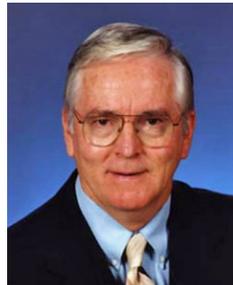


WAG Speaker Series

How to Establish Your Writing Niche



Join us, Sunday, February 7, 2:30 pm at the Millhopper Branch of the Alachua County Library for the WAG Speakers Series with Dr. Kevin McCarthy.

Dr. Kevin McCarthy, professor of English and Linguistics at the University of Florida for 33 years, will discuss his personal experience finding his writing niche. He will sign books and share ideas for writers to venture further into the literary world at the monthly meeting of the Writers Alliance of Gainesville. The meeting is free and open to everyone interested.

Dr. McCarthy earned his B.A. in American Literature from LaSalle College in 1963, his M.A. in English from the University of North Carolina at Chapel Hill in 1966, and his Ph.D. in Linguistics from the same school in 1970. He taught in the Peace Corps in Turkey for two years, in Lebanon as a Fulbright Professor for one year, and in Saudi Arabia as a Fulbright Professor for two years. He has had 62 books published, mostly about Florida, plus several dozen articles in scholarly and popular journals and has given over 300 talks to schools and academic groups.

Retirement in 2005 from the University of Florida came after his 30+ years as a Gator. He has been recognized by UF as a Distinguished Alumni Professor. Since his retire-

ment, he has taught writing workshops in Hanoi and Vietnam twice, and English as a foreign language in Spain four times. He continues to research and write nonfiction books. See his [website](#) for more information.

Venue for the WAG Speaker Series: (Millhopper) 3145 NW 43rd Street, Gainesville. The regular WAG monthly meetings are free and open to the public. Parking is a problem, so come early. You are welcome to park one block south at the Florida Credit Union.



Writers in the Woods

March 5, 9:00 am - 3:00 pm

WAG is hosting a "Writers in the Woods" retreat at Skipper Hammond's rural homestead on the Gainesville side of Williston. **Limited to 40 people**, the cost for WAG members is \$15, \$50 for others. The event includes morning coffee and donut holes and a mouth-watering country lunch. Numerous break-out sessions are offered for the attendee to choose from, plus two comprehensive lectures sure to interest everyone. Following the meeting, Skipper will guide an optional walking tour of interesting parts of her 110-acre spread of old Florida country. A registration form was emailed to all WAG members on January 11, 2016 (if you are a member and did not receive one, check your spam folder). If openings remain after January, non-members may register at the February 7 meeting at Millhopper Library.

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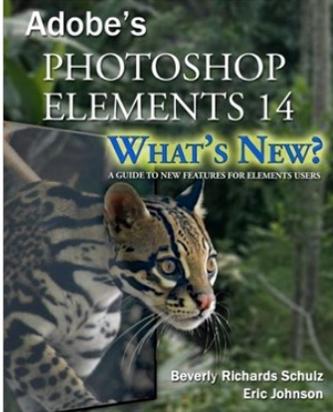
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WAG Brags



WAG Member, Bev Shultz writes,

I have finally finished one my books and it is on Amazon both in print and on Kindle. My partner in Seattle (Eric Johnson, co-author) and I wriggled our way through the maze of CreateSpace and more or less came out the other side!

Photoshop Elements 14 - What's New?: A Guide to New Features for Elements Users

http://www.amazon.com/Photoshop-Elements-14-Whats-Features/dp/1519676832/ref=sr_1_14?s=books&ie=UTF8&qid=1450700641&sr=1_14&keywords=photoshop+elements+14+in+books

Congratulations – great-looking book, Bev.



Kaye Linden's new book, "35 Tips for Writing a Brilliant Flash Story: A manual of flash fiction and nonfiction writing." is available on Amazon in both paperback and Kindle. You can find her book here: http://www.amazon.com/s/ref=nb_sb_noss_2?url=search-alias%3Dstripbooks&field-keywords=35+Tips+for+Writing+a+Brilliant+Flash+Story .

