

## Save the Date for Writers' Day 2012

**WRITERS' DAY 2012** will take place on **March 31** at **Southern New Hampshire University**. This daylong conference, the largest of its kind in the Granite State, brings in award-winning authors and publishing professionals to share their expertise with you.



photo by Sofia Piel

Writers' Day gives writers a chance to network, learn, and socialize.

**New Hampshire Literary Award winners** will also be leading workshops, so come learn from the best.

Here's what's new at Writers' Day for 2012:

- Instead of offering our standard lunch-time pitch sessions, NHWP is shaking things up. In order to give more participants access to the experts, we will be offering three seventy-five-minute classes on the "elevator pitch." This is your chance to practice and receive instant feedback on a one-minute pitch from a panel of experts, including an agent, a publicist, and radio personality Mike Morin of WZID's *New Hampshire in the Morning*. You might even win an on-air interview.
- The publishing world is changing, and so is Writers' Day. Expect more about digital publishing trends and self-publishing.
- We will also be offering special tracks for young writers (ages fourteen and over). Scholarships are available.

For more information, visit [www.nhwritersproject.org](http://www.nhwritersproject.org). See you at Writers' Day!

A choice of up to twenty-four workshops, classes, and panel discussions in a variety of genres, including screenwriting and graphic novels, will leave you captivated and eager to write. Returning instructors include Readers' Choice Award winner **Mary Carroll Moore**, author **Mary Johnson**, poet **Martha Carlson-Bradley**, essayist **Joni B. Cole**, and social media guru **John Herman**. Many of the 2011

## Telling Our Stories A Conversation with Mary Johnson

by **Martha Andrews Donovan and Maura MacNeil**

MARY JOHNSON'S recently published memoir, *An Unquenchable Thirst: Following Mother Teresa in Search of Love, Service, and an Authentic Life* (Spiegel & Grau), tells the story of Johnson's twenty years as Sister Donata, Missionary of Charity. A fascinating look at a life of service in Mother Teresa's order, it is ultimately a human story about faith, obedience, spirituality versus religion, the places we look for love and acceptance, and the desire for "earth, not heaven."



photo by Elliot Gould of Remder Edge Media

Mary Johnson

Johnson is creative director of A Room of Her Own Foundation (AROH), and we first met her at an AROHO retreat at Ghost Ranch in August. We recently caught up with her before her reading at Gibson's Bookstore in Concord, where we had

the chance to talk about writing and literary relationships.

**Q:** We're interested in the amount of time you gave to your book. You said it was eight hundred pages at one point.

**A:** It was nine hundred at one point! Yes, it took me forever—nearly ten years! There was no way to make it faster. I started when I went back to work on my undergraduate degree and took an online writing memoir course with Kenny Fries, who eventually became my advisor at Goddard for my MFA. He said, *You have to find a way to tell this.*

For the first year, he had me writing little pieces that were well crafted, and I came away with about fifty pages. My second advisor was Sarah Schulman and she said, *OK, it's clear you know how to write. You have a book here. What you need to do is write down everything you can before you forget it.* She said she didn't care what it looked like, just put it on the page. And so I did. I put it out and I put it out and I



## From the Editor

As we move into a new year, I want to thank the many people who contribute to *NH Writer* on a regular basis: current committee members **George Geers, Dawn Coutu,** and **Carla Gericke**; Publishing Trends columnist **Deb Baker**; Great Leads coeditors **Debbie Kane** and **Laurie Morrissey**, and former coeditor **Ashley Troutman**; proofreader and Calendar editor **Dawn Coutu**; compiler of New & Renewing Members, Fellows, Laureates, and Patrons, **Mary Nardozi** (and welcome to **Karen Thompson**); and my fellow members of the production team, proofreader **Erin Brenner** and designer **Kristi Donahue**. Of course, too numerous to name are the many writers who contribute articles and interviews—and our compilers of Writer to Writer quotes—including, for this issue, **Cherie Greene, Janet Morneau, Kenneth G. Schalhoub,** and **Stephen Woodbury**. I also thank you, our readers, who make up our vibrant NHWP community.

Thank you, all, and best wishes for 2012—  
Martha

## NH Writer

*NH Writer* is published by the  
New Hampshire Writers' Project.  
2500 North River Road, Manchester, NH 03106

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Proofreaders: Erin Brenner, Dawn Coutu

*NH Writer* Committee: Martha Carlson-Bradley, Dawn Coutu, George Geers,  
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NHWP is a nonprofit organization whose mission is to foster the literary arts  
community in the Granite State. Its goals are to serve as a resource for and  
about New Hampshire writers; to support the development of individual  
writers; and to encourage an audience for literature in New Hampshire.

We publish nonfiction articles on writing and publishing, notices from editors  
and publishers requesting manuscripts, a calendar of readings and literary  
events, a bulletin board for NHWP members, and requests from librarians  
and others who seek specific literary information. We welcome letters from  
readers and will publish them as space permits. Send to *NH Writer*, NHWP,  
2500 North River Road, Manchester, NH 03106.

Deadlines: Feb. 1 for spring issue; May 1 for summer issue; Aug. 1 for fall  
issue; Nov. 1 for winter issue. Please send new ads two weeks before the  
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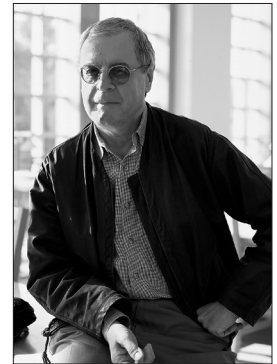
## New Hampshire Literary Award Recipients 2011

### Writers Honored on November 4

THE TENTH BIENNIAL New Hampshire Literary Award reception and ceremony was held on November 4, 2011, at the New Hampshire Institute of Art in Manchester. The master of ceremony was radio personality Mike Morin, cohost of the state's highest-rated morning show, at WZID-FM 95.7.

