

- How to Give a
Good Reading

INSIDE THIS
ISSUE:

Pod Corner 2

Information and 4
Announcements

Recipe for 5
Illusion

Wag's Brags 7

Contests and 8
Submission
Requests

BACOPA Con- 13
test Submis-
sion Guidelines

The WAG Digest

VOLUME 1 ISSUE 9

OCTOBER 11, 2009

Bacopa Literary Journal

Contest Submission Deadline – October 31, 2009

SEE PAGE 12 FOR SUBMISSION GUIDELINES!

WAG SPEAKER SERIES

September was an exciting month for the Writers Alliance of Gainesville. On the 20th, Stephanie Seguin, WAG Vice President, and David Maas, Poetry editor for Bacopa Literary Magazine, were part of a panel discussion, **Pen to Paper & Beyond: A Panel Discussion on Becoming an Author**, at the downtown branch of the Alachua County Public Library. WAG president, Wendy Thornton was moderator. The discussion, put together by library public services coordinator, Linda Stefanelli, was a great success. Not only was the discussion great, but the questions asked of our panel were insightful and hard-hitting. Thanks to Stephanie and David for representing WAG so well!

And on the 27th of September, WAG presented their first reader's series. Thanks to all our great poets and writers for their diverse, imaginative readings. We are so lucky to be involved with an organization that contains so much talent!

WAG Members Who Read:

1. Wendy Thornton – Non-Fiction
2. Shari King – Poetry
3. Barbara Brieno – Fiction
4. Suzy Baxter – Memoir
5. Judy Etzler -- Poetry
6. Kal Rosenberg – Fiction
7. Wuni Ryschkewitsch – Memoir
8. Mary Bast – Poetry
9. Meg VanderHoek – Non-Fiction
10. David Maas – Poetry
11. Rebecca Micha – Memoir
12. Avery Cahill – Fiction
13. Robin Ecker – Fiction
14. Stephanie Seguin – Non-Fiction

We will have more readings upcoming soon and hope that more members will participate in this great opportunity to promote their work.

Thanks again to you all!

Remember – The October WAG meeting has been cancelled.

Due to a scheduling conflict by the Tower Road branch of the Alachua County Library, WAG was forced to cancel their planned speech by Hippodrome staff. This talk will be rescheduled for sometime in early 2010.

And the November meeting will be on "How to Give and Survive Critique!"

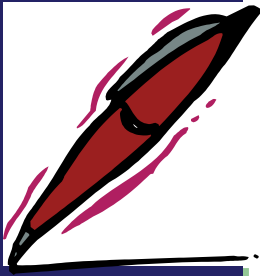
Don't forget to mark your calendars for Sunday, Nov. 22, for a panel discussion on giving and getting good critique. Our own Kal Rosenberg will lead a group of long-time workshop members who will discuss the best way to give and get critique for your work.



Lighthouse, Nassau, Bahamas (Photo by Ken Booth)



Dorothy Staley - WAG Pod Coordinator



To date WAG has 27.5 pea-pickin' people in six genre-specific critique pods. How do we account for half a pea? According to Robin Ecker, host of a novel/short fiction pod, the half pea person, or snow bird pea, divides her year between Florida and New York State.

This month, I asked pod hosts to share what they've learned so far. Their responses reflect humor, candor and valuable personal insights into the challenges of being a pod host.

I've included all responses in no particular order.

Robin Ecker—Novel/Short Fiction

There are 4 and 1/2 people in our pod. The 1/2 person divides her year between her home here in Florida and her home in New York State, so we are privileged to have her with us half the year.

I have learned that leading a critique pod is unlike any other leadership experience on earth. Instead of being a unified organization with the purpose of coming to consensus on shared goals, our purpose is to facilitate the individual goals of each member according to his or her own artistic vision. As pod leader, my challenge is to preserve the character and cohesiveness of the group while promoting the individuality of each member, maintaining focus both on unity and diversity.

