

- More Tips for Flash Fiction!
- Bacopa Magazine Launch

INSIDE THIS
ISSUE:

Pod Corner	2
Bacopa Prize Winners Announced!!	3
Short Shorts	4
Kaye Linden on Flash Fiction	4
The Devil you say . . .	6
Schedule of Upcoming Meetings	7
Markets, Conferences, Conventions and Calls for Submissions	8

The WAG Digest

VOLUME II ISSUE 3

MARCH 21, 2010

Bev Browning to Present "Shimmer"



– REMINDER –

**PLEASE RSVP
for this event.
wagmail@cox.net
Free and open
to the public.**

Although **Beverly Browning** doesn't yet have a Pulitzer Prize on her mantel, she says, she is one of the few authors in the world to have successfully negotiated a pony into a contract in lieu of full fee. Find out how she did this on Sunday afternoon March 28th at 2:30 pm at the Tower Road Library.

Beverly is a well-known ghostwriter, although "well known ghostwriter" is an oxymoron. Just trust us, she says. Those who need to know, know her well. She's been writing and editing professionally for more than 20 years and has completed more than 100 books.

In addition to ghosting and editing, she also has a freelance practice with clients that range from the U.S. Olympic Committee to Hebraic scholars. She and her authors have titles with Random House, Rodale, Crown, Tall Oaks Press, Bridge-Logos Publishers and Zondervan, among other publishers of books and journals.

On Sunday, March 28th Bev is confirmed to present her 1-hour "**Shimmer**" work-

shop. You can learn more about Bev at www.beverlybrowning.com.

About "Shimmer"

Telling a story is one thing. It's another matter to write it, when the written words have to stand alone without the benefit of your gesture, facial expression, tone of voice, volume, eye contact and feedback. Knowing how to craft a sentence to manipulate response and amplify meaning is a technical amalgamation of art and science. Once mastered, it's the difference between a good piece and a great one.

The technique's name, "Shimmer," refers to the transparent layers that create subtle dimension in written work. This presentation will use hands-on exercises to create some of the most amazing polishing and editing you've ever done, so bring a notebook and pen.

Browning says "Shimmer" is the most requested class in her curriculum and it spans all genres. One author remarked afterward, "You gotta love a class where you get to eat fine Belgian chocolate and then think for sure you're going to die all within the same hour. It changed my writing forever." Because the meeting involves chocolate, you are requested to please RSVP at the February 28 meeting at Tower Road Library or to send an email to WAGmail.cox.net. [All WAG meetings are, of course, free and non-members are welcome to attend.]



Devil's Millhopper—Gainesville, FL, Photo by Ken Booth

POD CORNER: Seeing is Believing

Dorothy Staley

Wag Members – Come See for Yourselves

Attention WAG members in good standing—don't miss an opportunity to visit one of WAG's seven critique pods. WAG membership comes with the privilege of visiting, joining or leading critique pods. Still not sure if Pods are for you? Perhaps it's time you visit one and see for yourself.

Charlotte Porter and I visited Gil Murray's poetry pod last month. Gil and his fellow poets made us feel welcome and encouraged us to participate in critiquing three poems—and what interesting poems they were. I felt like my brain got a tune up as I listened to the group comment on each line, each word, each sound. Great meeting, Gil.

Gil's pod was so stimulating, I hope to visit one pod a month and touch base with my fellow WAG writers. Besides, it's fun! So, don't wait, WAG writers, choose a pod or several, e-mail the pod leader(s) listed below, and go see for yourselves. Remember, you may visit each pod twice.

