

- How to submit to online submission managers

INSIDE THIS
ISSUE:

WAG Brags 2

Open Mic Night:
Ten Tips 3

Famous Rejection
Letters 5

Calls for
Submission 7

Writing Contests 9

Upcoming
Conferences 11

The WAG Digest

VOLUME 4 ISSUE 4

APRIL 18, 2012

Join us this Sunday, April 22 at 2:30 p.m. for the WAG Speaker Series

Developing a Platform - How to create a blog and keep on blogging.

WAG members **Felicia Lee**, **Mary Bast** and **Wendy Thornton** will discuss the tricks and tips to setting up a blog, how to find subjects to blog about, and how to make your blog accessible to others. They will also discuss the personal and legal ramifications of blogging.

Felicia Lee is a freelance writer and editor. Her work has been published in *Our Town* magazine, the *Los Angeles Times* and *Salon.com*. **Burnt-Out Baker** (<http://www.alwayshungry-felicia.blogspot.com/>) is her blog on food and life. An essay from that blog was a finalist in *Creative Nonfiction's* 2011 competition for best food blog.

Mary Bast is a psychologist, life coach, and book coach who maintains two work-related blogs (including, <http://outoftheboxcoaching.blogspot.com/>), a poetry blog, a memoir blog, and an art blog. Author of several nonfiction books and workbooks, her poetry and creative nonfiction publications include *Bacopa Literary Review* among others.

Wendy Thornton has been published in numerous journals such as *Epiphany*, *MacGuffin* and *Riverteeth*. She's been nominated for a Pushcart Prize and recently won second place in *Literal Latte's* essay contest. She has a **music blog** (<http://floridawendy.typepad.com/sounding-the-depths/>) and also blogs on *opensalon.com* where she has been selected as an Editor's Pick multiple times.

The speakers will cover such items as, how do you set up a blog? What do you need to do to maintain it? Can you get in trouble for writing the truth? What do you do when

someone objects to your comments? Should your mother read your blog?

Directions to the Millhopper Branch of the Alachua County Library are available here: <http://www.aclib.us/millhopper>

And stay tuned next month for readings from the upcoming *Bacopa Review*. On May 20, selections will be read from the works of winners of the 2012 *Bacopa Review* Literary Contest. Refreshments will be provided. And don't forget, current WAG members receive their free copy of the 2012 *Bacopa Review* at this meeting.

Join us on June 24 when we welcome poet and University of Florida Professor Sidney Wade. Wade is the author of five collections of poetry: *Stroke* (2008), *Celestial Bodies* (2002), *Green* (1998), *Empty Sleeves* (1990) and *Istanbul'dan/From Istanbul* (1998). From *Istanbul* was published in Turkish and English. Her new book, *Edge*, is scheduled for publication in April 2013. Wade is poetry editor of **Subtropics**, the literary magazine of the University of Florida, and served as president of the **Association of Writers and Writing Programs** (AWP) from 2006-07.

Dr. Wade has a PhD in English (University of Houston, 1994), an MEd in Counseling (University of Vermont, 1978) and a BA in Philosophy (University of Vermont, 1974). She teaches poetry workshops, translation workshops and a variety of forms courses.

And please put these dates on your calendar for future meetings of the Writer's Alliance:

June 24, July 22, August 26, September 23, October 21 and December 2.

Speakers to be announced soon. Thank you to our new Speaker Coordinator, Gene Cowell, for all your hard work!

WAG Brags!!!!

Congratulations to Sandra Lambert for her acceptance to Yaddo, the supreme artists' community in Saratoga Springs, New York. Yaddo writers have won 24 Book Critics Circle Awards, 61 National Book Awards, 49 White prizes, and oh, yeah, a Nobel (Saul Bellow). Here is Sandra's blog post about the happy news:

Yaddo! Happy Freakin' 60th Birthday to Me.



It was like being a senior in High School waiting for news about colleges. I was at the mailbox, expecting the rejection like always these past four years, ready with my Plan B of putting together some sort of on-my-own writing retreat this summer, and I saw the envelope with [Yaddo's](#) return address. "That is a big envelope," I thought. I held it awhile. It was big and it had heft. I slit open the top and slid the papers out past the letterhead, date, my return address, and the salutation. The phrase "pleased to invite you" came into view.

So in June, a few days after my 60th birthday, I'll be heading to Saratoga Springs for a six week residency at [Yaddo](#). (For my non-writer friends - this is a big deal. Check out the list of [alumni](#).)

