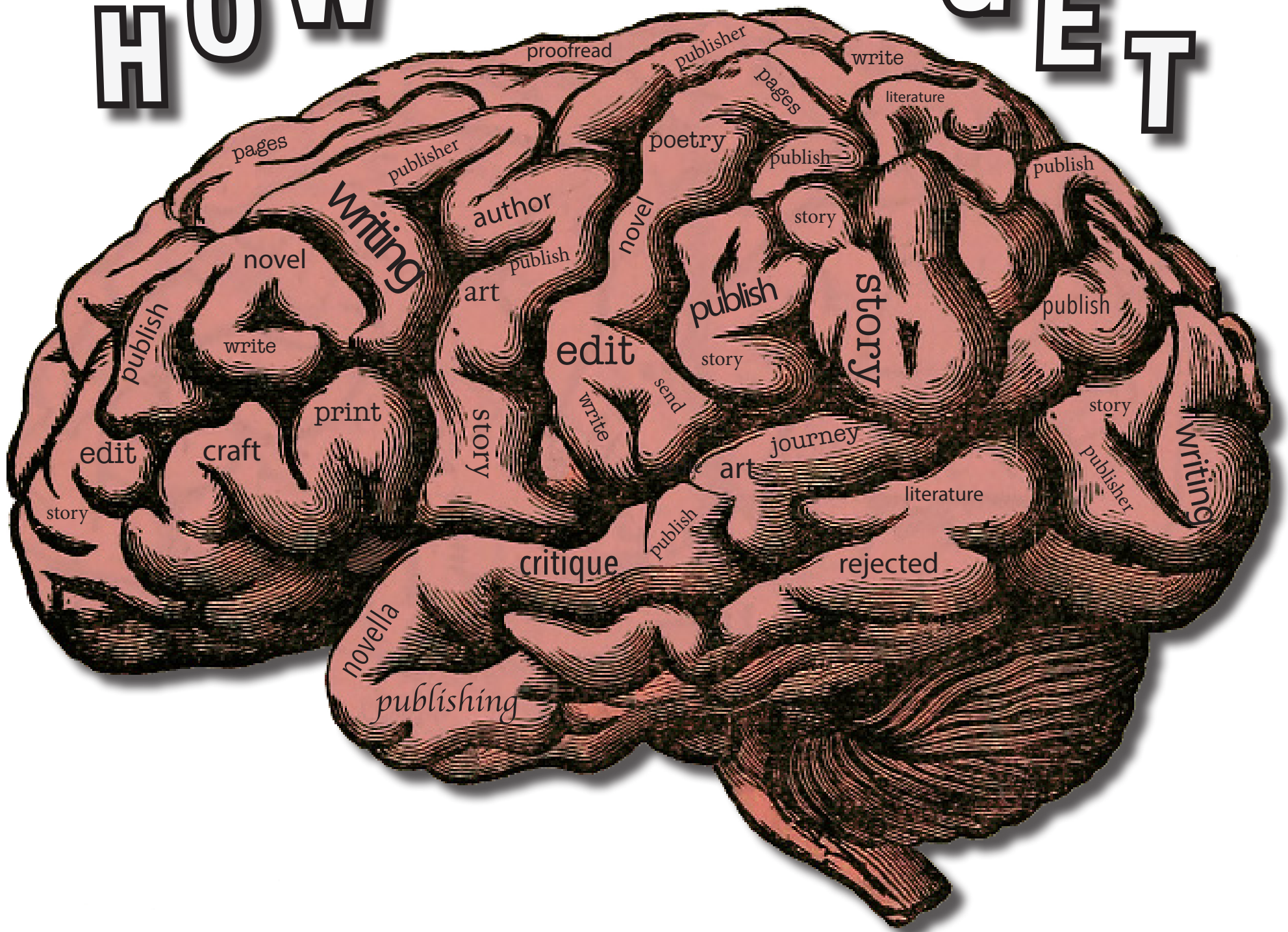


# HOW TO GET



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# The Phoenix

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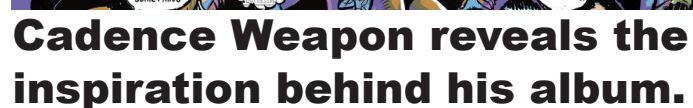
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# Arts



# Life



# Features



# Cover



The editorial staff encourages everyone to submit material to The Phoenix but reserves the right to withdraw submissions from publication for any reason. "Any reason" could be material deemed to be sexist, racist, homophobic, or of poor taste or quality. The Phoenix will not publish materials which condone, promote, or express actions which are illegal under current laws. This does not include articles which provide an in-depth examination of both sides of a controversial subject.