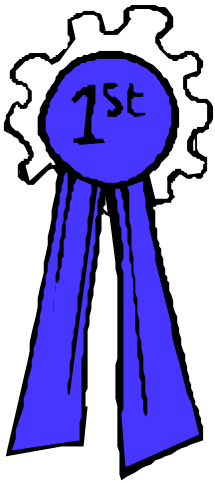
WAG Critique Pods

<u>Pod Leader</u>	<u>Genre</u>	<u>Where</u>	<u>When</u>
Robin Ecker, recker5975@aol.com	Short Fiction	West Gainesville	4:00 p.m. Thurs/weekly
Susie Baxter, susiebaxter@aol.com	Nonfiction Memoir	Member homes	6:30 p.m. Tues/twice/ month
Gil Murray, gilmurray@gmail.com	Poetry	Books Inc.	6:30 p.m. 1 st Tues/ month
Dorothy Staley, dasapr41@yahoo.com	Novel	Books Inc.	11:00 a.m. Saturday/ twice/month
Liz Wilson, wilson5321@bellsouth.net	Memoir	Books Inc/homes	1:30 p.m. 2 nd & 4 th Monday
Wendy Thornton, floridawendy@cox.net	Short Fiction	Books Inc.	6:30 p.m. 1 st Thursday/ month
Avery Cahill, avdcah@gmail.com	Science Fiction	TBA	First meeting March 27, 2010

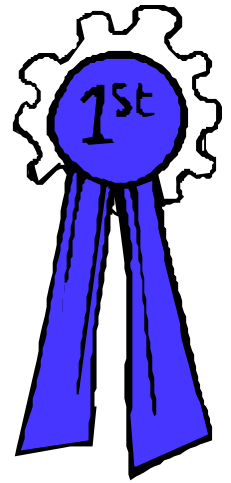


“Genre-specific pods are a key extension of the Writers Alliance of Gainesville (WAG) and as such promote good writing through constructive criticism.”





Bacopa Prize Announcement



Congratulations!

to our **Winning Entries** for the
Bacopa Literary Magazine.

**We were so pleased with the caliber of work submitted
and we look forward to many more great issues!**

First Place

Poetry: **Angela Masterson Jones**, for “At the Crossing”
Fiction: **Rick Sapp**, “What the Old Man Knew About Time”
Non-Fiction: **Elaine Jordan**, “Swimming with Joan Baez”

Second Place

Poetry: **Valery Ann Asay**, “Arise”
Fiction: **Jordanna Faye Brown**, “Guardamar”
Non-Fiction: **Charles Patrick Norman**, “Walking Around the World for Life”

Honorable Mention

Poetry: **Mary Ruth Howes**, “Conjugating Spring”
Fiction: **Kay Rawls**, “Letters from Maggie”
Non-Fiction: **Sara L. Long**, “Cave Dive”

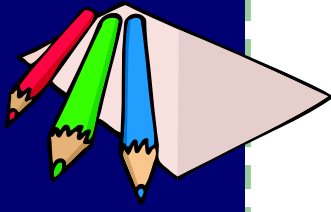
BACOPA will be available for sale for \$10 (cash or check) at the **April 25th Literary Launch**, which is also our first time meeting in the newly renovated **Millhopper Branch of the Alachua County Library**. Join us for refreshments and readings from some of the talented winners and some of the regional authors published in this inaugural issue.

REMINDER: If you’re a paid-up member of the **Writers Alliance of Gainesville** as of April, you receive a free copy of the literary magazine.



Short-Shorts or Welcome to an Evolving Genre

by Kaye Linden



“A flash fiction story captivates the reader for a lightning strike in time.”

Flash fiction is a tiger out of its cage. It does not follow the usual rules, surprises the big city readers with a roar, and jumps off the page with intensity. A flash fiction story captivates the reader for a lightning strike in time. It is a painting on the page, an expression of a story connected by a main idea or a series of images. Flash presents a story in miniature with strong emotional impact. It offers the reader a view into a slice of time, a slice of life, a few minutes of fantasy, a peek into his life, her life, the writer's idea of life, a scene, a surprise.

So, how is it different from a regular short story? A successful short story usually contains a beginning, a middle and an end, significant characters, setting, plot, development, consistent point of view, theme, connected scenes...whoa! Complicated.

"Short shorts" or very short stories, cover anywhere from 250 words to around 1500 words. Micro fiction offers a challenge at 250 words or less, flash fiction moves in at around 1000 words and somewhere around that marker, flash fiction converts to what some refer to as sudden fiction. After 1500 words, we have a more traditional short story. Simple. Not really. For what it's worth, I think that word-count definitions are arbitrary, and opinions vary about which term applies

to which length. What matters isn't the number of words per se, but, the overall effect of the story. It must feel very short and still remain satisfying. Conveying that satisfaction in a short-short story requires practice.

