

- Pot Luck
Gathering
- How to Write a
Query

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The WAG Digest

VOLUME 2 ISSUE 10

OCTOBER 22, 2010

WAG Speaker Series Presents Nancy Yi Fan – “Wings of Writing”

Oct. 31, 2010, 2:30 p.m., Millhopper Library



Nancy Li Fan, the youngest novel author at mainstream publisher HarperCollins, will speak about writing her New York Times best selling books *Swordbird* and *Sword Quest* at WAG's monthly meeting on Sunday, October 31, at 2:30 pm at Millhopper Library.

Now a senior in Gainesville's Eastside High School International Baccalaureate Program, Nancy is using this opportunity to speak to promote community literacy and to raise support for the Eastside High School Math Club, of which she's a member.

WAG will sponsor a Silent Auction for autographed copies of the only existing galley proof copies of both of her books. Proceeds will go to the Match Club. Nancy will also bring Math Club vouchers, available for \$20 each, for sale (cash or check only). The funds are used to support the costs for students to participate in

American Math Contests and traveling competitions.

Nancy's two books will not be available for sale at the meeting. However, you may purchase them in advance at Barnes and Noble or online and Nancy will sign them at the WAG meeting.

Don't miss this opportunity to hear Nancy Li Fan speak, and to actively support community literacy and creative programs in our public schools.

The WAG speaker series will take a hiatus during the holiday season, but will return in 2011 with new and engaging speakers. Please see our Web site for more details,

www.writersalliance.org.

In December, please join us for the first ever Writers Alliance of Gainesville potluck social. The event will be held on Sunday, Dec. 5 at the Fraternal Order of Eagles, 4562 NW 13th Street (352-335-4518) in Gainesville. For you long-time Gainesville folks, this is the site of the old Dubs bar where Tom Petty used to play. We will have music and open mic readings, lots of great food and a full bar. Please feel free to invite friends, relatives, significant others and anyone interested in writing.



Pod Corner—Pod Update

October 2010

Dorothy Staley—WAG Pod Membership Coordinator

Whether WAG members need encouragement to keep writing consistently, or positive critiques to improve their story telling techniques, or assistance acquiring an agent or publisher--pods can help. To date, forty three WAG members participate in seven established and two fledgling critique pods. Pods encompass the following fiction genres; poetry, novels, short stories, children's literature, and science/speculative fiction. Non-fiction pods include memoir and life history. Pod members gather in member homes, restaurants, coffee shops, book stores, and libraries. Meetings times range from Saturday mornings, weekday afternoons, and evenings throughout the greater Gainesville area. Two new pods may meet in High Springs and Melrose.

WAG members may visit pods twice and may bring their own writing to be critiqued on their second visit. Pod leaders have welcomed 10 visitors over the summer months and of those, four have joined pods.

The straight skinny from two Pod Leaders:

Novel/Short Fiction Pod Leader, Robin Ecker tells Pod Coordinator, Dorothy Staley, "I've found being in a pod one of the most rewarding of my writing experiences. I've learned so much from my pod member's critiques and from critiquing their pieces. I have the best pod ever!"

Novel Pod leader, Dorothy Staley shot back, "Oh yeah? That can't be, because I have the best pod in the universe. Seriously, it's easy to get bogged down writing a novel. However, knowing that your fellow pod members expect to critique a new chapter from your novel every other week, keeps your mind on your story and your fingers on the keyboard where they belong. I can tell you, my story is stronger, smoother and more appealing because of my pod members' critiques.

News Flash! In the interest of promoting critique pods and encouraging further participation, the WAG Board of Directors voted unanimously to permit non WAG members to visit pods on a one-time-only basis.

Remember, pod participation is a privilege of WAG membership. Speaking of that, if anyone anywhere is interested in learning more about pods, visiting, hosting or joining, please e-mail Pod Coordinator, Dorothy Staley at dasapr41@yahoo.com. Come ye writers, join a pod.



"Pod members gather in member homes, restaurants, coffee shops, book stores, and libraries. Meetings times range from Saturday mornings, weekday afternoons, and evenings throughout the greater Gainesville area."

