the Rehoboth Beach Writers' Guild has nothing to do with the contest and is not involved in the process in any way.

To give you a little flavor of the Beach Reads anthologies, the following description is from the jacket of **Beach Days**:

What makes for a great beach day?

Is it reliving childhood memories? Finding romance? Nourishing your soul? Discovering a little magic?

In *Beach Days* you'll meet a researcher who conducts a project to find romance and encounters an unexpected variable, a woman seeking solitude who learns that things aren't always as they appear, a man who gets postcards seemingly from his dead wife, and a couple of elderly ladies who break out of the old-age home for one last fling in Rehoboth.

And from **Rachel Simon**, bestselling author of **Riding The Bus With My Sister** and **The Story of Beautiful Girl**:

*Opening the cover of **Beach Days** is like unlocking the door to a beloved beach house. Waiting for you is a welcoming gathering of stories, each waiting to entertain and envelop you in its own way. Love stories, mysteries, family reminiscences, friendly connections, ghostly tales, even time travel—they're all here, sprinkled with humor, studded with iconic Rehoboth landmarks, and, more often than not, culminating in happy endings. What better way to spend an afternoon than sitting under a rented beach umbrella, or curled up on your sofa at home, and savoring the delights in this anthology.*

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HALLOWEEN NIGHT



e. jean lanyon is Delaware's Emeritus Poet Laureate and a well-known, award-winning Delaware plein air artist. She is one of the founders of 2nd Saturday Poets. The drawing above is part of her "Allegations" series. More of her work can be found at The Station Gallery in Greenville, DE, or by contacting her at Lanyon Studios, 8 Winston Avenue, Wilmington, DE 19804.

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Book Reviews

Bird Cloud by Annie Proulx

- Reviewed by Russell Reece

Back in 2005, during one of Annie Proulx's first visits to the 640 acres of rugged Wyoming land she purchased on which to build her dream home, she saw a cloud in the shape of a bird. Her most recent book, **Bird Cloud**, is an autobiographical work that revolves around the building of her dream house among the prairie, the wetlands, the steep cliffs and howling winds of this beautiful, untamed land.

From the beginning, Proulx envisions a home with rooms that revolve around her library of thousands of books and which incorporates her own personality and style of living. One of her unmovable demands is that the house blend harmoniously with the land.

Along with the planning, the search for a builder, the construction and numerous difficult surprises and setbacks she encounters, Proulx describes the terrain and the wide variety of wildlife, including numerous birds (golden and bald headed eagles, pelicans, ravens, assorted raptors and songbirds) and animals (elk, deer, sheep, coyotes, lion, porcupine, and other small mammals). We also accompany her on hikes and explorations as she delves into various aspects of the history and geology of the place.

I've been a fan of Annie Proulx's work ever since I discovered **The Shipping News** over 15 years ago, but other than the brief bios on book jackets, I knew very little about her. **Bird Cloud** has changed that. Proulx is a mother, a naturalist, a conservationist, a historian, and an outdoorswoman in addition to the darn good writer we've always known her to be.

I would recommend this book. Other than a few of the historical and geological narratives that began to drag a little for me, I found it a fascinating and informative read.

Life on the Mississippi by Mark Twain

- Reviewed by Russell Reece

Imagine you're piloting a 200-foot steamboat on the Mississippi for 1300 winding miles from New Orleans to St. Louis. There are no dykes or levies, nothing in place to control the powerful river. Overnight a cutoff could occur and 30 miles of the stream would be landlocked, rewriting state boundaries and totally eliminating river commerce in the towns along the way. There are no charts, buoys or channel markers. You memorize the location of the 500 shoals and impediments and navigate night and day by the changing landscape, by dimples on the surface of the river, by the texture of the water. This is how it was when Mark Twain was a cub riverboat pilot, learning the ropes from the infamous pilot, Mr. Bixby.

This classic autobiographical work begins with a brief history of the Mississippi starting with its exploration by early European explorers. It traces the development of commerce on the river with rafts and keelboats and then the evolution of the steamboat trade through its heyday to its final demise by the expansion of the railroad.

But this is much more than a memoir about the steamboat trade and life in the towns along the Mississippi. It is a firsthand account of the people, places and many of the major events in late 1800's America. Twain talks about the Civil War, labor unions, Charles Dickens' trip to America, a reading he gave with Joel Chandler Harris (Uncle Remus), a great flood in 1882 and other topics that will be easily recognized by modern-day readers. Throughout the book Twain cleverly mixes dialog and narrative, newspaper reports, his famous tall

tales and, of course, employs his delightful humor and wit (read the chapter on how the writings of Sir Walter Scott romanticized the South and perhaps started the Civil War) to paint a vivid picture of not only life in the time, but of the character and attitudes of the people. It provided this reader with an unexpected new perspective on many things I only knew about from stuffy history books. Fun to read, highly recommended!

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Russ Reece enjoys reading nonfiction... but he mostly writes fiction. His recent short story, "*Shooting Cats*," was a finalist in the 2015 William Faulkner/William Wisdom Creative Writing Competition. He is a member of the DLC board, a co-host of 2nd Saturday Poets, and the recipient of the 2015 DDoA Emerging Professional in Fiction fellowship award.

Still Life with Breadcrumbs by Anna Quindlen

- Reviewed by Barbara Gray

Rebecca Winter is a 60-year-old, highly successful photographer whose most famous photograph, "Still Life with Breadcrumbs," was created following a tedious New York dinner party after which Rebecca's snotty British husband climbed into bed, leaving her to singlehandedly mop up the mess. But that was twenty years ago when Rebecca was at the height of her fame. Our story begins when Rebecca's career is on the decline and she's scrambling for money. To cut costs, she rents out her plush NYC apartment and moves into a tiny cottage in the woods of upstate New York, trusting it to be the charming abode depicted in an on-line photo. It's not, and when she discovers a raccoon living in the attic, Rebecca's forced to call the local repairman to save her from a more direct animal invasion.