The criteria of the short-short? Brevity of expression, focus, word weight, an element of surprise, and compression of expression. Imagine packing a small day backpack to travel to India for two weeks. The backpack is the frame for the short-short. Pack the short-short with the necessary essentials to make the story journey successful. Throw in a surprise at the end.

Challenge yourself. Take a story you have written. Examine the first page. Circle only the essential words necessary to convey the thread of the story with a sprinkle of setting. Forget the adverbs, adjectives, back-story, and extra characters. Now, take those essential story words and connect them with the bare minimum of words. Cut fifty percent of the narrative on the page. How does it feel? It's tough. Surprising and cathartic.

Here is an example of a 390 word flash fiction story I wrote, published last year by "Whispers from the Unseen." Take a look at the weight of each word, the character essentials of the mother and daughter, and the twist at the end.

Saving Face

I stumble into my bathroom at five, turn on the light, start the shower. When I look into the antique mirror my mother's face stares back. What the hell?

"You're supposed to be in bed," I say.

"I don't feel like sleeping." She reveals two crooked front teeth in a raggedy smile.

I grab a washcloth and wipe the mirror but it streaks soap over my mother's face. She grimaces. I spray Windex and wipe it clean.

"You know," she tilts her head sideways as if examining a picture. "You're starting to look like me."



Short Shorts (Continued)

I lean against the sink. "Jesus, what does that mean?" I examine deep grooves along the sides of her mouth, mismatched jowls, red spider veins on her nose.

"How long have you been standing there, Mom?"

"Years."

"I can't get ready with you staring at me!"

"Don't use that tone of voice with me," she says with a frown.

"Why can't you leave?" I ask.

"As long as you look like me I can't leave."

I turn out the light, but she is still there when the light goes back on.

"You know dear, you really should start using night cream," she says. "It helps save face as you age."

"Mom, this conversation is ridiculous."

She starts to cry. I reach out to touch her but the mirror gets in the way. "How did you get behind there anyway?"

"I've always been here." She smiles.

"Go away," I shout at the mirror.

"Don't worry. I'll look better after you start using cream," she winks.

I look into a hand mirror to get a clear picture of myself but there's my mother again. I hang the mirror on the shower rod behind me, but now hundreds of mothers stare at me ...in front of me...behind me... from all angles...so I rip the mirror off the shower rod and throw it in the trash can.

My mother frowns, furrowed lines, reminders of time spent in the sun. "You can't get away from mirrors, but you can pretend it all isn't happening." Her eyes fix on the night cream.

"Will you go back to sleep if I use it?" I ask. She nods.

I unscrew the lid on the jar, dip in three fingers and slather cold cream over the mirror.

*** **

Yes, many older women look in the mirror and see their mother stare back!

This story offers the essentials for the interplay of the two characters. It captures the mother-daughter challenge and "the tug of war" emotions. In addition, each word carries weight, the language is compressed, and extraneous adverbs or adjectives eliminated. The story signals its end with a tiny twist.

Next month:

Paring down the short-short.

Questions and comments are most welcome.

Email me at prasanga@bellsouth.net

Kaye Linden will be a regular WAG Digest columnist.

Kaye is a senior MFA student of creative writing at the Northwest Institute of Literary Arts on Whidbey Island (formerly Whidbey Island Writers Workshop.) Her focus is on magic realism, mythology and realistic fantasy. Kaye is currently working on a collection of fifty mind-bending Australian tales, set in the magical urban sanctuary of *Ma's Place*.

Within the last twelve months, Kaye's short stories and flash fictions have appeared numerous times in *The Raven Chronicles*, *Expressions magazine*, *Breves no tan breves*, *Whispers from the Unseen: Journal and Forum for Writing in the Arts*, *Soundings Review* and soon, *Bacopa Literary Journal*.