Congratulations to the **New Hampshire Literary Awards** recipients:

- Editors **John R. Harris, Kay Morgan,** and **Mike Dickerman**, Outstanding Work of Nonfiction, for *Beyond the Notches: Stories of Place in New Hampshire's North Country* (various authors)
- **Ann Joslin Williams**, Outstanding Book of Fiction, for *Down from Cascom Mountain*
- **Deborah Brown**, Outstanding Book of Poetry, for *Walking the Dog's Shadow*
- **Joseph Monninger**, Outstanding Children's Literature, for *Wish*
- **Meg Heckman**, Donald M. Murray Award for Outstanding Journalism, for "Living with Hepatitis C," a collection of articles from the *Concord Monitor*
- Former U.S. poet laureate and professor emeritus at the University of Hampshire **Charles Simic**, Lifetime Achievement Award



Charles Simic

photo courtesy of UNH Media Relations

In addition, the first **Readers' Choice Awards** were presented by social media guru and NHWP board member John Herman. Congratulations to the Readers' Choice winners:

- **Katherine Towler**, Readers' Choice in Fiction, for *Island Light*
- **David S. Rawding**, Readers' Choice in Children's Literature, for *Lucas the Traveling Crab*
- **Mary Carroll Moore**, Readers' Choice in Nonfiction, for *Your Book Starts Here: Create, Craft, and Sell Your First Novel, Memoir, or Nonfiction Book*
- **Liz Ahl**, Readers' Choice in Poetry, *Luck*

The New Hampshire Literary Awards are given biennially, for first editions of books written by authors who live in New Hampshire, who are New Hampshire natives, or who deal with subject matter inherently connected to New Hampshire. The next awards will recognize outstanding books published between July 1, 2011, and June 20, 2013.

## Telling Our Stories

### A Conversation with Mary Johnson

continued from page 1

put it out. At the end I had seven hundred pages. I wouldn't be surprised if 70 percent of it was dialogue, because dialogue is what came back to me first.

When the mailman delivered my thesis to Sarah, the box was so big that she thought it was a small television for her apartment!

For a couple years I actually didn't do a lot of writing. I wasn't quite sure of the story I wanted to tell. I needed more perspective. I needed to find my way in the world more before I found my way in the pages.

**Q:** At AROHO this summer you talked about "fertile idleness." Giving yourself time to—

**A:**—to get perspective. Some of the times when I got stuck, the solutions would come when I was in the shower or taking a walk. I would find myself extremely frustrated when I was sitting down trying to *force* myself into it. That never worked really well for me.

**Q:** In thinking about processing through a memoir, you've got the situation, you've got the events, you've got the facts of what's lead you to write, but then it's about *what's the story here?* The book became about finding faith, the places we search for that. The journey of that. It's a story of the human spirit. Our desire to be recognized for ourselves, as individuals—

**A:**—to be oneself. To live out of that.

**Q:** I'm sure a lot of NHWP readers who are writing memoirs share the fear that they'll "betray" others. How did you manage that fear?

**A:** In the beginning I told myself, *I'm just putting it on paper and nobody has to see it. But I'm going to write it out now.* And *then* I had to decide whether I was going to publish it. My biggest fear was that people who had been inspired by Mother Teresa might not be ready for a three-dimensional picture, that they would somehow be dissuaded from some of their inspiration. I didn't want to rob them of that. At the same time, I knew that those were the people who probably wouldn't believe me anyway. And I just had to prepare myself for that,

and I think twenty years in that particular convent prepares you for people not understanding your motives. I thought this was an opportunity for me to talk back.

**Q:** Is there one great piece of advice you can offer memoir writers? Just one nugget of truth?

**A:** If you are going to do it, you just have to be very honest and be willing to go as deep into it as you can. There's no point in writing it superficially. I think that's true not only for memoir writing; I think it's true for living. I think that we have to tell our stories.

*Martha Andrews Donovan and Maura MacNeil are professors of writing at New England College. Donovan is working on a mixed-genre memoir, Dangerous Archaeology: A Daughter's Search for Her Mother (and Others), and MacNeil is working on a memoir titled Sugar: The Alchemy of Family.*



Martha Andrews  
Donovan



Maura MacNeil

photo by Susan Wilfahrt

## NH Writer Returns to Paper

With this winter issue, *NH Writer* is being mailed to all members of the New Hampshire Writers' Project, as has been done in the past. *NH Writer* will continue to be available electronically. The return to mail comes at the request of our membership. Please enjoy this and future issues . . . and kindly support and recognize our advertisers.—George Geers

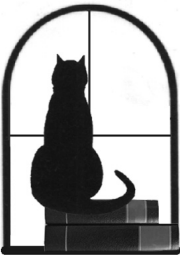
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# Highlights from Poetry AND Politics Conference 2011

HERE ARE SOME HIGHLIGHTS from the panel discussions at NHWP's Poetry AND Politics Conference on October 15 at NHTI in Concord, where poets laureate from around the country gathered to speak about the public role of poetry.

## Poetry and Social Justice Panel

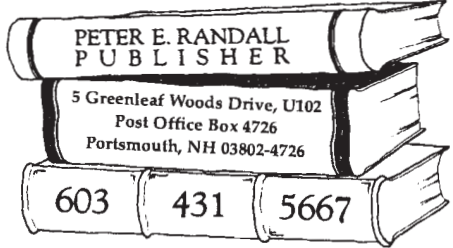
- "Because I'm a poet, I think I'm an activist. [Poets] listen . . . They shine light on problems . . . This naming can give heart."—**Bruce Dethlefsen**, poet laureate of Wisconsin
- "Poetry has power if we can find a way to make it accessible."—**Walter E. Butts**, poet laureate of New Hampshire

## Poetry and Education Panel

- "Give students time to brainstorm."—**Carolyn Kreiter-Foronda**, poet laureate of Virginia
- About receiving in-service funds from schools to bring poets to the classroom: "Usually, all you have to do is ask."—**David M. Parsons**, poet laureate of Texas
- "Video an event so that more than one school can use it."—**Marjory Wentworth**, poet laureate of South Carolina
- "Ekphrastic poetry [poetry that focuses on a work of art] is a way to overcome students' reluctance to write about themselves."—**David M. Parsons**, poet laureate of Texas
- "Teach in a circle. Workshop from the stance that we're *all* learning [even the workshop leader]."—**David M. Parsons**, poet laureate of Texas
- "Everyone does the [writing] prompt—even the teacher."—**JoAnn Balingit**, poet laureate of Delaware
- "Empower the teacher to teach poetry."—**Julie Kane**, poet laureate of Louisiana

## Poetry and Community Panel

- "We need to find a way to identify with the people we live among."—**Betsy Sholl**, former poet laureate of Maine



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## Poetry and Politics Panel

- On states' slashing funding for the arts: "We need to cultivate a sense of power from within . . . and use it in a positive way. It's time to start speaking up."—**Caryn Mirriam-Goldberg**, poet laureate of Kansas
- On states' actions against the arts: "We have to take a stand."—**Marjory Wentworth**, poet laureate of South Carolina
- On the current ideological stance against the arts: "There's no sense of what's good for the community . . . Our job as poets is to point out that what hurts one person hurts the community."—**Marjory Wentworth**, poet laureate of South Carolina



Wesley McNair, left, Donald Hall, and Kay Ryan sign books after the presentation of the Donald Hall–Jane Kenyon Prize to Ryan.

