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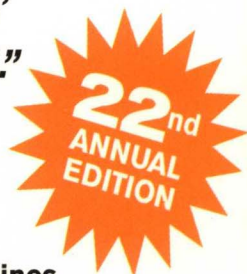
# NOVEL & SHORT STORY WRITER'S

1,900+ PLACES TO GET  
YOUR FICTION INTO PRINT

## MARKET

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TO FICTION WRITERS'  
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2003

# NOVEL & SHORT STORY WRITER'S

1,900+ PLACES TO GET  
YOUR FICTION INTO PRINT **MARKET**

EDITOR  
**ANNE BOWLING**

ASSISTANT EDITOR  
**VANESSA LYMAN**



WRITER'S DIGEST BOOKS  
CINCINNATI, OH

If you are a publisher of fiction and would like to be considered for a listing in the next edition of *Novel & Short Story Writer's Market*, send a SASE (or SAE and IRC) with your request for a questionnaire to *Novel & Short Story Writer's Market*—QR, 4700 East Galbraith Road, Cincinnati OH 45236. Questionnaires received after June 7, 2003, will be held for the 2004 edition.

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# From the Editor

In the past two years, I've had the opportunity to meet with writer's groups in Seattle, Los Angeles, British Columbia, Houston, Oklahoma City, and Writer's Digest Books' hometown of Cincinnati. At bookstore appearances, workshops and conferences, it's been a privilege to meet such a diverse group of dedicated people—genre writers, literary writers, hypertext authors, published and unpublished—all similarly committed to the craft of storytelling. I believe the energy that comes from groups of writers, from five to three hundred, is a force we carry back to the desk, the kitchen table, the laptop or legal pad, to continue the work of fiction writing.

If you don't have plans to meet with a writers' group this year, consider *Novel & Short Story Writer's Market* your personal connection to the literary community. In this edition we've brought together a strong collection of writers—some bestsellers, some debut novelists—to share the lessons they've learned. **Michael Chabon** discusses the “bloody mess” of editing *The Amazing Adventures of Kavalier & Clay* before it went on to win the Pulitzer Prize; **Tracy Chevalier** (*Girl with a Pearl Earring*) shares secrets for writing strong historical fiction (and withholds others); and **Stewart O'Nan** (*Wish You Were Here*) talks about researching topics from Vietnam to Route 66. First-time novelists **Silas House**, **Tess Uriza Holthe**, **Nicole Krauss** and **Ana Menéndez** discuss the struggles of finding an agent and the joy of seeing that first bound book.

You'll also hear from editors: Hannah Tinti of the new *One Story*, Keith Hood of the new journal *Orchid*, Nancy Zafris of *The Kenyon Review*, Michael Chester of *Glass Tesseract*, and Margaret Marbury of the new Harlequin imprint Red Dress Ink. Says Zafris: “Finding new writers, encouraging them, working on revisions with them, and then bringing them into print, is the most rewarding thing we do.”

We will also connect you with markets for your work: here you'll find contacts for nearly 2,000 literary magazines, consumer magazines, zines, online publications, book publishers and small presses, many with specific instructions from editors regarding what they look for in fiction. This year we have also added a section of writing programs across the country, for those of you interested in furthering your formal instruction in craft. And of course, if you are inclined to travel, don't miss our section of conferences. Best wishes for a successful year of writing!



Anne Patterson Bowling  
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*With many thanks to our community of readers, to the authors who generously share their time and stories, and to our contributors whose work sets the standard: writer and assistant editor Vanessa Lyman, Aaron Abell, Travis Adkins, Will Allison, Nancy Baumgartner, David Borchering, Cindy Duesing, Jeff Hillard, Kim Kane, Kelly Nickell, Alice Pope, W.E. Reinka, I.J. Schechter, Eric Schwartzberg, Jack Smith, Michelle Taute, Brad Vice and our Writer's Digest Books staff. Thanks also to Scott Turow for his good-natured agreement to a guest appearance in our article “The Five Cardinal Rules of Queries.”*



# The “Quick-Start” Guide to Publishing Your Fiction

To make the most of *Novel & Short Story Writer's Market* you need to know how to use it. And with more than 600 pages of fiction publishing markets and resources, a writer could easily get lost amid the information. This “quick-start” guide will help you wind your way through the pages of *Novel & Short Story Writer's Market*, as well as the fiction publishing process, and emerge with your dream accomplished—to see your fiction in print.