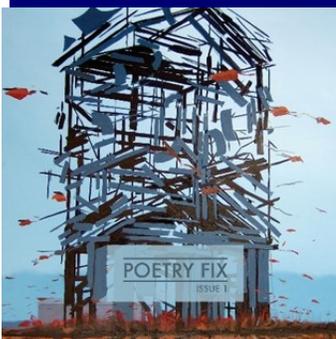
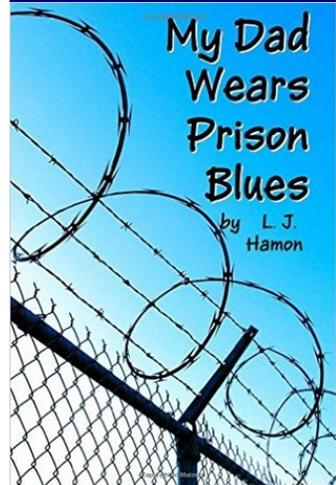
Kaye's poem "Dreaming of the Ganges, Again" was just accepted for publication for the Contemporary Literary Review India. She will also be taking over as the new Bacopa poetry editor. See more information about Bacopa changes on the following pages. Congratulations, Kaye!



Congratulations to WAG Member Lois Hamon whose book, *My Dad Wears Prison Blues* was published in January 2016. The book is available on Amazon and Kindle. Hamon's book had been well-received by school officials. The young adult novel also includes letters from real prisoners who struggled to make it clear to their children that good choices can make a difference in their lives. And bad choices can cause them to end up in jail themselves. These handwritten letters, given to Lois when she was a counselor in a prison rehab program, are an invaluable resource to help kids whose fathers are in prison. Great work, Lois!



Wendy Thornton's poem, *Exit Covenant*, is now available in the first issue of Poetry Fix, by the literary magazine editors of Fiction Fix. You can read the inaugural issue of Poetry Fix here: <https://www.yumpu.com/en/document/fullscreen/54904907/poetry-fix> . If you'd like to submit your fiction or poetry, check out the Web site of this prestigious journal - <http://fictionfix.net/>



WAG Brags



Janie Blackwood's novel, *Rose of June*, is now available on Amazon. The description of her book on Amazon reads: "A riveting book. That it is based on a true story makes it all the more compelling." Best-selling author, T. Davis Bunn. Thirteen year old June Harper can describe in astonishing detail the colors of a sunset in Heaven. She's been there. Based on a true story, "The Rose of June," tells the amazing saga of June Harper, a young girl whose real connection to Heaven and unwavering faith gives her the courage to stand in the gap between her family and the demon that possesses her abusive father. In the midst of the Harper's struggle to survive poverty and unspeakable violence, a humble woodsman known simply as Moses appears to help them. Congratulations on the great reviews, Janie!



On Sunday, January 24, 2016, four WAG writers were invited to participate in a discussion with the actors and audience after the Hippodrome Production of *Collected Stories*. The discussion touched upon who owns the material of our lives, and where do we as writers draw the line when it comes to the stories of other. Audience participation for the discussion was wonderful, with many probing questions. Larry Brasington, Kim Mullins and Richard Gartee and Wendy Thornton were on the panel.

Thank you to the Hippodrome for allowing us to participate. By the way, WAG Members, write those plays – the Hippodrome is always looking for good local plays to perform.



Want to take a writing class? WAG President Susie Baxter, BACOPA Editor Kaye Linden, and WAG Digest Editor Wendy Thornton are all teaching classes at Santa Fe College in the Spring. Please see classes and conferences in the closing pages for information about these three classes.



"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."

Bacopa News



.After six successful years, *Bacopa Literary Review* has a new editorial board and exciting new plans. Mary Bast is now Editor-in-Chief, with Susie Baxter (Associate Editor), Mary Bridgman (Managing Editor), Kaye Linden (Poetry Editor), U.R. Bowie (Fiction Editor), and Rick Sapp (Creative Nonfiction Editor).

New Submission Dates and Payments: Instead of separate open and contest submission periods, we'll have one submission period April 1 - June 30, 2015 and every submission is eligible for the \$200 1st prize or \$160 runner-up prize in all three genres. In addition, every author published will receive \$20. In contrast to past contest fees of \$11, there will be only a small (\$3) submission fee (first submission free for WAG members).