All of you writers with Yaddo experience, especially any of you who use wheelchairs, send advice my way. And such big thanks to you alumni who provided references.

Posted by [Sandra Gail Lambert](#) on March 19, 2012 at 05:05 PM in [Acceptances](#), [bragging](#), [conferences](#), [Writing](#) | [Permalink](#)

Rick Sapp's story, "What I Should Have said..." is published in Punchnel's, <http://www.punchnels.com/category/features/what-i-should-have-said/>. Go to the site and let the editors know how much you like this fine story.

Larry Brasington's unique novella, Sun Yung Gye: Adventures of Shane Ireland, Elf Detective, is now number 14 on the best seller list in Kindle in the adventure category and number 1115 overall. This is very impressive, considering the number of e-books available these days.

We are pleased to announce that last year's Bacopa Review received a very nice review by New Pages. This impressive Web site, which lists writing contests, literary magazines, and alt-press reviewer only reviews literary journals with a good track record. Bacopa received a stellar review, which you can read at this site: www.newpages.com/literary-magazine-reviews. Congratulations to the talented editors of Bacopa and to all the great writers who submitted to the 2011 edition. And stay tuned for more great writing in the 2012 issue!

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Open Mike Night: Ten Tips For Reading Your Writing In Public

By [Writers Relief Staff](#) on April 16, 2012

Writers, there may come a time when you are called to read your poems, short stories, or an excerpt of your novel in a public setting. Depending on your personality, the thought of public speaking will either send tremors of terror through you or you will revel in the chance to read your work to an appreciative audience. Whether you love open mike night or hate it, we've got some tips to help make your public reading a smashing success!

1. Be prepared. You'll be far more confident if you've practiced your reading several times over—in front of a mirror, before an audience of family members or hamsters, or outside in the privacy of your garden. To be sure of both your auditory and visual impact, try recording yourself. Practice until you feel relaxed and sure of yourself and the material is second nature.

2. Familiarize yourself with the venue. Will you have a microphone? How many will be in attendance? Will you stand at a podium or sit in a chair? Eliminating the unknown will help you feel more comfortable.

3. Choose lively material. Make sure the poems, stories, or excerpts you choose to read are appropriate for the audience, lend themselves well to public reading, and are exciting and/or your best work. Feel free to edit or tailor the piece to suit the circumstances.

4. Maintain an audible volume. Nothing is more frustrating than trying to understand a speaker who mumbles or whispers. (And it's no fun to have someone shout at you either.)

5. Maintain eye contact. Help the audience make a personal connection with you. At certain intervals, glance up and make eye contact with a member of the audience. Invite trusted friends and/or family members to connect with during the reading. And if you're very, very shy, look out at an empty chair or the wall and smile.

6. Maintain a good tone. Good speakers bring written material to life by infusing it with personality, intonations, and emotions—while a monotone recitation will put the audience to sleep. Is your piece angry? Painful? Joyous? Make sure your reading reflects the mood of the work.

7. Be aware of your body language. By practicing in front of a mirror, you can catch quirky problems that might distract your audience, like pacing back and forth, swaying from side to side, chewing your bottom lip, or twirling your hair.

8. Regulate your speed. Again, practicing in advance will help you focus on not speeding through the reading or drawing out each syllable until the audience is comatose. Aim for a natural speed, clear and steady.

9. Respect your allotted time. You know how uncomfortable it is when an Academy Award winner goes over the time limit and that "time's up!" music begins to play? Leave the audience wanting more, not wanting out.

10. Relax. If you're tense, agitated, or petrified out of your skull, it will come across in your reading. And it will be what people remember about you and your work. Even if you're scared, take a deep breath and come prepared and well rehearsed. Concentrate on the sound of your work, the rhythm and power of your words.

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

Open Mic (Continued)



Still nervous? Here are a few more tips for public readings:

Keep a bottle of water nearby for a dry mouth. (A little lip balm before your reading can help too.)

Arrive on time, with time to spare, so you aren't rushing to the stage, sweaty and disheveled.

Consider using slash marks to indicate good places to pause and make eye contact with the audience. (Hint: Use your finger or a bookmark to keep track of where you are on the page so you don't lose your place.)

Use a big font; it's hard to read when you're trembling!

Look your best. Dress professionally but comfortably so you aren't tugging at straps or restricted by pants that are too tight.

