

- Stay Tuned for Articles on Local Poets and Writers
- Join Us for upcoming WAG Public Reader Series—Details and Date coming Soon!

INSIDE THIS
ISSUE:

Pod Corner	2
Odds and Ends	3
What is Your Character Thinking	4
Resurrect That Dying Novel	5
Blogging—Will it Help Your Career?	6
Word Count for Novels and Children's Books	8
Writer's Contest and Calls for Submissions	11
A Holiday Newsletter	17

The WAG Digest

VOLUME 1 ISSUE 11

DECEMBER 15, 2009

Upcoming WAG Events

SPEAKERS SERIES:

Our speaker series will resume January 24, 2010 at the Tower Road Library with local author Mary Anna Evans. Mary Anna's five mystery novels include the novel, Artifacts, about which Booklist wrote, "First-novelist Evans introduces a strong female sleuth in this extremely promising debut, and she makes excellent use of her archaeological subject matter, weaving past and present together in a multilayered, compelling plot. Let's hope Faye Longchamps' home-restoration project is one of those remodeling jobs that never ends."

On February 28, join Albert Isaac, publisher of Senior Times and other regional magazines, who will give a talk about his publications and opportunities for freelance writers. Albert will discuss what it's like to publish a "slick" magazine, and how decisions about publication are made.

We are pleased to report that WUFT will be taping our speakers series each month, to air at a future date.

READERS SERIES:

The WAG reader series will continue in 2010. We are in the process of securing new venues for public readings by our members. If you're



Silver Springs Florida—Photo by Ken Booth

interested in reading from your work, please e-mail Wendy Thornton at floridawendy@cox.net. All readers should plan on reading original work.

WAG members are invited to participate in upcoming local events to benefit the community. Our members will be encouraged to read for the WUFT Radio Reading Service for the blind. Details will be announced at the January meeting.



Key West, Florida—Photo by Ken Booth

POD CORNER:



Dorothy Staley: WAG Pod Coordinator

To “pod” or not, that is the question. As a member of the Writers Alliance of Gainesville (WAG), you have an opportunity to tune up your writing by joining a genre-specific critique pod. Why bother? If you are serious about writing, willing to sit yourself down and produce writing excerpts on schedule, and open to field testing your poetry or prose on fellow writers before sending your writing into that harsh and bewildering world of modern publishing, then you may be a pod person.

To date, thirty three WAG writers are participating in six active pods encompassing the following genres; novel, poetry, memoir, short fiction and nonfiction.

Recommendations from the Pod Coordinator:

Limit pod membership to five or six to allow every member’s work to be critiqued at every meeting.

Meet at least once a month, twice monthly is better and once a week really gets results. Let’s face it, the more we meet, the more we write.

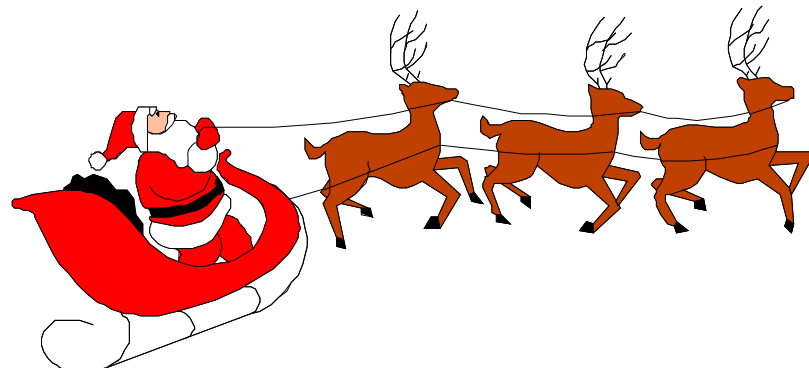
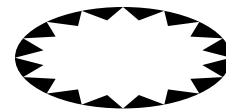
E-mail excerpts to members *ahead* of pod meetings. Come ready to evaluate. This commitment promotes more thor-

ough critique discussions during pod meetings.

With the exception of poets, who follow an oral performance tradition, I discourage reading memoir, novel, or short story excerpts aloud during pod meetings as this takes valuable time away from critique discussions. Keep in mind, WAG sponsors readings throughout the year, and members have an opportunity to read their work at those events.