While the plot of this slightly-more-than-middle-aged romance is somewhat predictable, I had empathy for our protagonist and enjoyed seeing her grow emotionally as the result of her misfortunes. The supporting cast of quirky characters reminded me of some found in Anne Tyler's earlier novels, and I enjoyed their inclusion. **Still Life with Breadcrumbs** doesn't have the bite found in Quindlen's earlier works, **One True Thing** and **Black and Blue**, but if it's a pleasant, heart-warming read you're after, **Still Life with Breadcrumbs** will fill the bill.

Ham on Rye by Charles Bukowski

- Reviewed by Russell Reece

Widely hailed as the best of his novels, **Ham on Rye** recounts the life of Charles Bukowski's alter ego, Henry Chinaski, from his earliest memories living in Germany in the 1920s through his lonely and difficult coming of age in Los Angeles during the Depression.

Henry's father, a heartless loser, constantly abuses Henry, establishing his lifelong disdain for authority and his self-image as misfit and outsider. Henry also suffers from a horrible case of acne vulgaris, which further reduces his already poor self-esteem. Without the guidance of a responsible adult, Henry learns about life through his own painful experiences and keen, but cynical, observations. He lives as an outsider, sustaining himself with literature and reluctantly attracting similar individuals who ultimately form his support base. This bizarre but interesting cast of characters introduces young Henry to alcohol and women, which become lifelong obsessions.

As he matures into adolescence and adulthood, Henry consciously steers away from what he believes is society's vision of a responsible, contributing citizen. By the end of the book, World War II is in full swing and Henry has moved to the fringes of skid row, frequently engaging in extreme and erratic behavior. But despite

his troubled downhill slide, the reader sees a strong intellect at work, a consistent level of caring, and a clear understanding of right and wrong.

The book is written in a crisp style that Bukowski refers to as “tight and bloody lines.” It is both sad and funny and provides an excellent picture of Henry/Bukowski evolving into the famous writer of raw and gritty material that we know so well.

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“Berlin 1933” – A Cabaret at the Jackson Inn

- Bert Moniz

This story begins with Second Saturday Poets, where I learned to appreciate how it was possible to bring poetry down from its plinth to enrich the lives of “normal” folk sitting in a bar with a drink in their hand.

But normal folk can’t usually sit through a continuous evening of poetry. Siobhan Gannon, a poet friend, persuaded Catherine Rooney’s pub in Trolley Square to use Hummingbird to Mars, the nightclub above the main bar, to allow me to put on occasional shows, billed as “Poetry With a P(o)int,” in the velvet, darkened atmosphere of that space. These performances (loosely knitted into a common theme like Socialism or Seduction) brought friends together to entertain with music, playlets, monologs...and poetry. A popular feature was the large screen onto which were projected the words of poems or the lyrics of songs. Phillip Bannowsky was great help in the early days providing me with ideas on how to develop themes into full-fledged performance.

Nightclubs like Hummingbird are primarily for background noise; not everybody comes to witness performance. I moved the concept to the Jackson Inn with Fred, the owner, and Eva, his right-hand woman, as willing partners. The Jackson Inn is sacred space - like Wilmington’s Grand Old Opera House or the Ryman Auditorium in Nashville. Maybe not Carnegie Hall, but you get the idea. Although the basic idea hasn’t changed, the space allows dance, painting, and a greater variety of music - more ways for friends to entertain friends. The next show on **Sunday, November 15th**, is built on the theme, Berlin 1933. It was a fractious, terrifying, time with a fair dose of debauchery as Christopher Isherwood’s novels and the movie, “Cabaret” indicate.

Do come, even if it conflicts with an Eagles game. The cabaret runs from **5-7 pm** at the Jackson Inn, 101 N. DuPont Road, Wilmington, DE 19807.

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The Play’s The Thing – What’s Cooking at UD REP

Sick of lackluster movies? Tired of the television scene? Blisters on your derriere from staring at a computer? Begone!!!! Get thee to a theater for a season full of fun!

HEARTBREAK HOUSE by George Bernard Shaw

Thompson Theatre, Roselle Center for the Arts, University of Delaware

Nov. 11 - Dec. 6

Convened for a weekend party by Hesione, Shotover’s romantically optimistic daughter, the guests — including Hesione’s incorrigible flirtatious husband Hector, her prodigal sister Lady Utterwood, and Ellie, the

heartbroken but pragmatic ingénue — have their proper, upper crust conventions challenged during hilarious and bittersweet squabbles about unrequited love, indispensable hope, ill-fated capitalism, and the hopeless but endearing lunacy of the human race.

WAIT UNTIL DARK by Frederick Knott; Adapted by Jeffrey Hatcher
Thompson Theatre, Roselle Center for the Arts, University of Delaware
Jan. 20 - Feb. 6

This murderous game of cat and mouse begins when criminal mastermind Harry Roat discovers that his big score has gone missing. Unbeknownst to Sam and his recently blinded wife Susan, Roat's treasure has mistakenly fallen into their possession. Or has it? Sam leaves town on business as Susan, still adjusting to her own personal darkness, suddenly finds herself at the center of Roat's nefarious plan in this suspenseful, breath-holding drama.