Bacopa Contest

Are you a paid-up member of the Writers Alliance?
Have you sent your entry to the Bacopa Literary Review?
Well, why not?

The Bacopa contest deadline is November 30, 2010.

Prizes (Each Genre)

- First Place – \$300.00,
- Second Place – \$100.00
- First, Second, and Honorable Mention winners will be published.
- All submissions will be considered for publication.
- All authors whose work is published in *Bacopa* will receive one free copy of the 2011 *Bacopa Literary Review*.
- All submissions will be judged blind.

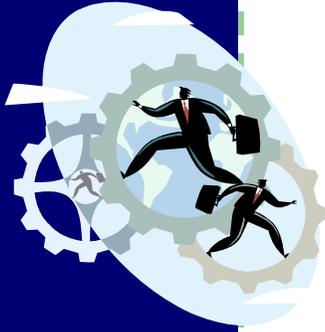
Writers Alliance of Gainesville (WAG) members in good standing, your first submission in any genre is FREE. Members also receive a free copy of each annual *Bacopa Literary Review*. So what are you waiting for? Go online to the WAG Web site and submit your work!

WAG Web Site Wants Your Publications

Please let us know when you've been published. We want to put the information on our WAG Web site. See the section called Member News and Notes to view the current publications of your fellow WAG members. You can send the information to any WAG Board member, or to our Web master at rsa5@cox.net.

WAG VOLUNTEERS - The Writer's Alliance of Gainesville at the Honor Center

By Judy Etzler



“So many vets at first just sit and listen but then it’s really heartening to see the women and men quickly engage.”



Well, Robin Ecker and I have had our six month anniversary of volunteering at the VA’s Residence at the Honor Center. We’ve worked closely with Alee Karpf, MS, HTR, CTRS, the Recreation Therapist, and organized and distributed 6 newsletters. Our articles for the newsletters come from our weekly newsletter meetings with any resident who is interested and willing to write for us. It’s surprising the articles that they come up with – interviewing staff, fishing trips, art shows (both their own and the Downtown Art Walk) and using a pass to get to events by bus.

Robin and I also facilitate 2 groups for writers, one is short story fiction and the other is poetry. I’ve never taught poetry before but I get praise for being an inspired teacher. We’ve written Haiku, free verse, written from prompts and I even brought in some of my poetry book collection so we could find poems that we liked and read them to each other. Robin who has taught English in public schools has a great group. She uses fiction technique, prompts, lessons in English grammar, trigger words, and enthusiasm. She brought

in a collection of hats for her first group and had the vet’s laughing from the start.

So many vets at first just sit and listen but then it’s really heartening to see the women and men quickly engage. We foster encouragement from all members for individual effort. People write about their lives and hopes and are thankful for just having a safe environment like the Honor Center. There is laughter, regret and real reflection on what will make their lives better.

We’ve made friends and even asked our group, the Writer’s Alliance of Gainesville (WAG), to give one of our gifted writers an honorary membership/mentorship so he can come to pod meetings and monthly gatherings. That’s also part of what we do – get our vets to reengage with enthusiasm in group activities that they enjoy. We know that belonging to a large group of writer’s will keep him writing.

We’re going to be reading our poetry at the Main Library on the first Wednesday of the month at 6:30 P.M. so come join the fun.

Thank you to all of our fellow members of WAG and the BOD – you are generous people.



I Want to Publish My Book. Now What?

By Jane Friedman

<http://blog.writersdigest.com/norules/2010/10/05/IWantToPublishMyBookNowWhat.aspx>

This post is for all those people out there who don't know ANYTHING about the publishing industry.

This post is for people who write me and say:

I've been thinking of publishing a book. How do I do that?

I want to publish my book, but don't know whether to go the traditional route or self-publishing route. Which is better?

This post is for everyone unable to form a more specific question than:

How do I get my book published?

1. Identify Your Genre or Category

Novelists and memoirists follow a different path to publication than nonfiction authors.

NOVELS & MEMOIRS. You must have a finished and polished manuscript before you even think about how to get published.

MOST NONFICTION. You must write a book proposal (basically like a business plan for your book) that will convince a publisher to contract and pay you to write the book.

