

GUIDELINES FOR CONTRIBUTING TO **SHAMAN'S DRUM**

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EDITORIAL PROFILE

Shaman's Drum is a quarterly journal on experiential shamanism with a paid circulation of about 14,000 copies reaching approximately 40,000 readers. We seek contributions directed to a general but well-informed audience. Past contributors have included Jeanne Achterberg, Paula Gunn Allen, Hal Zina Bennett, Doug Boyd, Wade Davis, Richard Erdoes, Felicitas Goodman, Peter Gorman, Lee Irwin, Stanley Krippner, Luis Eduardo Luna, Thomas Mails, Ralph Metzner, Larry G. Peters, Donald Sandner, Janet Siskind, Jeremy Taylor, Edith Turner, and others.

The primary purpose of *Shaman's Drum* is to educate our readers about shamanism. We see *Shaman's Drum* as an ongoing effort to expand, challenge, and refine our readers' and our own understanding of shamanism in practice. In the process, we cover a wide range of related topics—from indigenous medicineway practices to contemporary shamanic psychotherapies, from transpersonal healing ceremonies to ecstatic spiritual practices.

Our focus is on experiential shamanism. We prefer original material that is based on, or illustrated with, first-

hand knowledge and personal experience. Articles should be well documented with descriptive examples and pertinent background information. Photographs and illustrations are always welcomed and can help sell articles.

Our overall focus is cross-cultural, but our editorial approach is culture-specific. Authors may write about particular practices from a cross-cultural, comparison-contrast perspective, but we often prefer they focus on specific ethnic traditions or personal practices about which they have significant firsthand knowledge. While we do not expect our authors to be credentialed experts, we do expect them to be thoroughly knowledgeable about their subject.

Our intent is to inspire people to explore shamanism in greater depth. We do not want to become a journal of "armchair shamanism." We are looking for examples of not only how shamanism has transformed individual lives but also practical ways it can help ensure the survival of life on this planet. We want material that captures the heart and feeling of shamanism and that can inspire people to direct action and participation.

REVIEW & PUBLICATION PROCESS

We prefer to review completed manuscripts. However, article ideas may be suggested to the editors by query letter or outline (please do not call). For a prompt response, please include an SASE (self-addressed, stamped envelope).

Please be advised that a positive response to a query should not be viewed as a contract to publish. It only means that we're interested in your idea and hope you will pursue it.

Our editorial staff does its best to notify authors within two months of the acceptance or rejection of their manuscript. Authors may also be asked to revise an article for further consideration. The *Shaman's Drum* editorial staff reserves the right to edit material to meet our standards. Authors will be offered an opportunity to review edited copy if changes other than simple grammatical or stylistic alterations are made.

Once a manuscript has been reviewed and accepted, it will be scheduled for publication. Please keep in mind that publication schedules are subject to change for various reasons. The lead time (the time from receipt to final publication) for *Shaman's Drum* articles can be as short as three months or as long as one year. Once an article has been

accepted for publication, however, every effort is made to publish it in as timely a manner as possible.

Publication Rights

We prefer original, previously unpublished work and generally purchase First North American Serial Rights only. Copyright reverts to the author after publication; however, we do ask to be credited if you subsequently reprint the article. We will also consider pre-publication book excerpts. Occasionally we will consider Secondary Serial Rights, but authors must clearly indicate where and when the work was published previously, who possesses the copyright, and if other permissions are required.

Submission Deadlines

Please keep in mind that we tend to work several issues ahead, so the sooner you submit materials for consideration the better. The dates listed below indicate when we make final selections for each issue:

**September 15 for Winter; December 15 for Spring;
March 15 for Summer; June 15 for Fall.**

TYPES OF MATERIAL SOUGHT

Non-Fiction: All articles must have a clear relationship to shamanism, but they may be on topics which have not traditionally been defined as shamanic. When dealing with related fields—such as indigenous lifeways, transpersonal healing, or sacred places—it is important to explicitly point out their relationship to shamanism. We will consider pre-publication book excerpts. Buys about 12-20 mss./year. Length: 4,000 to 8,000 words.