Bring the latest copy of your writing bio if someone else will be introducing you.

If you make a mistake, lose your place, or have a temporary brain freeze, don't take it too seriously. Laugh at yourself, and the audience will laugh with you—not AT you.

One last thought: Remember that the people in the audience are there because they WANT to hear what you've written. The odds of success are in your favor even before you open your mouth to read!

Thank you to Writers Relief for use of this article:

"Writer's Relief, Inc. is a highly recommended author's submission service. Established in 1994, Writer's Relief will help you target the best markets for your creative writing. Visit their Web site at <http://www.WritersRelief.com> to receive their FREE Writers' Newsflash (today, via email), which contains valuable leads, guidelines, and deadlines for writing in all genres."



"If you make a mistake, lose your place, or have a temporary brain freeze, don't take it too seriously. Laugh at yourself, and the audience will laugh with you—not AT you."

Famous Author Rejection Letters: True Stories Of Unbelievable Rejections

By [Writers Relief Staff](#) on July 26, 2011.

Many new or mid-level writers have received nasty or rude [rejection letters](#). But when famous author rejection letters come to light, people laugh and say “What were those editors (or literary agents) thinking?” Many big names faced the same kind of adversity (and even hostility) in rejection letters that you may be facing now. Famous author rejection letters teach us a lot!

When you get a harsh rejection letter, keep these famous author rejections in mind.

Happens To The Best Of Us: Famous Author Rejection Letters

Check out these excerpts from REAL famous author rejections:

Sylvia Plath: *There certainly isn't enough genuine talent for us to take notice.*

Rudyard Kipling: *I'm sorry Mr. Kipling, but you just don't know how to use the English language.*

J. G. Ballard: *The author of this book is beyond psychiatric help.*

Emily Dickinson: *[Your poems] are quite as remarkable for defects as for beauties and are generally devoid of true poetical qualities.*

Ernest Hemingway (regarding *The Torrents of Spring*): *It would be extremely rotten taste, to say nothing of being horribly cruel, should we want to publish it.*

Obviously, these famous author [rejection letter phrases](#) have gone down in history for how outrageous they seem to us now. The comments probably had more to do with the mood of the person writing them than with the quality of work.

It seems odd to us now that Plath, Kipling, Ballard, Dickinson, and Hemingway were rejected so cruelly. But these comments show us that *famous* author rejection letters are no different than *not-so-famous* author rejection letters!

Thank goodness these authors kept writing and submitting. Ask yourself: Where would we be if they *had* given up? We would have missed a lot of important literature!

Famous Author Rejections: Hitting A Dry Spell

Feel glum over oodles of [rejection letters](#)? Please note that the examples below are often referenced and we've done quite a lot of research, but as with so many things, there's always a chance for error. Do not cite this article for your academic thesis! Go to the original sources.

John Grisham's first novel was rejected 25 times.

Jack Canfield and Mark Victor Hansen (*Chicken Soup for the Soul*) received 134 rejections.

Beatrix Potter had so much trouble publishing *The Tale of Peter Rabbit*, she initially had to self-publish it.

Robert Pirsig (*Zen and the Art of Motorcycle Maintenance*) received 121 rejections before it was published and went on to become a best seller.

Gertrude Stein spent 22 years submitting before getting a single poem accepted.

Judy Blume, beloved by children everywhere, received rejections for two straight years.

Madeline L'Engle received 26 rejections before getting *A Wrinkle in Time* published—which went on to win the Newberry Medal and become one of the best-selling children's books of all time.

Frank Herbert's *Dune* was rejected 20 times before being published and becoming a cult classic.

Stephen King received dozens of rejections for *Carrie* before it was published (and made into a movie!)*



Famous Author Rejection Letters: (Continued)

The Most Rejected Novelist In History?

Author [Dick Wimmer](#) passed away on May 18, 2011, at 74 years old. He received 160+ rejections over 25 years! He spent *a quarter of a century* being told “no.”

He could have quit after 20 years, or 150 rejections, and no one would have blamed him. But he kept at it (maybe he had his own list of famous author rejection letters to keep him going!).

Finally, his novel *Irish Wine* (Mercury House, 1989) was published to positive reviews. *The New York Times* called it a “taut, finely written, exhaustingly exuberant first novel.”

Assuming the author’s submissions were [well-targeted](#), how could 160+ people have *passed over* Wimmer’s book? And what does that mean for YOUR writing career?