TO KILL A MOCKINGBIRD – Based on the novel by Harper Lee; Adapted for the stage by Christopher Sergel
Thompson Theatre, Roselle Center for the Arts, University of Delaware
Mar. 2 - Mar. 20

While Scout, Jem, and Dill discover compassion for their mysterious and misunderstood neighbor, Boo Radley, their idyllic childhood is shattered by prejudice, bigotry, and violence when their widowed father, Atticus Finch – a lawyer of courage and integrity - is asked to defend a young black man falsely accused of raping a white woman in Depression-era Alabama.

RED by John Logan
BY JOHN LOGAN
Studio Theatre, Roselle Center for the Arts, University of Delaware
April 13 - May 8

Raw and provocative, this the 2010 Tony Award winner for Best Play paints a mesmerizing portrait of master abstract painter Mark Rothko as he works feverishly with his assistant, Ken, on the biggest commission in the history of modern art — a series of massive murals for New York's Four Season's restaurant. But when Ken begins to challenge Rothko's artistic integrity, the artist faces the possibility that his greatest achievement could also become his undoing. Vividly capturing the dynamic relationship between an artist and his creations, RED has been hailed as "intense and exciting" by the *The New York Times* and "a stunning new play...the most compelling drama I've seen all year" by the *Chicago Tribune*.

THINGS WE DO FOR LOVE by Alan Ayckbourn
Thompson Theatre, Roselle Center for the Arts, University of Delaware
Apr. 20 - May 8

Sparks fly, hearts break, and laughter roars when Nikki and her fiancé Hamish move into the upstairs apartment of her best-friend Barbara's immaculate three-story house. Hamish and Barbara's apparent instant dislike of each other hides deeper feelings that create a grand romantic brawl of hot love and crushing heartbreak. Meanwhile in the basement flat, Gilbert the postman is busy creating a shrine to his own hidden love. Staged in an ingenious three-story manner, you won't want to miss this hilarious and poignant look at the complexities of love, friendship, and an obsession or two.

UPCOMING EVENTS AND OPPORTUNITIES FOR WRITERS

Cat & Mouse Press

Beach Days now available at Browseabout Books, Rehoboth Beach, DE. An official launch party at Browseabout Books will be held on November 21st, 2-4 p.m. The submission for the next Rehoboth Beach Reads contest (**Beach Nights**) is from **March 1 – July 1, 2016**. See the Cat & Mouse Press website for all the details: www.catandmousepress.com.

Delaware Literary Connection

Hold Fast to Dreams: A Tribute to Langston Hughes. A reading on October 24, 2015, 4:30 – 7:00 p.m. at the Jackson Inn, 101 North DuPont Road, Wilmington, Delaware. Details can be found on page 2 of this newsletter.

Poetry Workshop and Reading with BJ Ward. March 12, 2016. Workshop from 1-4 p.m. followed by his reading at 2nd Saturday Poets at the Jackson Inn from 5-7 p.m. More details available by the beginning of 2016.

Eastern Shore Writers Association (ESWA)

ESWA Writers Meetup in Salisbury, MD on Wednesday, October 21st, for fun and networking opportunities at Vinny's La Roma 934 S Salisbury Blvd, Salisbury, MD from 5:30 to 7:00 pm.

The Delmarva Book Prize for \$1000 is open to all genres for the best published book of 2015 by a permanent or seasonal resident of the Delmarva Peninsula, which includes parts of Delaware, Maryland and Virginia. Sponsored by the Eastern Shore Writers Association Education Fund, the deadline is **November 15, 2015**. David Harper of Chesapeake College will judge. Following instructions on the website, send \$25 and a hard copy book to 4227 Claylands Road, Trappe, MD 21673. Details at www.easternshorewriters.org.

Bay to Ocean Writers Conference, March 12, 2016, Kent Humanities Building, Chesapeake College, Wye Mills, Maryland. One-day nonprofit conference featuring workshops, presentations and panel discussions on a wide variety of topics pertaining to the craft of writing, publishing, marketing, the Internet, and the intricacies of particular genres. One-on-one manuscript reviews are also available. Contact info@baytooocean.com for additional information.

Newark Arts Alliance

Open Mic Night! The first Tuesday of each month from 7-9 p.m. Everyone is welcome – first-timers and veterans alike. Come read, tell a story, listen, sing, get the crowd involved....refreshments, gallery, gift shop... \$5 suggested donation.

Poets Workshop. Fourth Wednesday of each month (Sept. 23, Oct. 28, Nov. 25), 7-p.m. Please pre-register by contacting the Newark Arts Alliance. Open to poets of all styles and experience levels. Participants will bring copies of one poem per meeting to be read aloud and work-shopped in group. Praise and constructive criticism will be offered in a friendly, supportive environment. Facilitated by Shannon Connor Winward.

DDoA Fellowship Reading: Saturday November 7 from 7-9 p.m. 2015 DDoA Fellowship winners Barbara Gray (novel), Russell Reece (short stories) and Gail Braune Comorat (poetry) will be reading. Discussion/Question & Answer Session. Refreshments to follow reading.

