



# The Legend

West Florida Literary Federation, Inc.

www.wflf.org

May 2013

**Art in Motion: From the Gallery to the Theatre**  
**Saturday, May 25, 2012**  
**12 -12:30 Gumbo Gallery, 314 N. DeVilliers St.**  
**Pensacola, FL 32501**

Watch the paintings of cultural artist **Sonja Griffin Evans** come to life in her gallery as **Nielah Black-Spears**, artistic director of PB&J, Inc., performs an interpretative dance to "Industrious Women" with the MJJ Praise Dancers. The mini-event is the first performance in a yearlong series portraying the African-American contributions to the historical and cultural development of Northwest Florida. The performance is sponsored by **West Florida Literary Federation with assistance from the Florida Humanities Council and the National Endowment for the Humanities in celebration of Viva 500.** After the performance, stroll the streets of the historic Belmont and DeVilliers cultural area for the DeVilliers Cultural Heritage Arts Festival.



**OPEN MIC VIVA 500**

Anne Howard will read from

John Appleyard stories

Tuesday, May 21, 2013

6:30 - 9:30 pm

Pensacola Cultural Center

400 S. Jefferson, Second Floor Board Room

Pensacola, FL 32502

.Bring your own work to read or listen to the readings of area writers as they share their original works. Plus special poetry prizes! Refreshments at 6:30, readings begin at 7. Sponsored by West Florida Literary Federation. Free, open to the public.

**Writers Weekly Workshops**  
**Room 210 at the Cultural Center**

**Poetry Workshop**

Thursdays from 9:30 – 11:30 a.m.

Come write, play, and explore the world of poetry in this writing workshop.

**Tuesday Writer's Guild** 4 - 6 pm, hosted by Andrea Walker. Each writer brings work, primarily prose, to read aloud and takes others' work home to critique.

## PRESIDENT'S MESSAGE

### WFLF Welcomes a Summer Poetry Workshop

**POETRY LOUNGE**  
**Monday Evenings**  
**6:15-8:15**  
**Beginning June 3, 2013**  
**WFLF Office**

*"We don't read poetry to learn facts, and we usually resist it fiercely when it tries too blatantly to tell us how we ought to live our lives. But we respond to it when we are moved. What does that mean - "moved"? It means we become emotionally involved. We experience something. We feel. How can you, a poet, make your work believable? What has that to do with how you break your lines, how you manage rhythm, how your consonants and vowels echo one another?"*

- Judson Jerome

Bevin Murphy will facilitate 12 consecutive poetry workshops this summer to provide a supportive space where WFLF members can explore all artistic facets of poetry writing. Style, Meter, Rhyme, Written and Spoken Form will be this workshop's chief focus. Suggested resources: *Writing Down the Bones* by Natalie Goldberg and *The Poet's Handbook* by Judson Jerome.

Class begins with a writing prompt and free writing. Group members then read last week's poetry submissions and offer feedback. Bevin asks that all attendees strive to be on time and, if using the office copier, arrive at least ten minutes before the session begins.

When my son told me a professor friend of his, Nick Lantz, was writing Twitter poetry, my interest piqued. Then Board member Ann Benton discovered a series of Twitter poems written by Kwame Dawes, our feature performer for Art in Motion: From the Gallery to the Theatre. I realized that Twitter poetry could well be the haiku of today's generation, but I'm not a poet.

Of course, I knew a little about Twitter since a character in my novel is asked to "tweet" about her adventures on the World's Longest Yard Sale. What I learned when I delved deeper into this social media craze was surprising. In 2012, Twitter recorded 465 million accounts and 175 million tweets a day, 107 million of those in the US. More than half the users are female and 62% of Twitter users are aged 18-34.

Yet, I wondered how Twitter could benefit me. Best-selling author Michael Hyatt in [\*Platform: Get Noticed in a Noisy World\*](#) maintains that Twitter will make me a better writer. Since Twitter only allows 140 characters per tweet, I would be forced to write concisely, a hallmark of good writing. I must also seriously consider my audience. Is what I have to say interesting and suited for a room full of people? Am I adding something of real value to the conversation?