If you're writing a hybrid work (personal vignettes mixed with instruction, or a multi-genre work that includes essays, stories, and poetry), then you likely have an unmarketable book on your hands, and you should self-publish.

2. Understand the Technical Process

Getting published is a step-by-step process of:

Researching the appropriate agents or publishers for your work. ([Writer's Market](#) is a good starting resource for all genres.)

Reading submission guidelines of agents and publishers.

Sending a query, proposal, or submission package.

The query letter is the time-honored tool for writers seeking publication. A query letter is a sales letter that attempts to persuade an editor or agent to request a full manuscript or proposal. (See [my favorite how-to post on novel queries](#) [<http://blog.writersdigest.com/norules/2010/07/31/CompellingQueriesShouldGet75PositiveResponseIfNotReviseQuery.aspx>] by Marcus Sakey. And see this post on the [[basics of book proposals](#) <http://blog.writersdigest.com/norules/2010/07/23/BackToBasicsDoINeedToWriteABookProposal.aspx>] if you're writing nonfiction.)

Important: **Almost no agent or editor accepts full manuscripts on first contact.** This is what "No unsolicited materials" means when you read submission guidelines.

However, almost every agent or publisher will accept a one-page query letter unless their guidelines state otherwise. (If they do not accept queries, that means they are a completely closed market, closed to new writers or submissions.)

Also important: **Most major publishers will not accept unagented work.**

This means many writers should query agents rather than publishers.01

3. Seek an Agent If Needed

In today's market, probably 80 percent of books that the New York publishing houses acquire are sold to them by agents.

Agents are experts in the publishing industry. They have inside contacts with specific editors and know better than writers what editor or publisher would be most likely to buy a particular work.

Perhaps most important, agents negotiate the best deal for you, ensure you are paid accurately and fairly, and run interference when necessary between you and the publisher.

Traditionally, agents get paid only when they sell your work, and receive a 15% commission on everything you get paid (your advance and royalties). It is best to avoid agents who charge fees, though standards are changing.

So ... do you need an agent?

It depends on what you're selling. If you want to be published by one of the major Big Six houses (e.g., Penguin, HarperCollins, Simon & Schuster ...), probably.

If you're writing for a niche/specialized market, or have an academic/literary work, then you might not need one. Agents are motivated to take on clients based on the size of the advance they think they can get. If your project doesn't command a sizable advance (at least 5 figures), then you may not be worth an agent's time, and you'll have to sell the project on your own.

Now What? (Continued)

4. Can't I bypass this whole query/submission process? Isn't it all about knowing someone?

Sometimes connections or communities can help.

5. Isn't traditional publishing dead? Shouldn't I self-publish?

Typically, writers who get frustrated by the endless process of submission and rejection often look to self-publishing for satisfaction. Why waste countless months or years trying to please this or that picky agent/editor when you can easily get your book available on Kindle (or as print-on-demand) at almost no cost to you?

Such options may afford you the ability to hold your book in your hands, but it will not get your book into stores or lead to many sales unless you're willing to put significant and persistent effort into marketing and promotion. Most self-published authors find that selling their book (or finding distribution) is just as hard—if not harder than—finding a publisher or agent.

To the credit of many who self-publish, independent authors can be fiercely passionate about their work and their process, and much happier and satisfied going it alone. But those who succeed and profit often devote years of their life, if not their entire lives, to marketing and promoting their work, and have a flair for entrepreneurship. In short: It's a ton of work, like starting a small business (if you do it right).

So, you can self-publish, but it all depends on your goals.