Wimmer’s self-proclaimed legacy is of being the “most rejected novelist,” but we think his legacy is *hope* and *persistence*.

What’s Your Rejection Letter Threshold?

Famous author rejection letters teach us that there are lots of reasons why great works do not get chosen for publication right away (or after 25 years!). But there is only one way to get published: [submit](#), submit, submit!

Thank you to Writers Relief for use of this article:

“Writer’s Relief, Inc. is a highly recommended author’s submission service. Established in 1994, Writer’s Relief will help you target the best markets for your creative writing. Visit their Web site at <http://www.WritersRelief.com> to receive their FREE Writers’ Newsflash (today, via email), which contains valuable leads, guidelines, and deadlines for writing in all genres.”



Calls for Submission

Cider Press Review

Seeking Poetry for *CPR* Online Journal

We are currently reading submissions for the first ever online edition of *Cider Press Review*.

Please submit up to five poems using our [online submission manager](#). Poems must be written in English (including translations), not previously published, and not currently under consideration elsewhere. Reviews of poetry books are also welcome. Our first two online editions will appear in July and October, 2012.

Accepting journal submissions through May 31, 2012. See our submission guidelines online at ciderpressreview.com.

damselfly press

Online submission deadline: June 15, 2012

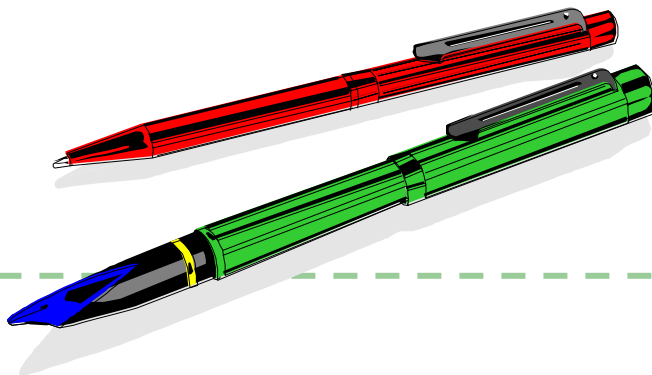
damselfly press seeks to promote exceptional writing by women. We welcome work from female writers of all experiences. We accept fiction, poetry, and nonfiction. We are now accepting submissions for our twentieth issue, due out in July, 2012. Please note the issue will be completely devoted to MFA graduates and students. damselflypress.net

Heavy Feather Review needs work for it's second issue. *HFR* is an independent, biannual electronic journal dedicated to publishing the finest in short fiction, poetry, short comics, creative nonfiction, or any hybrid thereof. The *HFR* homepage sees updates on a rolling basis. These updates may include, but are certainly not limited to, essays, guest posts, book reviews. Please review our guidelines before submitting. The deadline for our second issue is August 15, 2012. *HFR* is also actively looking for people willing to write reviews, essays/posts, and conduct interviews. www.heavyfeatherreview.com

The Los Angeles River Review

Online submission deadline: October 15, 2012

The Los Angeles River Review is accepting forward-thinking and refined poetry submissions for issue 1. We are looking for sophisticated work that both challenges and illuminates the reader. The review does not publish light verse, sonnets, slam poetry, or rhyming poetry. Simultaneous submissions are permitted, but please notify us if the work is accepted for publication elsewhere. *The Los Angeles River Review* is a print journal, but some poems may be published on the website as a guide for future submissions. Visit losangelesriverreview.com for more information.



Calls for Submission

J Journal: New Writing on Justice seeks submissions for its fall 2012 issue. Now in its fifth year, *J* is the only literary journal in the country framed by the justice theme. Our most powerful pieces approach justice tangentially rather than directly. In the last year *J* Journal has received strong notices in review sites and Special Mentions in the Pushcart Anthology. Send fiction and personal narrative (6000 words max) and poetry (up to three poems) by August 31, 2012 to: Editors, *J* Journal, Dept. of English, John Jay College of Criminal Justice, 524 West 59th St., 7th Floor, New York NY 10019. See jjournal.org for details.