Pod Openings: Avery Cahill has expressed interest in forming a science fiction/speculative fiction pod and awaits fellow sci-fi writers to come forward. Sheri King would like to host a short story pod to meet at the Mad Hatters sandwich shop in High Springs, and Charlotte Porter is interested in hosting a One Act Play pod in Island Grove. Interested writers e-mail me at dasapr41@yahoo.com.

Final thought—a wise editor once told me, it’s far better to find errors in-house than to have members of the public point them out after publication. It’s certainly less embarrassing and a lot cheaper.



“To date, thirty three WAG writers are participating in six active pods encompassing the following genres; novel, poetry, memoir, short fiction and nonfiction.”

Odds and Ends

PODS:

Dorothy Staley, our pod coordinator, will be offering “pod training” sessions in 2010. She will come to your pod meeting, make suggestions for improvement and assist with critique guidelines.

If you're interested in joining a WAG genre-specific pod, or in having Dorothy assist you in setting up a pod, please contact her at dasapr41@yahoo.com.

Miscellaneous:

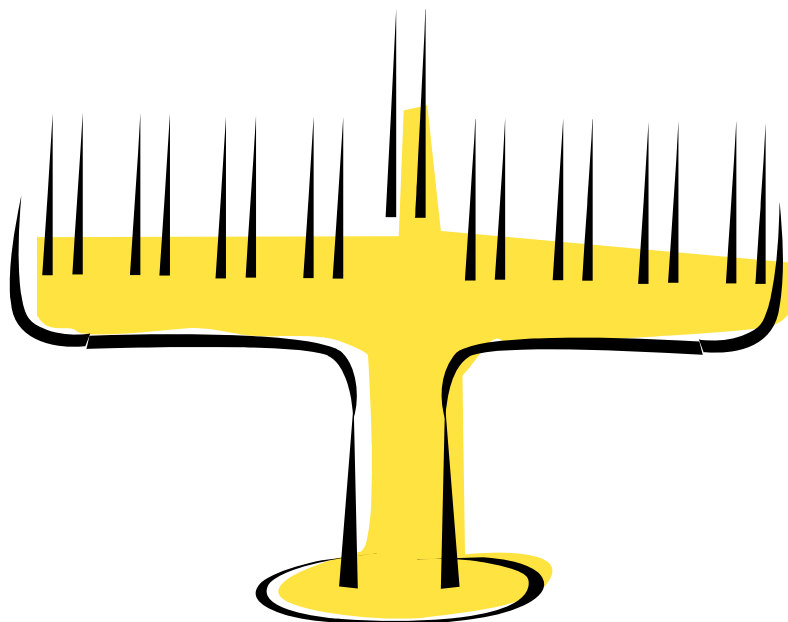
We are also planning to offer free writing seminars for local Gainesville students. More information to come.

We are planning to have a table at the Spring Arts Festival in April. Our members are invited to submit their books for sale at this event. Get out your publications and let's show North Central Florida what a talented crowd of writers we have locally.

July is Writers Month in Gainesville. In July 2010, we'd like to have a book fair and invite members to sell their books to the public.

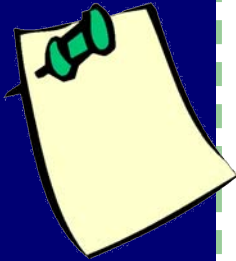
Our literary magazine, Bacopa, received many wonderful submissions and our editors are busily going through them to create a superb publication. We are planning a launch party for Bacopa. More information to follow. Thanks to our editors for their hard work!

All in all, we have a wonderful line-up of events coming in 2010. Happy holidays to all our writers and we hope the new year is even more productive!



What is Your Character Thinking?

Thursday, 3 July 2008 09:15 by [Writer's Relief Staff](#)



"Some writers use quotation marks to set off thoughts, but this can get complicated, especially when thoughts and spoken dialogue are mixed."



When the protagonist of your story pauses to think something, you need to set it apart somehow from the regular text and dialogue. There are a few different ways of setting characters' thoughts.

The most straightforward way to do this is to paraphrase the characters' thoughts into the narrative. For example:

When the brothers climbed up the riverbank, their school clothes coated with mud and filth, it occurred to them for the first time that their mom would be furious. Why hadn't they gone home first to change into play clothes? Oh well, they were already in trouble for being late for dinner, and they might as well get it over with. The trio trudged home reluctantly.