He also points out that chances are, if I attend a writing conference, #hashtags for tweets will be announced so attendees can follow schedule changes.

Still not convinced, I turned to Pinterest, where I have "boards" and "pin" images, antique tips, maps and charts for my novel. I searched for Twitter and found the five mistakes writers make on Twitter – two of which provide good advice for writing an 80,000 word novel. Don't "be irrelevant or obscure" and "over explain or pontificate until out of room."

I drank the Kool Aid and opened a Twitter account, but I only know three people

out of 475 million with a Twitter account. Make that two – my former student just had his Twitter account suspended for following too many people.  
*Diane Skelton*

**IN REMEMBRANCE  
of Anna Simashova Yepishin**

I am a garden and I am a rose.  
I am so far away and I am so close.  
The age of time lies on my shoulders,  
I am right now the heavens' holder.  
I know that life is going on.  
The time is fast, yet it is so slow.  
The past I cannot return to again  
But it is left deep in my veins.

Anna was born on April 30, 1988, in Obninsk, Russia, to Tamara and Oleg Simashova. She had a bright mind and excelled in her education from the beginning. At an early age, she learned to read, an activity that would later become one of her favorite pastimes. Her love for literature eventually led her to write beautiful collections of poetry.

After graduating from high school with honors, she attended the University of Nijinsky Gogol. In 2010, she graduated with highest honors.

In the summer of 2009, Anna met her loving husband, Elya Yepishin. They were married in September 2011.

Anna fell in love with the Bible and read it through several times, marking her favorite passages as she read.

Anna lives on in our memories as a beautiful, intelligent young woman with a gentle, caring spirit and a heart full of passion and love.

*Anna was a member of the Literary Federation and participated in Julie's Thursday poetry group. She passed away April 30, 2013 and will be remembered as one who touched our lives with gentleness.*

**WINNING STUDENT POETS READ  
SATURDAY, APRIL 27**

Nearly 300 students aged six to eighteen submitted poems in the 2013 Escambia County Student Poetry Contest. Winners read their poems to the public at Books A Million, 6235 North Davis on Saturday, April 27 at 2 p.m.

Inspired by the Florida Viva 500 commemoration, West Florida Literary Federation, sponsor of the annual contest, asked students to write poems using the theme "My Florida." The quality of the entries, according to Student Poetry Contest Coordinator Susan Lewis, was so inspiring that the judges added several special commendations. Winners received cash prizes, an opportunity to read their work to the public, a copy of their poem published in the annual collection of winners and a book launch. Special commendation poems will also be included in the publication.

Lewis invited the public to attend the student poetry reading at Books a Million. "It's wonderful to hear the children read their poems with such emotion." Winning poems by the younger students include creative allusions to the flora and fauna of the state, while the older poets experimented with different forms of poetry to express their feelings of Florida. "Several poems also impressed the judges with their effective use of historical allusions."

Winners are Grades 1-2, Juliet Penta, first; Lauren Nowak, second; Chase Lastowski, third; and Caleb Talbert, honorable mention. Grades 3-4, Madelyn Almond. First; Ben Spangrus, second; Kira Tully, third; Rachel Parker, honorable mention; Megan Brown, Elz Hightower, Mia Warren, special commendations. Grades 5-6, Madison Cothran, first; David Stafford, second; Amy Sullivan, third; Cassidy Tehran, honorable mention; Allee Donald, Timmy Mrachek, special commendations. Grades 7-8, Evelyn Odom,

first; Hillary Humphries, second; Heather Hurst, third; Karoline Parkley, honorable mention; Abby Brown, Louise Harris, Ally Shumpert, Harrison Williams, special commendations. Grades 9-10, Margaret McCaskill, first; Patrick Willingham, second; Carolyn Fulfer, third; Matthew Kreuser, honorable mention; Elizabeth Black, special commendation. Grades 11-12, Layla Zeitouni, first; Emily Haines, second; Kayla Bedell, third; Sarah Jacobs, honorable mention; Amy Sapp, special commendation.