I was not surprised to learn that regular meetings of small groups foster a kind of intimacy, support, and camaraderie, even with some expected clashes of personality or opinion. Ask me in another year what I learned in handling those clashes, as I'm still engaged in that learning process.

One thing I learned that did surprise me was that apparently any group of intelligent, talented, capable individuals

works better with a facilitator at the helm, even if that person might be the least intelligent, talented, or capable among them. In this case, I am that person.

As an extra perk, I have learned that hosting a regular pod in my home once a week is a great way to force me to perform some basic housecleaning tasks that I might otherwise let slide. But maybe that's just me.

Nope, not just you, Robin. By the way, you must be doing something right because Frank Fiordalisi claims he's not been this productive in years and credits your pod for setting him on a fresh new path.

Stephanie Sequin—Nonfiction Pod

I've learned that it's ok to take the lead and just pick what the pod is or should do. I've learned that meeting in a tiny coffee shop can be an awkward choice in a pod where people may be writing about their own sexual exploits. Meeting in a larger place or home might be better.

Here's how Kal Rosenberg describes his experience in your pod, "It's really encouraging that we were able to do such fine analysis in this little group. It proves that small groups work better than large ones with this kind of thing—especially when people are serious and know what they're doing."

Gil Murray—Poetry Pod

I like the anticipation of a regular review each month. It makes one produce. The camaraderie is supportive and convivial. The critiquing is challenging, sensitive and insightful, lending one an objective perspective on one's work.

Wendy Thornton—Short Fiction

The diversity of stories is amazing in our short fiction pod. I am also in a novel pod. I find that there is a substantial difference

"our purpose is to facilitate the individual goals of each member according to his or her own artistic vision. As pod leader, my challenge is to preserve the character and cohesiveness of the group while promoting the individuality of each member"

POD CORNER: Pod Cast News

(Continued)

between critiquing short fiction and a novel. For our short fiction pod, we are essentially expecting a finished piece each month. Therefore, we're less tolerant of sidetracks, unnecessary details, etc. The same items that might add character to a novel are a distraction in a piece of short fiction.

I am, as always, amazed and impressed by the incredible talent we have in our WAG membership. It's a pleasure to work with such accomplished writers.

Liz Wilson—Memoir

I have a brand new pod. We've met twice and all seem enthusiastic. That's all I can say for now.

We'll get back to you, Liz.

Dorothy Staley—Novel

The most positive contributions from the novelists in our pod come from tough critiques and thought-provoking recommendations—the kind that move our stories forward. I've been impressed with the commitment our members have made to review each other's chapters prior to each meeting. We come ready to work, and our three-hour sessions fly by. The pod experience has affirmed my belief in the value of face-to-face critique. So many good ideas arise from our lively discussions. In retrospect, every single writer in the novel pod has contributed to tightening and strengthening each of our stories. And yes, just knowing we meet every other week keeps us all writing.

As I reread these observations, I'm impressed by the challenges and encouraged by the seriousness with which pod hosts have assumed leadership responsibilities. If nothing else, from Jonesville to Waldo, houses are being tidied up on schedule.

Let's hear from you: Pod members, it's your turn to share what you've learned from critique pods. E-mail your **inside-the-pod views** to dasapr41@yahoo.com. Look for the straight skinny in the next issue of the WAG Digest.



Pelicans, Cedar Key (Photo by Wendy Thornton)



WAG NEEDS YOUR HELP:

We're looking for a Webmaster. If you're interested in working on the Writers Alliance of Gainesville Web site, please e-mail Wendy at floridawendy@cox.net. Use your creative talents and get credit for your work!

We need a facility for a December get together. Anyone know of a possible place for a non-profit to meet for one weekend night in early December? We would like to have a large hall, capable of holding from 75-100 people, with a kitchen. Please send an e-mail to wagmail@cox.net if you know of any such resources.