photo by Dawn Coult

## Poems That Work Poets Laureate Recommend Poems for the Classroom

During the Poetry and Education panel at the October 15 Poetry AND Politics Conference in Concord, the panelists—poets laureate from across the United States—recommended specific poems that are especially effective for teaching poetry:

- "Hands" by Siv Cedering, recommended by JoAnn Balingit, the poet laureate of Delaware
- "My Papa's Waltz" by Theodore Roethke, recommended by Julie Kane, the poet laureate of Louisiana
- "The Fish" by Elizabeth Bishop and "A Blessing" by James Wright, recommended by Carolyn Kreiter-Foronda, the poet laureate of Virginia
- "The Writer" by Richard Wilbur, recommended by David M. Parsons, the poet laureate of Texas

## Literary Flash at the New Hampshire Book Festival

ON OCTOBER 14, during the **New Hampshire Book Festival**, eight contestants fought for flash-fiction supremacy during **Literary Flash: Three Minutes to Fame** at the Barley House in Concord. Judges **Rick Broussard**, editor of *NH Magazine*, **Suzy Geers**, Rock the Vote blogger and Plaidswede Publishing marketing coordinator, and **Carla Gericke**, NHWP program director, selected **Aimee Valeras's** poignant piece "Hush Little Baby" as the winner. Valeras will compete with other regional Literary Flash winners at Writers' Day on March 31, 2012. To find out when the competition will be heating up in your neck of the woods, visit [www.nhwritersproject.org](http://www.nhwritersproject.org).



Top: The audience enjoys Literary Flash performances. Middle: Jeffrey DeRego reads from "Coo Coo for Coconuts," his short story in *Live Free or Die, Die, Die!* Bottom: Susan Nye reads from "Murder on the Mountain," her short story in *Live Free or Die, Die, Die!*

## Poetry Marketing School Coming in April

### Marketing Your Book Just Got a Little Easier

THE SUCCESS of our Author School—the how-to-market-your-book workshop series—has inspired the New Hampshire Writers' Project to offer the **Poetry Marketing School**. Because marketing poetry books differs greatly from selling other genres, poets have asked NHWP to develop a workshop just for them. This daylong session will be held Saturday, **April 28**, in Manchester.

This workshop will have sessions on traditional marketing and public relations, publishing options (in print and e-books), tips for working with bookstores and other sales venues, opportunities for readings and other public events, and social media for poets. The day will end with an opportunity for poets to share their work with other participants.

The day is designed with the poet in mind, whether that poet has published a book or is preparing for publication.

NHWP plans to offer the Poetry Marketing School twice a year, and poets are encouraged to offer suggestions for topics they'd like to see discussed. Send your ideas to the NHWP executive director, George Geers, at [ggeers@nhwritersproject.org](mailto:ggeers@nhwritersproject.org).

## Writer to Writer

"The goal of a query letter is to punch through the white noise."

—David Corey, instructor, NHWP's **Book Proposal Bootcamp**

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# Pen to Paper

## A Kiss and the Senses

by Julie Baker

COMMENTING ON DESCRIPTIVE WRITING, Anton Chekhov stated, “Don’t tell me the moon is shining; show me the glint of light on broken glass.” It’s good advice. Readers need sensory details that enable them to see, feel, hear, smell, and taste what is happening and what matters to characters.

One way to expand the use of sensory details in your writing is to practice describing something commonplace as if your words will be read by someone who’s never experienced the object. Here’s a quick and fun exercise to demonstrate this technique.

Take a single Hershey’s Kiss candy and place it on the table in front of you, still wrapped in its foil. Pretend you are writing a letter to a pen pal who lives in a land far, far away. Your pen pal has never eaten a Hershey’s Kiss or seen photographs of one. In fact, your pen pal has no experience with the concepts of candy or chocolate and isn’t familiar with the word *sweet*. You will mail a package of Hershey Kisses to your pen pal next week, but for now you’re determined to describe a Kiss with words.

Using your five senses, work through the steps below. Remember that your pen pal has no knowledge of this confection, so assume the words *candy*, *chocolate*, *Hershey’s*, *Kiss*, and *sweet* have no meaning for him, and avoid using them in your descriptions.

1. Without touching the Kiss, look at it. What words, phrases, and similes describe what a Hershey’s Kiss *looks* like?
2. Pick up the Kiss. Without unwrapping it, feel it. Move it between your fingers. What words, phrases, and similes describe how it *feels*?
3. Slowly unwrap the covering of the Kiss and listen to the sounds caused by the action. What words, phrases, and similes describe the *sound* of a Hershey’s Kiss wrapper as it is removed? Does the sound remind you of anything that might deepen your description?

4. Bring the Kiss toward your nose and breathe in its aroma. What words, phrases, and similes describe the way the Kiss *smells*? Does the smell evoke personal memories that can be woven into your description?
5. Finally (and this is the best part), place the Kiss inside your mouth. Roll it around. Bite into it. Take your time and consider its flavor. What words, phrases, and similes describe what a Hershey’s Kiss *tastes* like? Do any memories come to mind as the chocolate dissolves in your mouth?

When you’ve completed the five steps, look over your collection of descriptive phrases. Which of your five senses prompted the quickest and most effective words and memories? Which senses proved most challenging? Research has shown that after the sense of sight, smell is the most evocative. Based on your Hershey’s Kiss experience, do you agree?

*Julie Baker, winner of a New Hampshire Literary Award for Outstanding Work of Children’s Literature, is the author of four books and numerous magazine articles. She teaches writing and literature courses at Southern New Hampshire University.*



Julie Baker



### Check Out the NHWP LITERARY CALENDAR

This is just a taste of the literary events listed in NHWP’s online Literary Calendar ([www.nhwritersproject.org/newfiles/calendar.html](http://www.nhwritersproject.org/newfiles/calendar.html)):

**February 16, Plymouth:** The Eagle Pond Author’s Series will feature Simon Armitage, who has received wide acclaim for his translation of *Sir Gawain and the Green Knight*. Reserve free tickets by calling (603) 535-2874. At 7 p.m., Smith Recital Hall, Plymouth State University ([www.plymouth.edu](http://www.plymouth.edu)).

The calendar is updated approximately every two weeks. Be sure to send listings of your own events to [dcoutu@nhwritersproject.org](mailto:dcoutu@nhwritersproject.org) (we suggest four weeks in advance)—and visit often!

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# The Way We Write

## Technology Revises Revision

by Richard Adams Carey

ONCE I WAS a tech geek. I started writing and sending out stuff in the 1970s, using an electric typewriter for my final manuscripts and relying on carbon paper for copies of my manuscripts. I had the blue fingertips to prove it.