Another useful technique is to use italics, which is an effective tool when both thoughts and spoken dialogue are interspersed. This technique is becoming standard practice among publishers—and for good reason. The different type style makes it quite clear when a person is thinking versus speaking aloud:

When the brothers climbed up the riverbank, their school clothes coated with mud and filth, it occurred to them for the first time that their mom would be furious. *Why didn't we go home first to change into play clothes?* Roger thought. "We're already in trouble for being late for dinner, so we might as well get it over with," he told his brothers, and the trio trudged home reluctantly.

This style is also popular with science fiction and horror writers, who use italics to show telepathic communication between characters. Some writers use quotation marks to set off thoughts, but this can get complicated, especially when thoughts and spoken dialogue are mixed.

When the brothers climbed up the riverbank, their school clothes coated with mud and filth, it occurred to them for the first time that their mom would be furious. "Why didn't we go home first to change into play clothes?" Roger thought. "We're already in trouble for being late for dinner,

so we might as well get it over with," he told his brothers, and the trio trudged home reluctantly.

There is nothing to differentiate between the spoken sentence and the thought. This can be avoided by using single quotation marks around the thought, but this is an awkward fix, and we don't recommend it.

When the brothers climbed up the riverbank, their school clothes coated with mud and filth, it occurred to them for the first time that their mom would be furious. 'Why didn't we go home first to change into play clothes?' Roger thought. "We're already in trouble for being late for dinner, so we might as well get it over with," he told his brothers, and the trio trudged home reluctantly.

If your character is thinking something to himself, it is redundant to say so.

Wow, that sure is a small car, the large man thought to himself.

But if he is thinking out loud, tell this to your reader.

"Wow, that sure is a small car," the large man thought aloud.

Finally, whichever style you choose to follow, make sure it stays consistent throughout your work, and make it easy for your reader to follow what your characters are thinking, as well as saying.

Thank you to Writer's Relief for permission to use their articles. "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.



Resurrect That Dying Novel

By Lee Masterson

Most writers will admit to having an old, half-finished manuscript tucked away in a bottom drawer somewhere. Some writers may even be losing momentum on their current project, believing their original idea is no longer valid, or worse, dying a slow painful death.

Is it possible, then, to resurrect these projects and breathe new life into them?

Of course it is.

Sometimes just reading through a long-ignored manuscript can spark the lost enthusiasm. Seeing it again after some time has passed can also highlight any problems there may be and send you on a rewriting binge to set it right.

But it's not always that simple. What if the manuscript really doesn't ignite anything within you anymore?

Try to identify what made the original idea behind the writing exciting to you in the first place. Then read through what you've written and be honest about the way the work makes you feel. Compare this feeling with the bare-bones excitement of the idea itself. Does the story you wrote convey the concept in the best possible light?

Often the problem is not in the idea, but in the development of the theme you have chosen to bring that idea to life. Perhaps one of the characters has taken your plot on a joyride that runs on a tangent to the original concept. Or perhaps the plot itself doesn't explore the idea fully enough to sustain the initial excitement you felt when you first had that burst of inspiration.

Be ruthless here. Cut all of the pieces that detract from your original concept. Don't worry about losing sections you like. You can always use those cut pieces in future writing projects. If they send your plot-line off on a tangent, then they play no part in your resuscitation effort.

Pull apart any sections of writing which don't contribute to the central theme, or advance your plot. Be scrupulous with any dialogue that wanders aimlessly and doesn't give your readers new information about the idea you wanted to write about in the first place.

After you've removed any scenes or characters that don't add to the development of your idea, read through what you have left. There may not be much left, but what is there should display enough to convey the original enthusiasm that sparked the whole idea in the first place.

In some sort of logical sequence, piece together the bits that remain. At the heart of these snippets you should see a tangible plot trying to emerge. Filling in the missing plot pieces at this point should be an easy step.

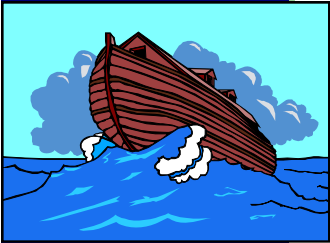
With the original spark you felt for that storyline restored, not only will you find the rewriting process much easier, but you will also find hidden reserves of motivation to drive you along.

As for the sections you ruthlessly cut, place them in a separate file. They can easily be resurrected too - as a healthy start on your next writing project.