## 1. Read, read, read.

Read numerous magazines, fiction collections and novels to determine if your fiction compares favorably with work currently being published. If your fiction is at least the same caliber as that you're reading, then move on to step two. If not, postpone submitting your work and spend your time polishing your fiction. Writing and reading the work of others are the best ways to improve craft.

For help with craft and critique of your work:

- You'll find articles on the craft and business aspects of writing fiction in the Craft & Technique section, beginning on page 28 and in the Getting Published section, beginning on page 41.
- If you're thinking about publishing your work online, see the Electronic Publishing section on page 67.
- If you're a genre writer, you will find information in For Mystery Writers, beginning on page 74, For Romance Writers, beginning on page 86 and For Science Fiction/Fantasy & Horror Writers, beginning on page 100.
- You'll find Conference & Workshop listings beginning on page 513.
- You'll find Organizations for fiction writers on page 581.

## 2. Analyze your fiction.

Determine the type of fiction you write to best target your submissions to markets most suitable to your work. Do you write literary, genre, mainstream or one of many other categories of fiction? There are magazines and presses seeking specialized work in each of these areas as well as numerous others.

For editors and publishers with specialized interests, see the Category Index beginning on page 606.

## 3. Learn about the market.

Read *Writer's Digest* magazine (F&W Publications, Inc.), *Publishers Weekly*, the trade magazine of the publishing industry, and *Independent Publisher* containing information about small- to medium-sized independent presses. And don't forget the Internet. The number of sites for writers seems to grow daily, and among them you'll find [www.writersmarket.com](http://www.writersmarket.com) and [www.writersdigest.com](http://www.writersdigest.com).

## 4. Find markets for your work.

There are a variety of ways to locate markets for fiction. The periodicals sections of bookstores and libraries are great places to discover new journals and magazines that might be open to your type of short stories. Read writing-related magazines and newsletters for information about new markets and publications seeking fiction submissions. Also, frequently browse bookstore shelves to see what novels and short story collections are being published and by whom. Check acknowledgment pages for names of editors and agents, too. Online journals often have links to the

websites of other journals that may publish fiction. And last but certainly not least, read the listings found here in *Novel & Short Story Writer's Market*.

Also, don't forget to utilize the Category Indexes at the back of this book to help you target your fiction to the right market.

#### **5. Send for guidelines.**

In the listings in this book, we try to include as much submission information as we can from editors and publishers. Over the course of the year, however, editors' expectations and needs may change. Therefore, it is best to request submission guidelines by sending a self-addressed stamped envelope (SASE). You can also check the websites of magazines and presses which usually contain a page with guideline information. You can find updated guidelines of many of the markets listed here at [www.writersdigest.com](http://www.writersdigest.com). And for an even more comprehensive and continually updated online markets list, you can obtain a subscription to [www.writersmarket.com](http://www.writersmarket.com) by calling 1-800-448-0915.

#### **6. Begin your publishing efforts with journals and contests open to beginners.**

If this is your first attempt at publishing your work, your best bet is to begin with local publications or those you know are open to beginning writers. Then, after you have built a publication history, you can try the more prestigious and nationally distributed magazines. For markets most open to beginners, look for the □ symbol preceding listing titles. Also, look for the ◻ symbol that identifies markets open to exceptional work from beginners as well as work from experienced, previously published writers.

#### **7. Submit your fiction in a professional manner.**

Take the time to show editors that you care about your work and are serious about publishing. By following a publication's or book publisher's submission guidelines and practicing standard submission etiquette, you can better ensure your chances that an editor will want to take the time to read your work and consider it for publication. Remember, first impressions last, and a carelessly assembled submission packet can jeopardize your chances before your story or novel manuscript has had a chance to speak for itself. For help with preparing submissions read *The Business of Fiction Writing*, beginning on page 58.