# // ARTS

## OCTOBER IS TIME FOR NEW VINTAGE

**New Vintage Theatre is putting on two plays during the month of October**

**Curtis Woodcock**  
Arts Contributor

As the leaves fall and the blanket of darkness descends upon us earlier and earlier each day, the New Vintage Theatre provides an activity for those with cold fingertips and a watchful eye, running two plays this month.

“Blackbird” is a story of a young woman who confronts her abuser fifteen years later when he is a middle-aged man. The play was first created back in 2005 by Edinburgh

“

**Audiences will see two plays, unlike anything that was ever seen in Kelowna. ”**

playwright Harrower. The Hollywood Reporter has called it “an examination of love, pain, and, a loss that is both compassionate and unforgiving.” “Blackbird” is not for the faint of heart; the work is brutally honest in exploring complexities of an issue that is more front and center than it ever has been in today’s social and

Photo by: Derek Gratz  
Actress: Elana Bizove  
political climate.

The play boasts performances by Hillary Omoe (Una) and Doug Brown (Ray) as these complicated main characters in this challenging work. On Broadway,

these parts have been performed by the likes of Michelle Williams and Jeff Daniels.

“Mockingbird Close” is a play written by playwright Trevor Schmidt from Edmonton. It is a

post-modern mysterious cautionary fairy tale for an adult audience. The game is set in the 50’s, following a couple, played by Haily Sabourin and Graham Daley, who lose track of their son at a cocktail party. In their despera-

tion, they knock on their unusual neighbor’s door (Elana Bizovie, Chuck Perren, Tamie Williams, and Kevin Morrison) looking for clues. What they find is funny, disturbing, and delicious. The play is said to have a Riverdale feel of Mad Men meets Twin Peaks. The audience can expect great surprises as they try and identify the child’s whereabouts within their safe suburban community. Following the play, audience members can meet the playwright and find out more about his tragic tale that is both weird and wonderful.

“Audiences will see two plays, unlike anything that was ever seen in Kelowna. They cannot miss the opportunity to see these plays, [which] will leave you thinking and talking about them for months after, and to meet an iconic Canadian playwright,” says director Bonnie Gratz.

Blackbird will run nightly from October 17-20, and it will start at 7:00pm. Mockingbird Close runs nightly October 17-20 at 9:00pm and October 21 at 7:00pm.

Both plays will be at the Black Box Theatre. Advance tickets will be available for \$25 or \$40 for a two-play pass. Door tickets are \$35 and season passes are \$125, and this pass includes one free drink per show.

For more information, you can contact [info@newvintage.ca](mailto:info@newvintage.ca) and tickets are available from [selecty-ourtickets.com](http://selecty-ourtickets.com)





# LIFE ON THE ROAD AND BEYOND

## Cadence Weapon reveals the inspirations behind his album

**Curtis Woodcock**  
Arts Editor

Recently, I spoke to Canadian rapper, Cadence Weapon, about touring, inspiration, and racism.

Curtis Woodstock: I just wanted to chat about the new album and the creative process that you went through to come up with the songs you chose for the new album; I am always curious about what inspires artists the most to create their art and where the inspiration comes from.

Cadence Weapon : For me, a lot of my inspiration comes from my experiences

“

**Songs like “Don’t Talk To Me” is me directly talking about my experience.... just kind of reconciling the difference experiences I have had.**

with individuals in everyday life. I get a lot of it from conversations. Sometimes I will start with a large big picture idea, and I will start pulling the threads of it until it becomes a more significant thing.

An example of that would

be “The After Party”. It’s a song where I was thinking about how everyone is thinking its the end of the world and thinking about American politics and things like that. I wanted to go to the furthest extent of that, which is actually talking about the afterlife and morality. I just spiralled off in that direction.

At least with this album, it’s very autobiographical. Songs like “Don’t Talk To Me” is me directly talking about my experience coming out of Edmonton and feeling misunderstood, moving to Montreal, and my current life in Toronto.... just kind of reconciling the difference experiences I have had, and the different scenes.

Curtis Woodstock: Would you say that Toronto has been a better experience so

”

far?