Cover Art Contest: In previous years we've used two *Bacopa* cover designs, with three variations in background color for each. From February 1 - March 18 we'll solicit submissions of artwork (graphic, painting, photography) to illustrate the 2016 edition. The winner's cover will have a fresh, contemporary look that reinterprets our namesake, the Bacopa plant. [More information about the art contest here.](#)

We Need Your Help: It's costly to publish a literary magazine and your WAG dues help cover the cost. While all past contributors and WAG members have received free copies of *Bacopa*, we haven't sold many. Help us reach our goal of at least fifty 5-star reviews by writing a short review for our [2014](#) and/or [2015](#) editions on Amazon.com. You can also help us increase *Bacopa's* outreach by following our new [Facebook](#) and [Twitter](#) pages, subscribing to our [Bacopa Literary Review Editors Blog](#), and sharing these links within your writing community.



Posted on November 25, 2015 by [Writer's Relief Staff](#) •

[After National Novel Writing Month is over](#), literary agencies are often flooded with 50,000-word manuscripts that, frankly, aren't quite finished or polished enough for a successful agent-writer connection. NaNoWriMo books CAN become best sellers. But how do you know if your novel is truly ready for submission to a literary agent or to a publisher? This handy guide can help.

How To Know When Your NaNoWriMo Novel Is Ready For Submission

1. You know your genre and your audience. If you're writing in a commercial genre, you've embraced the tropes that your audience expects (in other words, you give them what they want!). And your novel's word count is spot-on for publication

2. You've taken a break. We recommend putting your book away after [NaNoWriMo](#) for at least two weeks! When you return to your book, you'll be able to look at it from a fresh perspective.

3. You've workshopped your novel. You know when to carefully consider advice from your critique group and when to let it slide. And you don't take criticism personally.

From effectively targeting markets, writing dynamic query letters, building authors' online platforms, and much more—find out how [Writer's Relief](#) can boost your exposure and maximize your acceptance rate.

4. You've had a professional reader (who has expertise in your genre) review your book. The difference between having a professional look at your book and having a fellow aspiring author look at it can be very dramatic! Give your book the best possible shot (if you can) by engaging a professional freelance editor and making the necessary revisions.

5. Your summary is stellar. Whether you're composing a teaser blurb for a query letter or making an elevator pitch to a literary agent at a writing conference, you can easily and smoothly summarize your story in a way that's engaging and exciting. Why does this matter? Because first impressions count the most in the world of publishing.

6. You have a working knowledge of the publishing industry. You know how to play it safe and smart when you begin submitting a book to literary agents and editors—unfortunately, not everyone is honest! You can spot a red flag from a mile away.

7. You have a professional outlook on your submission process. You know the etiquette of making submissions to literary agents and to those independent publishers who read queries from unagented writers. You're emotionally prepared for rejection letters. You have a [great author website](#) so agents and publishers can learn more about you and your project. And your author bio is as strong as it can be and includes any publication experience or participation in writing conferences and trade organizations.

8. You're at ease with your project. You've brought your story as far as it can go. Your instincts are telling you it's time to send your book out into the world.

Thank you to [Writers Relief](#) for permission to use this article. [Writers Relief](#) is an author submission service which also features Web Design and Self-Publishing Assistance. <http://publishing.writersrelief.com/>

Understanding the Short Form

An Interview with Bruce Holland Rogers

Bruce Holland Rogers writes short fiction. He has won two Nebula Awards, a Pushcart Prize, two World Fantasy awards and many other awards. His novelette, *Lifeboat on a Burning Sea*, was turned into the 2001 film, *The Other Side*. He has taught at Eötvös Loránd University in Budapest on a Fulbright grant and is on the faculty of the Whidbey Writers Workshop MFA program in creative writing of Northwest Institute of Literary Arts.

WS: You are teaching a class devoted entirely to the short form this semester. What is it about these very short pieces that you find engaging?

BHR: Brevity.

WS: You also publish frequently in this form. What are the special challenges in writing the shortshortshort?

BHR: In a shorter work, every word choice is more salient. Because the piece may consist of only 200 words, each word has a lot to accomplish. Each word had better be the right word. Also, longer works tend to be forgiving—or what I should really say is that the reader is more forgiving of flaws in a longer work. In very short prose, readers reasonably expect the writer to strive for perfection, and any shortcomings mar the experience in a way that one boring or sloppy chapter won't necessarily ruin a novel.