2nd Saturday Poets

Readings at the Jackson Inn from 5-7 p.m. on the second Saturday of each month. One or two featured readers followed by an open mic. The following featured readers have been scheduled over the next few months:

- November 14, 2015 – Chloe Yelena Miller
- December 12, 2015 – Lynn Levin and Ernest Hilbert
- January 2016 – Transcanal poets
- February 2016 – Pat Goodman and Pat Valdata
- March 2016 – BJ Ward
- April 2016 - Jim Bourey and Phil Linz
- May 2016 – Billie Travalini and LA
- June 2016 – Nancy Sherman and Ernie Hilbert
- July 2016 – Diane Lockwood
- August 2016 – Beach Days (a reading by writers published in **Beach Days: Rehoboth Beach Reads 2015**)
- September 2016 – Jehanne Dubrow
- October 2016 – Peter Krok
- November 2016 – Larry Kelts and David Shoemaker

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CONTESTS, SUBMISSIONS, ETC. — Many thanks to newpages.com; Poets and Writers; various Delaware writers, newsletters and email transmissions who supplied information for the following:

POETRY Contests

2015 Cutthroat Literary Awards - over \$4500 in prizes: [Deadline: October 20, 2015](#)

Be sure to enter *Cutthroat's* renowned literary awards: **The Joy Harjo Poetry Award**, The Rick DeMarinis Short Story Award, and the Barry Lopez Creative Nonfiction Award. \$1250 First Place, \$250 Second Place, and Honorable Mention are all published in *Cutthroat 20: The Best of Cutthroat*, which will be showcased at the AWP Conference in L.A. Final Judges are: Natalie Diaz (Poetry), Stuart Dybek (Short Story), and Nick Flynn (Creative Nonfiction). \$18 reading fee. Submit online or by mail. Go to www.cutthroatmag.com for full guidelines. Questions, call 970-903-7914.

CarveMagazine's 1st Annual Premium Edition Contest: [Deadline: October 30, 2015](#)

CarveMagazine's newest contest offers a \$1000 grand prize in each of three genres: fiction, poetry, and nonfiction. Winners will be published exclusively in our Premium Edition in print. \$17 online/\$15 mailed entry fee. All entries are considered for non-contest publication. Winners announced by February 1st, 2016. www.carvezine.com.

James Hearst Poetry Prize: [Deadline: October 31, 2015](#)

The *North American Review* is now accepting submissions for the 2016 James Hearst Poetry Prize. Deadline is October 31st. First prize: \$1,000; Second prize: \$100; Third prize: \$50. Our 2016 judge is Jane Hirshfield. The \$20 entry fee includes a one-year subscription to *North American Review*. For full contest guidelines, visit northamericanreview.org/hearst-prize/. If you have questions, email or call (319) 273-6455.

Briar Cliff Review Poetry, Fiction & Creative Nonfiction Contest: [Deadline: Nov. 1, 2015](#)

\$1000 and publication for best unpublished poem, story, and creative nonfiction essay. Submit one story, one essay or three poems with \$20. All entrants receive magazine. No manuscripts returned. Contest runs from August 1 - November 1. Name/address on cover sheet ONLY. Open to all writers. SASE required or use [Submittable](#). The Briar Cliff Review Contest, 3303 Rebecca Street, Sioux City IA 51104. www.bcreview.org.

Vachel Lindsay Poetry Prize: [Deadline: November 2, 2015](#)

The [Vachel Lindsay Poetry Prize](#) is awarded to an unpublished book of poetry. The winner's collection will be published by [Twelve Winters Press](#) in print and digital formats (with the possibility of an author-read audio version). The winner will also receive twenty copies of the print edition, 20% of the funds generated by the contest entries up to a maximum prize of \$1,000, and an offer of the Press's standard publishing agreement, which includes 20% royalties. The final judge is J.D. Schraffenberger, editor of the *North American Review*.

Ruby Irene Poetry Chapbook Contest: [Deadline: November 15, 2015](#)

A prize of \$1,000 and twenty-five author copies is given annually for a poetry chapbook. The chapbook will also be published by [Arcadia](#) and distributed to our subscribers as the winter issue. Submit a manuscript of fifteen to thirty-five pages with a \$20.00 entry fee between August 15 and November 15. All poems submitted will be considered for publication in *Arcadia*, and all finalists will receive a copy of the winning chapbook. The editors will judge and a winner will be announced in December. www.arcadiamagazine.org

Gambling the Aisle's Third Annual Chapbook Contest: [Deadline: November 15, 2015](#)

[Gambling the Aisle](#) is happy to announce our third annual chapbook competition. It is open to fiction, nonfiction, and poetry submissions. The winner will receive 30 copies of his or her chapbook. Five runners-up will receive recognition in the winter edition of *Gambling the Aisle* and a free copy of both the winter issue and of the winning chapbook. The entry fee is \$12 and the deadline is November 20th. For full contest details and to enter, visit gamblingtheaisle.submittable.com/submit.

Baltimore Review Winter 2016 Contest: [Deadline: November 30, 2015](#)

The *Baltimore Review* is now accepting entries for its Winter 2016 Contest. The theme is "Health." Why? You're obsessed with your health. Admit it. Entries accepted in poetry, fiction, and CNF categories. Three winners—\$500, \$200, and \$100 prizes—will be selected from among all categories. All entries are considered for paid publication. Contributors' work is published both online and in our annual print compilation. 3,000 word limit for prose contest submissions, limit of 1-3 poems. Entry fee: \$10. Final judge: Joanna Pearson, MD (physician and poet). Complete guidelines can be found at: baltimorereview.org. Also considering non-contest, non-theme submissions.

2015 Burnside Review Book Prize: [Deadline: November 30, 2015](#)

Judge: Mary Szybist. Winner receives \$1000 plus 25 copies of the published book. Editors will also chose at least one other title for publication. Submit 48-64 pages of poetry. Each entrant will receive a complimentary back title from the press. Poems may have appeared in journals and chapbooks but not in a full-length, single-author collection. Simultaneous submissions are okay. \$25 entry fee. Complete guidelines are available on their website, www.burnsidereview.org.