#### **8. Keep track of your submissions.**

Know when and where you have sent fiction and how long you need to wait before expecting a reply. If an editor does not respond by the time indicated in his market listing or guidelines, wait a few more weeks and then follow up with a letter (and SASE) asking when the editor anticipates making a decision. If you still do not receive a reply from the editor within a reasonable amount of time, send a letter withdrawing your work from consideration and move on to the next market on your list.

#### **9. Learn from rejection.**

Rejection is the hardest part of the publication process. Unfortunately, rejection happens to every writer, and every writer needs to learn to deal with the negativity involved. On the other hand, rejection can be valuable when used as a teaching tool rather than a reason to doubt yourself and your work. If an editor offers suggestions with his or her rejection slip, take those comments into consideration. You don't have to automatically agree with an editor's opinion of your work. It may be that the editor has a different perspective on the piece than you do. Or, you may find that the editor's suggestions give you new insight into your work and help you improve your craft.

#### **10. Don't give up.**

The best advice for you as you try to get published is be persistent, and always believe in yourself and your work. By continually reading other writers' work, constantly working on the craft of fiction writing and relentlessly submitting your work, you will eventually find that magazine or book publisher that's the perfect match for your fiction. And, *Novel & Short Story Writer's Market* will be here to help you every step of the way.

## GUIDE TO LISTING FEATURES

Below you will find an example of the market listings contained in *Novel & Short Story Writer's Market*. Also included are call-outs identifying the various format features of the listings. (For an explanation of the symbols used, see the front and back covers of this book.)

ICONS FOR  
EASY REFERENCE

WHAT KIND OF  
FICTION THEY BUY

COMMENTS FROM  
THE NSSWM EDITOR

PUBLICATION  
PROFILE

**\$** **☐** **☐** **☐** **ZOETROPE: All-Story**, AZX Publications, 916 Kearny St., San Francisco CA 94133. (415)788-7500. Fax: (415)989-7910. E-mail: info@all-story.com. Website: www.all-story.com (includes information on short story contests, online writer's workshop, upcoming events, etc.) **Contact:** Tamara Straus, editor-in-chief. Magazine: 10½x14; 60 pages; illustrations; photos. Quarterly. "Zoetrope: All-Story presents a new generation of classic stories. Inspired by the Coppola heritage of independence and creativity, the magazine is at once innovative and deeply traditional. It explores the intersection of fiction and film and anticipates some of its stories becoming memorable films." Estab. 1997. Circ. 30,000.

• This journal won the 2002 National Magazine Award for fiction. *Zoetrope: All-Story* ranked on *Writer's Digest's* "Top 30" list of best markets for fiction writers.

**Needs:** Literary, mainstream/contemporary, one act plays. "No genre fiction or excerpts from larger works." Receives 600 unsolicited mss/month. Accepts 5-7 mss/issue; 32-40 mss/year. Publishes ms approximately 6 months after acceptance. Agented fiction 15%. Publishes 4-6 new writers/year. Recently published work by Arthur Bradford, A.M. Homes, Jane Smiley and Susan Straight.

**How to Contact:** Send complete manuscript (no more than 1) with a cover letter. Accepts queries by mail. Include estimated word count and list of publications. SASE. Accepts simultaneous submissions. Sample copy for \$5.95 and 9x12 SAE and \$1.70 postage. Guidelines for #10 SASE.

**Payment/Terms:** Pays \$1,500 for first serial rights and 2 year option on movie rights for unsolicited submissions; \$6,000 for commissioned works. Sponsors contest.

**Advice:** "We like fiction that really tells a full story. Voices that we haven't heard before and solid prose help a story stand out."