WS: In class we are reading works that fit the word count and yet may be fiction, nonfiction, or prose poetry. The line between the genres seems even more blurred when there are so few words. Do you think that assessment is accurate? If so, why do you think that is the case?

BHR: My friend Robert Hill Long asserts that these very short prose pieces are subversive by definition, that writing a very short prose piece is a small rebellion against the broader literary tradition. If he's right, then one aspect of this subversion could be a deliberate muddling of genre distinctions. I don't agree with Robert entirely—I think that there are many motivations for writing such short works. Not every writer of short prose works is rebelling against genre distinctions or prescriptive notions of what a story or poem or memoir is supposed to be. However, very short pieces do lend themselves to rebellions and protest and anarchy. If a writer wants to violate the reader's expectation about what a "story" is allowed to do, then writing short is a good strategy. The writer delivers the story fast, before the reader has a chance to object. "Wait a minute! This isn't what's supposed to happen in a story!" Too late! You've already read and enjoyed it on its own mysterious terms!

WS: Last year in workshop we started asking ourselves and each other, "Is this a story?" We came up with a number of "rules" about what constitutes story. In these pieces, even if you exclude prose poetry, there is a blatant flaunting of the rules. And yet, most of them seem satisfying. Do different criteria apply to shorter works or is there something else at play here?

BHR: I think that what students are experiencing is an example of creative destruction as it applies to education. In one year, the faculty helps you to establish the "rules" for how narrative seems to work. The next year, we show you texts that clearly work—that is, we read them with pleasure—but that violate those rules. Are the rules wrong? It's really up to the writer to resolve this for herself, but I do think that a lot of artists do themselves harm when they find or invent rules and resolve to stick to them.

If a story is broken, if you know it isn't working and don't know how to make it work, rules can be a handy aid for revision. Is there a character with a problem at the outset of the story? Is the problem one that can be stated as a yes-or-no question? Those questions reflect the rules of a certain kind of storytelling.

However, rules can also become a crutch. Work can be written so prescriptively, so slavishly to rule, that it becomes boring to the writer and to the reader. I think that whether they do it consciously or not, a lot of artists work to alternately identify and undermine the rules of their own art.

WS: One of the students recently asked, "How do I know if what I've written is a prose poem, essay, or fiction?" Well, how do I?

An Interview with Bruce Holland Rogers

BHR: This may sound like a flip answer, but it's true. I sometimes don't know whether what I've written is a poem or a story, a horror story or a literary one, until I see where it's published. One of the lasting controversies in science fiction has always been, "What is science fiction?" Damon Knight had his tongue in his cheek when he offered the following definition, but there was a serious point behind his joke: "Science fiction is that literature to which I am pointing when I say 'science fiction.'"

We can discuss the differences. A prose poem is probably at least as concerned with the manner of the telling as what is told. In poetry, there is a focus on the language itself. A story has to narrate events. A non-fiction piece must be true. But a poem can also be narrative and true, so that a short narrative autobiographical incident that the writer has rendered in poetically compressed language might be called a prose poem, a flash fiction, or a brief memoir.

Years ago, I was talking to a member of the editorial board at Prism International. When I said that I wrote very short prose pieces, he suggested that I send them to the poetry editor. Why? Because Prism pays twice as much per published page for poetry as for fiction. I thought that "Border Crossings" was a story when I wrote it, but it was published in Prism as a poem. So the difference between a poem and a story is sixty dollars (Canadian).

WS: It has been interesting in class to see that different interpretations about the "true" meaning of these pieces. Do you think author intent is more oblique in shorter works?

BHR: I'm leery of talking about the author's intent when all that we have to go by is the marks that the author left on the page. It's much easier to speak of achieved effects. I do think that short forms often leave the reader with mysteries of significance to resolve, and that the writer of a short form may perhaps rely on readers to go back and read the piece more than once.

WS: Who, besides yourself, do you think is especially noteworthy for the quality of their short shorts?