Kaye was born and raised in Australia, has a B.Sc. in Nursing and an international black belt in Tae Kwon Do. She now resides in Gainesville, with her family. Kaye is an active member of the Writers' Alliance of Gainesville and its associated short fiction critique pod. She has attended numerous writers' conferences including the annual *Writing the Region* conference in Gainesville, Gotham Writers' Workshops and Writers' Digest online school. Upon graduation, Kaye plans to seek publication for her flash fiction thesis collection, establish flash fiction workshops and teach classes. Writing is her hobby and passion. Kaye believes that stories bring us back to our roots, and offer solace in a difficult world.

If you'd like to write an article on writing, publishing, editing, etc., for the WAG Digest, please e-mail floridawendy@cox.net.



Literary Night at the Kickin' Devil

By Dorothy Staley

I want to share my first literary, open-mike reading while it's fresh in my mind—the aroma of sizzling' sausages billowing from the smoke-filled Cajun kitchen, the gruff command “order up” bellowing from the cook, and the bearded, suspended regulars in Sunday-best undershirts bellying up to the bar.

This was the setting for the Writers Alliance of Gainesville's second open-mike reading. Area writers turned out en masse (about 20) to read poetry, short stories, memoirs, and excerpts from novels. Glenn and I had not heard of the Kickin' Devil, (nick named the Kick Ass by my friend Barbara who braved the event with us). But when we turned onto the single-lane, blacktop road wending its way behind the ever popular Sonny's Barbeque and cruised past dinged-up auto repair and welding shops, I knew I was overdressed. “Should of worn jeans,” I told Glenn as we pulled up to the dinged-up sign Kickin' Devil Cajun Café painted on the building's concrete blocks.

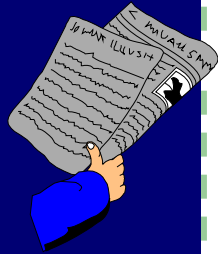
By this time I'm running on performance nerves. No surprise my stomach bolted at the special blend of deep fried food and beer smells that met us at the door. But I managed to grin and greet a number of fellow writers who'd already staked out tables for their spouses, significant others and put-upon friends as we threaded our way through the semi darkness to an empty table in a cave-like alcove beside a small stage. *Good, a mike*, I thought, not recognizing the beat-up mike and amplifier used at the previous reading. *Damn, it's old muffle mike* (my nick name for a sound system guaranteed to make you sound like you were talking through a thick wool scarf into the wind at 20 below). I leaned close to my husband and yelled above the background clamor, “Not to worry. No one will hear a word through that thing.”

I was right. The first several readers tried everything while the crowd issued instructions —“move the mike up. Down a little. Lean close. Closer. Too close,” they shouted when it sounded like the reader was spitting instead of speaking. As I watched each reader struggling, careful to aim my good ear toward the stage, I memorized my strategy. *Keep your mouth about an inch from the mike and don't move your head*. The longer I waited, the more I dreaded the prospect of reading through my entire 10-minute excerpt without turning my head to differentiate between my two characters. I shuffled quickly through several pages knowing it was too late to cut. Not only that, I began to notice readers holding their manuscripts at a tilt toward the one window shedding light on the stage—and that light was fading fast. So now, while I kept one ear cocked toward the stage, I kept one eye on the window as daylight slid quickly into dusk. *Oh good*, I thought. *By the time it's my turn . . .*

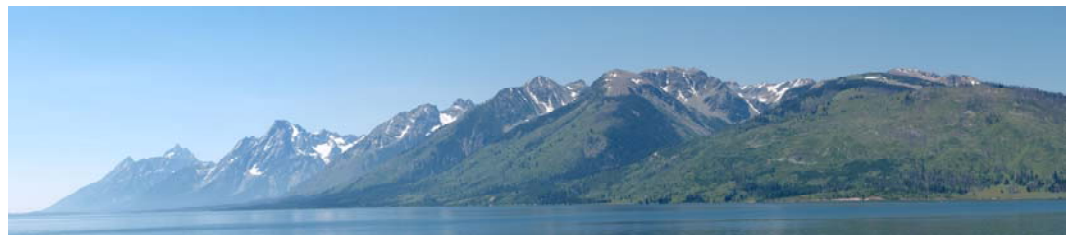
Just then I heard the muffled announcement, “And now, Dorothy Staley will read from her novel, *Come Good Home*,” and I was on. I persevered as best I could. As far as I know, as I tilted my pages toward the gray window light, no one fell asleep. Still, it was a bit disconcerting to see an audience sitting perfectly still, heads cocked, good ears forward, trying their level best just to hear me.