10 Things Aspiring Authors Must Understand About the Publishing Industry

- **Publishing is a business**, just like Hollywood or Broadway. Publishers, editors, and agents support authors or projects that will make money and provide a good return on investment. It used to be that this return on investment could happen over a period of years or several books. Now, it needs to happen with one book and in less than one year.
- **Professionalism and politeness go a long way** toward covering up any amateur mistakes you might make along the way.
- Unless you live under a lucky star, **you will get rejected again and again and again**. The query and submission process takes enormous dedication and persistence. We're talking about years of work. Novelists and memoirists often face the biggest battle—there's enormous competition.
- **Never call an agent or editor to query or ask questions** (or just chat) if you are not a client or author. Never query by telephone—and I wouldn't do it even if the guidelines recommend it. You'll mess it up.
- **Agents and editors do not want you (a non-client or author) to visit them at their offices**. Do not plan a visit to New York and go knocking on doors, and don't ask an agent/editor for a lunch or coffee appointment if you don't have a relationship already. If you'd like to interact with an agent or editor, attend a writers conference.
- When working with a traditional publisher, **you have to give up a lot of power and control**. The publisher gets to decide the cover, the title, the design, the format, the price, etc. You have to go through rounds of revisions and will likely have to change things you don't want to change. But you must approach the process like a professional, not a creative artist.
- **You must be an active marketer and promoter of your book**. If you come to the table with media savvy or an established platform (audience or readership), you'll have an easier time getting that first deal.
- **For nonfiction authors**: Don't go looking for a publishing deal because you're looking for the authority or platform that a book can give you. Rather, you must already have the platform and authority, and thus be qualified to write a book. YOU bring the audience to the publisher, not the reverse.
- **If you write fiction or memoir**, the writing quality matters above all else. Read, practice, and polish. Repeat this cycle endlessly. It's not likely your first attempt will get published. It will likely be your second, third, or fourth attempt. Your writing gets better with practice and time. You mature and develop. **If you write nonfiction**, the marketability of your idea (and your platform) matter above all else. The quality of the writing may only need to be serviceable, depending on the category we're talking about. (Certainly there are higher demands for narrative nonfiction than prescriptive.)
- **Think beyond the book**. A lot of writers have dreams of publishing a book because it's a dream that's embedded in our DNA from an early age. We are trained to believe that authors have some higher authority or credibility, and that we've really "arrived" once we deliver that book into the world. But there are ways to be more successful, and spread a message to even more people, that have nothing to do with authoring a book. Make sure that your goals are best served by the book format. Increasingly, in our digital age, a book is a poor option (or the final format) for your message or service.

Jane Friedman is a visiting assistant professor at the University of Cincinnati, and teaches full-time in the [e-media department of CCM](#).

A frequent speaker at writing and publishing events, Jane helps writers understand the transformation underway in the media and publishing industries, and how writers can be successful and in control of their careers.

For More information about Jane, see her Web site at:

<http://janefriedman.com/about/>

Playing With Words

Paraprosdokian sentences-- A paraprosdokian (from Greek "παρά-", meaning "beyond" and "προσδοκία", meaning "expectation") is a figure of speech in which the latter part of a sentence or phrase is surprising or unexpected in a way that causes the reader or listener to reframe or reinterpret the first part.

- I asked God for a bike, but I know God doesn't work that way. So I stole a bike and asked for forgiveness.
- Do not argue with an idiot. He will drag you down to his level and beat you with experience.
- I want to die peacefully in my sleep, like my grandfather. Not screaming and yelling like the passengers in his car.
- Going to church doesn't make you a Christian any more than standing in a garage makes you a car.
- The last thing I want to do is hurt you. But it's still on the list.
- Light travels faster than sound. This is why some people appear bright until you hear them speak.
- If I agreed with you, we'd both be wrong.
- We never really grow up, we only learn how to act in public.
- War does not determine who is right - only who is left.
- Knowledge is knowing a tomato is a fruit; Wisdom is not putting it in a fruit salad.
- The early bird might get the worm, but the second mouse gets the cheese.
- Evening news is where they begin with 'Good evening', and then proceed to tell you why it isn't.
- To steal ideas from one person is plagiarism. To steal from many is research.
- A bus station is where a bus stops. A train station is where a train stops. On my desk, I have a work station.
- How is it one careless match can start a forest fire, but it takes a whole box to start a campfire?
- Some people are like Slinkies ... not really good for anything, but you can't help smiling when you see one tumble down the stairs.
- Dolphins are so smart that within a few weeks of captivity, they can train people to stand on the very edge of the pool and throw them fish.
- I thought I wanted a career, turns out I just wanted pay checks.
- A bank is a place that will lend you money, if you can prove that you don't need it.
- Whenever I fill out an application, in the part that says "If an emergency, notify:" I put "DOCTOR".
- I didn't say it was your fault, I said I was blaming you.
- Why does someone believe you when you say there are four billion stars, but check when you say the paint is wet?
- Women will never be equal to men until they can walk down the street with a bald head and a beer gut, and still think they are sexy.
- Why do Americans choose from just two people to run for president and 50 for Miss America ?
- Behind every successful man is his woman. Behind the fall of a successful man is usually another woman.
- A clear conscience is usually the sign of a bad memory.
- You do not need a parachute to skydive. You only need a parachute to skydive twice.
- The voices in my head may not be real, but they have some good ideas!
- Always borrow money from a pessimist. He won't expect it back.
- A diplomat is someone who can tell you to go to hell in such a way that you will look forward to the trip.
- Hospitality: making your guests feel like they're at home, even if you wish they were.
- Money can't buy happiness, but it sure makes misery easier to live with.
- I discovered I scream the same way whether I'm about to be devoured by a great white shark or if a piece of seaweed touches my foot.
- Some cause happiness wherever they go. Others whenever they go.
- There's a fine line between cuddling and holding someone down so they can't get away.
- I used to be indecisive. Now I'm not sure.
- I always take life with a grain of salt, plus a slice of lemon, and a shot of tequila.
- When tempted to fight fire with fire, remember that the Fire Department usually uses water.
- You're never too old to learn something stupid.
- To be sure of hitting the target, shoot first and call whatever you hit the target.
- Nostalgia isn't what it used to be.
- Some people hear voices. Some see invisible people. Others have no imagination whatsoever.
- A bus is a vehicle that runs twice as fast when you are after it as when you are in it.
- If you are supposed to learn from your mistakes, why do some people have more than one child?
- Change is inevitable, except from a vending machine.