GLIMMER TRAIN'S FICTION OPEN

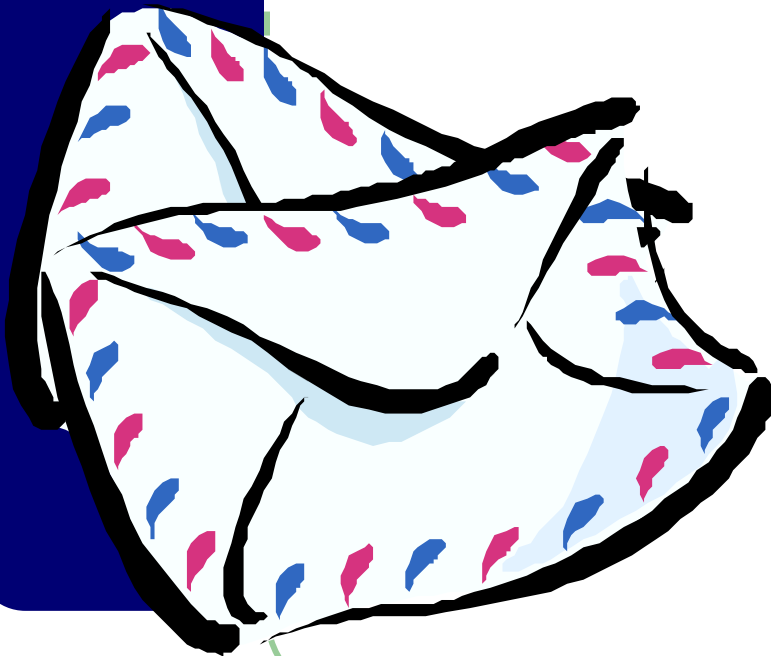
<http://glimmertrain.com/standard.html> (no charge for this – note: Contest submission is listed under contests and requires a fee.)

Glimmer Train, Inc.
Glimmer Train Press, Inc.
4763 SW Maplewood Rd.
P.O. Box 80430
Portland OR 97280

Phone: (503)221-0836
Fax: (503)221-0837
E-mail: eds@glimmertrain.org
Website: www.glimmertrain.org

Contact

Contact: Linda Swanson-Davies.



Writing Contests

Now accepting submissions for the *TIFERET: A Journal of Spiritual Literature* 2012 Writing Contest. \$1200 in prizes and publication for best story, poem, and essay. Two honorable mentions will also receive publication. Limit 1 story or essay of 20 pages, six poems. *TIFERET* publishes fiction, nonfiction, poetry, interviews, and art. We look for high-quality creative work that expresses spiritual/human/life experiences and/or promotes tolerance. Our mission is to help raise individual and global consciousness, and we publish writing from a variety of religious and spiritual traditions. Electronic submissions only. See guidelines and submit at tiferet.submishmash.com/submit. June 1, 2012 deadline.

The Chariton Review SHORT FICTION PRIZE

<http://tsup.truman.edu/chariton/guidelines.asp>

Submission of Manuscript

Manuscripts must be double-spaced on standard paper and bound only with a clip. Electronic submissions are not allowed.

Include two title pages: one with the manuscript title and the author's contact information (name, address, phone, email), and the other with only the manuscript title. (The author's name must not appear on or within the manuscript.)

Enclose a self-addressed, stamped envelope if you want to be notified when your manuscript is received. Manuscripts will not be returned.

Submission Fee

Include a nonrefundable reading fee of \$20 for each manuscript submitted. Make the check payable to Truman State University Press. If you prefer to pay by Visa, MasterCard, or Discover, include your credit card number, expiration date, cardholder name, and signature.

[return to top of page](#)

Submission Deadline

Manuscripts must be postmarked by September 30 each year.

Submission Address

Manuscripts should be sent to:

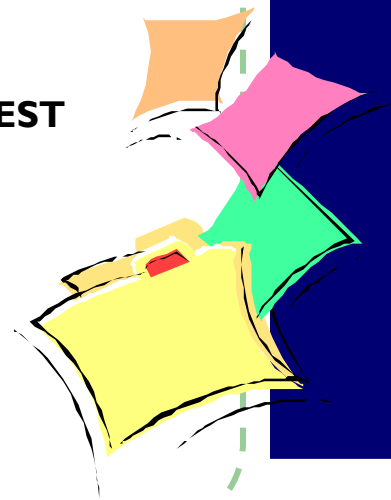
The Chariton Review Short Fiction Prize
Truman State University Press
100 East Normal Avenue
Kirksville, MO 63501-4221

CROSTIME SHORT SCIENCE FICTION CONTEST

P.O. Box 23749
Santa Fe NM 87502

Phone: (505)690-3923
Fax: (214)975-9715

Website: www.crossquarter.com



Writers Contests

DARK OAK MYSTERY CONTEST

Oak Tree Press ** 140 E. Palmer St. ** Taylorville IL 62568
Phone: (217)824-6500

E-mail: oaktreepub@aol.com

Website: www.oaktreebooks.com

About -

Offered annually for an unpublished mystery manuscript (up to 85,000 words) of any sort from police procedurals to amateur sleuth novels. Acquires first North American, audio and film rights to winning entry. Open to authors not published in the past 3 years.