HOW TO SEND IT

WHAT THEY PAY

WHAT RIGHTS  
THEY BUY

WHAT TO SEND

TIPS FROM  
THE EDITOR

# Writing Fiction

<b>Personal Views.....</b>	<b>6</b>
<b>Craft &amp; Technique .....</b>	<b>28</b>
<b>Getting Published .....</b>	<b>41</b>
<b>Electronic Publishing.....</b>	<b>67</b>
<b>For Mystery Writers.....</b>	<b>74</b>
<b>For Romance Writers.....</b>	<b>86</b>
<b>For Science Fiction/Fantasy &amp; Horror Writers.....</b>	<b>100</b>

# Tracy Chevalier Breathes Life into History

BY ANNE BOWLING

Something in Highgate Cemetery, outside London, spoke loud and clear to Tracy Chevalier. Whether it was romance of the crowded, crumbling monuments, or ropes of overgrown ivy in the Victorian graveyard, she's not sure. But she was haunted by the place, and "fell in love with it," she says. "I wanted to set a novel there."

To write her novels, Chevalier immerses herself in the past, and it's a place she's very happy in. Her *Girl with a Pearl Earring* (Dutton)—which was a bestseller as both hardcover and trade paperback—was set in seventeenth century Delft. Her latest novel, *Falling Angels*, studies two families at the turn of the twentieth century, as England moved from the strict conventions of Victorian rule to a more liberal Edwardian era.

"I like writing about the past—I feel more comfortable exploring it than I do the present," she says. "Today's world is a strange place that I don't entirely understand. I don't mind living in it, but I don't feel I need to write about it."

Critics have almost universally praised Chevalier's evocation of setting and period, and that's an aspect of her writing she takes beyond scholarly research. For *Girl with a Pearl Earring*, inspired by a work by Dutch artist Johannes Vermeer, she took a painting class, and for *Falling Angels* Chevalier did volunteer work in Highgate Cemetery. Her upcoming title is centered on medieval tapestries, now housed in a Paris museum, and she plans to learn the weaving craft herself.

"A reader recently told me she loved how Griet in *Girl* boiled her cap in potato peelings to starch it," she says. "I was glad, because I spent some time finding that out. Those little historical details are so important, because they add verisimilitude to a book. If I get those things right, the reader will trust me with the bigger issues." To the question of where she allows herself liberties, she replies with a wily, "ho, ho—those are my secrets!"

Chevalier may have picked up some of her "secrets" at the University of East Anglia in Norwich, England, where in 1993 she earned her MFA in creative writing, after years of frustra-



Tracy Chevalier

Photo © Jerry Bauer

tion as an editor for a reference book publisher. "I wrote at night and on weekends very sporadically," she says, "and sometimes it took me a year to finish a story." Her year of study gave her deadlines, a critical audience, "and most of all the expectation that I would write all day, every day," she says. "In terms of craft, I wouldn't say it helped me any more than simply writing for a year would. But that's a lot . . . I can see it in my novels, the improvement in craft over time simply because the more I do it the more I learn what works and what doesn't."

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**"I think the hardest part is finding a way of telling the story that matches the story itself," Chevalier says. "For a book to really work, form and function must go hand in hand, just like with buildings, as any decent architect will tell you."**

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Writing her first novel *The Virgin Blue*, published in 1997 in the UK and scheduled for U.S. release next year, was also a learning opportunity, Chevalier says, although more in process than in craft. "The main lesson I learned was to write the thing straight through, get it down, and then go back and revise. I didn't do that with *The Virgin Blue*—I'd get halfway through and discover something through research and think 'oh my God, this changes everything! Gotta go back and write it again,'" she says. "It took me much longer to write as a result, and I put myself through a lot of unnecessary agony."

Writing *Girl with a Pearl Earring*, Chevalier says, was an entirely different story. Lying in bed one morning, her eyes resting on a poster of the Vermeer painting she had always loved, it came to her. Within three days Chevalier had the whole story worked out, she says. With that book, "I learned that it is better to know the ending early on rather than to be unsure—then you know what you're aiming for and can arc the story towards that end," she says. "I was absolutely clear about *Girl* from the start, not just the ending, but the length, feel and sound of the book. It came out in one long write, then I went back and revised."