I wrote in longhand and didn't begin typing until I knew I had my final copy—but of course I never quite did have a *final* manuscript. I'd find a clunky passage on page two of a fifteen-page piece. If I changed the passage, I'd have to retype it and all the following pages. Did it mean that much to me? The competition was brutal (still is), and usually I did retype. That didn't mean I liked it. A documentary film of the process would have drawn a hard R rating for language.

Then in the 1980s I heard about word processing on a desktop computer. But I was on the move a lot, and I valued my Smith Corona's portability. That became moot, more or less, when first Compaq and then a little company called Kaypro came up with desktops whose keyboard and monitor/CPU could clip together for easy transport, sort of, into something like a suitcase. The Kaypro came bundled with WordStar, the state-of-the-art word-processing program of the time, all for \$1,800. Gulp.

I wondered if I was nuts, paying that much money for something just to write with, but I paid it and became the first on my block with a desktop computer. It had no hard drive, just two external drives for floppy disks the size of flagstones. The monitor was as pinched as the window on a deep-sea submersible. But I still remember the Nirvana-like sense of liberation I felt in experiencing how easily passages on page two could be tweaked until even a paranoid obsessive-compulsive like me was satisfied, and a clean copy of the whole manuscript could be run off effortlessly on my clacking daisy-wheel printer. It was cool being out there on the cutting edge.

But that's as far as I climbed on the arc of technology. The Kaypro eventually burned out its power pack and went to the dump. Now I have a laptop about the size of those original floppy disks and only a little bit thicker, but I don't like to work on it—it makes checking e-mail or surfing the Web too easy. For work I have an old Gateway 2000 (running Windows 97) donated to me by my brother-in-law. Its cathode-ray monitor is as big and deep as a kitchen cabinet. Meanwhile, the daisy wheel has yielded to a first-generation laser printer, and stuff gets backed up on floppy disks about the size of coasters, with no flop to them at all. They're getting hard to find.

The cutting edge is barely in sight any more, and spiritually I feel more akin to those Luddites who never abandoned their Smith Coronas. But I'm glad I took that first step at least.

These days I'm working on a book about the shootings that occurred in Colebrook, New Hampshire, one black day in 1997. Many of the survivors are still wracked by grief. They tell me what they remember, and for them it's like living through it all over again. My account of that day has to be faithful both to the truth and to the love that still endures. The words have to be just right, the best I'm capable of, equal to the grief and uncompromised by any considerations of time, trouble, or carbon paper.

Thanks to Jobs and Gates, Kaypro and Gateway, they will be.

*Richard Adams Carey is a former president of NHWP and the author of three books of narrative nonfiction. His second, *Against the Tide*, won the New Hampshire Literary Award for nonfiction in 2000.*

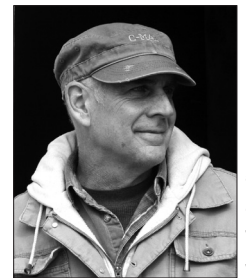


photo by Sue Carey

Richard Adams Carey



## Check Out **GREAT LEADS** Online

Here's just a taste of the opportunities posted in Great Leads online (<http://tinyurl.com/mbrgl>), just for NHWP members:

**Ars Medica**, a biannual literary journal that explores the interface between arts and healing, accepts submissions of short fiction, creative nonfiction, poetry, and personal narrative. Deadline for the spring issue: February 28. Payment: two copies. For more information, visit [www.ars-medica.ca/Submit.html](http://www.ars-medica.ca/Submit.html) or e-mail [arsmedica@mtsinai.on.ca](mailto:arsmedica@mtsinai.on.ca).

NHWP sends members e-mail announcements for Great Leads updates, with a link to the members-only page, approximately every six weeks. Be sure to send us your calls for submission and check Great Leads updates for new opportunities. Please let us know if you get published—e-mail the news to [editor@nhwritersproject.org](mailto:editor@nhwritersproject.org).



# Words for Writers reviewed by M. F. Bloxam

## *First We Read, Then We Write: Emerson on the Creative Process*

by Robert D. Richardson

As part of our mission to help writers create, engage, and flourish, NHWP publishes reviews of books about writing. If you've read a book about writing you've found helpful or inspiring and would like to write a review, please contact *NH Writer* Editor, 2500 North River Road, Manchester, NH 03106, or send an e-mail to [editor@nhwritersproject.org](mailto:editor@nhwritersproject.org).

WHY, WHEN SEEKING DIRECTION and inspiration in the twenty-first century, should writers return to the thoughts and works of a mid-nineteenth-century American essayist and poet? It's worthwhile when that essayist and poet is Ralph Waldo Emerson—and when our guide through Emerson's protean writings is the genial Robert Richardson, who brings his vast scholarship to *First We Read, Then We Write: Emerson on the Creative Process* (University of Iowa Press, 2009) like a bottle of good wine to a party.

We tend to admire Emerson in the abstract, but we don't much read him anymore. "Ugh! American transcendentalism!" we secretly say. "Wasn't it, like, a mishmash of German romanticism, failed utopian communes, and windy notions of spirituality, all fossilized in impenetrable Victorian prose? And wasn't Emerson the movement's chief literary figure?" He's like our respectable but slightly fey great-uncle, the one who was a self-ordained minister in the Church of Harmonic Convergence.

We do Emerson wrong.

Through sprightly prose and selected quotes, Richardson reveals an Emerson passionately committed to the art of writing, a man for whom writing was a desperate, daily, and physical struggle. "The way to write," Emerson tells us, "is to throw your body at the mark when your arrows are spent." These are not the words of one who considers writing a mere hobby. Emerson's observations on writing, Richardson says, "come to us as ultimatums, messages found in bottles, fire alarms, battle flags, treasure maps, last words, or family secrets." It's bracing to be reminded that the act of writing can—and perhaps should—be one of uncompromising rigor.

Emerson, above all, was a superb carver of sentences; we can read him profitably for his writing aphorisms alone. Richardson gathers up some of Emerson's best, and in chapters titled "Reading," "Keeping a Journal," and "Practical Hints," he reminds us that Emerson, for all his idealism, was wonderfully practical as well. His advice to writers 170 years ago has lost none of its relevance for us today.

"Keep a journal," Emerson advised, "for the habit of rendering account to yourself of yourself in some rigorous manner." Yet the sixteen large volumes Emerson filled in his lifetime do not constitute a journal as we understand the



term. They do not record his feelings or activities. Rather, they are commonplace books, where Emerson recorded vivid images, great descriptions, striking turns of phrase, ideas—the best moments of his life and reading. Emerson's journals, Richardson says, preserve "the play of mind, the ever-changing focus, the wide sympathies, and the unconventionality of Emerson's mind in its first encounters with events, books, and people." This is

surely the elusive mental lightning we too want to capture as writers, to draw from again and again in our work.