WILL WRITE FOR FOOD T-SHIRTS AVAILABLE AT NEXT WAG MEETING



Have you seen the "Will Write for Food" shirt Kal Rosenberg wears to readings and meetings? Would you like to buy one for yourself? For \$20, you can have your own similar shirt – Here's Kal with the details:

"will write for food" knit shirts (with collar) are made by Hanes, in a 50/50 blend. They are of much better than average quality for such products, are washable, and experience almost no shrinkage. They wear like iron (I have been wearing the same ones since 2002).

We assume not continuously, right Kal? If you'd like one of these great shirts, bring \$20 cash or a check to the next Writers Alliance of Gainesville meeting. Any profits from the sale of these shirts will go towards the printing of Bacopa.

Time to Pay Your Dues –

Remember that annual dues for membership in WAG is \$36 per year and is almost due for most members. Benefits of membership include individual assistance from WAG members, the ability to participate in WAG public readings and the ability to join WAG genre-specific critique pods.

Your dues go to promoting WAG, creating our literary magazine, Bacopa, and general organizational expenses. We are an entirely volunteer organization. No WAG Board member or Bacopa editor gets paid.

Currently, this newsletter is sent to all members on our mailing list but eventually it will go only to members of the Writers Alliance.

We will continue to hold free monthly speakers' events at the library and other open events as time goes by. The Writers Alliance of Gainesville is a Florida non-profit organization. We welcome members on all areas of the writer spectrum, from beginners to published authors. For those of you on our e-mail listserv mailing list, we will never give away, sell or otherwise expose your information to anyone outside the WAG Board of Directors

The following interview is from the *Glimmer Train Bulletin*. If you are interested in *Glimmer Train*, a magazine that publishes great literary fiction, please go to this Web site: <http://www.glimmertrain.com/> or better yet, buy a copy at your local bookstore.



George Rabasa is the author of three novels and a collection of short stories. His most recent novel, *The Wonder Singer*, is out in paperback this year from Unbridled Books. In this novel, Mercé Casals, the legendary Spanish opera singer now in her eighties, has been teamed up with a writer, Mark Lockwood, to collaborate on her memoirs. Unfortunately, Señora Casals dies suddenly in her bath and the ghostwriter is left to reconstruct her life based on taped interviews. *The Wonder Singer* is set in Barcelona during the 1936-1939 Spanish Civil War, in present Southern California, and in New York, Paris, Mexico City, and Acapulco in the years in between.

www.georgerabasa.com, www.unbridledbooks.com

A Recipe for Illusion: Memory, Imagination, Research

Unlike the nicely organized brain of an accountant or brain surgeon, look into your favorite novelist's head and you will most certainly find soup for brains—a few million brain cells assembled in a quivering gray mass.

The creative writer unwittingly manages to make a mess of the ordinary thinking process: memory, imagination, and something approximating objective reality are all mooshed together into a dark, rich stew.

The fragrant mess is being constantly stirred, the recipe changing, if not hour by hour, certainly from one week to the next: memory agitates, imagination warps, new stuff is learned and enters the mixture.

When the pursuit of new knowledge becomes systematic and purposeful, rather than a random gathering of tidbits, it's called research. And research is serious business in the writing of fiction; most stories of whatever length will require at least a little.

Research is as much a part of the creative process as memory and imagination. When I'm asked what an aspiring writer should study in college, I advise going easy on creative writing and literature, saving time for history, geography, biology, anthropology. Dig up courses that teach stuff. Learn the names of trees and flowers and birds. Words like forsythia, eucalyptus, and dove-winged parsifano are downright poetic. The more stuff a writer learns, the richer the soup.

For me, research and writing are commingled in an adventure of discovery. Just as I sometimes begin a story without knowing exactly where it's going, I often do research with no clear idea of what I'll do with the knowledge.