Stylistically, *Falling Angels* was not quite as cooperative. Chevalier wrote nearly the entire book—with its seven lead characters, both adults and children—in third person, realizing late in the process that the point of view wasn't working. As a remedy, she reworked the manuscript using a multiple first-person point of view, and "now I think of style as its strongest point," she says.

"I think the hardest part is finding a way of telling the story that matches the story itself," Chevalier says. "For a book to really work, form and function must go hand in hand, just like with buildings, as any decent architect will tell you."

In order to conserve time for writing, and revision, Chevalier has worked with an agent since publication of *The Virgin Blue*—using the agency's expertise to get her manuscripts in the publisher's door and into the hands of the right editor. Once the manuscript is placed, the arrangement becomes one of mediation, which is "essential when working on a book," she says. "If I am not happy about something, it's much easier for everyone if the agent discusses it with the editor. They also have a much better sense of what I'm worth than I do, and know what kind of deal to ask for . . . I would be lost without them."

To find that first agent, she suggests, "call literary agencies and ask the receptionist if there are any agents just starting out—they are far more likely to be actively seeking clients than established agents, will answer you more quickly, and may well work harder for you."

# Michael Chabon: Trust the Process

BY KELLY NICKELL

"I like to say there are three things that are required for success as a writer: talent, luck, discipline," says Michael Chabon. "It can be in any combination, but there's nothing you do to influence the first two. Discipline is the one element of those three things that you can control, and so that is the one that you have to focus on controlling. You just have to hope and trust in the other two."

Chabon won't credit discipline alone with his winning the Pulitzer Prize in 2001 for his novel *The Amazing Adventures of Kavalier & Clay*. But he will say the experience was thrilling. "It was very exciting," Chabon says of the moment he heard the news. "There was lots of leaping and screaming going on in my house. It was really definitely one of the most fun days in my life so far."

For Chabon, 38, success came early with the 1988 release of *The Mysteries of Pittsburgh*. The book, which he originally wrote for his master's thesis while at the University of California at Irvine, became a bestseller and pushed the then-twentysomething author to the forefront of literary up-and-comers.

In the years that followed *Mysteries*, however, Chabon's hope and trust were challenged. After the 1991 publication of his second book, the short story collection *A Model World and Other Stories*, he went to work on what was to be his next novel, *Fountain City*. But, after a five-and-a-half-year odyssey of scrapped drafts, revisions and frustrations, Chabon had to stop.

"I was just starting another draft of that book, and I thought, 'You know, I really don't want to do this anymore. I can't do this.'"

So, he put the manuscript aside, and gave himself a six-week break to work on "this other thing about a teacher and his student." Six weeks turned into seven months, and from those seven months came the bestseller *Wonder Boys*—which also went on to become an award-winning film.

Ultimately, the adversity that was *Fountain City*—which remains unfinished—proved crucial to the successful completion of *The Amazing Adventures of Kavalier & Clay*.

"I went through some very difficult periods with *Kavalier & Clay*—periods that were uncomfortably reminiscent of my experience with *Fountain City*—where I felt like I had lost my way," he says. "I didn't really know what I was trying to say, or why I was writing it, or why I had



Michael Chabon

Photo © Patty Williams



ever thought in a million years that I would be able to write a book like that.”

Despite such doubts, Chabon drew on past experiences and immersed himself in his own creative process. The novel, which took four and a half years to finish, follows two Jewish cousins who create their own comic book in New York City in the late '30s and '40s. The novel's breadth is ever-reaching: the “Golden Age” of comic books, a young New York City, the role of Antarctica in WWII, Jewish mysticism, self-reinvention, Houdini-esque feats. Put simply, it's complex. And it wasn't easy to sustain. As with his previous books, he began *Kavalier & Clay* without an outline, instead preferring a more “organic approach” that allows characters and themes to develop and reveal themselves naturally.

