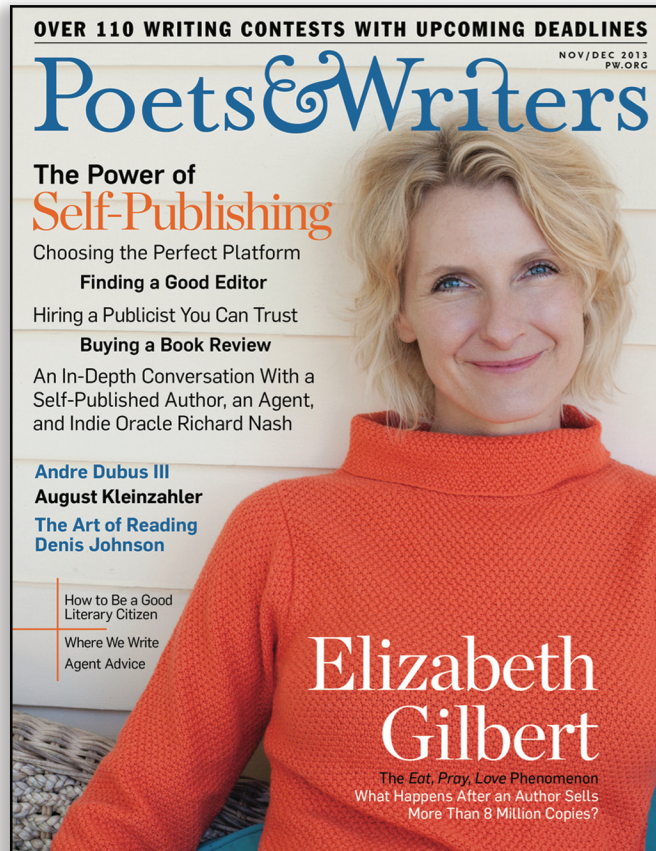


Poets & Writers

50 & FORWARD



**WRITERS MEDIA KIT 2022**



**Readership: 100,000+**  
**Paid subscribers: 55,000**

**78% say *Poets & Writers Magazine* is their primary source for information on writing and publishing**

**34% respond to ads in the magazine**

**95% purchase novels or collections of short stories**

**87% purchase creative nonfiction**

**81% purchase books of poetry**

**78% purchase books on writing**

**73% purchase 11 or more books per year**

**45% purchase 21 or more books per year**



## **2022 Editorial Calendar**

### **January/February • Inspiration**

**Reservation Deadline: October 21**

Celebrated authors talk about what inspires them and offer practical advice to writers. This issue also includes our annual feature on debut poetry.

\*Editorial content is subject to change.

### **March/April • Conferences & Residencies**

**Reservation Deadline: January 4**

This issue highlights both in-person and virtual conferences and residencies and includes first-hand accounts from writers.

### **May/June • Writing Contests**

**Reservation Deadline: February 17**

This issue features a look at the ever-expanding universe of book awards and literary prizes, including details and deadlines on the biggest contests of the year.

### **July/August • Debut Fiction Authors & Agents**

**Reservation Deadline: April 21**

Some of the biggest names in literary fiction introduce the hottest debut authors. The special section provides information and advice on agents.

### **September/October • MFA Programs**

**Reservation Deadline: June 23**

Prospective students turn to the pages of *Poets & Writers Magazine* to research graduate writing programs, and we provide all of the information and advice they need before applying.

### **November/December • Independent Publishing**

**Reservation Deadline: August 25**

In this issue we showcase some of the most innovative independent book and magazine publishers in the business.

# Poets & Writers is pleased to offer up to 40% off to authors advertising their books!



## Color 30% Discounted Rates

New Titles Ad: \$294 (regularly \$420)

1/8th pg: \$501 (regularly \$715)

1/4 pg: \$837 (regularly \$1,195)

1/3 pg: \$1,222 (regularly \$1,745)

1/2 pg: \$1,568 (regularly \$2,240)

Full pg: \$2,765 (regularly \$3,950)

## B&W 40% Discounted Rates

1/8 pg: \$354 (regularly \$590)

1/4 pg: \$591 (regularly \$985)

1/3 pg: \$858 (regularly \$1,430)

1/2 pg: \$1,104 (regularly \$1,840)

Full pg: \$1,947 (regularly \$3,245)

“P&W readers are literary readers, and that’s the target audience for my novels. When I see the ad so beautifully designed and placed on the page, I know it will have a positive impact.”

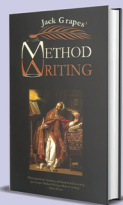
—Fred Misurella, author

# We can even design an ad just for you!

## JACK GRAPES METHOD WRITING

"What Stanislavski, Strasberg, and Meisner did for acting Jack Grapes's METHOD WRITING will do for writing"  
—Jim Sloyan

Method Writing is a powerful approach to finding your deep voice and activating the creative process. Based on a series of concepts and exercise Grapes has used in his writing classes over the last 50 years, *Method Writing: The First Four Concepts*, does more than describe techniques, it take you step-by-step through a process that will empower your work and make it unique.