The best news of all, besides the ordeal being over, came when I sat down. Glenn and Barbara assured me they could hear every word. Truth is I think they were just being kind.

Would you like to read your work at the next Writers Alliance of Gainesville event? Stay tuned for more details in next month's WAG Digest. If you were unable to read at last month's event, e-mail floridawendy@cox.net so you can be first in line for the next readers' series.



“By this time I'm running on performance nerves. No surprise my stomach bolted at the special blend of deep fried food and beer smells that met us at the door.”



Meeting Dates

– Stay tuned for these upcoming WAG events, all free and open to the public



Alachua County Library

April 25:

BACOPA Literary Journal to launch – with author readings. BACOPA editor **Eldon Turner** has put together a great team of professional, yet volunteer editors who have worked almost endless hours developing what will be one of America's finest literary journals. A “**Don't Miss**” meeting at the *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*.

WAG MEMBERS And those attending the monthly meetings: Please note April is a change of venue – the Millhopper Library is finally open for business!

Millhopper Branch Library
2627 NW 43rd Street, 2nd Floor
Gainesville, Florida 32606
352-334-1272

May 23:

Gainesville full-time freelance writer and WAG member **Rick Sapp** will talk about “**Freelance Writing – Yes You Can** (have a life, make a living and write full time!)” Rick sold his first story in 1980 and has since written hundreds of stories and authored 22 books ... or more. He has worked for newspapers and magazines and has owned his own advertising/PR agency. He'll bring copies of contracts and a box filled with *Yes You Can!* *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*

June 27:

Jacksonville author **Vic DiGenti** will speak. He is the author of the **Windrusher** cat series (www.windrusher.com). Additional information about his talk to follow. *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*.

July 25:

Tentative – Poetry Panel. *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*.

August 22:

Tentative – Self-Publishing Panel, moderated by Susie Baxter, *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*.

September 26:

Tentative – **Kaye Linden, MFA in Creative Writing** (see her article in this issues of **WAG Digest**), will present a talk on short fiction . *Millhopper Branch Library at 2627 NW 43rd Street, 2nd Floor*.



Markets, Conferences, Conventions and Speakers

The SOUTHEASTERN REVIEW Writing Regimen

<http://southeastreview.org/regimen.html#regimen>

Our friends at Florida State offer the following program, recommended by WAG members who have participated:

We are now offering TWO 30-Day Writing Regimens. We will run an all-new content Adult Writer's Regimen to coincide with the publication of each new issue of SER, in the fall and the spring. We're gearing up for brand-new [Adult](#) and [Young Writer's](#) Regimens, both to start **APRIL 1**.

[The Southeast Review's](#) 30-Day Writer's Regimen (for adults)

An **all-new content** Writer's Regimen starts **April 1**.

The Southeast Review Writing Regimen is for poets, essayists, and fiction writers who want to produce a body of work by introducing structure to their writing life, and, at the same time, finding new and innovative ways to approach their craft.

Sign up for *The Southeast Review* Writing Regimen and you will get the following:

- **daily writing prompts**, applicable for any genre, emailed directly to you for **30 DAYS!** Use these to write a poem a day for 30 days, to create 30 short-short stories, or to give flesh to stories, personal essays, novels, and memoirs
- a **daily reading-writing exercise**, where we inspire you with a short passage from the books we're reading and get you started writing something of your own
- A **Riff Word of the Day**, a **Podcast of the Day** from an editor, writer, or poet, and a **Quote of the Day** from a famous writer on writing
- **Flashback Bonus Craft Talks**, where, as a little something extra, we repeat an earlier regimen's craft talks from more writing heavyweights
- **weekly messages** from established poets and writers—including tips and warnings on both the craft and the business of writing
- a **FREE copy of the new issue of *The Southeast Review*** (vol. 27.2), featuring intimate conversations with **Ethan Canin & Elizabeth Stuckey-French, Ron Hansen, and George Singleton**.
- a chance to have your work [published](#) on our site.
- membership in a web forum where you can share your work and get **feedback** from other Writing Regimen participants.
- access to our **online literary companion**—www.southeastreview.org—for interviews with up-and-coming and established poets, fiction writers, and memoirists, podcasts of readings from the Warehouse Reading Series, including such writers as Ann Patchett, Jennifer Knox, Matthew Zapruder, Barry Hannah . . . as well as essays on the reading life of writers, book picks, web picks, and much more . . .