Personal Experience: We accept first-person accounts of shamanic or medicineway experiences. Subjects may include trance or dream excursions, spirit contacts, journeys to power places, cases of curings, experiences with ecstatic music and/or dance, etc. No fiction or embellished fact, but truthful narratives convincingly reported. Buys about 4 mss./year. Length: 3,000 to 6,000 words.

Interviews: It is usually best to query us before initiating a question-and-answer type interview. We are looking for well-focused, in-depth interviews with practicing shamans and medicinepersons—not promotional, public relation pieces or long rambling interviews. In a field that has previously been dominated by male anthropologists reporting primarily on male practitioners, we enthusiastically welcome quality interviews with women shamans. Buys 3 to 5/year. Length: 4,000 to 8,000 words.

Classical Reprints: We publish articles and excerpts on shamanism or medicineways from old books, periodicals, etc., published prior to 1930, particularly if they are out-of-print. If you submit selections for this section, please include full bibliographic information (author, publisher, title, date and place of publication, etc.). Buys about 4 mss./year. Length: 2,000 to 4,000 words.

Fiction: We occasionally publish original stories or retellings of traditional myths with shamanic themes. Buys 1-4 mss./year. Length: 1,000 to 3,000 words.

Poetry: We occasionally publish poems, but only ones that speak directly about shamanic experience. All styles of poetry considered. Buys about 2 poems/year.

Earth Circles: This section includes news about events, issues, and organizations related to shamanism, indigenous peoples, caretaking the Earth, and protecting religious freedom. Length: 500 to 2000 words. **Please address submissions to *Shaman's Drum*—Earth Circles.** Buys 4-6 mss./year.

We also encourage the submission of relevant clippings from newspapers and periodicals worldwide on the above subjects. Please indicate author (if any), date of publication, and title of source (e.g., "James Reston, *New York Times*, Oct. 2, 1987"). No payment for clippings, but contributors will be credited by name.

Reviews: We print reviews of books, magazines, movies, records, and tapes about shamanism or closely related subjects such as medicineways, indigenous lifeways, ethnobotany, transpersonal healing, and ecstatic spirituality. Must include all publishing or cataloging information with mss. See examples in latest issues of *Shaman's Drum*. Buys 20 or more mss./year. Length: 500 to 1,500 words, longer if subject merits it.

Open Dialogue: Our guest editorial column is designed to initiate discussion of important or controversial questions and topics of interest to our readers. The aim of *Open Dialogue* is to provide a catalyst, challenging readers to examine and take responsibility for their personal and/or collective practice of shamanism. Buys up to 4/year. Length: 1,000 to 2,000 words.

Letters to the Editor: These provide an opportunity to freely discuss matters which pertain to shamanism or which relate to articles and letters published in the magazine. We cannot guarantee that all letters will be printed, but we welcome them. We reserve the right to edit for style and length. Length: 100 to 250 words, occasionally longer. No payment, but the satisfaction of seeing one's views in print.

Photos and Artwork: We purchase one-time rights on b&w and color photos, transparencies, and illustrations, either with manuscripts or as separate works. The availability of high-quality photos or artwork can greatly enhance the chances of an article being accepted.

For color covers and Arts Gallery, we prefer professional quality 120 mm or 4x5 color transparencies of previously unpublished works. Please include a b&w photo of yourself with Arts Gallery submissions.

Please send copies and *not* original art and irreplaceable photos; if needed, we will request originals on acceptance. Make sure all illustrations are marked with titles. Please provide brief descriptive captions and identify primary subjects of your photos; include credit lines for the artists or photographers.

PAYMENT POLICIES

Shaman's Drum accepts submissions on speculation only and pays for material on publication: \$300 and up for feature-length articles and interviews; \$100 and up for short articles, reprints, and fiction; \$40 and up for poems and reviews; \$40 and up for interior photographs and illustrations; \$50 and up for Arts Gallery; and \$150 and up for front cover art. **(Payments for texts are calculated at approximately 5 cents per word.)**

If an article is accepted for publication but not published within one year, a 50% kill fee will be offered.