Prize: Publishing Agreement, and launch of the title.

Costs: \$35/mss

Freelance Facts Deadline: July 31. Prize: Publishing Agreement, and launch of the title.

Ruminate Magazine's Janet McCabe Poetry Prize

Online/Postmark Deadline: May 1, 2012

Ruminate Magazine invites you to enter our 6th annual Janet B. McCabe Poetry Prize. The winning poet is awarded \$1,000; entry fee is \$15 and includes submission of 2 poems and a copy of *Ruminate's* Fall Issue. The finalist judge is the acclaimed poet Li-Young Lee. For the full guidelines and to enter, please visit our website: www.ruminatemagazine.com/submit/contests/poetry-prize/

INKWELL SHORT FICTION CONTEST

Inkwell Literary Magazine * Manhattanville College, 2900 Purchase St.
Purchase NY 10577 ** Phone: (914) 323-7239 ** Fax: (914) 323-3122

E-mail: inkwell@mville.edu

Website: www.inkwelljournal.org

About

Annual. Competition/award for short stories. Entry fee: \$15. Make checks payable to Inkwell-Manhattanville College. Guidelines available in June. Accepts inquiries by fax, e-mail, phone. Entries must be unpublished. Anyone may enter contest. Length: 5,000 words max. Cover letter should include name, address, phone, e-mail, word count, novel/story title. Only title on ms. Writers may submit own work. "Follow the guidelines. Proofread your work. Don't write for editors, teachers, or critics, write for you, and for your readers." Winners notified by phone, by e-mail. Results made available to entrants with SASE, by e-mail.

Judged By: Entries judged by editorial staff. Finalists are picked by a celebrity judge.

Prize: \$1,500.

Freelance Facts

Deadline for entry: October 30

Prize: \$1,500.

Upcoming Conferences

THE WRITERS INSTITUTE

<http://www.flcenterlitarts.com/site/programs/writing/writers-institute.html>

Save the Date! May 2 - 5, 2012

MIAMI DADE COLLEGE

Four days of intensive workshops on fiction, nonfiction, poetry, publishing, and more! All of them taught by respected visiting authors and agents in the heart of downtown Miami at the Wolfson Campus of Miami Dade College.

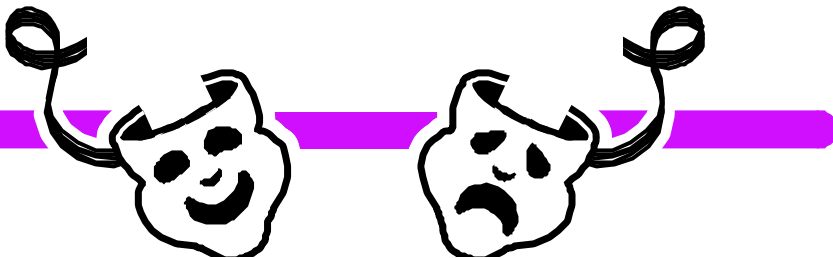
Quality workshops? Of course, but the Writers Institute is so much more:

- [Publishing Seminar](#) – How To Get Published Successfully with Arielle Eckstut and David Henry Sterry
- [Manuscript Consultations](#) – Get feedback on your manuscript in one-on-one sessions with the Ryan D. Harbage, Erin Hosier or Melissa Sarver. Space is limited.
- [Lunchtime Reads](#) – Each day, gather for lunch and hear Writers Institute faculty read from their work.
- [Pitch-o-Rama 2012!](#) – On Saturday, May 5, practice the art of the one-minute pitch before a panel of industry pros. Get feedback on your book idea and free advice.