Cadence Weapon: I wouldn’t necessarily say “better”. I would say that it’s different. I am really influenced by how it works in regards to the music industry, rather than the music scene. In Montreal



Photo from Instagram: @candencweapon

I felt that I had an incredible artistic community that was exceptionally creatively inspiring. I had some of the best experiences of my life on a personal level just being there. In Toronto, you’re so close to the heart of the music industry, and there are so many people from around the world that come here to work on rap music.

I have just been meeting all of these different producers and all these people who

I ended up collaborating with on the album. People like Casey MQ, Brendan Phillip. That’s just from being in Toronto.

Curtis Woodstock: Is it always great to have that kind of talent closely available?

Cadence Weapon: Yeah, and also the other weird thing to is that I wouldn’t have been able to write a song like “High Rise” without living in Toronto be-

cause it is very influenced by the specific housing issues in that city.

\*Catch the second part of this interview in the next issue of the Phoenix News, where Cadence will discuss his experiences, in depth, at home and abroad.





# MOURNING HAND EXTENDED TO CANADA

**Rise Against, AFI, and Anti-Flag bring their “Mourning in Amerika” Tour to Vancouver.**

**Curtis Woodcock**  
Arts Editor

Rise Against, AFI, and Anti-Flag have all been well known for their critique on modern politics, and with our current tumultuous social and political landscape, their revolutionary attitudes were revving high throughout each band set and their accompanying imagery.

Opening the show, Anti-flag came out with guns blazing, including the crowd with every song that was performed.

They engaged with the crowd immensely, complete

with enjoyable sing-alongs and thankful statements to those present for coming out and supporting the revolution. They showed their solidarity towards all of the women coming forward with sexual assault and abuse cases in an emotional call out to humanity asking them to come together, protect one another, and stand up for the injustices that plague our society. Anti-flag’s energy and emotion while on stage was mesmerizing, making it beautiful watching them perform together flawlessly.

AFI’s appearance followed Anti-flag, bursting in with their hit song “Girls Not Grey”. The entire band exuded such excitement to be performing that, immediately, the crowd went wild. They played such

a solid mix of their older hits as well as some very wonderfully executed new material. Davy Havok is known for his flamboyant performing style, and he clearly put in a thousand

“**Every single band performed like it would be their last performance ever.**”

percent of his energy into his performance. Though AFI’s performance was incredible, the sound of Davy Havok’s vocals was unfortunately either

drowned out or too quiet. Rise Against came on with another protesting crowd pleaser. With many of their songs protesting war, capitalism, and over-consumption, they band carried this message to thousands of people around the world- and it’s a great thing. Being able to entertain and inspire with your art is blissful, but when it brings social awareness to audiences that may not always care or look into social issues, it’s an inspirational and entertaining way to continue the spread of information.

It is also inspiring to see how passionate they are about not only the music they create, but also by the messages the songs send. Every single band performed like it would be their

last performance ever. They played an amazing selection of songs from their vast catalog and did not disappoint.

Although I personally don’t listen to Anti Flag often, they are a wonderful group worth keeping an eye on. I would recommend watching them live if you have a chance to. With an incredible energy, a great selection of songs, and a fantastic appreciation for their fans and their social responsibility, AFI and Rise Against are definitely performances that should never be missed.



# CADENCE WEAPON VISITS KELOWNA

**Fernando's housed some great Canadian and American rappers this past Friday**

**Curtis Woodcock**  
Arts Editor

Canadian Rapper, Cadence Weapon, brought his intense presence, along with other artists, into Kelowna this past Friday, Oct 5.

while the crowd started out quite modest, as the show went on, it grew quite a bit, and the energy in the room was electrifying. Each artist had real people mixing and adding effects to the vocals and music which was great to see.

To open the show we had Montreal rapper, Hua Li, who possessed a vocal delivery that was so charismatic, as it was angelic. As a person who has never heard her music before there is no doubt that everyone in that room became a fan that night. The beats and accompanying vocal effects were top notch, and her personality was hilarious, sarcastic, and all the more inviting. Hua Li's ability to rap at blistering speeds and with such harsh, intense energy then immediately switch to soft vocals was so impressive the crowd was hooked for her whole set.

originally from Texas but now residing in Los Angeles, Fat Tony's songs were easy to dance to and boasted samples from a variety of genres, that it

kept the crowd guessing what he would be mashing together next. Some tracks fit into the country genre, while others had elements of rock/punk, and even some iconic 80's hits. He controlled all his own music and vocal effects. It is always refreshing to see an artist who is actually present and not just using exclusively pre-recorded tracks. His stage presence

was compelling.