Fiddlehead's 25th Annual Contest – Poetry and Short Fiction. [Deadline: December 1, 2015.](#)

Tell it Slant! Enter *The Fiddlehead's* 25th annual contest in poetry and short fiction. Prizes: \$2000 CAD for the winners + publication payment; \$250 CAD for the honourable mentions + publication payment. Entry fee: \$30 for Canadian residents/\$36 all others. [Postmark Deadline: 1 December 2015](#). Visit thefiddlehead.ca for more details. We are also offering a special subscription rate for Creative Writing faculty & students! Subscribe now to *The Fiddlehead* and save an additional 25%! Click on the image to access the .pdf order form. But hurry—this special offer ends December 31, 2015.

Sillerman First Book Prize for African Poets: [Deadline: December 1, 2015](#)

The Sillerman First Book Prize for African Poetry is awarded annually to an African poet who has not yet published a collection of poetry. An "African writer" is taken to mean someone who was born in Africa, who is a national or resident of an African country, or whose parents are African. The winner receives USD \$1000 and book publication through the University of Nebraska Press. No entry fee is required. Manuscripts should be at least 50 pages long.

The African Poetry Book Fund Editorial Board will judge. A winner will be announced in January.
africanpoetrybf.unl.edu

Jeff Marks Memorial Poetry Prize: Deadline: December 15, 2015

Opened for entries on Oct. 1. Judge is Marge Piercy. \$1,500 for first place, \$500 for honorable mention, all finalists will be published in Vol. 27.1, Spring 2016. Submit up to three poems per entry. \$20 entry fee includes copy of Awards issue. See guidelines at decembermag.org/2016-jeff-marks-memorial-poetry-prize/.

Perfume River Poetry Review: Deadline: December 31, 2015

After doing themed issues, in which we had to pass over too many great poems, we've decided that for this issue, there will be no theme, no rules, no limits to what your poetry can do. We just want your best and most fearless work! **Send us poems for general submission (no charge) or to enter our poetry contest.** First Prize: \$200. Deadline: Dec. 31, 2015. For complete guidelines for general submissions and contest entries, please visit our webpage: touranepoetrypress.wordpress.com/about-4/.

2016 Colorado Prize for Poetry: Deadline: January 14, 2016

\$2,000 honorarium and book publication: Submit book-length collection of poems to the Colorado Prize for Poetry by January 14, 2016. \$25 reading fee (add \$3 to submit online) includes subscription to *Colorado Review*. Final judge is Tyrone Williams; friends and students (current or former) of the judge are not eligible to compete, nor are Colorado State University employees, students, or alumni. Complete guidelines at coloradoprize.colostate.edu or Colorado Prize for Poetry, Center for Literary Publishing, 9105 Campus Delivery, Colorado State University, Fort Collins, CO 80523-9105.

Diode Editions Chapbook Contest: Deadline: January 15, 2016.

The winning chapbook(s) will be perfectly bound, and will have an ISBN number. The first place winner will receive \$250, 25 author copies, and select poems from the chapbook will appear in *diode poetry journal*. If we publish more than one chapbook, the additional winner(s) will receive 25 author copies, and select poems will appear in *diode poetry journal*. If the winner(s) can attend AWP, they will have an opportunity to participate in an off-site reading, and also in signing sessions at the *diode poetry journal*/Diode Editions booth.
www.diodeeditions.com

Tavern Books Wrolstad Contemporary Poetry Series: Deadline: January 15, 2016

Tavern Books seeks submissions of new, full-length poetry manuscripts for the Wrolstad Contemporary Poetry Series. Open to all female poets 40 years of age and younger who are US citizens, regardless of publication history. Selected author receives a \$1,000 book sales advance, paperback and hardcover publication in the Tavern Books catalog, national distribution, and a close working relationship with the editorial staff. We strive to publish multiple books by our authors. Submissions must be postmarked between October 1, 2015, and January 15, 2016. Selection announced in June 2016; January 2017 publication date. \$25 reading fee. Submission guidelines: tavernbooks.org/wrolstad-series.

Miller Williams Poetry Prize - \$5000 - Next deadline: September 30, 2016

Every year, the University of Arkansas Press accepts submissions for the Miller Williams Poetry Series and from the books selected awards the \$5,000 Miller Williams Poetry Prize in the following summer. Applications are accepted year-round. The deadline for the following year's prize is September 30th. The series and prize are named for and operated to honor the cofounder and long-time director of the press, Miller Williams. The series is edited by Billy Collins. For more information visit www.uapress.com.

PROSE Contests

2015 Cutthroat Literary Awards - over \$4500 in prizes: Deadline: October 20, 2015

Be sure to enter *Cutthroat's* renowned literary awards: The Joy Harjo Poetry Award, The Rick DeMarinis Short Story Award, and the Barry Lopez Creative Nonfiction Award. \$1250 First Place, \$250 Second Place, and Honorable Mention are all published in *Cutthroat 20: The Best of Cutthroat*, which will be showcased at the AWP Conference in L.A. Final Judges are: Natalie Diaz (Poetry), Stuart Dybek (Short Story), and Nick Flynn (Creative

Nonfiction). \$18 reading fee. Submit online or by mail. Go to www.cutthroatmag.com for full guidelines. Questions, call 970-903-7914.

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[CarveMagazine](#)'s newest contest offers a \$1000 grand prize in each of three genres: fiction, **poetry**, and nonfiction. Winners will be published exclusively in our Premium Edition in print. \$17 online/\$15 mailed entry fee. All entries are considered for non-contest publication. Winners announced by February 1st, 2016. www.carvezine.com

Glimmer Train's Very Short Fiction Award: [Deadline October 31, 2015](#)

Open to all writers for short stories with a word count under 3000. 1st place receives \$1500, publication in *Glimmer Train*, and twenty copies. 2nd/3rd: \$500/\$300, and consideration for publication. Results announced January 1. One of the most respected short-story journals in print, *Glimmer Train* is represented in the Pushcart Prize, O. Henry, New Stories from the South, New Stories from the Midwest, and Best American Short Stories anthologies. Submit online at www.glimmertrain.org.