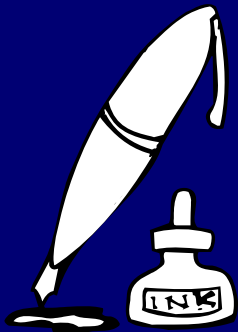
© Copyright 2001 Lee Masterson. All rights reserved

Lee Masterson is a freelance writer from South Australia. She is also the editor of Fiction Factor (<http://www.fictionfactor.com>) - an online magazine for writers, offering tips and advice on getting published, articles to improve your writing skills, heaps of writer's resources and much more.

Check out Lee's newest book, "Write, Create & Promote a Best-Seller."



*"A blog that isn't
updated
regularly loses
momentum, and
lost momentum
means lost
readers. "*



Blogging—Will it Benefit Your Career?

By Wendy Thornton

Maybe you've seen the stories. Julie Powell, in *Julie and Julia: My Year of Cooking Dangerously*, blogs about cooking her way through Julia Childs' famous French cookbook and becomes a celebrity. Mario Lavandeira Jr., a.k.a. Perez Hilton, starts a celebrity gossip blog which simultaneously becomes one of the most hated and best read sites on the Internet. WAG's own Stephanie Seguin creates a blog that is successful enough to interest an agent in her memoir (<http://www.stephaniesays.net/>). There are dozens of variations on this theme.

Blogs, or Web logs, are easy to set up and can be created for free by anyone who has an Internet connection. Some blog sites charge a nominal fee and are easy to operate. They allow you to choose a particular "template" that you can customize for your personal blog. For instance, my host site, Typepad, costs about \$9 per month. I picked my colors and a photo of a palm-treed beach to go along with my "floridawendy" persona.

But is blogging really a good way for a writer to get discovered? Well, let's throw out a few statistics. Do you know how many blogs there currently are? According to Technorati, a blog tracking site, there are currently 50 million blogs! One-hundred- seventy-five thousand – yes, let's put that in numbers so we can admire all those zeroes – 175,000, new blogs are created each day. On those blogs, there are 1.6 million posts per day! (<http://www.cyberjournalist.net/news/003674.php>).

There are many to get your blog noticed. You can add a lot of key words so it shows up in searches, you can have all your friends log in regularly so your blog gets more "hits," you can have your mother check it every few hours. But let's face it, the competition is stiff.

And there's another problem with blogging – time. If you update your blog regularly, you're going to spend a lot of time working on it. A blog that isn't updated regularly loses momentum, and lost momentum means lost readers. I know that if I check back on a particular blog more than once and nothing new has been written, I tend to stop checking it.

If you're like me, you can find a million ways to waste time when it comes to writing. A blog can be your best defense against the painful process of finishing your work. Procrastinators unite! You too can mindlessly spill the beans on the Internet! No one checks your grammar, spelling, or content. You can say or do anything you want.

But there are some serious advantages to having a blog. One is that you can be spontaneous. Another is that you can preserve ideas that you might want to work on sometime in the future. Two of my very spontaneous blogs later became carefully rendered short stories, one of which has been published. Another advantage is you can prove your ability to draw in readers, which agents and potential publishers take seriously.

In my own case, I never intended my blog to be read. It was simply a way of storing ideas, just as I used to do when I kept a paper journal. So I don't market it, I don't promote it and half the time, I forget it's out there. To be successful, a blog must be updated constantly. You will spend more time marketing your blog than you will writing it.

Blogging—Will it Benefit Your Career? (Continued)

Suppose you're not ready to make a commitment to a regular blog, but you'd like to try your hand at posting on the Web. Why not try opensalon.com? www.salon.com is one of the most popular Internet news sites. They have a section called <http://www.open.salon.com/> where "amateur" writers, photographers, and other would-be bloggers can post their thoughts, feelings, photos, etc. for others to enjoy and evaluate. Each day, some of these posts are chosen as "editors' picks" and highlighted on the site.

You can post as often or as infrequently as you like. I read salon.com for a few months before I started posting to www.open.salon.com, just to get a feel for what the public was reading. To my surprise, my pieces were chosen twice as editors' picks. And because I don't feel the need to update regularly, I'm not using the site as a method of escaping my "real" work.

So here's the bottom line – if you're writing a book related to your blog, or writing a blog related to your book project, it might be worth the time you spend and a mention to your agent or publisher. Otherwise, consider the blog an enjoyable pastime. Use it to loosen up your writing skills, or capture fleeting thoughts. Send the link to your family and friends, your fellow writers, and people on the same wavelength.