[How to register http://www.flcenterlitarts.com/site/programs/writing/writers_institute/spring_2012/registration-online.html](http://www.flcenterlitarts.com/site/programs/writing/writers_institute/spring_2012/registration-online.html)

2012 Workshops:

- **Three-Day Workshops:**
 - [Building a Story: A Fiction Workshop with Ann Hood - SOLD OUT!](#)
 - [Writing Crime Fiction with SJ Rozan](#)
 - [Writing for Book Deals: From Pitch to Proposal with Ryan D. Harbage](#)
- **Four-Day Workshops:**
 - [The Masked Poet: A Poetry Workshop with Marilyn Nelson](#)
 - [Telling It True: Writing About Place, People and the World with Dinty W. Moore](#)
 - [Master Workshop on Writing Memoir with Da Chen](#)
 - [Taller Sobre la Ficción con Homero Aridjis \(Spanish\)](#)
- **Two-Day Workshop:**
 - [How To Get Published Successfully with Arielle Eckstut and David Henry Sterry](#)
- **Agent Manuscript Consultation:**
 - [Agent Manuscript Consultations with Ryan D. Harbage, Erin Hosier or Melissa Sarver](#)



Upcoming Conferences

Southeastern Writers - 2012 Writers Workshop

St. Simon's Island, Georgia – June 15th Through June 19th

<http://southeasternwriters.com/writers-workshop/> **It's that time again!**

The SWA Annual Writers Workshop for 2012 will be held from Friday, June 15th through Tuesday, June 19th. We are delighted to be returning to scenic St. Simon's Island and Epworth by the Sea conference center for days filled with sunshine, sea air, informative sessions, and networking with other writers. Full conference tuition includes entry into all sessions for the duration of the conference, three (3) free manuscript evaluations with one-on-one feedback sessions, and 14 contests in a variety of categories and genres. Enjoy getting to know other writers, learn from our experienced panel of instructors, and get valuable feedback and insight from our agent-in-residence.

TUITION:

Full conference tuition is \$445. Those opting to stay at Epworth By The Sea will receive a \$50 discount on their tuition, bringing the cost to \$395. Those choosing a weekend only option will pay a daily rate of \$125 per day. Please note that these rates are conference tuition only. Lodging and meals are paid separately, directly to Epworth or your choice of nearby accommodations.

[Schedule of Events](#) ~ [Workshop Faculty](#) ~ [Online Registration](#)

LODGING & MEALS:

Lodging at Epworth by the Sea is on the American plan, so all meals are provided. We will provide group rate pricing and a link to the online reservation system SOON – so please check back here.

Other lodging is also available on the Island. You can spend all your time speaking, breathing and eating writing with other writers, many of whom are published. If you want to take an excursion, many other activities are available St Simons Island, Jekyll Island, and nearby Brunswick, GA.

Conference participation is limited to 100, so you will have plenty of time to get to know everyone and make friends. Many of our members are also on facebook, so you can begin to know them before you meet them.

CONTESTS & MANUSCRIPT EVALUATIONS

Just added! Workshop participants are invited to “pitch your book”. Our Agent in Residence, Jessica Sinsheimer, invites authors of novels and nonfiction books to submit query letters for her to review and discuss in class. Deadline is May 31. See full [submission guidelines](#) for more detail.

Registered workshop participants may submit up to three manuscripts for evaluation. The deadline for submitting manuscript evaluations is May 1st. Only electronic submissions are accepted. [Link here](#) for full details. Note: If you missed the evaluation/contest deadline, you can still make appointments with instructors and the agent in residence, and work with them in the breakout sessions.

If you don't yet have manuscripts to send, you can register as late as the first day of the conference at Epworth.

Already published? You can [sell your work at the workshop bookstore](#), and Hattie's Books of Brunswick helps with ordering copies so you don't have to lug them on your trip or pay extra to fly them in.

We look forward to seeing you there!

Upcoming Conferences



Seventh Annual Sanibel Island Writers Conference

Thanks for visiting the Sanibel Island Writers Conference Home Page.

As soon as we confirm this year's keynote speaker, we will update the entire site.

Below is posted our information to date regarding when, where, and some of who will be there...

November 8-11, 2012

BIG ARTS & the Sanibel Island Public Library, Sanibel Island, Fla.