Cadence Weapon was the headliner for the night, and he blew the crowd away with his vocal intensity, and the variety of his lyrical content and accompanying music. He was very interactive with the crowd and had many of them on their feet for his entire set! He also adjusted his own vocal

effects. There was something for everyone in his set as it was complete so many types of songs varying from club anthems, to mellow tunes, to biting social commentary.

The artists, including Cadence Weapon, all seemed like they put on genuine acts, providing another reason their sets connected with everyone in the

crowd. Hua Li was also the DJ for Cadence Weapon's set, giving the crowd insight into how the artists work together to put on a crowd pleaser. Even if Rap isn't your thing, a viewing of Cadence Weapon's set performed at Fernando's might just change your mind.

“

**The artists, including Cadence Weapon, all seemed like they put on genuine acts, providing another reason their sets connected with everyone in the crowd.**

”

Photo from Instagram: @candencweapon





## // LIFE

## SERIAL KILLERS, BRAIN SCANS, DOGS &amp; MORE

**UBCO Instructor and PhD Student Megan Udala takes on some of Psychology's most Fascinating Topics**

**Willa Holmwood**  
Contributor

Sitting down with Megan Udala (M.A., UBC Sessional Instructor and Clinical Psychology PhD Student) was an experience filled with passion and excitement. From her work at UBC Okanagan to Kelowna General Hospital, I knew her mind would be able to tackle my complex psychological questions. Between the laughter and her highly amusing comments, this is what went down:

Willa Holmwood: "Why are young adults so fascinated by serial killers?"

Megan Udala: We all have this primitive drive. So, if we think about where we came from evolutionarily, usually it's survival of the fittest so there's often a lot of fighting, death, and drama in the history of our lives. I think that that part of our brain has stayed a little bit and we find it fascinating. I don't want to say because it's catharsis, but up to 90% of people have had a vivid thought or fantasy [about murder], however most people don't act it out. We all think about it, so I would guess it has to do with the primitive part of our brain.

WH: Given the ethical debate of brain scans, how does this play into the justice system?

MU: We're getting so much more knowledgeable about how the brain works and how function is localized. We are starting to more confidently say this part of the brain causes this thing. We are starting to uncover how

**“Most people do have thoughts of murdering someone else throughout the day”**

the brains of people vary depending on pathology. I think we are wading into an incredibly controversial ethical dilemma if neuroimaging is ever used as evidence in court. If you as a jury are sitting there and hear, "oh this person has a brain just like John Wayne Gacy or just like Ted Bundy, so obviously they're evil and you can't really fix them" that's incredibly problematic because of how powerful those statements are. However, we know with studies of other neurological disorders, like Alzheimer's disease, that you can have abnormalities present in the brain but not show clinical symptoms. Just because your brain is like that doesn't mean it actually manifests that way in real life. It's going to be an interesting next several years to see if it ever becomes permissible in court.

WH: Can you comment on the future of artificial intelligence?

MU: There's a really great book called *Our Final Invention: Artificial Intelligence and the End of the Human Era*, by James Barrat, who writes about what is going to happen when artificial intelligence radically changes humanity. I think that we're using artificial intelligence (AI) constantly in our lives, it's all in our pockets, our cell phones, the ads that we see on Facebook, the people we see on Tinder, and we use it and love it right now... the problem is that if it becomes too intelligent. Neuropsychologists have a role in order to assess if something has the same intelligence as humans. Are we smart enough to be able to understand ourselves and other beings that are like us? I'm guessing that in the future, psychology should play a role in the ethical concerns of AI. The way we operate in society is changing because who knows what's going to happen. If we get to the point of superintelligence, I think that it's great, because we can just download our brains and live forever as machines that could be used for good!

WH: Do dogs have a role in psychology?

MU: Absolutely! For so many years we've actually bred dogs to love humans. We have developed a unique bond and have become so intertwined. Dogs are very sensitive to different types of human emo-



Photo By :Lauren St. Claire

tions, so they've actually been selectively bred into that. We love cute things with big eyes and soft features, probably for survival and companionship. I think any kind of animal can have a positive effect on mental and physical health. I've been in some prisons that actually incorporate dog kennels and daycares as part of the rehabilitation process. Inmates get a chance for responsibility and to work with the dogs and community members. It's great for rehabilitation and for their well-being.