### Newspaper Readership

*The Wall Street Journal* is read by the people who run the country.

*The Washington Post* is read by people who think they run the country.

*The New York Times* is read by people who think they should run the country and who are very good at crossword puzzles.

*USA Today* is read by people who think they ought to run the country but don't really understand *The New York Times*. They do, however, like their statistics shown in pie charts.

*The Los Angeles Times* is read by people who wouldn't mind running the country, if they could find the time — and if they didn't have to leave Southern California to do it.

*The Boston Globe* is read by people whose parents used to run the country and did a poor job of it, thank you very much.

*The New York Post* is read by people who don't care who is running the country as long as they do something really scandalous, preferably while intoxicated.

*The Miami Herald* is read by people who are running another country but need the baseball scores.

The *St. Louis Post-Dispatch* is read by people who only want the score of the Cardinal's game.

The *San Francisco Chronicle* is read by people who aren't sure if there is a country or that anyone is running it; but if so, they oppose all that they stand for. There are occasional

exceptions if the leaders are handicapped minority feminist, atheist, homosexual dwarfs who also happen to be illegal aliens from any other country or galaxy, provided of course, that they are not Republicans.

*The National Enquirer* is read by people trapped in line at the grocery store.

*The Seattle Times* is read by people who have recently bought a fish and need something to wrap it in.

*This tongue-in-cheek description of newspapers most recently appeared in Extra Innings, a newsletter sponsored by University of Wisconsin-Madison Continuing Studies and edited by Marshall J. Cook, the "Coach." The piece would be reprinted with permission, except Coach Cook writes us that he "poached it off the internet" and it had no attribution. There's more delightful reading in his free monthly newsletter. To subscribe, simply send a blank email message to: [join-creativity-connection@lists.wisc.edu](mailto:join-creativity-connection@lists.wisc.edu)*



### PENSACOLA EVENTS

- May 10-11 - The Basilica of Saint Michael the Archangel Tour in honor of Viva Florida will be held from 4:00-6:00 p.m. on May 10th and from 10 a.m. to 4 p.m. on May 11th. The parish, one of the oldest in Florida, was dedicated by the victor of the Battle of Pensacola General Bernardo de Galvez, on May 10, 1781. For information call Basilica Rectory @

850.438.4985 or Father Peter McLaughlin at [mclaughlinp@stmichael.ptdiocese.org](mailto:mclaughlinp@stmichael.ptdiocese.org).

- May 11 – Pensacola Historic Preservation Society free walking tours of Seville Square Historic District narrated by architect Carter Quina, archaeologist Margo Stringfield and historian Dean Debolt. Tours begin at Quina House Museum, 204 S. Alcaniz. Tours leave at 10, Noon and 2. Refreshments and Q & A following tours.
- May 17-19 – 50<sup>th</sup> Anniversary of the Navy Cup Regatta. [www.navyppnsyc.org](http://www.navyppnsyc.org)
- May 21 “Viva 500: A Literary Reflection,” readings from works reflecting the area’s literary heritage will begin West Florida Literary Federation Open Mic beginning in March. The events are free and open to the public. Members and guests also read their own works, second floor, Pensacola Cultural Center, 6:30 - 9:30 p.m.
- May 25 - Pensacola Historic Preservation Society free walking tours of Seville Square Historic District narrated by architect Carter Quina, archaeologist Margo Stringfield and historian Dean Debolt. Tours begin at Quina House Museum, 204 S. Alcaniz. Tours leave at 10, Noon and 2. Refreshments and Q & A following tours.
- May 25 - Art in Motion: From the Gallery to the Theatre. WFLF, Noon, Gumbo Gallery.
- May 27 - Memorial Day Commemoration, Gulf Islands National Seashore – Fort Pickens. The event features a living history encampment by Company C, 3rd U.S. Infantry (1860-1865) from 9:30 a.m. to 5:00 p.m. Uniformed reenactors will conduct period “Colors” and “Retreat” ceremonies at 9:30 a.m., 12:00 p.m. and

5:00 p.m. Company drill demonstrations will be conducted at 10:00 a.m. and 3:30 p.m.