Guest Speaker: Tim O'Brien (fiction)

Presenters: Steve Almond (creative nonfiction) / Lynne Barrett (fiction/editor) / Lisa Borders (fiction) / Andrew Dubus III (memoir) / John Dufresne (fiction) / Camille Dungy (poetry) / Janice Eidus (fiction) / Beth Ann Fennelly (poetry) / Tom Franklin (fiction) / Lisa Gallagher (literary agent) / Taylor Goldsmith (songwriting) / Dorianne Laux (poetry) / Ron MacLean (fiction) / Joe Meno (fiction) / Joseph Millar (poetry) / Dito Montiel (screenwriting) / Jeff Parker (fiction) / Bobbie Pyron (children's lit) / Deborah Reed (fiction) / Christopher Schelling (literary agent) / Darin Strauss (creative nonfiction) / Cheryl Strayed (creative nonfiction) / Johnny Temple (editor/publisher) / Toure' (journalism)



Upcoming Conferences

Key West – 2013

LITTORAL

2013 Writers' Workshop Program Unveiled

03/22/2012 by Arlo Haskell [Comment on this Post](#)



Faculty for the 2013 Writers' Workshop Program. Clockwise from left: Paulette Bates Alden, Billy Collins, Jane Hirshfield, Daniel Menaker, Mary Morris, Jay Parini, Robert D. Richardson, and Brenda Wineapple.

The [2013 Writers' Workshop Program](#) may be our strongest and most diverse offering in years. There are eight workshops in all, including courses devoted to biography, poetry, short and long fiction, memoir, narrative nonfiction, and even comedy.

Two workshops are particularly aligned with the theme of the 2013 seminar, "[Writers on Writers](#)." [Robert D. Richardson's Biography Master Class](#) will offer advanced practitioners the opportunity to study with one of the most acclaimed biographers of our time, whose works on Thoreau, Emerson, and William James are placed by John Banville among "the glories of contemporary literature." Also leading a workshop is [Brenda Wineapple](#), former director of the Leon Levy Center for Biography and the author of *White Heat: The Friendship of Emily Dickinson and Thomas Wentworth Higginson*. Wineapple's [Nonfiction Craft](#) will focus on the depiction of character in nonfiction and is open to all levels.

Poetry workshops will be led by acclaimed poets (and veteran KWLS faculty) [Jane Hirshfield](#) and [Billy Collins](#). About her workshop, [A Permeable Attention](#), Hirshfield says "we will bring an open, intimate, and tenacious looking to words, worlds, and the craft-informed relationship between them where poetry begins." Collins's workshop, [Imaginative Travel](#), will promote writing that can transport the reader from one place to another. "Did I mention that this will be pleasurable and even fun?," the former U.S. Poet Laureate asks. "It will." Both workshops are intended for practicing poets and require a submission.

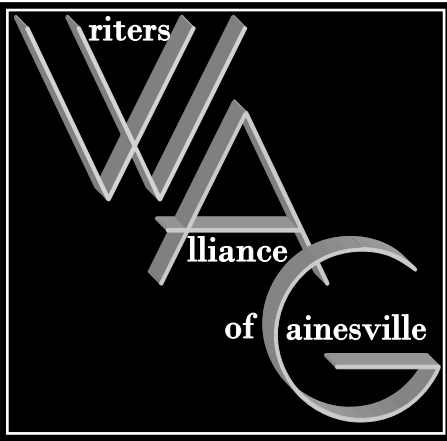
Upcoming Conferences

Fiction workshops are offered with [Paulette Bates Alden](#), another veteran KWLS faculty member, and by [Jay Parini](#), a novelist, poet, biographer, and longtime faculty member at Middlebury College. Alden's workshop, [A Matter of Craft](#), will focus on the short story and especially on technical aspects of the form: point of view, characterization, scene and summary, back story, language, and structure. It is open to all levels. Parini's [Advanced Fiction Workshop](#) will explore the aesthetics of fiction and emphasize the processes of revision that help make a good story better. [Mary Morris's](#) workshop will be useful to writers of either memoir or fiction. [The Personal Voice](#) will look at story, plot, and characters, but the primary focus will be on honing a distinctive, recognizable, and natural voice.

Joining our faculty for the first time is [Daniel Menaker](#), former Executive Editor-in-Chief at Random House and a longtime editor and writer at the *New Yorker*. [The Art of Comic Writing](#) is our inaugural humor workshop and has one unusual requirement: at the beginning of the first session, each workshop member must tell a joke. "No, I don't care if you 'can't tell jokes,'" says Menaker. "You have to tell one."

[All workshops](#) are four days in length, January 13–17, 2013, and cost \$450. Class size is limited to ensure individual attention. [Registration](#) requires a \$100 deposit, refundable until June 30.





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.