But with the proliferation of blogs in existence, don't expect to get much attention from it – unless you're Tiger Woods' latest mistress, or pretended your son flew away in a balloon, or crashed a White House event. Consider your blog a warm-up for serious writing, a modern-day version of the old-fashioned journal.

Some good Web sites for new bloggers:

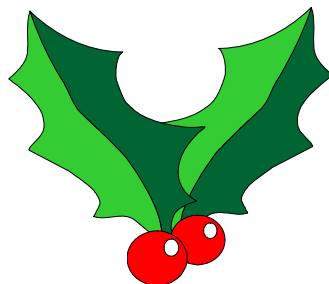
<http://www.2createawebsite.com/traffic/create-free-blog.html>

<http://office.microsoft.com/en-us/help/HA101726561033.aspx>

<http://www.successful-blog.com/>

<http://weblogs.about.com/od/startingablog/tp/SuccessfulBlogRequirements.htm>

<http://www.marketingpilgrim.com/>



Word Count for Novels and Children's Books: The Definitive Post

By Chuck Gambuchino

<http://www.guidetoliteraryagents.com/blog/>



"The most important thing here is to realize that there are always exceptions to these rules. And man, people love to point out exceptions -."

Word count is something I don't think about too often until I travel to a writers' conference, and then someone asks a simple, innocent question and a firestorm follows. With that in mind, I've tried to put together the definitive post on word count for fiction (novels, young adult, middle grade and even memoir).

The most important thing here is to realize that there are always exceptions to these rules. And man, people love to point out exceptions - and they always will. However, if there is one thing I remember from when my wife dragged me kicking and screaming to *He's Just Not That Into You*, it's that you cannot count on being the exception; you must count on being the rule. Aiming to be the exception is setting yourself up for disappointment. What writers fail to see is that for every successful exception to the rule (e.g., a first-time 150,000-word novel), there are at least 100 failures if not 300.

Almost always, high word count means that the writer simply did not edit their work down enough. Or - it means they have two or more books combined into one.

"But what about JK Rowling???" asks that man in the back of the room, putting his palms up the air. Well - remember the first Harry Potter book? It wasn't that long. After JK made the publishing house oodles and oodles of money, she could do whatever she wanted. And since most writers haven't earned oodles, they need to stick to the rules and make sure their work gets read. The other thing that will make you an exception is if your writing is absolutely brilliant. But let's face it. Most of our work does not classify as "absolutely brilliant" or we'd all have 16 novels at this point.

ADULT NOVELS: COMMERCIAL & LITERARY

Between 80,000 and 89,999 words is a good range you should be aiming for. This is a 100% safe range for literary, romance, mystery, suspense, thriller and horror. Anything in this word count won't scare off any agent anywhere.

Now, speaking broadly, you can have as few as 71,000 words and as many as 109,000 words. That is the total range. When it dips below 80K, it might be perceived as too short - not giving the reader enough. It seems as though going over 100K is all right, but not by much. I suggest stopping at 109K because just the mental hurdle to jump concerning 110K is just another thing you don't want going against you. And, as agent Rachelle Gardner pointed out when discussing word count, over 110K is defined as "epic or saga." Chances are your cozy mystery or literary novel is not an epic. Rachelle also mentions that passing 100K in word count means it's a more expensive book to produce - hence agents' and editors' aversion to such lengths.

In short:

80,000 - 89,999:	Totally cool
90,000 - 99,999:	Generally safe
70,000 - 79,999:	Might be too short; probably all right
100,000 - 109,999:	Might be too long; probably all right
Below 70,000:	Too short
110,000 or above	Too long

Chick lit falls into this realm, but chick lit books tend to be a bit shorter and faster. 70-75K is not bad at all.

Word Count (Continued)

SCI-FI AND FANTASY

Science fiction and fantasy are the big exceptions because these categories tend to run long. It has to do with all the descriptions and world-building in the writing.

With these genres, I would say 100,000 - 115,000 is an excellent range. It's six-figures long, but not *real* long. The thing is: Writers tend to know that these categories run long so they make them run *really* long and hurt their chances. There's nothing wrong with keeping it short (say, 105K) in these areas. It shows that you can whittle your work down.

Outside of that, I would say 90K-100K is most likely all right, and 115-124K is probably all right, too. That said, try to keep it in the ideal range.