BHR: Am I especially noteworthy for the quality of my short-shorts? I'm certainly noteworthy for persisting in thrusting them under the noses of readers!

Five writers whose short-shorts I especially like, for different reasons, are Richard Brautigan, Yasunari Kawabata, Jessica Treat, Joyce Carol Oates, and Barry Yourgrau.

WS: There are currently a lot of names floating around for short forms—flash, micro, etc. Is there any standard agreement about the difference between the different categories?

BHR: You can look at the first use of various terms. A "short-short story" was originally a story that would fit on one normally typeset page of *Collier's Magazine*. A "sudden fiction" was, I think, no longer than 2,000 words, and usually no more than about 1,500. A "flash fiction" was a story that would face on no more than two facing pages of the typical literary magazine, or 750 words. A "micro-fiction" was no more than 250 words.

However, the terms are now used by different editors to indicate a wide variety of different lengths. There is no real agreement.

WS: What does your crystal ball tell you about the future of this form in English-language publishing?

If I had a reliable crystal ball, I'd be at Ladbroke's right now putting a thousand pounds on the outcome of this weekend's Premier League football matches. I do think, though, that short-short forms are well suited to reading on a computer screen or listening on a podcast. Time is short. I think these small bites of fiction will continue to find an audience.

But I also think that most readers prefer their fiction to be a totally immersive experience. Novels will continue to dominate publishing.

Thank you to the *Whitbey MFA Student Commons* for use of this article (<http://whidbeystudents.com/penn-cove-award/understanding-the-short-form-an-interview-with-bruce-holland-rogers/>) Want to read more about the Penn Cove Award? Go to this site: <http://whidbeystudents.com/penn-cove-award/>

Classes and Conferences

WAG MEMBERS WILL TEACH CLASSES AT SANTA FE this spring:

President Susie Baxter will teach this class at Santa Fe beginning April 9, 2016:

WRITING A MEMOIR

This course is designed for anyone who wishes to write about his or her life. The focus will be on writing short stories about your experiences, about everyday life, and about the people who influenced you. Handouts and charts will aid recall. You will have a chance to share your stories and receive feedback, though sharing is not mandatory.

ENG0048.IF6

5 Sat., starts 4/9/16, 10:30:00AM - 12:00:00PM

Instructor: Susie Baxter

SF - NW Campus

FEE \$34.00

NOTE: Bring pen and paper for notes. Suggested book by Dr. Hilda K. Ross, *Writing Your Life Story*.



BACOPA Editor Kaye Linden will teach this class starting April 5, 2016:

FLASH FICTION AND NONFICTION STORIES

The writing and critiquing of stories under a thousand words in length.

This is

a fun and interactive class where students write and read flash fiction and nonfiction. The writing of memoir in flash style will also be covered.

ENG0060.IFI

6 Tue., starts 4/5/16, 6:00:00PM - 7:30:00PM

Instructor: Kaye Linden

SF - NW Campus



Classes and Conferences

WAG Digest Editor Wendy Thornton will teach this class starting April 7, 2016:

PUBLISHING YOUR WORK

Whether you have a book of poetry, memoir, graphic novel, mystery, or other you no doubt want your work in print or available as an e-book. How do you get your work published in today's competitive market? Learn about the different types of publishing options available, how to prepare a query letter, find an agent or self-publish, depending on your individual needs.

ENG0002.IF1

6 Thu., starts 4/7/16, 6:00:00PM - 8:00:00PM
Instructor: Wendy Thornton
SF - NW Campus,
FEE \$54.00



Photo by Wendy Thornton

Classes and Conferences

2nd ANNUAL
FLORIDA AUTHORS & BOOKS FESTIVAL

Saturday, March 12, 2016

10:00 AM to 4:00 PM

Cedar Key RV Resort

11980 SW Shiloh Road, Sumner



SPECIAL GUEST

PATRICK SMITH, JR.

will present his father's work

Patrick Smith's Florida

A LAND REMEMBERED

and many other writings by one of

Florida's most popular writers

Presentations at

11:00 AM and 2:00 PM

The Levy County Historical Society welcomes readers and writers to the 2nd Annual FLORIDA AUTHORS & BOOKS FESTIVAL. Visitors are invited to browse the latest published books, meet and speak with the writers, and have your purchases signed by the author. The event is open to the public and ample parking is provided across Shiloh Road from the RV Park.