A CHECKLIST FOR BEGINNING WRITERS

Many of our authors are not professional writers or scholars, but rather amateur researchers, enthusiastic students, and active practitioners. We welcome submissions from non-professional writers, but we like to remind them that good writing is usually 10% inspiration and 90% hard work. The chances of getting an article published in *Shaman's Drum* are greatly increased if most of the hard work is already done before we receive it. We therefore suggest you submit your article to the following checklist before submitting it to us:

1. The first paragraph (or two) should clearly communicate what the article is about and at the same time capture the attention, imagination, and interest of the readers. If it doesn't, try to identify one paragraph in your article that does and consider moving it to the start of your article. Often a personal anecdote, quote, or short example can do this job better than a scholarly extract.

2. Keep your article focused on one theme. Identify the central theme and consider cutting out all unrelated parts. Sometimes the "outs" can be turned into an informative sidebar, or even into a separate article, but don't let them sidetrack the reader into leaving your article.

3. Limit yourself to your areas of experience and knowledge. Avoid trying to write "the definitive work" on a particular culture or tradition unless you have the extensive research background or experiential base from which to do so. Overgeneralizations such as "Native Americans believe or practice..." should be avoided by identifying as closely as possible the source (individual, tribe, etc.) of the belief or practice you are describing.

4. Support your hypotheses with documentation. If you claim "shamans from all over the world use sexual terminology to describe their ecstatic states," give some examples, case studies, references, or other evidence for

your conclusion. When you expound theories, particularly when they are contrary to prevailing viewpoints and paradigms, support your theories with ample corroborating evidence and references.

5. Explain your examples. Even when you know what you are talking about, don't presume others do. If you mention a particular ceremony or practice in passing, it is probably worth taking a sentence or two to describe what it's about and how it is relevant to the discussion.

6. Be careful how you use specialized or technical terms. When discussing traditional cultures or particular practices, it is often informative to use their own special vocabularies. However, if you do find it productive to use specialized vocabularies, take the time to succinctly define your terms.

7. Avoid taking pot-shots at your favorite pet peeves, such as the superficiality of workshop shamanism, the blind ignorance of Western medicine, and the destructiveness of capitalistic technology, unless of course they are truly relevant to your article and you can take the time to document and substantiate your statements.

8. Proofread your manuscript carefully for sentence fragments, spelling, punctuation, accuracy of facts, subject-verb agreement, number and person agreement, and excessive repetition of a word or an idea, etc. Pay special attention to the overall flow and readability of the article. Awkward phrasing and poor grammar may jeopardize the chances of an article being accepted.

9. In general, material laced with inaccurate facts, hasty conclusions, and superficial generalizations is likely to be summarily rejected, whereas a simple topic that is well documented and enhanced with personal anecdotes and direct observations may be accepted for publication.

MANUSCRIPT PREPARATION AND SUBMISSION

1. All submissions should be clearly identified by **title, author's name, address, phone number, and social security number,** and they should be accompanied by a **self-addressed stamped envelope** (*with sufficient postage*). We are not responsible for submissions sent without SASEs.

2. All manuscripts should be neatly typewritten or word-processed and double-spaced with at least one-inch margins on all sides. No email submissions, please. All pages must be numbered consecutively, preferably at the bottom center. Please include accurate word-counts on articles and fiction.

3. Submissions should include a **short biographical sketch** on a separate page that specifies the writer's name as it should appear on the byline, and which gives pertinent experience, current work, etc., and, *if desired,* an address and telephone number where the writer may be contacted by

readers for additional information or communication.

4. Titles and subtitles may be suggested, but *Shaman's Drum* assumes final responsibility for the wording and placement of these elements.

Send manuscripts, art, and queries, with SASEs, to:

Shaman's Drum Editor
P.O. Box 270, Williams, OR 97544

Please do not send via email.

Sample copies of *Shaman's Drum* are available at \$6 each, including postage and handling.

