

Dear Reader,

A visual aid might be useful in charting the evolution of Flyway, a single line, unbroken, but drawn with different colors; magic markers might be a worthy aid or perhaps post-it notes stuck on the office wall will help us all keep track. The magazine that started as a transplant called *Poet and Critic* later became *Flyway: A Literary Review*. Some of the features remained the same: the attention paid to the process of writers, the contributor's notes which intend to provide insight into the piece or allow the experience to layer meaning on meaning – kind of an experience and then the experience of the author's experience. Please, pay special attention to the contributor's notes at the back of the magazine. Also, both evolutions of the magazine were concerned with placing established and new writers next to each other in the pages of the magazine.

Almost fifteen years later we arrive here, now. Your hands, on these pages, in this moment, mark the birth of something new – something evolved. We are crawling out of the water or growing wings, shedding a tail. The change has come in response to an altered focus, one that centers on issues we feel are worthy of our time and attention. *Flyway: Journal of Writing and Environment* is our new title. We have struggled in our hatching to define what exactly we mean by *writing and environment*. We know that it does not only mean gloom and doom rhetoric about the decline of our planet, although that is a legitimate response. Nor does it mean simply lovely meandering poetry about the beauty of a field of wheat or a sunset – although that kind of joy is, of course, part of environmental writing as well. It is not just the open field we are interested in, but also in the city stairwells and mid-sized, big-box retailers in the suburbs and border check points into countries we've only pointed to on maps. The places where we make our lives, and the ways in which these spaces themselves change, impact us irreversibly. All work is written from a *someplace* which influences the way writers' words and ideas arrange themselves on the page.

We are excited about our new direction. We hope you are excited too. We have no map or GPS system to give us an exact perfect place in which we, as a magazine, will arrive. We do have a compass. Without good writing, smart, brave, exciting, hearts open and splattered on the page writing, we couldn't make a magazine. Luckily, there were so many generous writers who allowed us to print their work and hold it in between these two covers. Thanks for reading.

Sara Perez