In the pursuit of the exotic and the merely curious, I have encountered odd books I otherwise wouldn't have read (*How We Die*, by Sherwin B. Nuland), surfed the Web (www.sephardim.com) and watched embarrassing television (yeah, *Oprah*). I've flown, hitched, hiked, and rafted. I've mined a lode of experience from my parents and my children, old friends and new acquaintances. I've stood awestruck in ancient mosques and cathedrals, prisons, brothels, and markets. I've chatted up cops and robbers, pathologists, shrinks, vets, herbalists, swamis, divas and their voice teachers, the inevitable taxi driver, and my hair cutter, Scary Stephie.

Sometimes research is done after writing. In my novel *Floating Kingdom*, I envisioned an outlaw family living on an island in the Rio Grande, in a house positioned on a ledge halfway up a limestone canyon high above the river. This image haunted me for more than a year as I worked on the initial drafts.

Then, I took a trip along the Rio Grande in order to fine tune my sense of the landscape. As I drove along the escarpment, there were no signs of human habitation. The actual landscape with the slow muddy river coiling



"We may know a contemporary writer was not alive during the Middle Ages or the Spanish Civil War or the final game of the 1946 World Series, and yet a character behaves so credibly, a place is rendered so concrete, that doubts vanish; the reader believes."



A Recipe for Illusion: (Continued)

between walls of glistening stone confirmed what I had imagined. My novel was set in a particular house turned

into an autonomous kingdom by the family patriarch. I despaired of finding anyone who could possibly want to live in such an austere environment. My precious three hundred pages were being eaten by the dogs of plausibility.

Unexpectedly, at a bend in the road, as I climbed higher along the canyon walls, I saw it! The house, a boxy two-story of gray brick with barred windows, fronted by a chain-link fence topped by barbed wire, with a chained and padlocked gate, a black 1970 Ford Galaxy on blocks, a shed to one side festooned with hubcaps, an unfriendly dog. It was all there, and then some. I was giddy with the power of imagination, the magic of reality, the mystery of memory. Out of the soup had emerged my hero's house. I stuck my camera out the window and snapped a picture, before hastily driving off.

There is something thrilling about the writer creating the illusion of truth with unquestioned authority. We may know a contemporary writer was not alive during the Middle Ages or the Spanish Civil War or the final game of the 1946 World Series, and yet a character behaves so credibly, a place is rendered so concrete, that doubts vanish; the reader believes. If an untold number of angels can dance on the head of a pin, the angel that dances on a telling detail can endow fiction with a sense of the miraculous.

The Ten Exhortations for the Literary Researcher:

1. Go where no writer has gone before.
2. Don't feel you have to use everything you've learned.
3. You don't even have to use anything you've learned.
4. Keep in mind that someone out there reading your book knows more about your subject than you do.
5. Don't worry too much about that person.
6. Don't confuse facts with details. Facts are stones. Details are wings. The astute researcher sniffs out the telling detail like a pig rooting after truffles.
7. Hang on to notes, clippings, book titles, photos, souvenirs, post cards, road maps, hotel receipts, (good for taxes, if you ever make any money).
8. Whenever you don't know something when you're writing, make it up. You'll be surprised how true it is when you check later.
9. Don't forget to check later.

Research does not make the story. The story makes the story.



WAG's BRAGS

Our members get published:

Kaye Linden's piece *She Wears Hot Pink Jeans* has been published in the online journal **UNSEEN WHISPERS**. Check out her story at <http://www.unseenwhispers.com/>.

Sara Long's book, *"The LONG-HALL, A Love Story and Spiritual Journey of Sorts"* has been published by **Peppertree Press**. This memoir is the true story of an unlikely love affair. "Devastated when her husband of 23 years leaves her, this middle-aged woman sheds her normal life to partner with a local character, 'Hank, the snake man.' Finding they have much in common, they sell everything and head out west, camping in his truck. This is their story: the adventures, the sorrows and joys, the growth of trust, and of one woman's discovery that true love is eternal."

