

The Legend

West Florida Literary Federation, Inc.

www.wflf.org

June 2016

JUNE 21 ~ THIRD TUESDAY OPEN MIC



Photo by Andrea

Camaraderie and refreshments at 6:30

Followed by open mic at 7

Come to listen and/or to read.

Bring a snack to share and bring a friend.

FREE ~ open to public

Pensacola Cultural Center ~ 400 South Jefferson Street ~ Room 201

WFLF presents *Writing Off the Wall* as part of the November Pensacola Foo Foo Festival

Noted authors **Barbara Henning** and **Lewis Warsh**

will read at Artel Thursday and Friday evening, November 10 and 11.

A contest will be announced for poets, and the winners will open for the guest poets.

Readings are free and open to the public. Henning will facilitate a workshop for writers "**Walking with Basho: from Haiku to Prose Poem**" at the Bowden Building Friday, Nov 11 and Warsh will present his workshop "**Writing in the Moment**" Saturday, Nov 12 from 10 a.m. to 12 noon.

Workshop fees are \$30 for one workshop and \$20 for the second (if you register for 2) and include a one-year membership in WFLF.

Northwest Florida Poet Laureate Jamey Jones will interview Henning and Warsh at a **Sunday morning brunch, November 13**, \$10. Location and time to be announced.

Other "Off the Wall" literary events will include around the town pop up poetry by local poets. These "spontaneous surprises" will provide brief entertainment as well as engage in informal conversation and invite and direct folks to scheduled events. WFLF is partnering with Art beyond Walls for themed wheat pasting and Graffiti Bridge art.

PRESIDENT'S MESSAGE

Hope you all are enjoying your summer. I know some of you will be going on vacation and some of you may be having relatives and friends vacation here with you, since you are the one who lives in Florida, right?

If you are a member and have recently published a book, it is our practice to help you promote it. We will list it on our website, Facebook page and the *Legend*. We will also send out an official email from WFLF to announce it to our membership, so just let me know.

I am proud to say that we have been having good attendance lately at our Open Mic, which meets on the third Tuesday of the month in the board room on the second floor of the Cultural Center. Refreshments at 6:30, meeting starts at 7. Sometimes we have a short program, other times we launch straight into members reading.

Participants typically read a poem or short story they have written or occasionally read what someone else has written that they found especially moving or appropriate. Depending on the number of people reading, presenters can expect to have 5 minutes to read or recite their material. I have been impressed with the quality and the heartfelt expressions of the material. Presenters generally range in age from their twenties to their eighties and beyond and the material is quite wide ranging, something for everyone. So dust off that poem or short story you wrote and give it a test run. Or just come to listen, reading is certainly not required.

Your ideas and feedback are always welcome! You can reach me at estanford@cox.net or 850-449-6771.

Ed Stanford
WFLF President

Writers Weekly Workshops Room 210 at the Cultural Center

MONDAY WILD WRITING POETRY WORKSHOP 2 ~ 4 p.m. Explore the world of writing poetry in this writing workshop ~ For details contact Ora Wills. owills@bellsouth.net

MONDAY PURE POETRY LOUNGE 6 ~ 8 p.m. A poetry class focusing on critique and assignments designed to break class participants out of "comfort zones," led by Susan Lewis. New experiences, old lessons with a different twist and in the end, hopefully the ability to see poetry from a new perspective. Show up with a great attitude and willingness to work together. susanlewisbooks@yahoo.com

TUESDAY WRITING FOR PUBLICATION 10 a.m. ~ noon. For seasoned writers and members of WFLF who are working on book-length manuscripts and seeking publication. Manuscripts and written critiques are emailed within members of the group and members discuss their comments. The group is limited to seven writers ~ Ron Tew, tuesday@bellsouth.net

TUESDAY WRITERS' GUILD 4 ~ 6 p.m. Each writer brings work, primarily prose, to read aloud and takes others' work home to critique. WFLF membership is required. ~ Ed Stanford, estanford@cox.net

THURSDAY PORTFOLIO SOCIETY 9:30 – 11:30 a.m. This workshop includes writers with a project(s) they hope to accomplish in one calendar year. Sessions involve timed discussions for each participant and can include critiques or discussion of issues as marketing and publishing. Work may include any genre. The self-paced workshop is facilitated by participants. Limited to seven members of WFLF with one current opening. For more information contact, dianeskelton@att.net. This group remains deadline and project oriented.