Helen Hunt: "This book is a jewel. *Method Writing* will make you a better writer and poet, and that's the point."

Laura Dern: "*Method Writing* is a brilliant lesson in staying true to one's voice, and the core of the teaching has made me passionate about acting as well."

Vanessa Williams: "I am so grateful for the genius techniques of *Method Writing*—it facilitates miracles."

Judy Dykstra-Brown: "Your method has the ability to change lives: it has profoundly affected my own life and thousands of others who have taken your classes and have been influenced by the concepts in this book."

Information re: classes—[www.jackgrapes.com](http://www.jackgrapes.com)

*Advanced Method Writing* presents a series of levels based on Grapes's concept of "tonal dynamics." These techniques and concepts add clarity, shape, and purpose to the sentences themselves, making the writing more impactful and compelling.

Rebecca De Mornay: "I have never come across a book on the craft of writing this perceptive, inspiring, and concrete. The amazing techniques will make the invisible bridge to your destination visible."

Yves Berquist: "I've been reading *Method Writing* and I cannot express how brilliant & life-changing your book is. The entire world needs to read it."

Madeleine Rogow: "This book has changed the way I think of myself as an artist, and changed the way I approach the creative process."



The books are available on Amazon.com

Full page ad

	GRANTS & AWARDS	
Deadlines	<p>submission system, submit up to five poems of any length with a \$15 entry fee by May 1. All entries are considered for publication. Visit the website for complete guidelines. (SEE RECENT WINNERS.)</p> <p><i>Atlanta Review</i>, International Poetry Contest, 686 Cherry Street NW, Suite 333, Atlanta, GA 30335. Karm Head, Editor. <a href="http://www.atlantareview.com/guidelines/international-poetry-contest">www.atlantareview.com/guidelines/international-poetry-contest</a></p>	<p><a href="http://www.austliarbookreview.com.au/prizes">www.austliarbookreview.com.au/prizes</a> <a href="http://pmp.org/membership/short-story-prize">pmp.org/membership/short-story-prize</a></p>
	<p><b>Banipal Trust for Arab Literature</b> <b>SAIF GHOBASH BANIPAL PRIZE FOR ARABIC LITERARY TRANSLATION</b> A prize of \$3,000 (approximately \$4,029) is given annually for a book of poetry or fiction translated from Arabic into English and published for the first time in English during the previous year. Translations of Arabic works of poetry or fiction originally published in 1967 or later are eligible. Publishers may submit five copies of a book published between April 1, 2020, and March 31, 2021, with three copies of the original work by March 31. There is no entry fee. Visit the website for the required entry form and complete guidelines.</p> <p>Banipal Trust for Arab Literature, Saif Ghobash Banipal Prize for Arabic Literary Translation, Society of Authors, 24 Bedford Row, London WC1R 4TQ, England. <a href="mailto:admin@banipaltrust.org.uk">admin@banipaltrust.org.uk</a> <a href="http://www.banipaltrust.org.uk/prize">www.banipaltrust.org.uk/prize</a></p>	<p><b>Bellingham Review</b> <b>LITERARY AWARDS</b> Three prizes of \$1,000 each and publication in <i>Bellingham Review</i> are given annually for works of poetry, fiction, and creative nonfiction. The 49th Parvul Award for Poetry is given for a poem or group of poems. The Tobias Wolff Award for Fiction is given for a short story. The Annie Dillard Award for Creative Nonfiction is given for an essay. Using only the online submission system, submit up to three poems of any length, three pieces of flash fiction or nonfiction of up to 1,500 words each, or a story or essay of up to 4,000 words with a \$20 entry fee (\$10 for each additional entry) by March 15. All entries are considered for publication. Visit the website for complete guidelines.</p> <p><i>Bellingham Review</i>, Literary Awards, Western Washington University, Mail Stop 9953, Old Main 245, Bellingham, WA 98225. Stephen Haines, Managing Editor. <a href="http://www.bhreview.org/contest-submissions-guidelines">www.bhreview.org/contest-submissions-guidelines</a></p>
	<p><b>Australian Book Review</b> <b>ELIZABETH JOLLEY SHORT STORY PRIZE</b> A prize of AUD \$6,000 (approximately \$4,356) is given annually for a story. A second-place prize of AUD \$4,000 (approximately \$2,970) and a third-place prize of AUD \$2,500 (approximately \$1,764) are also given. The winners will all be published in <i>Australian Book Review</i>. Using only the online submission system, submit a story of 2,000 to 5,000 words with an AUD \$25 (approximately \$19) entry fee by May 3. Visit the website for complete guidelines.</p> <p><i>Australian Book Review</i>, Elizabeth Jolley Short Story Prize, Studio 2, 207 City Road, Southbank, Victoria, Australia 3006. <a href="mailto:abr@australianbookreview.com.au">abr@australianbookreview.com.au</a></p>	

## To Decorate a Casket: Poems by Bill Ratner from Finishing Line Press

Bill Ratner's poems invoke humor, grief, and inconsolable longing, often at the same time. —Jill Alexander Essbaum, *Wound-Land*, Cooper Dillon Books