“It's really about the discovery for me,” he says. “It's about the mystery of where I'm going and what I'll find when I get there. So, I sort of operated in the first draft without a map, as it were. Then I began in subsequent drafts to hone the story and really figure out where I was going in terms of plot, and to get a greater thematic sense of the story—like the theme of escape, for example, which is very strong in the novel.”

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***“I went through some very difficult periods with Kavalier & Clay—where I felt like I had lost my way. I didn't really know . . . why I had ever thought in a million years that I would be able to write a book like that.”***

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It's this unrestrained process of discovery—though Chabon says it often produces “completely useless” material—that allows the author to revel in creating life from the unknown and the nonexistent. And, in each evolving draft, the story's path becomes more defined as distractions and unnecessary story lines are cut away.

In the end, Chabon estimates he cut some 250 pages from the novel, relying on his own instincts, as well as on input from various readers—including his wife, mystery writer Ayelet Waldman. But, cutting from such an intricate novel required precision.

“There was a lot of repair work that needed to be done—some of the things that I cut were worked very deeply into the fabric of the novel, and it was kind of a bloody mess to get them out of there,” he says.

For a novel that, at times, plagued Chabon with self-doubt and hesitation, the rewards have been great. And the influence of self-discipline is perhaps most evident. “I think, looking back at it now—especially when they're calling and saying they're going to give you the Pulitzer Prize for it—it's very satisfying just to think that I stuck with it and that I pulled it off, even though many times in the course of writing it, it really looked like I wasn't going to be able to.”

Chabon's personal schedule is as hectic as ever. He's currently at work on a children's novel, *Summerland*, as well as a screenplay version of *Kavalier & Clay*. Although the projects were in the works prior to his Pulitzer win, Chabon says he's not nervous about starting a new novel in his “post-Pulitzer era.”

“I love beginning things,” he says. “When it's all fresh and new, and I know exactly how I want it to be, and it's going to be splendid and beautiful—that's a great feeling. It's from that point on that it's downhill.

“As soon as you begin to write it, you start to veer away from that shining example, and corruptions enter the process. It never comes out the way you thought it was going to.”

The father of three young children and a self-proclaimed night owl, Chabon writes from 10 p.m. to 4 a.m., Sunday through Thursday. It's a schedule he sticks to without exception, and it punctuates his basic ideology: “Keep a regular schedule, and write at the same time every day for the same amount of time. That's it. That is the sum total of my wisdom.”

# Bonnie Jo Campbell Makes Shift from Story to Novel Writing

BY WILL ALLISON

Like many novelists, Bonnie Jo Campbell first found success as a short-story writer. Her collection, *Women & Other Animals* (University of Massachusetts Press, 1999), won the AWP Award for Short Fiction and has since been reprinted in paperback (Simon & Schuster, 2002) and translated into German. Her second book is a novel, *Q Road* (Scribner, 2002). In making the transition from story writing to novel writing, the key for Campbell was staying interested in her material.

"It was surprising to work month after month, year after year with the characters and still the story wasn't done," says Campbell, who lives with her husband near Kalamazoo, Michigan. "I didn't get tired of it, though. It was kind of like being married, waking up with the same guy, morning after morning. If you like the guy or the story well enough, you don't mind."

The novel, like much of Campbell's fiction, draws heavily on her life. *Q Road* is set in rural Michigan, where Campbell grew up on a small farm. She's now working on more stories, essays, and two other novels. One of those novels, she says, is about "a mathematics department gone wild." In addition to a BA in philosophy and an MFA in creative writing, Campbell holds a BA in math education and an MA in math.

Her other novel-in-progress involves a present-day circus. Campbell once traveled with the Ringling Brothers and Barnum & Bailey Circus selling snow cones, an experience already reflected in several of her short stories. Some of her other stories draw upon her work as president of Goulash Tours Inc., in which she has organized and led adventure tours in Russia and the Baltics, and all the way south to Romania and Bulgaria.

Here, Campbell discusses the shift from writing short stories to writing novels, and the challenges and rewards inherent in both forms.



Bonnie Jo Campbell

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