MEMBER NEWS

Karen McAferty Morris won two second place awards in the Alabama State Poetry Society's spring contest. One, "My Father's Flight" placed in the trimeric category, and "Aubade" in the French-form category, each with a small cash prize.

Karen's photograph "Rune" was accepted into Artel's new show *I Wonder*. Her talented husband Randy's 3-D piece "Ultra Zero" won 3rd place. Reception is June 10.



Susan Lewis' latest collection is out. Also available on Kindle on amazon or from Susan.

Welcome New Member!
LaChell Angeles

Issue 3 of *Panoply*, an e-zine of poetry and short prose, went live in May. Co-edited by members Ryn Holmes, Jeff Santosuosso, and Andrea, the publication has been read in over 75 countries. We feature highly accomplished writers and new, emerging voices, cumulatively writers from 37 states and 6 foreign countries. Issue 3 features WFLF members Mike Beck and Scott Melville and local writer David Blanton. Issue 4 is planned for August; look for a call for submissions later in June. www.panoplyzine.com and/or FB page.

ATTENTION MEMBERS ~ URGENT!!
If you haven't paid your dues for 2016, please do so immediately.
WFLF needs your support and commitment.
Thank you

Volunteer Opportunity Foo Foo Festival Writing off the Wall

The following committees have been established and are being co-chaired by:

- Poetry Program: Jamey Jones jonesin4words@yahoo.com, Susan Lewis susanlewisbooks@yahoo.com, Andrea Walker andrea48@aol.com 850 723-2112
- Operations: Tom Turner tomwturner@cox.net and Susan Feathers susanleefeathers@gmail.com
- Promotion: John Baradell jbaradell@gmail.com and Diane Skelton dianeskelton@att.net
- Grant Administration: Ed Stanford estanford@cox.net and Mac McGovern poetrybymac@aol.com

These are the chairs, but each committee needs more volunteers. Please contact any of us to respond and volunteer.

Can you help us with venues, guest services, food and beverage, sponsorship, or in some other area of expertise?

Who would you love to work with?

We'll need your input soon. Contact any board member or committee chair.

Foo Foo events will give us an opportunity to grow our membership and organization, but we can't do it without you.

We put the fun in WFLF!

WFLF thanks Bingo Paradise
4469 Mobile Hwy, Pensacola, FL 32506
(850) 457-0067
for its continued financial support!

CREATIVE WRITING

The Mouth of Poetry

Those memorable bits of a poem
we've remembered since childhood
help us judge a poet
who is often rated by the brightness
of one glimpse, by the beauty
of a single stanza.

Many write a poem
but fewer can write poetry,
yet somehow poetry survives
and speaks to the world
through the intensity of words
that pour from its mouth.

*Dr. Henry Langhorne
In Search of Solitude*

The Old Antarctic Explorers' Association*

You don't have to be a descendant of
Ernest Shackleton, the Brit who led three
expeditions to the Antarctic in the early 1900s.

Having visited Antarctica is *not* a requirement.
You may *never* have seen a penguin, an albatross, an ice floe,
or risked the hazardous Straits of Magellan.

Maybe *all* you did was momentarily step onto
the ice from a luxurious cruise ship, or maybe
you're planning such a trip. That qualifies.

Well, even if you *just* have an interest in Antarctica, or
occasionally read an article in *National Geographic*, or
watch a "Nova" episode on PBS, you're *still* welcome.

We meet at Rico Mexican on Navy Blvd. We are
The Gulf Coast Chapter of the Old Antarctic Explorers'
Association.
For more information call Billy,
otherwise known as "Ace Penguin" at 850-456-3556.

*Patricia S. T. Edmisten
*Inspired by the events calendar, Pensacola News Journal,
Feb., 2016
March, 2016
Pensacola*

The Legend June 2016

HAIKU

Framed by jagged grass,
The mirrored bayou reflects
Stately seahorse clouds

Draped in sapphire silk
Madame Moon slows to admire
Proud samurai pine.