Calls For Submission:

Hayden's Ferry Review -

Submission Call for Short Forms



(Oct. 19, 2010) - *Hayden's Ferry Review* is calling for flash fiction, prose poetry and short essays on/about/exploring these forms for our Spring/Summer 2011 issue. Our special focus on short forms is designed to explore and celebrate big achievements in small spaces. There are no restrictions on subject or theme. In addition to this general call for short forms, we're also asking writers to respond to the issue's cover image, a photograph taken by artist Christian Houge on the island of Svalbard. This secluded island is one of the most untouched areas in the world and contains the cleanest atmosphere man can find. These physical circumstances make Svalbard a Mecca for scientists who have installed extensive technical machinery in the otherwise small and deserted landscape. To learn more about Christian Houge's photography visit his website at www.soulfood.no. Responses to the image should be in either prose poetry or flash fiction forms. HFR editors will select one of each genre to be printed on the inside of our Spring/Summer issue's cover.



<http://www.asu.edu/piper/publications/haydensferryreview/news.html>



Contests:

Willow Springs Fiction Prize

The Willow Springs Fiction Prize awards \$2,000 plus publication in *Willow Springs*. Postmark deadline for the 2011 contest is March 1, 2011.

Contest Submission Guidelines

- Include a **\$15.00 entry fee**, or a **\$20.00 entry fee** for international submissions. Submissions without an entry fee will not be judged.
- Send only one story per submission.
- Use a **check or money order only**; cash will not be accepted. Please make the checks and money orders payable to Willow Springs.
- Submissions should be **typed**. Handwritten submissions will not be judged and the entry fee will not be refunded.
- There is **no** word limit for submissions.
- Submissions for the prize are accepted in hard copy only. Do **not** use the online submission manager for contest entries.
- Your name, address, phone number, and e-mail address, as well as a short bio, should appear in a **cover letter** included with your submission.
- **Do not include indentifying information anywhere else** in your submission.
- Submit **only original, unpublished work**. Contest entries may neither be previously published nor simultaneously submitted elsewhere.
- Do not send an SASE. If you would like confirmation that your work has been received, include a self-addressed, stamped postcard instead.
- Don't send us your only copies—manuscripts will not be returned.

Entries must be **postmarked** by **March 1, 2011**.

Please send entries to:

The Willow Springs Fiction Prize
Willow Springs
501 N Riverpoint Blvd, Ste 425
Spokane, WA 99202

All contest entrants will receive a one-year subscription to *Willow Springs*, including the issue containing the award-winning work. We look forward to receiving your entries. Good luck!