StoryQuarterly Fiction Contest: [Deadline: October 31, 2015](#)

The Fifth Annual *StoryQuarterly* Fiction Prize closes on October 31. The winner will receive \$1000, and the winner, first runner-up and second runner-up will be published in *StoryQuarterly* 49. Limit: Up to 6250 words, double-spaced. Our judge is Mat Johnson, author of the novels *Loving Day*, *Pym*, *Drop*, and *Hunting in Harlem*, the nonfiction novella *The Great Negro Plot*, and the comic books *Incognegro* and *Dark Rain*. Submissions are electronic only. Please visit storyquarterly.camden.rutgers.edu to submit.

Briar Cliff Review Poetry, Fiction & Creative Nonfiction Contest: [Deadline: Nov. 1, 2015](#)

\$1000 and publication for best unpublished poem, story, and creative nonfiction essay. Submit one story, one essay or three poems with \$20. All entrants receive magazine. No manuscripts returned. Contest runs from August 1 - November 1. Name/address on cover sheet ONLY. Open to all writers. SASE required or use Submittable. The Briar Cliff Review Contest, 3303 Rebecca Street, Sioux City IA 51104. www.bcreview.org.

Minerva Rising First Annual Novella Contest: [Deadline: November 1, 2015](#)

We believe that good stories nourish the spirit. And since there is something particularly nourishing about a story that empowers and celebrates women, *Minerva Rising* is seeking submissions for our first ever Novella Contest. The novella may be in any genre—literary, mainstream, historical fiction, spy/suspense/noir, you-name-it, as long as it gives women a voice and platform to express our true spirits. www.minervarising.com

Gambling the Aisle's Third Annual Chapbook Contest: [Deadline: November 15, 2015](#)

Gambling the Aisle is happy to announce our third annual chapbook competition. It is open to **fiction, nonfiction**, and poetry submissions. The winner will receive 30 copies of his or her chapbook. Five runners-up will receive recognition in the winter edition of *Gambling the Aisle* and a free copy of both the winter issue and of the winning chapbook. The entry fee is \$12 and the deadline is November 20th. For full contest details and to enter, visit gamblingtheaisle.submittable.com/submit.

PRISM international: [Deadline: November 2015 ; January 2016](#)

PRISM international is a quarterly magazine out of Vancouver, British Columbia, whose mandate is to publish the best in contemporary writing and translation from Canada and around the world. Writing from *PRISM* has been featured in *Best American Stories*, *Best American Essays*, and *The Journey Prize Stories*, amongst other noted publications. *PRISM* has a total of three contests: the **Creative Non-Fiction, Short Fiction, and Poetry contests**, open to all. All contests: Each entry includes a one-year subscription or subscription extension for *PRISM International*, beginning with the contest issue (Spring 2016 for Non-Fiction and Summer 2016 for Fiction/Poetry). www.prismmagazine.ca

Baltimore Review Winter 2016 Contest: [Deadline: November 30, 2015](#)

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submissions, limit of 1-3 poems. Entry fee: \$10. Final judge: Joanna Pearson, MD (physician and poet). Complete guidelines can be found at: baltimorereview.org. Also considering non-contest, non-theme submissions.

Fiddlehead's 25th Annual Contest – Poetry and Short Fiction. Deadline: December 1, 2015.

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Hamlin Garland Award for the Short Story: Deadline: December 1, 2015

The *Beloit Fiction Journal* announces the Hamlin Garland Award for the Short Story. \$2,000 and publication for the top unpublished story on any theme. Novelist Nickolas Butler to judge. Winning story appears in Spring 2016 issue of *BFJ*. All entrants considered for publication. Maximum 7,000 words. **Postmark by Dec. 1.** \$20 reading fee required. Checks to *Beloit Fiction Journal*, or pay through Submittable. One story per entry please. Send entries (including SASE) to: Chris Fink, Editor, The Beloit Fiction Journal, 700 College Street, Beloit, WI, 53511. Or enter electronically: beloitfictionjournal.submittable.com/submit.

Tartt First Fiction Award, Livingstone Press: Deadline: December 31, 2015

Authors who have not published a story collection are eligible. One thousand dollars award, plus publication for winner. Competitive, so we recommend that most of your collection has been previously taken by magazines. Open to any style of fiction. Send collection to Livingstone Press, Station 22, The University of West Alabama, Livingston, AL 35470. Twenty-dollar entry fee. We typically announce winner in June. Keep a copy, as we cannot return any entries. www.livingstonpress.uwa.edu

2016 Press 53 Award for Short Fiction: Deadline: December 31, 2015

Awarded to an outstanding, unpublished collection of short stories. Reading fee: \$30. Award: \$1,000 cash advance, quarter-page ad with author photo in *Poets & Writers Magazine* announcing our winner, publication of winning short story collection. To enter: Submit online with Submittable or by mail from September 1 – December 31, 2015. Press 53 founder and editor-in-chief Kevin Morgan Watson will serve as the final judge. Winner and finalists announced no later than May 1, 2016; advance review copies sent to major reviewers and outlets; publication in October 2016. Complete details at www.Press53.com.

The Monadnock Essay Collection Prize: Deadline January 15, 2016.