Golden garden stones
Smolder under summer sun –
Yet keep their cold hearts.

Karen McAferty Morris

*excerpt from
"Elsewhere in the Universe"*

smile sky sentences

coming loose

sentences coming loose

how to manage myself abroad

abroad here means not here
abroad here means elsewhere
abroad here means a shower of stars
abroad here means up there, in Brooklyn

so the casting of your mind
comes within the space-mix
of smiling sky
and sentences coming apart

disband the sentences of summer
dismantle the summer sentences
deconstruct the summer sentences
as if they were a boat
noteworthy of a new
morning

*Jamey Jones
Blue Morning Rain*

The following is the introduction to **Impressions of Cuba**. Follow the link at the end to read the article in its entirety. Patricia's article covers Cuban issues from the Mariel Boat Lift to the present. Beginning with her frame of reference, she writes about land ownership and wealth, food, self-employment, education, arts, currencies, begging, prospects for change, press freedom, race, respect, and pride.



Cart with attached truck modified as a bus, Santa Clara

Impressions of Cuba A Thirty-Year Retrospective

by Patricia Taylor Edmisten (Peru 1962-64)

Why Cuba?

The year before my mother married my dad, she and her cousin Celia took a Greyhound bus from Milwaukee to Miami. After sight-seeing in Miami, they took an amphibian plane to Havana where they ran into some wealthy American men (playboys) who showed them the sights, including the newly opened Tropicana night club that still entertains visitors with scantily clad women dancing to fiery salsa. I don't know why my mother, a first-generation daughter of a Bavarian-born pastry chef, chose Cuba. Her affinity toward Latin America developed after that trip even though she returned only once, after she had talked my dad into a family road trip from Milwaukee to Mexico City and Acapulco in 1956.

It was my mother who encouraged me to say yes to a 1962 telegram from Sargent Shriver inviting me to train for a Peace Corps assignment in Peru. Those two years had a direct or indirect effect on most of the important decisions I have made in my life, an impact most returned Volunteers will

recognize. Here I'll mention only those crossroads that took me to Cuba.

The Mariel Boat Lift

Between April 15 and October 31, 1980, approximately 125,000 Cubans reached Florida. Dire living and economic conditions prompted 10,000 refugees to seek asylum on the grounds of the Peruvian Embassy in Havana. President Castro gave the go-ahead for Cubans to depart for the United States from the port of Mariel. In the United States, meanwhile, Cuban-Americans orchestrated a flotilla of 300 boats that picked up the Marielitos. Little did they or President Carter know that among the refugees would be prison inmates and patients from mental hospitals that Castro released.

I was teaching at the University of West Florida (UWF) in Pensacola when on May 3, 1980, a call came out for speakers of Spanish to serve as translators at Eglin Air Force Base in the nearby Florida Panhandle. It had just opened as a processing and resettling center for the Cuban refugees.

My days at Eglin blur now, but there is an episode I'll never forget: A medic asked me to translate for an unruly patient in the medical clinic. I stood beside the handsome young man with long curly black hair, trying to calm him as a doctor examined him. When the doctor turned away, the patient grabbed a scissors from the nearby tray and tried to stab the doctor. Military police subdued the patient and asked me to accompany him in an ambulance that whisked him away to the psychiatric unit of the base hospital. I remember kissing him on the cheek when I said goodbye to him in his cell, trying to reassure him that all would be well.



Members of Coro Luna, Havana

<http://peacecorpsworldwide.org/impressions-of-cuba-patricia-edmisten/>

“Closing Time” at the Seaside Writers Institute by Karen McAferty Morris

“HURRY UP PLEASE IT’S TIME,” a line from T.S. Eliot’s “The Wasteland,” played through my mind as I listened to Rebecca Makkai speak at the Seaside Writers Institute on May 19. The 38-year-old, Chicago-based Makkai was presenting her seminar “Closing Time: Chronological Shifts at the Story’s End.”

Andrea Walker and I sat in the front row chairs of the Institute’s airy second floor absorbing the articulate and casually sophisticated Makkai’s message: that writers can use several time-centered techniques to end stories with a flourish. “I’m a codifier,” admitted Makkai, and explained the various categories she has ascribed stories’ endings, accompanied by examples from writers like Alice Munro and Nabokov and plenty others I wasn’t familiar with.