Sponsored by the

LEVY COUNTY HISTORICAL SOCIETY, INC.

FOR MORE INFORMATION VISIT

www.levycountyhistoricalsociety.com or

Call Lindon Lindsey (352) 493-4066 or Toni Collins (352) 490-5636

All authors, publishers, and book sellers are welcome!

WAG WRITERS: Want to sell your books at the Cedar Key Florida Authors and Book Festival? You can rent a table for \$10! Contact Toni at the e-mail below.

tonicollins@att.net

Contests

2016 Nelligan Prize for Short Fiction

Deadline: March 14, 2016

\$2,000 awarded for the winning short story, plus publication in the Fall 2016 issue of *Colorado Review*. Deadline: postmark of March 14, 2016. Entry fee: \$15. Final judge is Gish Jen. Stories must be unpublished and between 10 and 50 pages. Obtain complete guidelines at nelliganprize.colostate.edu or Nelligan Prize, Colorado Review, 9105 Campus Delivery, Colorado State University, Fort Collins, CO 80523-9105.



The Critical Junior Poet's Award Contest

Deadline: March 15, 2016

The Critical Pass Review is now accepting submissions online for its Critical Junior Poet's Award Contest, an editor's choice award for exceptional promise in the art of poetry. Applicants between the ages of 13 and 18 can enter for free. The winner will receive (per the guidelines on *The Critical Pass Review's* official website, www.criticalpassreview.com) a \$100 cash prize, a \$20 iTunes card, a CD of master poets reading their poetry, publication of his/her winning work in *The Critical Pass Review's* Summer 2016 issue, and more. To learn more, visit www.criticalpassreview.com/submit/junior-poet-contest/.



Gulf Coast Prizes in Poetry, Fiction, and Nonfiction

Deadline: April 9, 2016

Awarding \$6,000 in prizes to poets, essayists, and fiction writers, this year's judges are Ayana Mathis (Fiction), David Shields (Nonfiction), and Rick Barot (Poetry)! The contest awards publication and \$1,500 each to the best poem, essay, and short story, as well as \$250 to two honorable mentions in each genre. The winners will appear in *Gulf Coast* 29.1, due out in Fall 2016, and all entries will be considered for paid publication on our website as Online Exclusives. The \$23 reading fee includes a one-year subscription to *Gulf Coast*. We will accept submissions both via our Submittable page and via postal mail. gulfcoastmag.org/contests/gulf-coast-prize/



Red Hen Press **Graphic Novel Award**

Deadline: October 31, 2016

Entry Fee: \$25

Website:

<http://www.redhen.org>

A prize of \$1,000 and publication by Red Hen Press is given annually for a graphic novel. Kate Gale will judge. Submit a manuscript of 75 to 200 pages with a \$25 entry fee by October 31, 2016. Call or visit the website for complete guidelines.



Contests

Kore Press Memoir Award

Deadline: April 14, 2016
Entry Fee: \$25

Website: <http://www.korepress.org>

E-mail address: anissa@korepress.org

A prize of \$1,000, publication by Kore Press, and 20 author copies will be given annually for a memoir or essay collection by a female-identified writer. Lidia Yuknavitch will judge. Using the online submission system, submit a manuscript between 150 and 300 pages with a \$25 entry fee (some fee waivers are available) by April 14, 2016. Visit the website for complete guidelines.



ANNIE DILLARD AWARD FOR CREATIVE NONFICTION

Bellingham Review
Mail Stop 9053, 516 High St.
Western Washington University
Bellingham WA 98225

Phone: (360)650-4863

E-mail: bellingham.review@wwu.edu

Website: www.bhreview.org

Contact: Susanne Paola Antonetta, editor-in-chief, Louis McLaughlin, managing editor.

Offered annually for unpublished essays on any subject and in any style. Guidelines available online.

Prize: Prize: \$1,000, plus publication and copies. All finalists considered for publication. All entrants receive subscription.

Costs: \$20 for first entry, \$10 for additional entries

Deadline: March 15. Submission period begins December 1.