A wild concoction of exploration, confession, and surreal fantasy, each topped with a soupçon of wry wit... They kick off their shoes and dance with Death. —Alexis Rhone Fancher, author of *Junkie Wife*, Poetry editor of *Cultural Weekly*

These poems are masterful, touching, evocative, and Ratner himself is a master-builder at work. —Jack Grapes, *Last of the Outsiders*, Chatwin Press



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Half page ad

the practical artist | REVIEWERS & CRITICS

Fresh and exciting, you want to read it again as soon as it's over."  
—novelist SUZ DEWITT, *Judge: The Month 2010 Short Story Award*, Ireland



**IN THE SKIN**  
short stories by  
**PATRICIA TRAXLER**

Praise for Traxler's prior novel *BLOOD*:

"Seldom have the twin obsessions of love and art been more vividly or intelligently portrayed. What an elegant, suspenseful, and steamy debut!"  
—Margot Livesey, author of *The Missing World* and *Banishing Verona*

"Compelling and beautifully written."  
—Toronto Sun

"Traxler's evocation of the ecstatic walking nightmares of love, friendship, and artistic creation rings true to the end!"—Kirkus

Spartan Press  
Kansas City, Missouri  
[spartanpress.com](http://spartanpress.com)

From 2014 to 2017 you worked as an editor at the *New York Times Book Review*, covering literary fiction and nonfiction reviews. Can you talk a little about your job responsibilities during that time?

Like the other editors at the *Book Review*, I would go through the books I had been given to review, decide which ones we should review, propose some possible reviewers, make the assignment, and then edit the review when it came in. The process at the *Book Review* was already well established, and even though I had already been in charge of a book review section at that point, the *Book Review* was a totally different institution with a different approach—understandably and necessarily so. At *Harper's*, the pieces in the Reviews section were really essays—long, discursive treatments not just of books, but of ideas, arguments, artistic trajectories. I also had an entire month to work on each issue at *Harper's*, editing two 4,000-word essays and our New Books columnist. Moving to a weekly, where

I was often editing three to five pieces a week, on top of making assignments and going through the flow of galleys, I realized what an absolute luxury that was.

You, Parul Sehgal, and Dwight Garner are the trio of book critics for the daily *Times*. You exclusively cover nonfiction, with a distinct bent toward political books and books about contemporary social issues. What's the process by which the three of you decide which books to review? How far in advance of publication do you typically make these kinds of decisions, and how often do your plans change?

Our wonderful editor, John Williams, asks us to submit some possibilities of what we'd like to review about three months in advance. These lists change, whether because a couple of us are interested in the same book or we end up changing our minds. As you might imagine, there have been a lot of changes in the past few months, because of how publishers had to push pub dates around due to the pandemic. And then there are the embargoed books; I've reviewed a number of those, and sometimes we don't see text until pretty late, so that process is—I guess "exciting" is one way to put it.

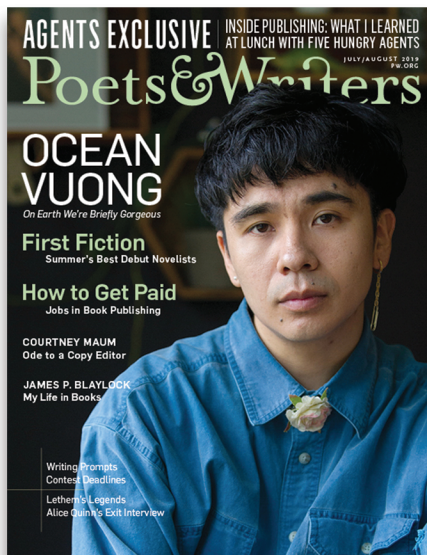
How many review copies do you get on average each week? And of those how many are you able to review each month?

I'd say I received about thirty to fifty galley's a week before the pandemic; I've started to get physical galley's again, but for months almost everything was coming by e-mail, sometimes with an unsolicited NetGalley link—which was often helpful, because I could see something without having to issue a separate request—or a press release that I would then respond to by saying that I'd like an electronic copy of the book, so that I could take a closer look. I write a review a week—usually of one book, though sometimes I write a double review of two.

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Third page ad





## THE ORGANIZATION

Poets & Writers, Inc. is a nonprofit literary organization with over fifty years of service to writers. By advertising in our magazine and on pw.org, you not only reach a passionate community of writers, you associate your organization with a highly respected authority in the literary world.

## MISSION STATEMENT

Poets & Writers' work is rooted in the belief that literature is vital to sustaining a vibrant culture. We focus on nurturing literature's source: creative writers. The mission of Poets & Writers is to foster the professional development of poets and writers, to promote communication throughout the literary community, and to help create an environment in which literature can be appreciated by the widest possible public.

**“I've advertised 6 books of poetry with *Poets & Writers*. Each time I leaned heavily on the brilliant design team... the results have always been beyond expectations.**

**Composition—text block size—color coordination, as well as placement on the page, have been exceptional, resulting in a measurable increase in sales from the ad. Highly recommended.”**

**—Gary Lemons, author**

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