- June 1- Annual Historic Pensacola Village Open House, including Historic Pensacola Village, T.T. Wentworth, Jr. Florida State Museum and Pensacola Children’s Museum. <http://www.historicpensacola.org>
- June 18 “Viva 500: A Literary Reflection,” readings from works reflecting the area’s literary heritage will begin West Florida Literary Federation Open Mic beginning in March. The events are free and open to the public. Members and guests also read their own works, second floor, Pensacola Cultural Center, 6:30 - 9:30 p.m.

## NEWS

WFLF is now a member of Florida State Poets Association (FSPA) Inc., a nonprofit, tax-exempt 501c3 organization founded in October of 1974, and chartered by the State of Florida in July, 1979. FSPA is a member of the National Federation of State Poetry Societies (NFSPS) and, as such, maintains local chapters throughout the state. The organization sponsors two statewide meetings, publishes an anthology and provides networking with other poets in Florida. WFLF’s \$20 membership also includes membership into the National Federation of State Poetry Societies (NFSPS). FSPA members receive the quarterly FSPA Newsletter, *Of Poets and Poetry (OPAP)*, and the quarterly NFSPS newsletter, *Strophes*. WFLF members receive reduced fees on the admission of state and national poetry contests and events. In addition, WFLF members can submit a poem for publication in the annual anthology. For more information visit the website at <http://www.floridastatepoetsassociation.org/>

Members interested in submitting work for publication or contests might consider joining

the Yahoo Group for creative writing opportunities. Several times a week, group members receive email group calls for submissions with current contest information and opportunities for publication for writers of poetry, fiction, and creative nonfiction. The group was founded in 2005 and has more than 7900 members. There is no charge. It posts respected listings for literary journals and university publications. To subscribe go to [CRWROPPS-B-subscribe@yahoo.com](mailto:CRWROPPS-B-subscribe@yahoo.com)

Join us on Twitter! As of May 7, West Florida Literary Federation is officially “tweeting.” Board member Bevin Murphy established the account and WFLF Board members are helping to provide content. Board member Jeff Santosuosso provided our first official tweet. Join us for daily tweets featuring writers, writing quotes and writing inspiration. You’ll need a twitter account, but you don’t have to provide tweets – you can just listen to the conversation. Find us by searching for WFLF

to receive your daily updates or tweet to [WFLF@wstflitfed](mailto:WFLF@wstflitfed) or email your favorite quotes to [westfloridaliteraryfederation@gmail.com](mailto:westfloridaliteraryfederation@gmail.com). If you need help setting up an account, go to [www.twitter.com](http://www.twitter.com)

*Emerald Coast Review* editor Gina Sakalorios-Rogers reports that submissions are no longer being accepted for the 2013 publication. In June, the editorial staff will begin reading the more than 160 submissions. Board member Ann Benton has plans underway for an exciting and unusual November book launch of *Emerald Coast Review XVII*.

**WELCOME NEW MEMBER!**

Linda Wasserman.

Introduction of Henry Langhorne's Reading of  
*The Canebrake Collection*  
April 25, 2013

Welcome to this celebration of Dr. Henry Langhorne's new book, *The Canebrake Collection*, a beautiful retrospective of a life's work. This book contains both new and old poems, and gives us a chance to examine a poet's development, both technically and thematically over a long period of time.

When I received Henry's manuscript and read it carefully several times, I began to see Henry's portrait emerge also in these poems, from early poems about his childhood to later poems that explore the profound existential questions of life and death.

Let's pretend that all of us, his friends, family, and admirers, have never met Henry. We only have this book of his poems. What would this collection reveal to us about the kind of man Henry is, what delights and troubles him?