Award for a book-length collection of nonfiction essays. These essays can take any form: personal essays, memoir in essay form, narrative nonfiction, commentary, travel, historical account etc., as long as they have not been previously published as a collection. The winner will receive \$1,000, publication, 100 copies of the published book along with distribution with our fall titles. Our judge will be Alice B. Fogel, the current New Hampshire Poet Laureate and award-winning author, poet, and teacher. Submission guidelines are available on our website: www.bauhanpublishing.com/essay-contest/ or submit your manuscript through Submittable: bauhanpublishing.submittable.com/submit

Lamar York Prizes for Fiction and Nonfiction: Deadline: January 31, 2016

Two prizes of \$1,000 and publication in *The Chattahoochee Review* are awarded to a winning story and essay in the Lamar York Prizes for Fiction and Nonfiction. Submit October 1-January 31. Early submissions are encouraged. An entry fee of \$15 includes a subscription. For complete guidelines, visit thechattahoocheereview.gpc.edu.

The Indianola Review's \$1,000 Leap Year Flash Fiction Prize: Deadline: January 31, 2016

The Indianola Review is celebrating the leap year in 2016 by awarding more than \$1,300 in prizes to a few outstanding flash fiction stories! We're awarding a \$1000 Grand Prize, publication in our March 2016 issue, and a one-year print subscription to our winning entry! Five Finalists will receive \$50 and a free one-year print subscription. No genre or form restrictions. Winner will be announced on February 29th (Leap Day, naturally.) Entry Fee: \$20.00. All entries will be considered for publication. Submit to theindianolareview.submittable.com/submit or visit our contest page at www.indianolareview.com/submit.html for the full rundown!

SUBMISSIONS

CALYX Press General Submissions

Deadline: December 31, 2015

GenreFiction, Nonfiction, Poetry, Art, Photography, Reviews

Women-identified writers are encouraged to submit poems (up to 6) or prose (5,000-word max) for publication in *CALYX Journal*. Prose and poetry are accepted **October 1 - December 31**. Book reviews and art are accepted year-round. *CALYX* runs the Lois Cranston Memorial Poetry Prize from March 1 – May 31 as well as the Margarita Donnelly Prize for Prose Writing from July 1 – September 30 annually. Both have cash prizes. Full guidelines are available at calyxpress.org. CALYX Press has devoted 40 years to publishing fine art and literature from women. Previous authors include Barbara Kingsolver, Julia Alvarez, and Sandra Cisneros.

UpSTREET12

Deadline: March 1, 2016

GenreFiction, Nonfiction, Poetry

upstreet, an award-winning literary annual, is seeking quality submissions of short fiction, creative nonfiction, and poetry, for its twelfth issue. The first eleven issues of *upstreet* featured interviews with Jim Shepard, Lydia Davis, Wally Lamb, Michael Martone, Robin Hemley, Sue William Silverman, Dani Shapiro, Douglas Glover, Emily Fragos, Robert Olen Butler, and Joan Wickersham. Payment, upon publication, is between \$50 and \$150 for poems, and between \$50 and \$250 for short stories or essays. Each author also receives one complimentary copy. For sample content and to submit, go to www.upstreet-mag.org.

Vine Leaves Literary Journal Now Accepting Submissions All Year Round

Deadline: Rolling

GenreFiction, Nonfiction, Poetry, Art, Photography

Vine Leaves Literary Journal is now open for vignette submissions on a rolling basis. A vignette is a snapshot in words that focuses on one element, mood, character, setting or object. We accept prose, poetry, script, and artwork/photography for the cover and/or interior of the issue. All accepted authors/artists will also have the opportunity to have any books they have published considered for review on our *Sampling the Wine* blog. For more information and submission guidelines, please visit: vineleavesliteraryjournal.com/submission-guidelines

Kudzu House Quarterly Seeks Ecological Scholarship, Poetry, Art, and Fiction

Submissions accepted year-round.

GenreFiction, Nonfiction, Poetry, Art, Photography, Cross-genre, Drama, Screenplay, Comics, Reviews, Interviews, Translations, Audio, Video

Kudzu House Quarterly is a journal of ecological scholarship and creative writing. We publish digital issues and a print annual. We feature weekly reviews, features, and interviews on our blog, The Kudzu Vine. *KHQ* is currently reading for three issues: the spring equinox eChapbook; the summer solstice creative issue (themed, featuring Davis McCombs); and the fall equinox scholarly issue (several themes). quarterly.kudzuhouse.org

bioStories Magazine Call for Submissions

Submissions accepted year-round.

Nonfiction

bioStories is an online literary magazine of creative nonfiction focused on biography and autobiography. We publish weekly “feature essays”, semi-annual digital issues, and digital and print thematic anthologies. We read submissions year-round for essays keeping with our tradition of “sharing the extraordinary in ordinary lives,” and run two annual thematic contests. Writers are encouraged to visit the website to gain a full sense of our reading tastes and literary mission of presenting exceptional writers exploring the subtleties of the lives we might otherwise overlook. Full submission guidelines are available by visiting: www.biostories.com.

The Evansville Review - Seeking Literary Submissions for 25th Issue

Deadline: December 1, 2015

Fiction, Nonfiction, Poetry, Art, Photography, Screenplay

The Evansville Review seeks submissions of fiction, nonfiction, flash, drama, poetry, and cover art for its upcoming 25th issue. We've published new voices alongside of established writers like Joyce Carol Oates, Arthur Miller, John Updike, Joseph Brodsky, Elia Kazan, Edward Albee, Willis Barnstone, Shirley Ann Grau, and X. J. Kennedy. We're open to traditional as well as experimental forms. Deadline is December 1. Visit our Submittable page at theevansvillereview.submittable.com/submit for more details.