Water~Stone Review

Judith Kitchen Prize in Creative Nonfiction

In honor of Judith Kitchen, distinguished author and long-time friend of the review, whose nonfiction titles include *Distance and Direction* (Coffeehouse) and *Only the Dance* (U. of South Carolina). Kitchen is the editor of three well-known collections of short essays: *In Short*, *In Brief*, and *Short Takes* (W.W. Norton).

Prize: \$1000+pub

Judge: Poe Ballantine

Deadline: Postmark October 1 - December 1, 2010

Fee: \$15 (includes one-year subscription)

<http://www.waterstonereview.com/contests.html>



Natural Bridge, KY—Photo by Ken Booth

Calls For Submission

TIPS for contest submission:

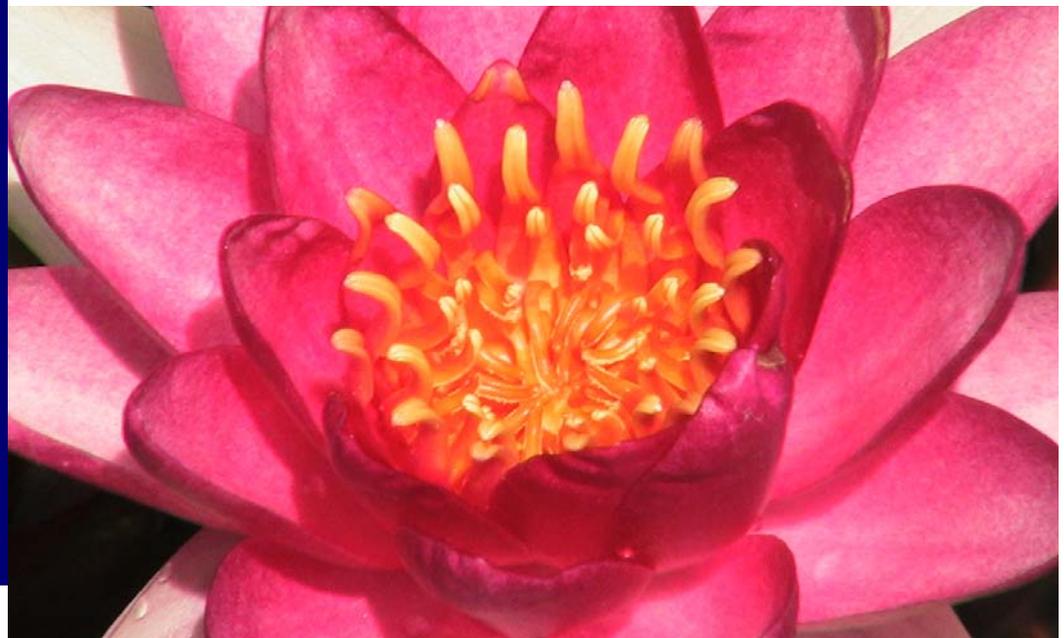
- **Submit only your best work – the competition is fierce.**
- **Check the Web sites. Review the work offered. Go to the library and look for copies of the journal so you'll know what they print.**
- **Have someone else proofread your work. It's easy to overlook mistakes when you're editing yourself!**
- **Submit to magazines that include a free subscription or copy of the journal – this way**

<http://harpurpalate.blogspot.com/p/theme-issue-summer-2011.html>

Harpur Palate seeks fiction, poetry, and nonfiction that takes us into the subterranean. We want to see the underbelly of the world. We want to see its roots. Go gravedigging, diving, spelunking, into the subways and sewers ..

Dig something up for us, mark the envelope "Underground Theme Issue" and send it to:

Harpur Palate
English Department
Binghamton University
P.O. Box 6000
Binghamton, NY 13902-6000



CONTESTS and CALLS FOR SUBMISSION

<http://www.h-net.org/announce/show.cgi?ID=176767>

Edited Collection - Attached to Fiction: Trauma, Loss, Pleasure

Call for Papers Date 2010-10-04 ([Archive](#))

Date Submitted 2010-06-08

Announcement ID:176767

Mr Sakamoto said that reading had saved his life. Not mathematics. Not money. Not travel. Reading. At a time, he said, when he felt blasted by images, words had anchored him, secured him, stopped his free-falling plunge into nowhere.