MIDDLE GRADE

Middle grade is from 20,000 - 45,000, depending on the subject matter and age range. When writing a longer book that is aimed at 12-year-olds (and could maybe be considered "tween"), using the term "upper middle grade" is advisable. With upper middle grade, you can aim for 32,000 - 40,000 words. These are books that resemble young adult in matter and storytelling, but still tend to stick to MG themes and avoid hot-button, YA-acceptable themes such as sex, drugs and rock & roll. You can stray a little over here but not much.

With a simpler middle grade idea (*Football Hero* or *Jenny Jones and the Cupcake Mystery*), aim lower. Shoot for 20,000 - 30,000 words.

YOUNG ADULT

Perhaps more than any other, YA is the one category where word count is very flexible.

For starters, 55,000 - 69,999 is a great range.

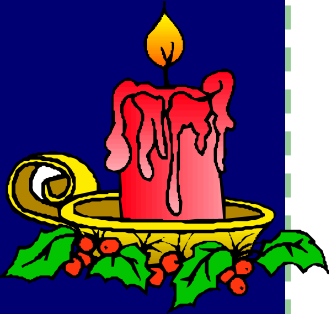
The word round the agent blogosphere is that these books tend to trending longer, saying that you can top in the 80Ks. However, this progression is still in motion and, personally, I'm not sure about this. I would say you're playing with fire the higher you go. When it gets into the 70s, you *may* be all right - but you have to have a reason for going that high. Again, higher word counts usually mean that the writer does not know how to edit themselves.

A good reason to have a longer YA novel that tops out at the high end of the scale is if it's science fiction or fantasy. Once again, these categories are expected to be a little longer because of the world-building.

Concerning the low end, below 55K could be all right but I wouldn't drop much below about 47K.

Continued Page 10





"You have agents . . . who say that you shouldn't think about word count, but rather you should think about pacing and telling the best story possible - and don't worry about the length. Yes, they're right, but the fact is: Not every agent feels that way and is willing to give a 129,000-word novel a shot."

Word Count (Continued)

PICTURE BOOKS

The standard is text for 32 pages. That might mean one line per page, or more. 500-600 words is a good number to aim for. When it gets closer to 1,000, editors and agents may shy away.

WESTERNS

I remember reading some Westerns in high school and, if I recall correctly, they weren't terribly long. There wasn't a whole about this on agent and editor sites, but from what I found, these can be anywhere from 50K to 80K. 60,000 is a solid number to aim for.

MEMOIR

Memoir is the same as a novel and that means you're aiming for 80,000-89,999. However, keep in mind when we talked about how people don't know how to edit their work. This is specially true in memoir, I've found, because people tend to write everything about their life - *because it all really happened*.

Coming in a bit low (70-79K) is not a terrible thing, as it shows you know how to focus on the most interesting parts of your life and avoid a Bill-Clinton-esque tome-length book. At the same time, you may want to consider the high end of memoir at 99,999. Again, it's a mental thing seeing a six-figure length memoir.

SOME THOUGHTS

You have agents like Nathan Bransford and Kristin Nelson who say that you shouldn't think about word count, but rather you should think about pacing and telling the best story possible - and don't worry about the length. Yes, they're right, but the fact is: Not every agent feels that way and is willing to give a 129,000-word novel a shot. Agents have so many queries that they are looking for reasons to say no. They are looking for mistakes, chinks in the armor, to cut their query stack down by one. And if you adopt the mentality that your book *has* to be long, then you are giving them ammunition to reject you. Take your chances and hope that excellent writing will see your baby through no matter (and I hope it does indeed break through).

But I believe that we cannot count on being the exception; we must count on being the rule. That's the best way to give yourself your best shot at succeeding.



Writers Contests, Submission requests

Iron Horse Literary Review

<http://ironhorsereview.com>

Iron Horse Literary Review is hosting a collection competition judged by Mark Richard. Richard is the author of two novels, *Fishboy* and *When Truth Gives Out*, and two award-winning short story collections, *Charity* and *The Ice at the Bottom of the World*. His short stories have appeared in *The New Yorker*, *Harper's*, *Esquire*, *GQ*, and *The Paris Review*.

The winning collection of short fiction or nonfiction essays will be published in 2010 as a separate issue. Full-color cover art will reflect the collection's content and emphasize the title so the published collection will look like the single-author book that it is. The winner will also receive a \$1,000 honorarium.

