



Poets&Writers

Media Kit for Writers 2024

FROM THE CRITICALLY ACCLAIMED AUTHOR OF *THE MATCHMAKER*

PAUL VIDICH

"This taut, nuanced spy thriller centered on Lebanese American CIA agent Analise Assad further establishes Vidich as a new master of the Genre."
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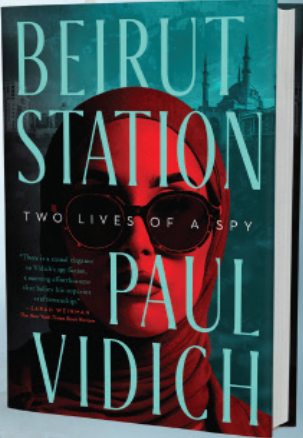
PRAISE FOR PAUL VIDICH

"Edgy and outstanding."
—*The Wall Street Journal*

"Echoes Graham Greene and Eric Ambler."
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"There is a casual elegance to Vidich's spy fiction."
—*The New York Times*

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—*Manhattan Book Review*



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special section ■■■ NAVIGATING THE MFA

"There's more than one way to be a writer, and that's not [discussed] enough in the writing community," says Williams. What's more, there's no one path to success. And if Williams had insisted on getting an MFA to get started, would she ever have begun her book? Would she have completed it as quickly?

Like Williams and Hoffer, Rabecah Hasnain already had an established career—and a master's in education—when she finally decided to apply to MFA programs. "I don't think I [wanted to] publish a *New York Times* best-seller," Hasnain says. "I just wanted to learn." Before applying she had been active in writing groups in New Orleans, where she has lived for about ten years. "And then when I exhausted all those options, I decided to pursue my MFA." She applied to nine programs and was accepted to one school, but because it was not fully funded, she ultimately did not attend.

Applying to master's programs in education had been a seamless process for Hasnain. But she felt woefully unprepared for the competitiveness of the MFA application process, something she had carefully contemplated for three or four years beforehand. It wasn't until her partner introduced her to the MFA Draft groups on Facebook that she started to understand the intricacies of the MFA application system and saw how common it was to be rejected. Hasnain confesses that MFA Draft also made her behave in cringeworthy ways: "It felt like sorority rush or something," she says. And the more she learned, the more competitive she felt. She began checking the backgrounds of other writers in the group, comparing her work with theirs, and deftly sleuthing to discern acceptances on the group's shared spreadsheet. "It was awful."

"Sometimes I feel inferior to other writers [with MFAs] even though you know people say you don't need an MFA," says Danielle Buckingham. Buckingham currently works as a journalist and was encouraged by friends and by the writer Kiese Laymon to pursue the MFA in 2018. She applied to nine programs and, like Hasnain, was accepted to one school, but a lack of funding from the school meant she ultimately could not accept the offer. Living in Mississippi, Buckingham watched as her friends with MFAs got books published and gained access to a certain level of mentorship from professors. "I was very resentful about it for a long time," she admits.

She resolved to be "more intentional" the second time she applied, focusing only on fully funded programs and being realistic about the schools she believed would be the best fit for her writing, which



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OUR READERS

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Serious writers and active readers

57% write poetry

59% write fiction

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72% purchase 11 or more books per year

43% purchase 21 or more books per year

76% have published work in literary magazines, or have published a book of poems, a novel, a book of nonfiction, or a collection of short stories

95% purchase novels or collections of short stories

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78% purchase books on writing

Educated and affluent

92% are college graduates

47% have a master's degree

18% have a PhD

64% have a household income of over \$60,000

34% have a household income of over \$100,000



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New Titles	\$308 (regularly \$440)		

DEADLINES

For the year 2024, these dates apply (dates & themes are subject to change):

Issue	Reservation date	Materials date	Publication
January/February - <i>Inspiration</i>	October 19	October 26	December 26
March/April - <i>Writing Communities</i>	January 3	January 10	February 28
May/June - <i>Writing Contests</i>	February 15	February 22	April 25
July/August - <i>Debut Fiction, Agents</i>	April 18	April 25	June 27
September/October - <i>Writing Education</i>	June 20	June 27	August 29
November/December - <i>Independent Publishing</i>	August 22	August 29	October 24

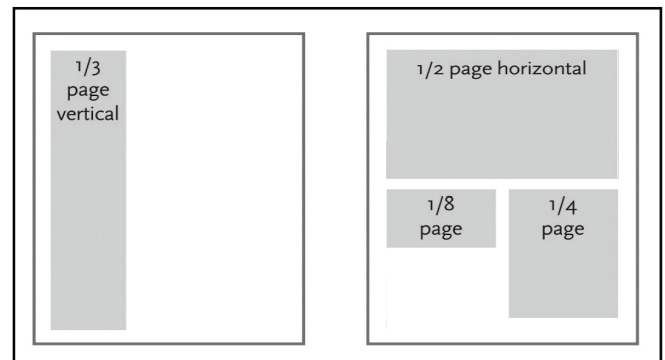
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