We look forward to hearing from you. Sincerely,
—The Staff of Shaman's Drum

SOME WORKING DEFINITIONS OF SHAMANS AND SHAMANISM

The following quotations are offered to provoke potential contributors to consider whether the subjects they are writing about fall somewhere firmly within the field of shamanism. If uncertain, contributors should query the editors of Shaman's Drum or—perhaps more appropriately—study the field of shamanism more thoroughly before sending us material.

“Healer and psychopomp, the shaman is these because he commands the techniques of ecstasy—that is, because his soul can safely abandon his body and roam at vast distances, can penetrate the underworld and rise to the sky. Through his own ecstatic experience he knows the roads of the extraterrestrial regions. He can go below and above because he has already been there. The danger of losing his way in these forbidden regions is still great; but sanctified by his initiation and furnished with his guardian spirits, the shaman is the only human being able to challenge the danger and venture into mystical geography.”

—**Mircea Eliade**, *Shamanism: Archaic Techniques of Ecstasy*

“Every Indian can obtain a ‘tutelary spirit’ or a ‘power’ of some sort that makes him capable of ‘visions’ and augments his reserves of the sacred; but only the shaman, by virtue of his relations with the spirits, is able to enter deeply into the supernatural world; in other words, he alone succeeds in acquiring a technique that enables him to undertake ecstatic journeys at will.”

—**Eliade**, *Shamanism*

“At the center of shamanistic religion stands the personality of the shaman and the ecstatic experience that is uniquely his, in his crucial role as diviner, seer, magician, poet, singer, artist, prophet of game and weather, keeper of the traditions, and healer of bodily and spiritual ills.”

—**Peter Furst**, *Hallucinogens & Culture*

“The shaman in all cases is one who has direct relationships with spirit powers in contrast to the priest who fills his office largely by virtue of his knowledge of ritual. Among peoples, however, there is a certain overlapping of the functions belonging to the two offices.”

—**Willard Park**, *Shamanism in Western North America*

“A shaman is a man or woman who enters an altered state of consciousness—at will—to contract and utilize an ordinarily hidden reality in order to acquire knowledge, power, and to help other persons.”

—**Michael Harner**, *The Way of the Shaman*

“Shamanism is a complex system of beliefs which includes the knowledge of and belief in the names of helping spirits in the shamanic pantheon, the memory of certain texts (sermons, shaman songs, legends, myths, etc.), the rules for activities (rituals, sacrifices, the technique of ecstasy, etc.), and the objects, tools and paraphernalia used by shamans (drum, stick, bow, mirror, costumes, etc.).”

—**Mihály Hoppál**, “Shamanism: An Archaic and/ or Recent System of Beliefs,” in *Shamanism: An Expanded View of Reality*

“Among tribal peoples the shaman is the person, male or female, who experiences, absorbs, and communicates a special mode of sustaining, healing power ... this power presence is evoked by a shaman in ritual prayer and sacrifice to guide tribal hunts, perpetuate sacred crafts, and sustain human life in its confrontations with the destructive aspects of the surrounding world.”

—**John A. Grim**, *The Shaman: Patterns of Siberian and Ojibway Healing*

“Shamans are healers, seers, and visionaries who have mastered death. They are in communication with the world of gods and spirits. Their bodies can be left behind while they fly to unearthly realms. They are poets and singers. They dance and create works of art. They are not only spiritual leaders but also judges and politicians, the repositories of the knowledge of the culture’s history, both sacred and secular. They are familiar with cosmic as well as physical geography; the ways of plants, animals and the elements are known to them. They are psychologists, entertainers, and food finders. Above all, however, shamans are technicians of the sacred and masters of ecstasy.”

—**Joan Halifax**, *Shamanic Voices*

“Typical of the shaman, in any case, is the repeated inducement of a state of trance, the experience of being called, the continual reactivation of the images of the tribe’s mythology, considerable artistic activity, the self-cure of a psychosis through this activity, and therapeutic activity performed in a state of trance.”

—**Andreas Lommel**, *Shamanism: The Beginnings of Art*

“There is no consensus among scholars as to exactly what a shaman is.”

—**Lowell John Bean and Sylvia Brakke Vane**, “Shamanism: An Introduction,” in *Art of the Huichol Indians*