Writers, of course, give lots of thought to how their stories are going to end, but Makkai made me realize how many specific choices we have to do so effectively.

Stories can end in the present (with continuing action or some kind of reflection on the part of a character, or a focus on an object or a freezing of the action “similar to a still photograph”). This kind of ending can look back to the past (a flashback—maybe “a decisive moment in a character’s life” even one we “know of but haven’t witnessed,”) or if the **Elegiac Ending** is used, our final view of the character shows him lamenting a world, person, or era “that is no more.”

Endings can also point to the future. **Open Endings** encourage readers to finish the story themselves, sometimes with several possible outcomes (possibly frustrating the reader!). **Forked Open Endings** narrow those outcomes to one or two. If writers use the **Directed Open Ending**, they point the readers in a particular direction, and a type of **Epilogical Ending** finds the reader seeing a glimpse of something new that will happen, maybe in a final chapter or epilogue. A story could end where the character makes a resolution or decision, whether or not it will happen.

Makkai thinks writers can really have fun combining time settings, maybe allowing the readers to glimpse the future before returning to the present (the **Crystal Ball**). Finally, writers can try to pull off what Makkai calls the “tricky but cool” **Telescopic Ending**--as we “zoom out to a point in the future from which we have more wisdom and perspective” about what has just happened, and then show the character reflecting on this time.

I always leave workshops and seminars with exhilaration and new strategies for shaping ideas, characters, plots, and themes with specific techniques to make it all work better. Makkai definitely made me think about that very important aspect of a story, its ending. She said that the point between the end of the denouement and the ending is where we’ll find the story’s meaning.

Makkai is the author of *The Hundred-Year House*, winner of the Chicago Writers Association’s Novel of the Year award, and a recently published short story collection, *Music for Wartime*. The Seaside Writers Conference is an annual event, so next May you may want to consider joining in for a seminar or two.

<http://seasidewritersconference.weebly.com/>.

HURRY UP PLEASE IT’S TIME to try out those well-crafted endings!

Karen McAferty Morris

Conference was held at the Seaside Institute in Seaside, Florida.

WRITERS CONFERENCE CONTEST

Want to attend a conference but can't afford the cost?

Want to be around others who enjoy reading mystery and suspense?

FundsforWriters, in partnership with 2016 Killer Nashville, is offering a scholarship to one lucky individual who wishes to hob-nob with other mystery enthusiasts for the three days of August 18-21, 2016 in Franklin, TN.

Explain what this scholarship means to you in 100-500 words.

Agree to write a 500-600-word piece for FundsforWriters within 30-days after the event, talking about the conference and how you benefited from the experience.

Piece will also be considered for publication on the Killer Nashville site.

Winner selected based upon the quality of submission.

DEADLINE for entries is midnight (Eastern Time), on July 1, 2016. (Winner to be announced July 8, 2016.)

<http://www.fundsforwriters.com/killernashvillescholarship>

Email hope@chopeclark.com with KILLER NASHVILLE SCHOLARSHIP in the subject.

Include name, address, phone, email, website/blog/Facebook (if applicable)



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West Florida Literary Federation ~ Join or Renew ~ 2016

Memberships are good for one calendar year beginning January 1 and ending December 31.
Individual membership is \$30/year. New members joining after July 15, pay \$15 or may pay \$45 which also pays for the following year. Subsequent years are due annually by January 1.

One Year ~ Individual \$30 ~ Couple \$50 ~ Student \$15 ~ Two years ~ Individual \$50 ~ Couple \$85

Name _____

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Circle the items you **do not** want published in the WFLF "members only" directory:

1) address 2) phone or 3) email. If no item is circled, we will include all your information in the next published directory.

Use PayPal at <http://wflf.org> and email this form to westfloridaliteraryfederation@gmail.com or mail your check and this form to

West Florida Literary Federation, 400 South Jefferson Street, Suite 212, Pensacola, FL 32502

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To sponsor a new member in WFLF. Add \$20 to total payment & include member information on a separate form.



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