Yet it's Emerson's idealist philosophy, Richardson asserts, that exerts the greatest influence upon us as writers today. Emerson's views were radical—a "full-court Neoplatonic press" in which the material world is entirely emblematic, its contents signs of invisible archetypes and ideal forms that we hold within our own minds and that are the ultimate source of reality. Can't embrace such a metaphysical worldview? No problem. Emerson's philosophy "remains a vigorous and valid description of how *writers* use the world of appearances," Richardson points out—as we reveal our characters' mental states in our descriptions of setting, as we employ metaphor and symbol to render abstractions concrete. It's easy to see why Emerson valued the reader's response over the words of the text, the emerging thought over its ultimate form.

"Cut these words and they would bleed," Emerson wrote in praise of Montaigne's writing. "They are vascular and alive." Let our own work pulse with this kind of life.

*M. F. Bloxam is the author of The Night Battles, a novel of psychological suspense. She is currently at work on a new project. She contributes regularly to the NHWP newsletter and leads the Seacoast chapter of the NHWP Book Club for Writers.*



M. F. Bloxam

photo courtesy of the Wire





## E-publishing News

- Scribd announced that its new app, Float ([www.float.com](http://www.float.com)), could be the “Netflix of reading.” Float offers full-text articles from 150 publications, and Scribd hopes to offer a flat monthly fee for access to entire issues.
- University of Michigan Press began serializing two novels on its Facebook page in July. Marketing manager Heather Newman said the giveaway was meant to “give readers the opportunity to see the talent of these two writers [Marjory Kowalski Cole and Becky Thacker].”
- Two literary agencies have begun e-publishing as well as representing clients with traditional publishers. BookEnds started Beyond the Page ([www.beyondthepagepub.com](http://www.beyondthepagepub.com)), while Trident’s new division is called Trident E-Book Operations (<http://tridentmediagroup.com/ebook.html>).
- Small Press Distributors now distributes e-books and will convert books to e-reader formats as well.
- The *New York Times* reports that online news sites, including *Politico*, *Huffington Post*, and *Byliner*, have moved into e-book publishing, often commissioning their own writers.
- *GalleyCat* reports that Pubslush Press ([www.pubslush.com](http://www.pubslush.com)) is “like Kickstarter for e-books.” Authors submit the first ten pages of a work in progress and a summary. Visitors who like what they read click “support”; when a work reaches two thousand supporters, Pubslush will publish it. Authors should be ready to upload the entire manuscript once they reach five hundred supporters.
- Amazon’s short-form e-publisher, Kindle Singles, has posted an online submissions page (<http://tinyurl.com/3cansf2>).
- In August, Barnes & Noble’s PubIt! e-book self-publishing platform hosted a “review day” on Facebook (<http://tinyurl.com/6joexoo>). Authors pitched their books for review to invited book bloggers. PubIt! planned to hold another review day in the fall (no date at press time).
- *Publishing Perspectives* reports that Composer, a new app from DemiBooks, allows authors to create e-books with enhanced features, even if these authors don’t know how to program.

## Around the Industry

- Marketing company Odyl (<http://odyl.net>), offers a Facebook marketing product useful to authors as well as publishers and publicists. The product allows marketing a book with excerpts, video, and audio, as well as offering gadgets for polling and quizzing readers and giving

away book SWAG. The software allows users to import online content from places like Goodreads, Twitter, and YouTube.

- *Publishing Perspectives’* online newsletter has launched an additional newsletter devoted to children’s book publishing (see <http://tinyurl.com/3do68st>). Children’s authors can e-mail news of their projects to [ed@publishingperspectives.com](mailto:ed@publishingperspectives.com).
- The *Wall Street Journal* reported in August that new economic realities, including a sharp rise in e-book purchases and less shelf space in physical stores, given Borders’ demise, are affecting publishers. This means smaller advances for authors and smaller print runs, even for top books. For publishers it means downsizing office and warehouse space. Readers of print books may find fewer copies of new books at local stores.

## New Imprints

- Virgin Books, a division of Ebury Publishing, is bringing back the W. H. Allen imprint after a twenty-year hiatus, to focus on popular current affairs, science, history, and politics.
- Former Bloomsbury UK children’s book editor Sarah Odedina (who published *Harry Potter*) is starting a new imprint at Bonnier called Hot Key Books.
- Scholastic and Ruckus Media Group have announced a new transmedia imprint, Scholastic Ruckus, dedicated to publishing printed books and e-books, enhanced e-books, and apps.
- William Morrow announced that author Dennis Lehane will get an eponymous imprint, which will be focused on fiction, especially by “worthy writers, who . . . aren’t as popular as they deserve to be.”
- Amazon announced another imprint, 47North, devoted to science fiction, fantasy, and horror.
- Authonomy, a HarperCollins “community for unpublished authors,” will now publish twelve e-books annually, with “print editions for books that sell particularly well,” *Publisher’s Lunch* reports.
- According to *Publisher’s Lunch*, Blasted Heath, a new e-publisher of crime fiction, will publish thirty e-books per year.

*Deb Baker is a writer and an insatiable reader. She blogs about books at <http://bookconscious.wordpress.com> and tweets at [bookconscious](http://bookconscious). She is also a part-time reference librarian at the Regina Library at Rivier College.*



# NEWS

Please be sure to send NHWP your news—big and small.  
**Deadlines: February 1 for spring issue; May 1 for summer issue; August 1 for fall issue; November 1 for winter issue.**

Posting news to Facebook? Tell *NH Writer* too, either by copying the news into an e-mail to editor@nhwritersproject.org or by posting the news on the New Hampshire Writers' Project Facebook page!

NHWP members **Lin Illingworth, Catherine O'Brian, Pat Parnell, and Harvey Shepard** were selected by New Hampshire Poet Laureate **Walter E. Butts** for the New Hampshire Poets Showcase (<http://tinyurl.com/nhpoetsc>) on the New Hampshire State Council on the Arts website.

A poem by **Rodger Martin**, "Prayer, Christmas Eve, for Recovery of My Dog," was selected to appear in an anthology edited by Jill Peláez Baumgaertner. This book, *Imago Dei: Poems from Christianity and Literature*, will be published by Abilene Christian University Press in 2012 and will be a collection of the best poems that have been published over the past sixty years in *Christianity and Literature*.

The Poetry Foundation recently added a biography of **Mary Ann Sullivan** to the foundation website: [www.poetryfoundation.org/bio/mary-ann-sullivan](http://www.poetryfoundation.org/bio/mary-ann-sullivan).