"The Bellingham Review seeks literature of palpable quality: poems, stories, and essays so beguiling they invite us to come closer, look deeper, touch, sniff and taste their essence. We hunger for a kind of writing that nudges the limits of form or executes traditional forms exquisitely."

Calls for Submission

Palooka Magazine Seeks Unique Voices & Perspectives

Submissions accepted year-round.

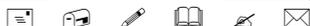
Palooka is an international nonprofit literary magazine. We've published the work of authors and artists from the United States, Canada, India, United Kingdom, Ireland, Spain, Israel, France, and Austria. Always seeking unique fiction, poetry, nonfiction, graphic narratives, comic strips, artwork, and photography. Give us a shot! We promise not to hit back. Open year-round. \$2.50 submission fee. www.palookamag.com



Call for Submissions: Poetry or Prose~ The Voices Project

Submissions accepted year-round.

The Voices Project (www.thevoicesproject.org), an online literary venue for mainly women and girls, is taking submissions of poetry or prose. We are currently looking to publish the work of poets who have not yet been published on this site. Prose, no longer than 250 words. Include a short bio (160 words or less) with your submission. Anonymous submissions and multiple submissions welcome, no more than 3. Check our site and see what we may be missing and submit something to that accord, if inclined. Submit through our website: www.thevoicesproject.org/submit.html OR email us at editors@thevoices.org.



FunnyInFiveHundred.com Accepting Humor Flash Fiction:

Submissions accepted year-round.

FunnyInFiveHundred.com dares you to fit as many laughs into 500 words as possible. No, we're not interested in a bunch of one-liners. We're searching for the closet Mark Twains and Douglas Adamses out there who sees funny plots all around them, and can create these worlds in 500 words or less. Visit FunnyInFiveHundred.com/Submit to submit your work. Because literature is supposed to be fun, right?



Crab Fat Seeks Atheist Writers for Special Issue

Deadline: June 15, 2016

Crab Fat Magazine is accepting submissions from *convinced atheist* writers for a second special issue outside of our quarterly schedule to be released in July 2016. We seek to curate a collection of thoughtful prose and poetry by people who DO NOT believe in any god(s) and show that atheism goes beyond political, social, and racial barriers. We're open to a wide variety of work, from "coming out" as an atheist, to the impact atheism has on both personal and professional sides of life, and everything in-between. However, to be clear, we're not seeking tirades attacking religion with sweeping generalizations. www.crabfatmagazine.com



Calls for Submission

UNBUILD WALLS - Speculative, Literary wanted. <http://unbuildwallsjournal.com/submit/>

We publish emerging and established writers. We do not care where you've been published before. All we care about is the work. Send good, polished prose, and we'll be happy to showcase it.

Please note that we are a small team of writers who love speculative literature. As such, we are not able to publish everything we might love and must be highly selective. As writers, we know how difficult it is to publish work, and we want you to know that we read everything we receive with care.

We are not currently accepting poetry. We are NOT looking for erotica or romance, though many a good story contains those elements. Please do not send us anything that is racist, sexist, or homophobic.

We encourage submissions by LGBTQ writers and are actively seeking speculative stories that feature diversity in all its forms.

How to Submit

We accept electronic submissions only. Please let us know if a story is accepted elsewhere for publication. Please only one submission at a time. Please send us submissions up to 5,000 words. Please wait 4 weeks before querying about the status of your submission.

Payment

As a small literary journal, we can't pay much. Every contributor receives a profile in the issue with links to their respective blogs or social media.

We claim first world electronic rights and non-exclusive anthology rights for our ebook anthologies. As we are not a print publication, we will consider submissions that have already appeared in print, provided the writer has retained his/her electronic rights and it has not already appeared online or in ebook format.

Artwork

We are seeking original artwork to use for our covers online and for the ebook versions of each issue. We purchase rights to use the art on covers only and for marketing the respective issue. The artist retains all other rights. Payment is modest, and the artist will receive credit plus a profile on the site with a link to their website or social media.



Writer's Alliance of Gainesville
A not-for-profit Florida corporation
p.o.box 358396
gainesville/florida/32635-8396
352-336-8062/wagmail@cox.net
<http://writersallianceofgainesville.org>

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.



Photo from Villano Beach, By Wendy Thornton