Five characteristics, maybe we could call them themes, emerge the poems briefly illustrate.

The first theme is a nostalgia for the lost Eden of childhood. In the tradition of Blake and Wordsworth, Henry's poems convey the bittersweet power of our memories of childhood. In his poem “Porch Stories,” the speaker evokes a long ago time when

“stillness covered the streets  
in fall and first dark glimmered  
with lightening bugs  
while all the porches told  
stories that lingered  
until the crickets stopped  
and we put on sweaters.”

In “Canebrake Cowboy” the speaker is praising

“Saturdays, the best of days  
for an eleven year old  
allowed to spend the afternoon  
for a dime at the picture show  
as he washed down popcorn and R C Cola...”

In his poem “The Woods” the speaker recalls how he  
“walked in the woods  
on afternoons after school, scouts exploring  
the woodlands, carrying .22 rifles and fishing gear.  
“Casually we hunted squirrel and rabbit,  
waded and fished in Cottonwood Creek,  
quenched our thirst with canteens of water  
and cooked bologna on a sterno stove-  
glorious days under the live oak.”

All of us can relate to these poems evoking childhood, but few of us could express them in such beautiful, limpidly clear phrases.

A second closely related strand in Henry's poetry is the close attention he pays to the physical world. Someone said, “A writer is one on whom nothing is lost.” Many of these poems reveal his love of nature, from the fields and woods around Uniontown, Alabama, to the waterways of Pensacola, Florida. In the poem, “The Canebrake in October,” the speaker describes in almost Keatsian terms,

“..... a soft countryside,  
the leaves' green going pale,  
the birds about to move.  
A morning chill rings the air like a cymbal,  
a whiff of woodsmoke lingers  
as it leaves a neighbor's chimney,  
a soft breeze wakes the sleeping fields.”

And we discover that this country-boy poet often feels uneasy in the big cities of New York, New Orleans, even Venice. In the poem “Tombigbee,” the speaker, tired of the loneliness of folks in New York,

“went back home  
where the Tombigbee snakes through  
the Canebrake and the moon  
is a white comma between the pines.”

Again in the poem “Back Home to the Canebrake” the speaker has to leave the crowded streets of New Orleans

“and go back home again,  
where the Tombigbee snakes  
  
through the canebrake  
and life endures like the blue heron  
  
entranced by river water.  
A prodigal son comes back...”

A third strand in this portrait of the artist emerges - his life as a healer. The book, as you will note is dedicated to his mistress, medicine. Here we see the years of tenderness and compassion that his vocation has called forth. In the poem “Hummingbird” the speaker portrays a 12-year-old girl whose heart is failing. The poem is a conversation between her and the nurse: learning she is to receive a new heart, the girl says,

“How will it come here to me? the child asks  
the nurse in disbelief that a heart can arrive.  
“It will come in a helicopter, she replies,  
it will hover over us, rotor blades whirling  
like a hummingbird's wings in spring.”

And in the poem “4 West Again,” the speaker thinks of all the patients whose death he has witnessed, how their fears recede in dying, then he says,

“At the end, the spirit finds  
a way to send comfort  
to their restless minds.  
It always seems to happen  
on 4 West at the end of the hall.  
I would sit, holding a hand  
slowly cooling. That was all.”

But besides the small boy, the nature lover, the compassionate doctor, another presence wafts through this book like a subtle perfume, a woman who still, after many years of marriage, has the power to beguile and enchant the poet. In the poem “Threads” the speaker asks what maintains the flame of a long marriage that has survived:

“Aging may dim the flame  
but passion is replaced  
by memories of their journey.  
For them, a look, a smile-  
bonds that brought them there  
threads invisible but holding.”

The last revelation of the soul of this poet is one who is a seeker, someone on a journey to something or someone beyond this world, but only revealed by this world. In the poem “The Book Outside” the speaker, unable to write, wanders outside and sits in the porch swing.