This summer several NHWP members—**Martha Andrews Donovan, Áine Greaney, Maura MacNeil**, and former NHWP executive director **Barbara Yoder**—attended the A Room of Her Own Foundation (AROH) retreat, *A Dream of Our Own: Women Writing New, Women Writing True*. "Attending this year's retreat in the red hills of northern New Mexico was like going home for a tribal gathering," said MacNeil. "Eighty women writers from across the country arrived at Ghost Ranch with a fierce commitment to allow transformation in our writing lives to take place . . . It was a week of extraordinary generosity and intelligence and female creative spirit that continues to sustain."

**Barbara Yoder** will participate in The AROHO Speaks: Writer to Writer, a project designed to continue building connections among women writers. Yoder, along with Tania Pryputniewicz, Lisa Rizzo, and Marlene Samuels, will interview as many 2011 retreat participants as possible about their experiences and writing projects. Yoder herself has also been interviewed as part of the project. To read her interview, and others, visit <http://arohospeaks-writertowriter.posterous.com>.

**Michael Connelly's** article "Effective Followership Training Is as Important as Leadership Training" was published in *Leadership in Focus*, a journal for Australasian School Leaders. Connelly frequently writes articles for educational journals both in the United States and internationally.

"The Curtain Comes Down on the Concord Theatre," a blog post by **Paul E. Brogan**, was published on August 7 on *ConcordPatch* (<http://concord-nh.patch.com>). As of September,

two of his posts ("Fast Forward from the Past" and "The Endicott—More Than Just a Hotel?") were the most read blog posts on the website. Brogan also published "An Unforgettable 'Day': Star Doris Day Returns" in the *Los Angeles Canyon News* and a seventeen-page cover story for *Classic Images* in September 2011. Brogan told NHWP, "All of this came out of joining the Writers' Project, which gave me the incentive to finish my book."

**Becky Dennison Sakellariou** recently had three poems accepted for publication: "White Matter" by *Passager*, "Dies Irae" by *Entelechy International*, and "Back When I Was Still Wild" by the *Dos Passos Review*. She also launched her new website: [www.beckysakellariou.com](http://www.beckysakellariou.com).

**James Patrick Kelly's** *Strangeways Number 3* is live on Kindle (<http://amzn.to/ooiFnl>) and Nook (<http://bit.ly/nyhLMI>). Two stories and two essays are available for a dollar. Of this experiment in publishing, Kelly says, "My preliminary finding on this one is that getting the word out is the hardest part. Also getting readers to write reviews. But I'm pressing on!" *Kafkaesque*, edited by **Kelly** and John Kessel, was reviewed by *Publishers Weekly* on October 17. The reviewer called the collection of eighteen reprints, which celebrate the life of James Kafka, "eclectic," "mind-blowing," "impressively thorough," and "highly literary."

**Deb Baker** has launched *The Nocturnal Librarian: Musings of a Late-Night Reference Librarian* (<http://thenocturnallibrarian.com>). This is her second blog; her first, *Bookconscious* (<http://bookconscious.wordpress.com>), is still going strong.

**John Perrault** recently had poems published in the *Portsmouth Herald*, the *Lyric*, *Blue Unicorn*, the poetry anthology *Dogs Singing* (Salmon Poetry), and the *Naugatuck River Review*.

**Jeff Friedman's** poem "Luna Moth" was featured on *Verse Daily* ([www.versedaily.com](http://www.versedaily.com)) on October 1.

**John Robinson's** story, "Girl, 15" will appear in *Epiphany* (Fall/Winter 2011–2012) in December, and his memoir, "The Literary Life," will be published in the *Writer* (April or May 2012).

**Esther M. Leiper-Estabrooks** had two articles published in the November/December 2011 issue of *Writers' Journal*: "Every Day with Poetry: Serious Wordplay" and "Esther Comments On . . . the Winners, April 2011 Poetry Contest."

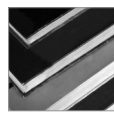


## NEWS

*Season We Can't Resist* by **Martha Carlson-Bradley** was named Book of the Week on August 18 in *Book Notes New Hampshire* (<http://nhbookcenter.blogspot.com>), a blog of the Center for the Book at New Hampshire State Library. *If I Take You Here*, her latest chapbook, was reviewed by the *Tower Journal*, *Bookconscious*, and *Boston Area Small Press and Poetry Scene*. The fall 2011 issue of *Tower Journal* also published several poems from Carlson-Bradley's latest work in progress.

**Linda Dyer's** poem "Vocabulary" appears in the 2011 issue of *Slant*.

**Áine Greaney's** novel, *Dance Lessons*, is one of twenty books selected for 2011 National Reading Group Month by the Women's National Book Association. All the selections are listed at [www.nationalreadinggroupmonth.org](http://www.nationalreadinggroupmonth.org). In addition, Greaney has just been chosen to serve as the writer in residence at Manchester-Essex Regional High School in Manchester-by-the-Sea, Massachusetts. She will be working with students in grades nine through twelve.



## BOOKS BY MEMBERS

**Beaupré, Sylvia Merrill.** *Tavern Village Tales* (nonfiction). Weare Historical Society, 2011. \$18.

**Carbone, Ute.** *Blueberry Truth* (fiction). Etopia Press, 2011. \$5.99 (e-book).

**Connolly, Michael.** *Teaching Kids to Love Learning, Not Just Endure It*. Rowman and Littlefield, 2011. \$40 (cloth), \$21.95 (paper).

**Rock, Thom.** *Blueberry Fool: Memory, Moments, and Meaning* (nonfiction/memoir). Resource Publications/Wipf & Stock, 2011. \$13.

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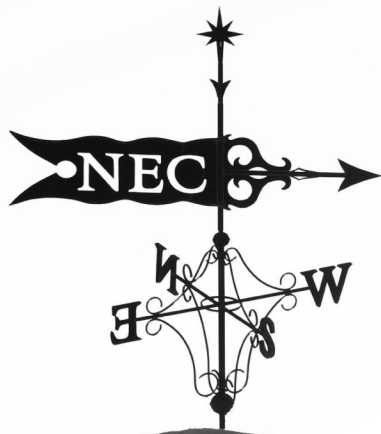
## Getting Reviewed Online

by **Deb Baker**

AS MORE NEWSPAPERS cut their book sections, authors and small presses have to seek alternatives to traditional print reviews, such as blogs and book websites. Here is a list of online reviewers. Most of these websites list submission guidelines for authors who wish to have a book reviewed—be sure that a site reviews works in your genre before contacting editors.

