

Title: New Letters

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What they publish: They publish any kind of writing: fiction, nonfiction, poetry, even interviews and commentaries. They also publish several pieces of artwork in each issue. They're not picky about the genre as long as the overall literary quality is the strongest aspect of the piece.

Submission guidelines: Double-spaced prose. Word limit 3,000-5,000 words. Margins for prose 1.5"; at least 1.5" for poetry. Only one fiction/nonfiction story or up to six poems at a time. Only snail mail. Simultaneous submissions accepted.

Description of publication: The website headers are unintuitive; the header option that leads to the submissions and contests is called Writers Wanted, rather than Submit or Submissions. The About, Subscriptions, and Archives are located in a side bar under the Magazine header. **Contests are held in the spring and allow online submissions.** \$1,500 prize for first place in fiction, nonfiction, and poetry. \$20 submission fee, but you get a one-year subscription to the magazine.

Prose per issue: ~3 prose stories per issue, 8 annually

Patterns: Both the stories I read from this issue had ethnically diverse characters, the first one focusing on Frenchmen, and the second on a Jewish family.

Prose review:

"Tragedy of a Clochard on a Bench" by Willis Barnstone is about an energetic French homeless man who resides in a park that sports the fountain Le Fontaine Louvois. The narrative delves into the back history of the park, touching on famous musicians and artists who frequented the area, and recalling the Nazi affiliation the French had in World War II. At one point, the homeless man gets into fights with officials who ultimately convince him to relocate, and the narrator is left wondering where the man currently resides.

The setting was where this piece shone best, but the characters struck me as stagnant. While we did get an impressive history about the park and the streets surrounding it, this did not forward the story or develop the homeless man's character. We learn very little about the narrator and their partner, who seems to exist solely to give the narrative voice the ability to say "we" instead of "I." The most development we get is that the homeless man moves to a different location out of sight of the narrator, but this geographic change doesn't reveal any change to either person.

"White Lies" by Rachel Hall follows the growth of a white lie when Allegra, the main character, hides her brother's death from her aging mother in the fear that her mother would not survive the bad news. Allegra, her sister Lise, and her brother-in-law Jean work together to keep this secret, recruiting even Lise and Jean's child Eugenie to support this white lie. However, the consequences of this lie show years later a week before Eugenie is to marry, when she follows a man who she believes is her father into a store. This man turns out to be a stranger who then leads her back to his apartment where Eugenie, confused but consenting, makes love with him.

This piece champions deception among a network of relatives, shifting POV to different family members to show how they are adding to the white lie. Although the shop where Eugenie sees the stranger and the apartment where they make love are described well, I would have liked to see the other settings a little more clearly. The author made good use of touch and smell, two senses most writers tend to overlook.

Rating: 4. The writing wasn't up to a high standard (there were a few uncaught typos as well), which means easier odds of getting published in this magazine. However, it bears reminding that only about three pieces of fiction make it into each magazine three times a year, and while there is no reading fee, regular submissions must be snail-mailed. There is no online submission.