All of this for **just \$15.00**. That's a mere 50 cents per day! Join us for a month and walk away with a new body of work!

If you have questions, [send an email](#) to our editor of writing regimens.

ser.regimens@gmail.com

You can send checks (please include your email address!) to:

Writer's Regimen

**The Southeast Review
Department of English
Florida State University
Tallahassee, FL 32306**

Or use Paypal – e-mail above for info.



“look for
contests that
offer copies
of the journal
or subscriptions
to the magazine
as part of the
entry fee.”

Markets, Conferences, Calls for Submission

Conferences and Meetings

.. in Altamonte: It's a Writers' Pajama Party!!

On Saturday, July 10th-Sunday, July 11th, ten free-wheeling, ready-for-a-break-from-it creative writers will come together at our wonderful retreat house in Altamonte Springs where we will write together from prompts--or work on projects-in-progress--as well as practice Julia Cameron's Artist's Way tools.

And we'll PLAY together, too. The backyard pool will be open for dipping all weekend, with movies and boardgames for those that are interested on Saturday evening.

We'll start on Saturday, at 9:30 a.m. and finish at 1:00 p.m. on Sunday. All meals and beverages (adult beverages, too) will be included for this bring-your-jammies-and-a-bed-roll weekend of inspiration, exhalation, concentration, and exploration. *Please note: The Writers' Pajama Party will be presented in a private home that includes cats.* The cost for the weekend is \$235.

C'mon. We'd love to have you join in our (mid-summer) reindeer games!

Register with jamie@WoodstreamWriters.com or **407-644-5163** for more information.

Contests and Calls for Submission

The Writer's 2010 Short Story Contest

The Writer Magazine is pleased to announce that they're partnering with Gotham Writers' Workshop to bring you the [The Writer's 2010 Short-Story Contest!](#)

- **First prize:** \$1,000; a free 10-week creative writing class offered online by Gotham Writers' Workshop (\$420 value); publication in *The Writer* and on WriterMag.com; and a one-year subscription to *The Writer*
- **Second prize:** \$300; free enrollment in a four-week "How to Get Published" seminar taught online by a literary agent and Gotham Writers' Workshop (\$150 value); publication on WriterMag.com; and a one-year subscription to *The Writer*
- **Third prize:** \$200; free enrollment in a four-week "How to Get Published" seminar taught online by a literary agent and Gotham Writers' Workshop (\$150 value); publication on WriterMag.com; and a one-year subscription to *The Writer*

[Rules and guidelines for the contest](#) are available on WriterMag.com and Gotham's Web site. The deadline for submission is May 31, so if you have a short story just waiting to be written, now is the time to sit down at your computer and get started!



Payne's Prairie—Gainesville, FL, Photo by Ken Booth

Markets, Conferences, Conventions and Speakers

CRAB ORCHARD REVIEW's Annual Literary Contests:

The 2011 Richard Peterson Poetry Prize,
Jack Dyer Fiction Prize,
&
John Guyon Literary Nonfiction Prize

\$ 1500 prize for Poetry \$ 1500 prize for Fiction \$ 1500 prize for Literary Nonfiction

One winner and two finalists will be chosen in each category. The three category winners will be published and the finalists offered publication (with a minimum payment of \$150) in the Winter/Spring issue of CRAB ORCHARD REVIEW. The winners and finalists will also be announced in the March/April POETS & WRITERS and on the CRAB ORCHARD REVIEW Website.