American Book Review: <http://americanbookreview.org>  
 Beatrice: [www.beatrice.com/wordpress](http://www.beatrice.com/wordpress)  
 BerniE-zine: <http://rantsravesreviews.homestead.com>  
 Blue Ink Review: [www.blueinkreview.com](http://www.blueinkreview.com)  
 Book Lady: [www.thebookladyblog.com](http://www.thebookladyblog.com)  
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 Devourer of Books: [www.devourerofbooks.com](http://www.devourerofbooks.com)  
 Erika Robuck (historical fiction): <http://erikarobuck.wordpress.com>  
 Fiction Writers Review: <http://fictionwritersreview.com>

Fiddler Crab Review: <http://fiddlercrabreview.blogspot.com>  
 ForeWord Magazine: <http://forewordmagazine.com>  
 Full-Stop: [www.full-stop.net](http://www.full-stop.net)  
 Gently Read Literature: <http://gentlyread.wordpress.com>  
 Green Man Review: <http://greenmanreview.com>  
 Jenn's Bookshelves: [www.jennsbookshelves.com](http://www.jennsbookshelves.com)  
 Kirkus Reviews: [www.kirkusreviews.com](http://www.kirkusreviews.com)  
 Largehearted Boy: <http://blog.largeheartedboy.com>  
 Library Journal: [www.libraryjournal.com](http://www.libraryjournal.com)  
 The Literary Saloon/Complete Review: [www.complete-review.com/saloon](http://www.complete-review.com/saloon)  
 The Millions: [www.themillions.com](http://www.themillions.com)  
 Necessary Fiction: <http://necessaryfiction.com/reviews>  
 The Nervous Breakdown: [www.thenervousbreakdown.com](http://www.thenervousbreakdown.com)  
 NewPages: <http://newpages.com>  
 Publishers Weekly: [www.publishersweekly.com](http://www.publishersweekly.com)  
 Rain Taxi: [www.raintaxi.com/submissionguidelines.shtml#booksubmissions](http://www.raintaxi.com/submissionguidelines.shtml#booksubmissions)  
 Reading for the Joy of It: <http://jsomerville.blogspot.com>  
 The Rumpus: <http://therumpus.net>  
 SF Site: [www.sfsite.com/home.htm](http://www.sfsite.com/home.htm)  
 She Is Too Fond of Books: [www.sheistoofondofbooks.com](http://www.sheistoofondofbooks.com)  
 Wastepaper Prose: [www.wastepaperprose.com](http://www.wastepaperprose.com)  
 Women's Review of Books: [www.wcwonline.org/womensreview](http://www.wcwonline.org/womensreview)



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## OUR READERS LET US KNOW

Let us know! In anticipation of Writers' Day, we invite you to answer this question for the spring issue: **What's the most exciting, unexpected, or hilarious thing that ever happened to you at a writers' conference?** Send your answer to [editor@nhwritersproject.org](mailto:editor@nhwritersproject.org) or drop a note to *NH Writer* Editor, NHWP, 2500 North River Road, Manchester, NH 03106. We'll print selected responses (up to one hundred words each) in the next issue. *We want to hear from you!*

Recently, our readers considered this question: **Who do you show your writing to first—and what do you look for in a first reader of your work?**

- Well, I don't ask my husband, whom I adore, because his forte is financial planning, which he's brilliant at (and much loved by his clients), but he doesn't get writing. I *do* share with two writers groups—I write nonfiction (books and magazines) and poetry. I have come to respect and trust the people in my writing groups and depend on them to give good feedback prior to a piece going to print. It's a healthy, strong relationship.—**Linda Chestney**
- On those rare occasions when I am on schedule, I show it to my writers group first, consider their comments, make appropriate changes, and then show the revised project to my wife. When I am hopelessly overdue, my dear wife is the one reader who stands between me and editorial scrutiny. She is expert at catching typos and infelicitous diction. As probably the best-read person in our household, she can reflect what an intelligent reader who is not necessarily a fan of the fantastic genres will make of my plot and world building. If what I have written is too outré for a reader like her, I have lost the audience I most covet.—**James Patrick Kelly**

- I have a number of first readers who give me tough, honest feedback—a colleague on the MFA faculty at SNHU, a poet who is both a friend and a demanding critic, a friend from graduate school who is an English professor in Ohio, and my writing group. I look for first readers with a range of tastes and interests, and make sure I have both male and female readers. Diversity in age is helpful, too. These readers won't let me off easy. They ask me to hone my sentences, to consider the full arc of the story, to push a piece of writing further, to stay at the desk for as many rounds of revision as it takes.—**Katherine Towler**
- My writing spends entirely too long moldering on my desk before it gets into the hands of a first reader. When I do finally share it, it is with a few trusted writer friends, people who can tell me whether a piece has the energy to sustain itself, who can suggest smaller smoothings or toss about larger reconstructions—readers who present feedback in a way that motivates me to continue should the work be worth continuing and who can advise me to abandon a piece should abandonment be required.—**Jennifer Militello**
- I prefer to ask individuals for feedback rather than a whole group. My first reader varies sometimes, depending upon what I'm writing about. But usually I send early drafts of my poems to a good friend who lives several states away. There's something about our e-mail exchanges that gives me a little silent privacy to respond to the critique, to really take it in—and he's an exceptional reader of my work: kind to me, tough on my language.—**Martha Carlson-Bradley**

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## Writer to Writer

"We don't care in our interview if the book is self-published or not."

— **Mike Morin**, presenter, **On-Air: Interviewing for Radio, Television, and Community TV**, NHWP's **Author School**

"Always say yes. Can you overnight it? Yes. Can you print it on purple paper? Yes."

— **David Corey**, instructor, NHWP's **Book Proposal Bootcamp**

"No one has to apologize for self-publishing."

— **George Geers**, panelist, NHWP's **Author School**

## NEW & RENEWING MEMBERS

List includes those who joined or renewed from July 21, 2011, through October 27, 2011.