-Gail Jones, *Dreams of Speaking* (London: Harvill Secker, 2006), p. 132.

A survivor of the atomic bomb, Gail Jones's Mr Sakamoto expresses the inherent relationship between literature, loss and trauma. Words that fail to mediate or reconcile loss can also form fictional worlds that offer a particular kind of fidelity to the troubling, incomprehensible event of loss. Attachments to fiction can therefore be intensely felt and strongly defended as part of traumatic experience. We are seeking 300-500 word abstracts for a book collection of essays and short stories on how fictional narratives intersect with personal narratives of loss and trauma. This collection also aims to explore the complex forms of pleasure brought about by the attachment to, or creation of, fiction during traumatic events, loss, or grief. Essays and fiction with an Australian focus are particularly welcome. Specific examples of topics might include, but are not limited to:

Family histories of loss and trauma told in fictional form

Identification with a specific novel or character at a particularly traumatic stage in life

The use of reading and writing as a therapeutic and cathartic experience

The "pleasure" of fiction during periods of loss and trauma

Writing through grief

Reflections upon why certain novels or narratives are particularly important during certain traumatic events

Fictional short stories that engage with the themes of literary production, trauma and loss

Personal narratives of coping with trauma and loss through the process of reading and writing

Theoretical perspectives on literary representations of trauma and loss

Attachment as a psychological and psychoanalytic model with which to consider personal relationships to fictional characters and narratives

Untold and forgotten stories of local Australian and Western Australian traumatic histories

CONTESTS and CALLS FOR SUBMISSION

Parallels between literary fiction and life experiences

The traumatic experience of writing itself

In the spirit of the collection, we welcome both fictional and non-fictional short stories and personal essays that engage with the primary themes of the collection. Essays and short stories can be approached from any tone, from the humorous and irreverent, to the serious and contemplative. While scholarly approaches are also welcome, these essays and short stories should be in the style of creative fiction and non-fiction.

Currently, Australian author Gail Jones (University of Western Sydney) is attached to this project as a possible contributor. We welcome abstracts from scholars, creative writers, emerging and established authors, and others. Please send abstracts and a short bio by 4th of October, 2010, to Hila Shachar and Sophie Sunderland at attachedtofiction@gmail.com. Complete essays and short stories of approximately 3000-5000 words will be due on 31st of January, 2011.
Australian and Western Australian traumatic histories

Parallels between literary fiction and life experiences

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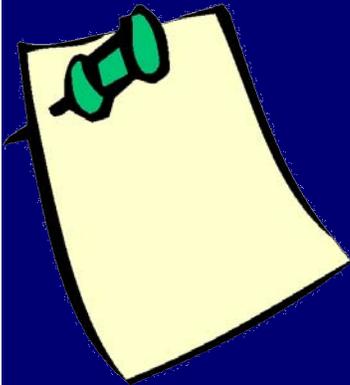
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Dr Hila Shachar, Dr Sophie Sunderland

University of Western Australia

English and Cultural Studies, M202

Phone +61 8 6488 1289

Email: attachedtofiction@gmail.com

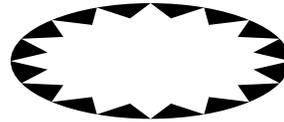
Visit the website at <http://www.facebook.com/attachedtofiction>





Writer's Alliance of Gainesville
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The **Writers Alliance of Gainesville (WAG)** promotes, encourages and supports aspiring and experienced regional writers. This goal is accomplished via **WAG** monthly meetings, public readings, ongoing small critique groups, a literary journal, writers' contests, and collaborations with schools and civic organizations to foster creative expression through the written word.



Announcing

A CALL FOR SUBMISSIONS:

The Writers Alliance of Gainesville is pleased to announce our second annual Bacopa Literary contest. (Want to know what Bacopa is? See the picture below. Maybe you've seen this plant around Gainesville.)

We seek quality fiction, nonfiction, and poetry for Bacopa. Submit online at:

<http://www.writersalliance.org/bacopacontest.html>

Visit www.writersalliance.org for further information

We look forward to reading your work!