WH: Do you have any advice for psychology students?

MU: Research is number

one... getting involved, trying things, being okay with trying any type of psychology just to see what research is like. Also, looking for it in everyday life because it's around us all the time. Take note of why you like the Netflix show you like, or why your Netflix is using their algorithm to suggest certain shows to you, or why you get those recommendations on YouTube... constantly asking why. Humans are unique in a way. Understanding how they operate, what they do, think, feel, and behave, helps us to know more about the whole world if we know a little bit more about ourselves.



## SYILX OKANAGAN NATION FLAG RAISED: PERMANENT LOCATION IN UBCO COURT-

**Members of UBCO's community gather to witness a historic moment for our campus.**

**Daniel Greene**  
Life Editor

On September 27, 2018, an event was held in UBCO's courtyard in celebration of the raising of the Syilx Okanagan Nation Flag.

After an introductory speech by UBC Deputy Vice-Chancellor and Principal Deborah Buszard, a UBCO student and member of the Okanagan Nation, Kara Ross, gave the opening prayer. This was followed by Amber Cardenas' singing of the Okanagan song.

First to deliver a speech was UBC Chancellor Lindsay Gordon. According to Gordon, "the raising of [the Okanagan] flag is a reminder of our pledge to the Indigenous people of the Southern Interior that we will work together to create innovative and culturally rich programs that support the educa-

**“When I hear our young people speaking our language... I know we're going to be okay”**

tion of Aboriginal students from grade school to graduate degrees.”

Next to speak was Chris Derickson, a member of the West Bank First Nation. He told a powerful story of visiting his grandmother during his childhood. He said that his grandmother had a habit of telling him to wash his face before going into town. Years later, Derickson learned from his mother that this was because, when she was growing up, “it wasn't acceptable to be Indian, to be Cree. You had to wash yourself, put on your good clothes,

to be accepted, so you wouldn't be judged.”

However, Derickson said that today things are different; “the same people in this crowd, and the younger ones, have helped to create a culture, a society, a nation, where our people, the Indigenous people that were for so long ignored, and made to feel invisible, can fly their flag proudly on this campus, on their traditional territory, and believe they belong here like everybody else.”

Last to speak was Stewart Phillip, Grand Chief of the Okanagan Nation Alliance. Commenting on Kara Ross's delivery of the opening prayer, Phillip said, “My sincere gratitude to the young lady who got up and started us off with the opening prayer. When I hear our young people speaking our nsyilx cn language—and she did so well—I know we're going to be okay.”

Phillip went on to commend the strength and tenacity of Indigenous people despite colonial oppression.



Photo By: Ashley Giovanni

“Through the wisdom of our elders, the courage of indigenous women, and the energy and spirit of our youth, we have managed to crawl out of that colonial rubble, and here we are today,” added Chief Phillip.

The ceremony concluded with UBCO students, Briana Wilson and Cody Isaac, raising the Okanagan flag. The flag now stands in its permanent position in the courtyard alongside those of British Columbia, Canada, and UBC.

## AFTER THE MARCH: UBCO'S JANITORS WIN THE RESPECT THEY DESERVE

**After a long fight, janitors earn the right to benefits, sick days, disability leave, and more.**

**Daniel Greene**  
Life Editor

Last spring, students, professors, and janitors from UBCO marched through campus in support of the “Justice for Janitors” campaign, and as a result, working conditions for janitors on campus have greatly improved.

According to Kevin McCrum, CEO of BEST Service Pros—the private contractor that employs UBCO's janitorial staff—UBCO's janitors are now represented by SEIU (Service

Employees International Union) Local 2.

“It is our understanding that an agreement was reached with SEIU Local 2... through a co-operative process that included a competitive wage scale and extended health benefits,” said McCrum.

According to one janitor who currently works at UBCO, who remains anonymous for confidentiality reasons, before the union changed to SEIU janitors had nothing. He explained, “We had nothing. Absolutely nothing. We didn't have sick days, we didn't have a voice, we didn't have disability, we didn't have benefits. We were treated like garbage.”

After ninety percent of BEST

employees voted to switch to SEIU, the UBCO janitor interviewed saw a dramatic change in working conditions. He said, “We gained benefits, sick days, short-term disability up to seven months...We can talk to our union rep about our work conditions and discuss it and she does a really great job by pushing management to change their ways.”

Another result of the Justice for Janitors action was a wage increase scheduled for 2019.