Geraldine Anderson, Lebanon  
 Sylvia Merrill Beaupré, Weare  
 Theresa Bianchi, Manchester  
 Jen Boissonneault, Londonderry  
 Lynn Boucher, Mont Vernon  
 Vivian Brock, Duxbury, MA  
 Joanna N. Brode, Portsmouth  
 Geoffrey A. Burrows,  
 Center Sandwich  
 Kathleen Calkins, Portsmouth  
 Anthony Caplan, Henniker  
 Ute Anna Carbone, Nashua  
 David Chirlin, Litchfield  
 Maureen Christilles, Londonderry  
 Elaine Clow, Concord  
 Cynthia Cobb, Henniker  
 Christina Cody, Hampstead  
 Jayme Colter, New Boston  
*Concord Monitor*  
 Michael Connolly, Stoddard  
 Maureen Cook, Weare  
 Michael S. Copeland, Derry  
 Kathleen Corcoran, Strafford  
 Yvette Couser, Lee  
 Charlotte Cox, Laconia  
 Bruce Crawford, Concord  
 Gary Crooker, Wilton  
 Glenn Currie, Concord  
 Deirdre H. Currier, Newport  
 Patrick Donnelly,  
 South Deerfield, MA  
 Joann Snow Duncanson, Greenland  
 Margaret A. Elliott, Eliot, ME  
 Nicole Escobar, Kingston  
 Helen Fernald, Wolfeboro  
 Heidi Fisher, Canaan  
 Alice B. Fogel, Acworth  
 Maria Fowler, Penacook  
 Brendan Gillett, Manchester  
 Philip E. Ginsburg, Durham  
 Brie Goolbis, Stoddard  
 Annie Graves, Peterborough  
 Rosalie F. Hanson, Plaistow  
 Katherine Harbaugh, Hanover  
 Suzanne Harvey, Nashua  
 Sussan Henkel, Keene  
 Hugh Hennedy, Portsmouth  
 Margaret Hirshberg, Concord  
 Jane M. Holmes, Jefferson  
 Edward Jacobs, PhD, Londonderry  
 Beverly E. Jones, Laconia  
 Thane Joyal, Syracuse, NY  
 Meg Kearney, New Ipswich  
 Margaret V. Kemp, Lempster

Marie Knoetig, Manchester  
 Barbara Mills Lassonde, Warner  
 Jessica Lubowsky, Fremont  
 Chris Lyons, Broomfield, CO  
 Kathleen Marotta, Londonderry  
 Laurel Barber Martin, Salisbury  
 Marjorie N. Matthews, Lebanon  
 Rachel McIntyre, Somersworth  
 Susan McKeown, Manchester  
 Matt W. Miller, Exeter  
 Katherine R. Morgan, Durham  
 Timothy Morgan, Merrimack  
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 Herbert Pence, Manchester  
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 Lee Richmond, Dunbarton  
 Karen T. Rinehimer, Melbourne, FL  
 Thomas A. Rock, Orange  
 Diane M. Roston, Hanover  
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 Bob Tefft, Derry  
 Susan Torbitt, Stratham  
 Lynda L. True, Cape Neddick, ME  
 Dan Tuohy, Rye Beach  
 Catherine L. Turgeon, Meredith  
 Dana Van Der Bijl, Deerfield  
 Julie Bigg Veazey, Portsmouth  
 Yvonne Vissing, Chester  
 Theodore Weesner, Portsmouth  
 Jane Wilkins, Milford  
 Kathleen Williams, Jaffrey  
 Pamela K. Williams, Londonderry  
 Brian B. Winslow, Belmont  
 Stephen Woodbury, Salem  
 Laurie Zimmerman, Andover

## NHWP on Facebook!

The New Hampshire Writers' Project has a fan page on



Facebook. Visit the page to learn

about NHWP events and news about writing from across the country. Recently, visitors to our Facebook page were reminded that prize-winning Kay Ryan would be reading in New Hampshire and that other New Hampshire Book Festival events were taking place across the state, linked to a discussion of what "proper" grammar is, and given the opportunity to express opinions in Our Readers Let Us Know. On Facebook, search for "The New Hampshire Writers' Project." Become a fan!



## SPONSORS & FOUNDATIONS

Our sincere thanks to the following corporations, organizations, and foundations that have made a special commitment to support NHWP's ongoing programs and special projects:

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Our thanks also to Southern New Hampshire University for additional support.



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## PATRONS (as of October 27, 2011)

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Patricia Scholz-Cohen  
Timothy G. Scott  
Rebecca Sinkler  
K Spirito  
Kara Steere  
Kelly Teevan  
Edward J. Tomey  
Dianalee Velie  
Susan W. Ware  
Bob Warren  
Mary J. Wilson  
Barbara A. Yoder

## Thank You

# NOTES FROM THE OFFICE

With this issue comes a look back at 2011 and a charge into 2012.

As it is with the changing of the years, we say good-bye and hello. **Mary Nardozi**, our office manager since September 2009, is moving on to new opportunities in the workplace. She was busy and ever present in the life of the New Hampshire Writers' Project: she worked with two executive directors, oversaw the moving of our offices from across campus to Campbell House, got new computers up and running, and was the moving force behind registrations, events, and socials. She was our efficiency. We will miss her. We wish her well and know we'll see her in the future.

At the same time, we welcome **Karen Thompson** as office manager. She has a business and nonprofit background and joined us in time for the New Hampshire Literary Awards.

Thanks to **Mike Pride** for coordinating so much of the Donald Hall-Jane Kenyon Prize in American Poetry event and to Maine's poet laureate, **Wes McNair**, for his selection of the winning poets. **Kay Ryan** was a delight at her Concord appearance in October. And it was nice to have **Donald Hall** and **Maxine Kumin**, former U.S. poets laureate, with us as well.

Poetry AND Politics brought fifteen state poets laureate to New Hampshire for readings throughout the state on a Friday and for a conference on a Saturday. These national gatherings have occurred three times since **Marie Harris**, then New Hampshire's poet laureate, called the first one in 2003. Our thanks to our current state poet laureate, **Walter E. Butts**, for calling the poets to New Hampshire and coordinating the event.

Congratulations to our **finalists** for and **winners** of the 2011 New Hampshire Literary Awards and our **presenters**. Our board decided to offer Readers' Choice Awards in four categories to our members. Thanks to **all who participated**. And a special thanks to our master of ceremonies, **Mike Morin** of WZID. Mike's been a familiar face at Writers' Day and our Author School workshops.

Thanks also to **Ashley Troutman**, who is stepping down as coeditor of Great Leads—and welcome to **Laurie Morrissey**, who is taking on this role.

Program director **Carla Gericke** is lining up an interesting program for Writers' Day 2012, on Saturday, March 31, at **Southern New Hampshire University**. Details on keynote, workshops, registration, directions, and all can be found at [www.nhwritersproject.org](http://www.nhwritersproject.org).

Many thanks,  
George Geers



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## News about **Writers & Writing** in the Granite State

**Writers' Day** will be held on **March 31, 2012**, at **Southern New Hampshire University** in Manchester. Save the date for the largest writing conference in New Hampshire, with panel discussions, classes, workshops, networking opportunities, and pitch sessions. For more information, visit [www.nhwritersproject.org](http://www.nhwritersproject.org).

*Psst: Writers' Day makes a great holiday gift!*

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