The Examined Life Journal - Seeking Submissions Until 11/2

Deadline: November 2, 2015

Fiction, Nonfiction, Poetry

We're seeking works related to health and the human condition in all its myriad definitions. Pieces in our journal, now in its 5th year, have been nominated for Pushcart prizes and enjoy a wide readership. We recommend that authors interested in submitting to *The Examined Life Journal* familiarize themselves with the publication by purchasing an issue or subscribing. www.theexaminedlifejournal.com

Gravel

Submissions accepted July-May.

Fiction, Nonfiction, Poetry, Art, Photography, Comics

Gravel is accepting submissions of comics, graphics, art, photography, creative nonfiction, fiction, and poetry. We are publishing book reviews of newly released or forthcoming books. We are also interested in author interviews. Please don't send us previously published work. We want work that will shake us up a bit. Work that will make us question our personal beliefs. Work that three days later will make us laugh once again. Submit here: gravel.submittable.com/submit.

The Magnolia Review—Third Issue

Deadline: November 15, 2015

Fiction, Nonfiction, Poetry, Art, Photography, Comics

The Magnolia Review is open for all fiction, flash fiction, creative nonfiction, poetry, art, and photography submissions for our third issue. The deadline is November 15. Please visit our **Submit page** for more information.

RCC Muse

Deadline: February 15, 2016

Nonfiction, Poetry, Cross-genre

RCC MUSE seeks work by new, emerging, and established writers in all genres for our spring 2016 issue. We have published a range of voices since our recent rebirth: BZ Niditch, Tom Zoellner, Irving Gaeta, Pamela Laskin, Nichelle Scott-Williams, Zara Raab, Judy Kronenfeld, and James Brown among many others. Give us a shot! Submit prose (up to 1500 words) or 3 poems (5 pages max), standard typed format. Snail mail only—no electronic submissions. SASE for notification only. Include contact information in cover letter. Send to: *RCC MUSE*, Attn. Jo Scott-Coe, 4800 Magnolia Ave., Riverside CA 92506. rccmuse.tumblr.com

Prairie Schooner

Submissions Now Open - Deadline: May 1, 2016

Fiction, Nonfiction, Poetry, Reviews

Prairie Schooner aims to publish the best writing available, both from beginning and established writers. In print since 1926, our quarterly issues feature short stories, poems, imaginative essays of general interest, and reviews of current books of poetry, fiction, and creative nonfiction. Read the full guidelines on our website: prairieschooner.unl.edu/?q=submit. Then send us your best.

Glassworks - Seeking Literary Submissions for 2016 Issues

Deadline: December 15, 2015

Fiction, Nonfiction, Poetry, Art

Glassworks Magazine seeks poetry, fiction, nonfiction, craft essays, and art/photography for upcoming print issues. Contributor copies provided. Reading period open until December 15. Also seeking flash fiction, prose poetry, and micro essays for publication in "Flash Glass," our online short work feature. Read guidelines at www.rowanglassworks.org.

Burrow Press Review

Submissions accepted year-round.

Fiction, Nonfiction, Cross-genre

Burrow Press Review features one new work of fiction or creative nonfiction on its homepage each week. We publish a wide range of established and emerging writers. Send us your best literary fiction and/or creative nonfiction. Flash fiction and experimental pieces are also welcome. 5,000 words max. burrowpressreview.com

Indianola Review Now Reading for Debut Issue—Paying Market

Submissions accepted year-round.

Fiction, Poetry, Art

The Indianola Review, a writer-friendly journal out of the Midwest, is seeking quality short fiction and poetry for its debut print issue in December 2015. We don't discriminate against genre fiction—if it's really good, we want to buy it. Same goes for poetry. Currently we offer a token payment, up to \$20. We accept all submissions through our nifty Submittable page and, of course, charge no reading fees for standard submissions. We are currently maintaining extremely fast response times. We look forward to reading your best work! indianolareview.com

Clockhouse Call for Submissions

Deadline: December 1, 2015

Fiction, Nonfiction, Poetry, Drama

Clockhouse, published in partnership with Goddard College, seeks submissions from emerging and established writers for its 2016 issue. The 2015 issue includes works by Michael Carroll, Matthew Sharpe, Frances Richard, T Clutch Fleischmann, Charlie Bondhus, among terrific new voices. Drama, creative nonfiction, fiction, and poetry submissions accepted August 15-December 1. For submission guidelines and mission statement, visit www.clockhouse.net

Hawaii Pacific Review - Open for submissions

Submissions accepted year-round.

Fiction, Nonfiction, Poetry

Hawaii Pacific Review seeks submissions of fiction, poetry, and creative nonfiction. The online literary journal of Hawaii Pacific University in Honolulu, *HPR* often features work from Hawaii and the Pacific region, but is interested in great writing from any region and on any subject. Submissions are accepted all year long, though responses may take longer during summer months. More details can be found at hawaiipacificreview.org. Submissions are accepted exclusively through our online submissions manager: hawaiipacificreview.submittable.com/submit.

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The Delaware Literary Connection (DLC) is a non-profit organization dedicated to serving writers in the Delaware area and promoting the literary arts. We do this through our workshops, readings, newsletters, contests and conferences, and through strong affiliations with academic institutions and other regional literary organizations. We are encouraged by the Delaware Heritage Commission and the Delaware Division of the Arts. DLC members include poets, novelists, short story writers, essayists, journalists, playwrights, video producers and those who just enjoy writing and want exposure to it. The DLC encourages a strong sense of community among those interested in the literary arts and strives to promote creative writing throughout the First State. Please visit our website at www.delitco.com for additional information or send an email to DeLitConn1993@comcast.net with any constructive comments.

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