“It is significant,” commented the janitor. “It's not big money, but it's something.”

He was also quick to acknowledge the support that all the janitors received from students



Photo By :Lauren St. Claire

who took the time to stand up for the rights of janitors on campus: “We got a really big help from students. They were very supportive and very nice. I see the flame, the beautiful flame—helping, happy to be fighting for

somebody else.”

The success of the Justice for Janitors campaign is just further proof that with hard work and cooperation, people can effect real change.



# ROMANCE NOVELS IN THE 21ST CENTURY

**Character, plot, theme: the face of the romance novel is changing.**

**Daniel Greene**

Life Editor

Romance novels are the number one best selling genre in the book publishing market. According to Romance Writers of America, every year the genre brings in over a billion dollars in sales. According to Pamela Regis's book, *A Natural History of the Romance Novel*, in North America alone, 55.9% of mass marketed paperback books sold in the year 2000 were romance novels. But what are romance novels, really?

If you are new to the genre, authors like Nora Roberts and Danielle Steele might immediately come to mind—authors who write about buff men in tight shirts who sweep damsels off their feet and take them on secluded retreats to lighthouses.

It's easy to point out the blatant sexism and patriarchy in these kinds of story lines, but many argue that the romance novel is changing. The protagonist of the twenty-first century romance novel is not always a white, heterosexual woman, and she's not always helpless, dependant, and in need of a man. In a recent article written by Darcel Rockett in the *Chicago Tribune*, author

Beverly Jenkins is quoted saying that today's romance writers are "bringing a different mindset... Romance offers that comfort read, but it also offers resistance. You have a lot of feminists who are writing romance, Alisha Rai, Alyssa Cole, Sarah MacLean, and they're all putting that kind of thread through their books. Resistance has always been there. Women have always had to resist in order to get

**“Today's romance writers are 'bringing a different mindset.'”**

what they want out of life.” In an article in *The New York Times*, Alexandra Alter points out that the genre is making room for a diversity of themes and a diversity of writers. Alter writes that many romance publishers are putting out books with protagonists who are non-binary, who come from different cultural backgrounds, and even who live in different historical periods, in the case of Jeannie Lin, who has written novels set in China during the Tang dynasty era. That being said, however,

the genre is not completely immune from the influences of sexism and patriarchy. In 2017, Eirini Arvanitaki published an article in the *Journal of Gender Studies* that analyzes the plots and themes of three popular romance novels published in the twenty-first century. She found that despite their protagonists' seemingly liberal and independent ideologies, the novels still fall into some traditional gender stereotypes. For example: women can only achieve financial liberation through submission to a man; women are susceptible to being 'swept off their feet'; women are meant to like men, etc. While many writers and publishers may be working hard to effect inclusivity, the truth is that the market is still dominated by a mostly-white, heterosexual readership, according to the Romance Writers of America.

Fortunately, however, self-publishing is one way that romance writers can, and do, bypass the biases of big, traditional publishing houses. Self-publishing allows the writer to craft stories that are completely their own and subsequently market them to readers with similar interests. With the growing popularity of ebooks, the possibilities for romance writers, and the selection for romance readers, is endless.