Contest Guidelines — The postmark deadlines for this year's prize competitions are March 1, 2010 through April 30, 2010. Please do not send entries via FedEx, UPS, DHL, Express Mail—we don't want you to spend the extra amount when this is a POSTMARK deadline.

Entries must be previously unpublished, original work written in English by a United States citizen or permanent resident (current students and employees at Southern Illinois University Carbondale are not eligible). Name, address, telephone number, email address, and work title (or titles for poetry entries) should appear only on a cover sheet for the entry. The author's name should not appear on any subsequent page. All entries must be postmarked between March 1, 2010 and April 30, 2010. Late entries will be returned unread. Enclose a #10, self-addressed, stamped envelope for notification of winners. Do not include an envelope or postage for return of manuscript since entries will be recycled upon the decision of the final judges and notification of the winners.

Page Restrictions:

Poetry entries should consist of 3 poems; 100 line limit per poem. Prose entry length: up to 6000 words for fiction and up to 6500 words for literary nonfiction. One poetry entry, story, or essay per \$10 entry; a writer may send up to three entries in one genre or a total of three entries if entering all competitions.

Entry fee: \$10 for each entry. Please make checks payable to CRAB ORCHARD REVIEW. Each fee entitles entrant to one copy of the 2011 Winter/Spring issue of CRAB ORCHARD REVIEW, which will include the winners of these competitions. If you send two entries with \$20, we will send you the 2011 Summer/Fall issue as well; if you send three entries with \$30, we will send you the 2011 Summer/Fall issue and the 2012 Winter/Spring issue as well.

Address:

Mail entries to: CRAB ORCHARD REVIEW Literary Contests, Dept. of English, Mail Code 4503, Southern Illinois University Carbondale, 1000 Faner Drive, Carbondale, IL 62901. Please indicate on the outside of the envelope if an entry is "POETRY," "FICTION," or "LITERARY NONFICTION."

CRAB ORCHARD REVIEW

Department of English
Faner Hall 2380 - Mail Code 4503
Southern Illinois University Carbondale
1000 Faner Drive
Carbondale, IL 62901





Markets, Conferences, Conventions and Speakers

The David Nathan Meyerson Fiction Prize

SOUTHWEST REVIEW is pleased to announce a new prize for fiction writers who have not published a first book. Named for the late David Nathan Meyerson (1967-1998), a therapist and talented writer who died before he was able to show to the greater world the full fruits of his literary potential, the prize consists of \$1,000 and publication in **SWR**. With the generous support of Marlene, Marti, and Morton Meyerson, the award will continue to honor David Meyerson's memory by encouraging and taking notice of other writers of great promise.

RULES: The prize is open to writers who have not yet published a novel. Submissions must be no longer than 8,000 words. A \$25.00 reading fee must accompany each submission. Work should be printed without the author's name (if work is submitted online, please omit the author's name from the final "submission content text area"). Name and address should appear only on the cover letter or at the top of the online form. Submissions will not be returned. No simultaneous or previously published work. For notification, include a SASE. Postmarked deadline for entry is May 1, 2010. Winner will be announced in August. Entries should be addressed to: The Meyerson Fiction Prize, **SOUTHWEST REVIEW**, P.O. Box 750374, Dallas, TX 75275-0374. Or enter online at: <http://smu.edu/southwestreview/>



Devil's Millhopper—Gainesville, FL, Photo by Ken Booth





Markets, Conferences, Conventions and Speakers

**The \$1,500 New Letters Prize for Poetry
for the best 2010 group of three to six poems**

**The \$1,500 Dorothy Churchill Cappon Prize for the Essay
for the 2010 best essay**

**The \$1,500 Alexander Patterson Cappon Prize for Fiction
for the best 2010 short story**

GUIDELINES

Submit by regular post or electronically. Simultaneous submissions of unpublished entries are accepted with proper notification upon acceptance elsewhere. Please read guidelines carefully to insure best service.