Sara's book is available at www.amazon.com.

Liz Mulholland's book, *"Surviving High Society – Lots of Love Trumps Lots of Money,"* was published by **Bascom Hill Publishing Group**. This story of wealth and dysfunction is filled with details about a society most will never experience.

"To the outside world, Elizabeth Marvin Mulholland had it all. Adopted into a wealthy New England family, the young Elizabeth was afforded the luxury many people only realize in their dreams. She joined her family on lavish European vacations, lived in a finely decorated home, grew up in a world heavily infiltrated by power and money, and hob-knobbed with celebrities. As a close friend of Katherine Hepburn's niece, she gained an inside look into Katherine Hepburn's guarded inner life, which she details in *Surviving High Society*.

Her real life, however, was not the fantasy it seemed to others. Elizabeth grew up in a volatile household. Her adopted brother attempted to murder her mother and remained estranged in the decades to follow. Her father, who was her strongest ally, died suddenly when she was twenty-two. And, until her death, Elizabeth's mother used all means possible to exert control over her life. After her mother disinherits Elizabeth, she successfully seeks to find freedom and a life of her own away from her mother's ever-watchful gaze."



Wind Creek State Park, Alabama (Photo by Ken Booth)



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

Oh, The Things We Know: The Strange Workings Of The Writing Mind

Thursday, 8 October 2009 14:05 by Writer's Relief Staff

If you're like most writers, you spend much of your time with your nose in a book. Writers are always learning, always curious, always searching for new information that will enliven and surprise readers. As a result, writers tend to know things that extend past the realm of common knowledge. Here's a list of some of the weird things writers know. Feel free to add your own esoteric tidbits!

Writers know:

- How to remove bloodstains from the trunk of a car.
- Twenty different ways to express love.
- How to make a radio from a toothpick, a staple gun, and a crew neck sweater.
- The meanings of words such as variegated, ululation, and consanguine.
- The difference between altered states and parallel universes.
- How to survive being buried in an avalanche.
- What people in the 17th century do (and do not) say, eat, drink, and wear.
- What drugs will stop a heart but not show up in an autopsy.
- How to invent a brand-new language for an alien species.
- Murphy Oil Soap works wonders when washing elephants.
- "Facetious" uses all the vowels in the correct order.
- Why plump red tomatoes are more fun to use in poetry than the lowly turnip.
- How to sum up a novel in twelve words or less.
- One must have a license to keep a bear in Ohio.
- Urban slang, teen-speak, and 18th-century idioms.
- How to survive on Top Ramen and Kool-Aid for two weeks.
- The United Nations University is located in Tokyo.
- The most common word in the English language is "the."
- Writer's block is not a myth.
- The joy of eight simple words: "Not bad. I think we can use this!"

Thank you to Writer's Relief for the 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 e-mail), which contains valuable leads, guidelines, and deadlines for writing in all genres."

Writers Contests, Submission requests

RATTLE #33 - Summer 2010 - Humor

Poetry: The tribute section will feature humorous poetry -- light verse, puns, parodies...you name it; just make us laugh. To submit via email or hardcopy, follow the regular guidelines, but please note in the cover letter that you are submitting for the humor tribute.

Essays: We'd like to publish either a series of short essays on different aspects of humor in poetry, or a longer introduction to the history of humor in verse. Please query with any questions. Short essays should be about 1,000-1,500 words; longer essays can be up to 5,000, though 3,000 is preferred.

Artwork: We still need divider art for this issue. Photography, paintings, or collages relating to the theme will all be considered. Submissions are accepted as lo-res email attachments (jpegs preferred), or by mail on a CD. Production will require hi-res images (300dpi @ 9.25" x 6.125").

*Reading Period Opens: **August 1st, 2009** -- Deadline for submissions: **February 1st, 2010***

<http://www.rattle.com/submissions.htm>

Glimmer Train

(<http://www.glimmertrain.com/index.html>):

The Family Matters competition closes on **October 31**.