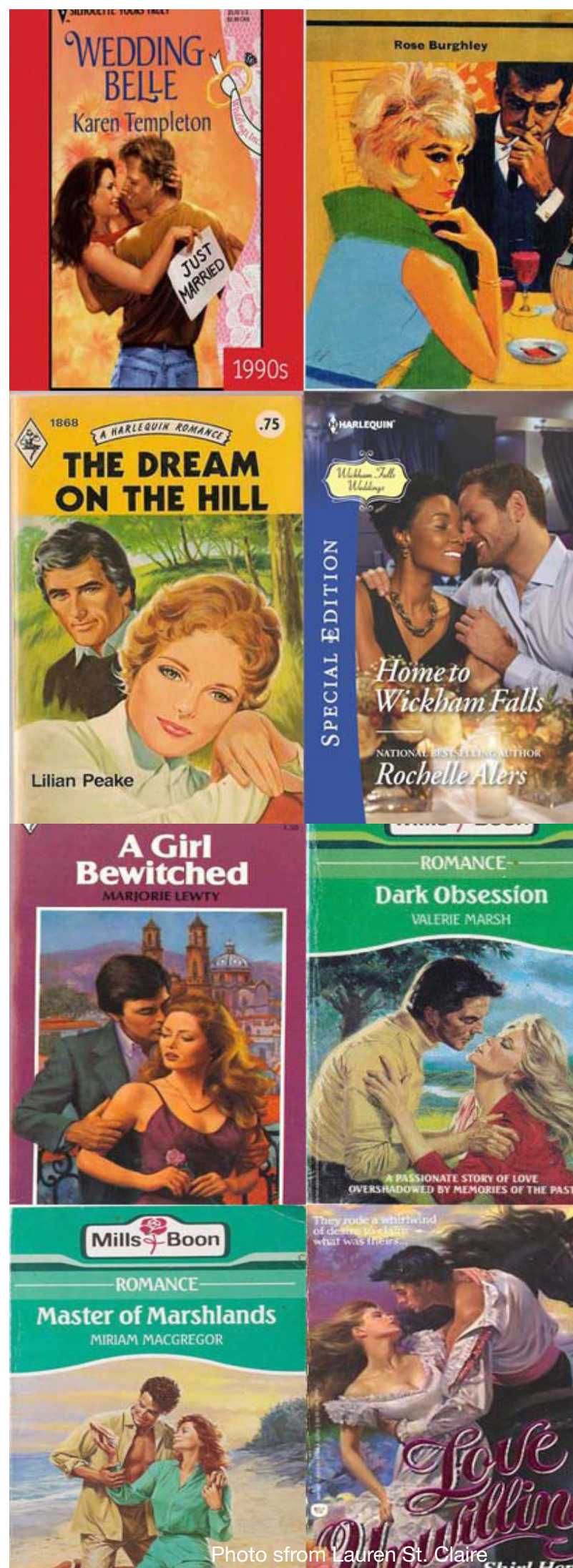


Photo sfrom Lauren St. Claire



# //FEATURES

## How To Get Published

photo by Lauren St Clair / The Phoenix News

**A young writer's guide to getting published in literary magazines.**

**Melissa Weiss**  
Features Editor

Maybe you're a new student to the Creative Writing program, armed with an arsenal of sonnets but nowhere to send them. Or perhaps you're a budding new writer with an idea for the perfect short story about ukulele-playing felines as they forage their way on gondolas across the Mississippi River.

Regardless of your individual writing goals, it is likely that getting published is one of them. After all, there is something innately satisfying about having a piece of your writing exist in the world that will be read by thousands of people.

But how do you bridge the gap between private word document and publicly-viewed literary magazine article?

**“The more you understand the publication landscape, the faster and easier it is to get things in print.”**

Michael V. Smith is an award-winning writer, and Associate Professor of Creative Writing at the Univer-

sity of British Columbia Okanagan. Cristalle Smith is an MFA candidate with several publication credits. I spoke with each of them to dig up their best advice on how to best become a successfully published young writer.

It's important to know your audience (and send out work accordingly).

What kind of magazines do you want to be published in? Do you write sci-fi micro-fiction? Are you a queer writer specializing in poetry? According to Michael V. Smith, “the worst thing you can do is to send out work randomly without a little bit of research, because every magazine has its own flavour of things they like.” You wouldn't send a sen-

timental poem about your grandmother to Playboy. Or an ‘Everything You Need to Know about Ford Mustangs’ review to Chatelaine. So make sure the work you're sending out is catering to the right audience. If you aren't well-read or don't know where to begin, the starting line of your journey is to engage in research.

“Read a bunch of your favourite books and look in the back of those books to see where those writers got published,” said Michael Smith. “If you like a poet, you look at the publication history in the back of the poet's book and you send poems you think are like that poet to those magazines.”

So if you want to get published, your first stop should

be at the local library. Or online, scouring digital journals. Whatever method you choose, it's important to get a solid sense of the content being published in the magazines where you want to send your work. Since many magazines will take up to six months to give you a decision on the work you send them, the last thing you want to do is waste your time, and the publisher's time, by sending something out that totally misses the mark on their preferred content.

According to Michael Smith, “the more you understand the publication landscape, the faster and easier it is to get things in print.”



## Okay, you've written some stories and gathered a list of publications. Now what?

“Send lots of work out to lots of places, without worrying too much about quality,” advised Michael Smith. Too many times, young writers are shy or insecure, and don’t succeed in having their work published simply because they never try. They are being stopped by their own mental roadblock, deciding that their work isn’t good enough for publication before ever making an effort. But this is one of the worst impediments for young writers, according to Smith.





illustration by Moozhan Ahmadzadegan/ The Phoenix News

He added, “your job as a young writer is to make the work and send it somewhere, and it’s the editor’s job to decide whether they want to take it or not.”