Enclose with each entry:

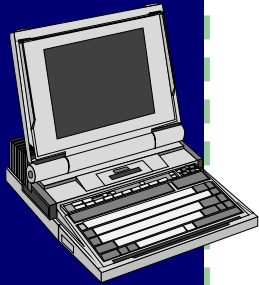
- \$15 for first entry; \$10 for every entry after. Entry fee includes the cost of a one-year subscription, renewal, or gift subscription to New Letters, shipped to any address within the United States. (Subscriptions mailed outside the U.S. require a \$12 postal surcharge.) Make checks payable to New Letters.
- Two cover sheets—the first with complete name, address, e-mail address, phone number, category, and title(s); and the second with category and title only. Your personal information should not appear anywhere else on the entry.
- A stamped, self-addressed postcard for notification of receipt and entry number.
- A stamped, self-addressed envelope for a list of winners. This is optional. Please send only one envelope if submitting more than one entry.

RULES AND NOTES

- All entries will be considered for publication in New Letters.
- Fiction and essay entries are not to exceed 8,000 words. A single poetry entry may contain up to six poems, and those poems need not be related.
- Multiple entries are accepted with appropriate fees. Please make cover sheets for each entry of fiction, essay, or group of poems.
- Manuscripts will not be returned.
- No substitutions after submissions. No refunds will be offered for withdrawn material.
- Current students and employees of the University of Missouri-Kansas City, and current volunteer members of the New Letters and BkMk Press staffs, are not eligible.
- Postmark by May 18, 2010.

MAIL ENTRIES TO:

New Letters Awards for Writers
UMKC, University House
5101 Rockhill Road
Kansas City, MO 64110-2499



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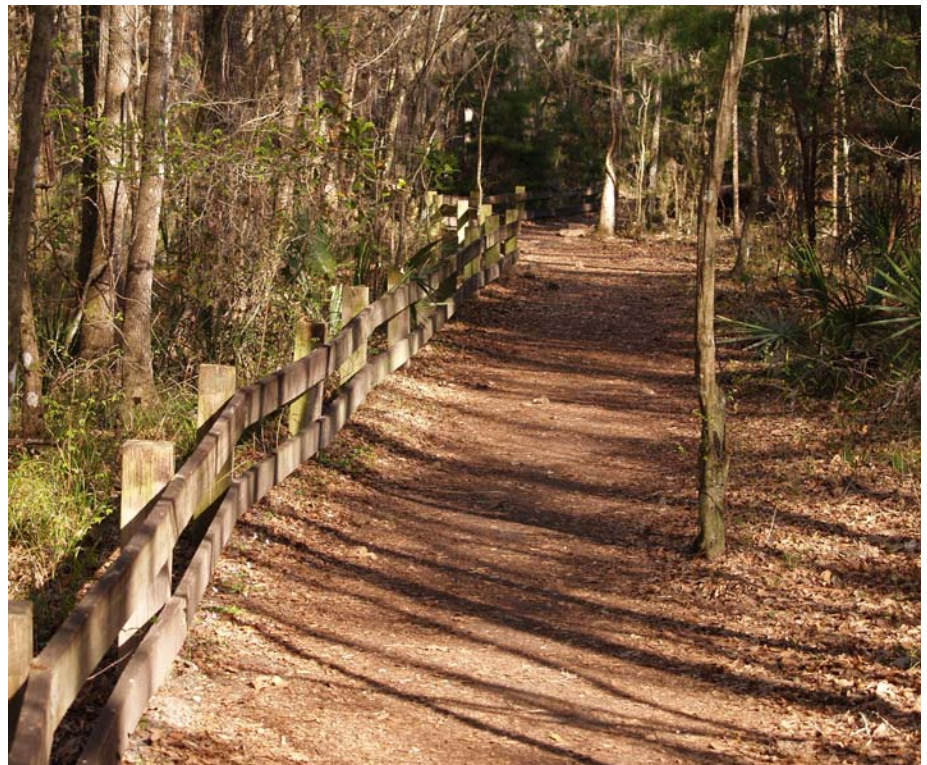
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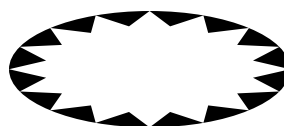


Devil’s Millhopper—Gainesville, FL, Photo by Ken Booth



Writer's Alliance of Gainesville
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