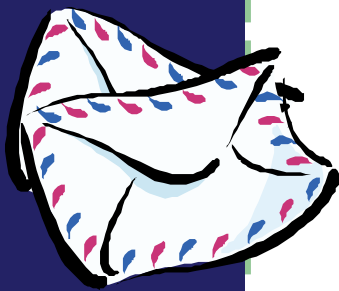
We're looking for original, unpublished stories on family,

Word count range: 500 – 12,000.

First place wins \$1,200 and publication in Issue 78 of *Glimmer Train Stories*.

Second- and third-place winners receive \$500/\$300

(or, if chosen for publication, \$700).



Writers Contests,

Submission requests

Deadline: 10/31/09.

Submit to: **A Cup of Comfort**. Submit via online form:

<http://www.cupofcomfort.com/memberlogin>.

Theme: For Couples.

Type: Personal essays (2,000 words MAX).

URL: <http://www.cupofcomfort.com/CallForSubmissions>

Deadline: 10/31/09.

Submit to: **The Bitter End: Tales of Nautical Terror**.

E-mail to: pillhillpress@gmail.com

(Subject line should say: SUBMISSION: THE BITTER END - Title of Story).

**Theme: Scary stories that take place in, around,
or under the sea.**

Type: Short stories (5,000 words MAX).

URL: <http://www.pillhillpress.com/bitter-end.html>

Deadline: 11/01/09.

(Contact editor for specific deadline; this is an estimated deadline.)

Submit to: **Between Saviors and Villains: An Anthology of
Contemporary Poetry
Inspired by American Superheroes.**

E-mail via attachment to: superheropoetryanthology@gmail.com.

Theme: Poetry inspired by superheroes.

Type: Poetry (3 to 6 poems MAX).

URL: <http://www.superheropoetryanthology.blogspot.com>

Deadline: 12/15/09.

Submit to: *Fiction International*.

Harold Jaffe, Editor. San Diego State University,
Dept. of English and Comp. Lit.,
5500 Campanile Drive,
San Diego, CA 92182-6020.

Theme: Walls

Type: Prose.

URL: <http://www-rohan.sdsu.edu/~fictintl/submissions.php>

Writers Contests,

Submission requests

Deadline: 01/01/10.

Submit to: Bitch.

Submit via online form: <http://bitchmagazine.org/contact/editorial>.

Theme: Action;

MUST BE a feminist response to pop culture.

Type: Essays (4,000 words MAX).

URL: <http://bitchmagazine.org/guidelines.shtml>

DO YOU WRITE GENRE FICTION?
CHECK OUT THIS CONTEST IN THESE AREAS:

Romance

Mystery/Crime Fiction

Science Fiction/Fantasy

Thriller/Suspense

Horror

Deadline: 11/02/09.

Submit to: *Writer's Digest* Popular Fiction Awards.

Submit via online form: https://competitions.fwmedia.com/dynamiccompetition/popfiction/entry_form.

Entry fee: \$15. First prize: \$2,500.

Type: Short story (4,000 words MAX).

URL: <http://www.writersdigest.com/popularfictionawards>



Writers Contests,
Submission requests



**DO NOT OVERLOOK THIS OPPORTUNITY
TO PUBLISH YOUR WORK.**

Bacopa Literary Journal

Contest Submission Deadline – October 31, 2009

By Kal Rosenberg

When we decided to publish a literary magazine we wanted it to be writer-friendly—neither elitist, out-of-reach, in any way intimidating, or with an “academic bias.” *Bacopa* is YOURS. It focuses primarily on local writers—writers LIKE YOU.