Rejection letters are inevitable bumps in the road. But there are certain strategies that work well while deciding how to approach them.

“I like the three-reject rule. You don’t take any advice from anybody until it’s been rejected three times. Then after the third rejection, you look at it,” explained Michael Smith.

Sometimes, a rejection could simply be the result of the subjective opinion of the editor. Other times, the piece you submitted might not work with the magazine’s current theme. Whatever the reason, the best practice is to have the piece rejected a few times before you start to

critically examine it. But after a while, it’s smart to take another look at the writing and try another time.

Michael Smith said, “as time passes, you get smarter, and you see your work with greater clarity, and you see its faults. So then you do an edit and send it out again.”

Perhaps even more importantly is the narrative you use to look at, and talk about, rejection. Michael Smith advises to “make sure the quality of you as a writer is distanced from the quality of the work you’re sending out, so that if your work is rejected, you’re not rejected”.

This can be a little trickier, since writing is often so intimate and personal that it’s hard not to feel hurt when it gets rejected. If you get caught up in a long string of rejections, this can feel even

worse. You might wonder what’s wrong with you, or why you’re even trying. But as Smith contends, this is a dangerous mindset to be in.

“If you equate [yourself with your writing], then you start losing perspective. You start thinking, ‘Oh, if I’ve been rejected then I’m not worthy, and so the things I make aren’t worthy.’ And then you don’t think you can make them better,” explained Michael Smith.

Seeing the advice in action.

The publication process may seem intimidating. It’s a long and bumpy road, that requires effort and determination. To some young writers, it may even feel like a hopeless endeavour. But if you put in the time, it’s far more likely to pay off.

Michael Smith shared: “I got

rejected for years...I started sending work out in high school, and I didn’t get my first legitimate poem published until I was twenty-five. And that was a gay poem

**“Your job as a young writer is to make the work and send it somewhere, and it’s the editor’s job to decide whether they want to take it or not.”**

that got published in a gay publication. And I remember being completely over the moon. I was insane with joy. I had been sending things out

for easily five years without a single thing published. I had things... that my friends published in magazines, but not very legitimate.”

And where is Michael V. Smith now? He’s a multi-award-winning writer with multiple novels and books of poetry.

Cristalle Smith, second-year MFA candidate at UBCO, also has some wisdom to share when it comes to handling rejection.

“There are a lot of magazines that don’t have a cap on the number of times that you can send stuff in, so I’ll keep submitting to them, even after they’ve rejected me. And sometimes I’ll reach out and talk to them or ask questions,” said Cristalle Smith.

This is a useful strategy when trying to get your work published, since it makes your



**“ As time passes, you get smarter, and you see your work with greater clarity, and you see its faults. So then you do an edit and send it out again. ”**

photo by Lauren St Clair / The Phoenix News

name stand out to publishers. They know that you're serious about your writing, and that you're willing to put in the effort to create work that's desirable to their publication.

Cristalle Smith continued: “Some people are really pressed for time, but some people will reply and be very kind and attentive. So in some magazines, after several rejections, I was able to get in. I didn't take no for

an answer. I didn't think that just because they rejected one of my pieces, they'd be totally shut off to reading anything else that I had.”

Keeping that in mind, she cautioned: “I only did that with places where I really loved what they were publishing – places where I felt a certain kind of kinship with the writing. It wasn't an arbitrary selection.”

There's no use pestering La-

dy's Home Journal with your short story about a wizard's quest to turn every rubber duck it finds purple. But this just goes to show that if you research the literary magazines you want to be published in, and devote proper time to sending them your work, your chances of getting published increase enormously. It worked for Cristalle Smith, whose poetry appears in respected literary journals both in Canada and internationally.

The bottom line?

Both Michael V. Smith and Cristalle Smith agree that the most important quality for a young writer to have is an attitude of determination.

Michael Smith said, “When I was younger, a writer friend told me that the difference between the people who get published and the people who don't was perseverance.”

There will be times when

you're elated after getting your first acceptance letter. And there will be other times where your work gets rejected so many times that you won't know what to do with it anymore.

But like any journey, you have to keep driving past the potholes to get to the destination. If you stop because the path gets too bumpy, you'll never reach where you want to go.



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