“The neighborhood sleeps.  
Will this same day ever come back,  
and with it our amazement at having been in it?  
Or will only a dark haze linger in the cosmos?  
There is so much still to learn.  
The book out there in the night tells us this.  
It was not written with just us in mind.”

“Eighty” is surely a confessional poem if there ever was one. The poet thinks about the time he has left, the cures he hasn't discovered, and decides wisely,

“I'll just keep on  
describing things  
to assure someone  
they really happened.”

What a humble yet profound statement of the role of the writer - to keep on describing things to assure us that they really happened. Tonight we celebrate Henry's work and the greathearted spirit behind it. I give you, Dr. Henry Langhorne.

*Marian O'Shea Wernicke*



## What Are They Thinking Tonight?

On the Occasion of the Boston  
Marathon Bombing  
April 15, 2013

What are they thinking tonight  
as they watch CNN,  
knowing they killed an eight-  
year-old  
waiting for his dad to cross the  
finish line,  
knowing a mother's two children  
each lost a leg?  
Did they expect that patriot  
Americans would rush  
to help the one-hundred  
mangled?

The killers were once infants,  
nursing at their mothers' breasts.  
When did they swallow that  
nugget of evil

that took over and quashed  
goodness,  
spreading toxic ore that  
suffocated  
will and heart? Only a  
diabolically powerful teacher  
could convince youth that evil is  
good.

It would be easier to believe in  
Satan  
than to understand the evil  
humans do.  
We could all hold crosses—  
--billions of them,  
--our arms out-stretched toward  
the demon.  
Each of us could take turns  
with a silver stake and mallet.

We ask, instead, Neo-Nazi? Al  
Quaeda in Iraq?  
Taliban? Al Shabab? white  
supremacists?  
anti-government anarchists?  
We ask what we did to make  
them hate us.  
Sometimes we even know the  
answer.

They provoke our fear with  
shrapnel of glass and nails,  
desecrate dreams with IEDs,  
maim with mayhem,

But all Americans were running  
the marathon on April 15,  
Not Democrats, not Republicans,  
not Independents,  
Not black, white, native, Latino,  
Asian—all Americans.  
And we have runners hearts that  
don't give up when exhausted.  
We have faith in the future,  
courage when confronted,  
and love of country that is  
unbounded.

*Patricia S. T. Edmisten*

**More creative writing needed here.** Submit  
your work to [andrea48@aol.com](mailto:andrea48@aol.com). We're all  
about creative writing, poetry and prose. I can't  
print it if you don't send it!

### LEGEND SUBMISSIONS

**Short works for publication in The Legend are always welcome from our members. After all, that's what The Legend is all about! Submissions can be stories, poems, OR essays. Length should be no more than 750 words for prose, or one page for poems and pictures. The deadline for each monthly issue is the 1st of the month of publication. All works can be submitted by e-mail to [andrea48@aol.com](mailto:andrea48@aol.com) or dropped off at or mailed to the WFLF office, 400 South Jefferson Street, Suite 212, Pensacola, FL 32502-5902. Note: The editorial staff reserves the right to edit submissions. Submission does not guarantee publication.**

**“Like” us on Facebook**

**Join us on Facebook!** Keep up with what’s happening in the literary world locally and nationally. See smiling faces of other writers – especially the faces you know. Our Facebook is West Florida Literary Federation (WFLF) – you’ve got to use the whole name including the *parenthesis* or you might get some radio station in Timbuktu. After you “Like” us, you’ll receive updates from our group.

Click here to like us:

<http://www.facebook.com/pages/West-Florida-Literary-Federation-WFLF/255101747857712?ref=hl>

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**2013 Renew/Join with the West Florida Literary Federation**

Dues:

For your first year, prorated for the month you join plus for the number of months remaining in the year:

Individual \$2.50/month ~ Couple \$4.25/month ~ Student \$1.25/month

Subsequent years, due annually January 1<sup>st</sup> :

Individual \$30 ~ Couple \$50 ~ Student \$15 ~ Two years ~ individual \$50 ~ couple \$85

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