I remember how scary I found the prospect of the dreaded “submission process” way back when. I felt unworthy, small—a literary dwarf in a world of giants. But I realized that unless I wiggled out of my turtleshell, my stories would collect in a cardboard box in back of my closet until judgment day. I probably wasted three years thinking no one would ever publish the work of insignificant incompetent me. But one fine day I closed my eyes, held my nose, and jumped in the damn pool. And I did not drown. (You won’t either.)

The funny thing about is that you only have to check out what’s on the bookstore shelves to know there’s a huge heap of crapola that gets published. And you know your stuff is way better, right? Many WAG members haven’t seen their work in print just yet. That’s the whole point. *Bacopa* was conceived to help you clear that hurdle. Take that first small step. Bigger steps soon follow.

Do yourself a favor and go to bacopaonline.com. Go there now. Not tomorrow. Not next week. Now. *You can’t win if you aren’t in the game.* We want to see your work in the first issue. But that can’t happen until you send it to us. Don’t let this chance slip away. Otherwise, I can give you a cardboard box.



Writers Contests,
Submission requests

BACOPA Contest Submission Guidelines

2010 CONTEST Submission Guidelines

Contest Submission Period

- July 1 through October 31, 2009

Prizes (Each Genre)

- First Place—\$350.00
- Second Place—\$75.00
- Honorable Mention—Authors and Titles listed in *Bacopa*.
- First and Second Place winners and selected Honorable Mention winners will be published.
- All authors whose work is published in *Bacopa* will receive one free copy.

Notification

- First, Second and Honorable Mention winners will be notified via email.
- All Winners will be posted on the WAG website as soon as selection is complete.

Categories and Word Limits

- Fiction—3,300 words
- Non-Fiction—3,300 words
- Poetry—50 lines per poem
- Poetry—Submit up to three poems per contest submission

Submissions that exceed the word or line count will not be considered.

- No limit to the number of submissions a person may submit in any category
- Each separate entry requires an Entry Fee

Each entry requires a separate Entry Form

Eligibility

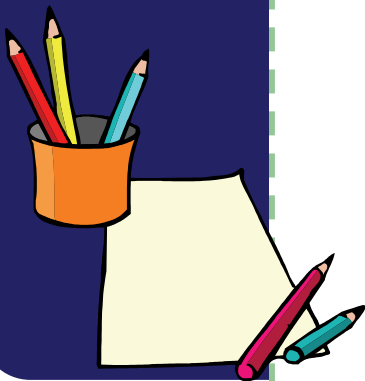
- Manuscripts in English and **Unpublished** at the time of submission
- *(Please notify Bacopa via email if your submission is accepted elsewhere.)*
- WAG Membership is not required

Method of Transmission

Email ONLY via the online Entry Form (PLEASE GO TO bacopaonline.com) —NO mailed, paper manuscripts

Manuscript Format—Fiction and Non-Fiction

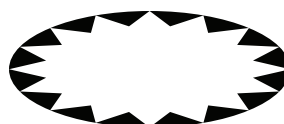
- Double-spaced
- One inch Margins, all sides, 0.5 Paragraph Indent, Right justified





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

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.



Continued from Page 13

- 12-point type in Arial or Times New Roman ONLY
- Cover Page: The first page of your document should contain your Name, Address, Email, Phone, Title, Word Count
- Page 1 and following: Title/Page Numbers Upper Right
- Page 1: Word Count under Title/Page Number
- Save the File in .rtf or .doc ONLY

(NOTE: Author's name *must not appear* on the manuscript.)

Manuscript Format—Poetry

- You can send up to three poems per submission. Up to 50 lines per poem.
- Poems need not be double-spaced
- 12-point type in Arial or Times New Roman ONLY
- Cover Page: The first page of your document should contain your Name, Address, Email, Phone, and the Title and Line Count for **each** poem.
- Subsequent Pages: Put line count in upper right corner for each poem.

(NOTE: Author's name *must not appear* on the manuscript.)

Entry Form

Fill out a separate Entry Form for each submission. More details available at bacopaonline.com.