Guidelines

- Manuscripts must be typed, double-spaced, with one-inch margins, 12-point font.
- Entries must be between 15,000 and 20,000 words (50 to 65 pages).
- The majority of the submission must not be published or forthcoming elsewhere.
- The author's name and contact information must appear on a cover sheet, but it must NOT appear anywhere else on the manuscript.
- Entries must also include an email address for results notification.
- Pages must be numbered.
- Entries must include the \$15 reading fee, which also purchases a one-year subscription to Iron Horse.
- Postmark deadline for entries is February 15, 2010.

Mail entries to:

Collection Competition
Iron Horse Literary Review
Texas Tech University
English Department
Mail Stop 43091
Lubbock, TX 79409-3091

Memoir (And)

<http://memoirjournal.squarespace.com/contest-details/>

CONTEST PERIOD DATES

The reading period opens November 1, 2009 and will close at midnight February 15, 2010. Snail mail submissions must be postmarked no later than February 15, 2010 in order to be considered.

CONTEST RULES

- There is no contest entry fee.
- All submissions are automatically entered in the Contest.
- Submissions not chosen as Contest winners are still eligible for publication.

Submission guidelines can be found [here](#).

HOW TO SUBMIT

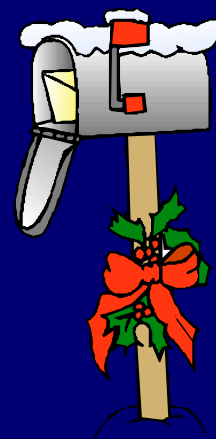
Read the [Submission Guidelines](#). (Web site address above.)

Submit online with our [Submission Manager](#), or

- Submit by snail mail to Memoir (and) Submissions, PO Box 1398, Sausalito, CA 94966-1398. To be advised of the status of your snail mail submissions, include a SASE, or your email address.

PRIZES OFFERED

- Three Memoir (and) Prizes for Memoir in Prose or Poetry
The Memoir (and) Prize for Graphic Memoir



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

Writers Contests, Submission requests

Fourth Genre – Explorations in Nonfiction

<http://msupress.msu.edu/journals/>

Fourth Genre will seek the best creative nonfiction essay/memoir for its sixth annual Michael Steinberg Essay Prize. Authors of previously unpublished manuscripts are encouraged to enter. The winning author receives \$1,000, and the winning entry will be published in an upcoming issue of *Fourth Genre*. Runner-up entry will be considered for publication.

SUBMISSIONS THAT DO NOT COMPLY WITH THESE GUIDELINES WILL BE RECYCLED UNREAD. PLEASE READ ALL OF THE FOLLOWING CAREFULLY PRIOR TO SUBMISSION.

COMPLETE ENTRY FEE CHECKS FULLY AND CORRECTLY; INCLUDE WITH SUBMISSIONS.

SUBMISSION GUIDELINES

- Reading period: January 5–February 28. Submissions must be postmarked on or before February 28.
- Reading fee: \$15 (U.S.) per entry
- Make checks payable to “Michigan State University Press”
- Multiple submissions accepted; include \$15 entry fee for *each* individual submission
- Include in cover letter (one page limit): name, address, phone number, email address, title of piece, and approximate word count
- Include in cover letter (one page limit): name, address, phone number, email address, title of piece, and approximate word count
- No names should appear anywhere on the manuscript
- Word limit - 6,000 (Longer submissions will not be read)

Include SASE for announcement of winner; all manuscripts recycled

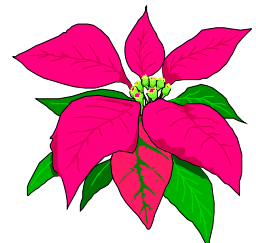
ELIGIBILITY

- Current Michigan State University students, faculty, and staff are not eligible to enter the Michael Steinberg Essay Prize contest.
- Electronic submissions will not be considered

Send submissions to:

Fourth Genre Editors' Prize
201 Morrill Hall
Department of English

Michigan State University



Writers Contests, Submission requests

Calls for submissions:

Shaking Like a Mountain contemporary music literature: poetry, fiction, essays. <http://shakinglikeamountain.com/shaking/>

Paradigm is looking for a wide variety of content, ranging from poetry, fiction, creative non-fiction, plays, photography, and art. *Paradigm* features new, exciting voices alongside established writers and artists. *Paradigm* is a quarterly online literary journal that is eclectic, surprising, and innovative. Deadline: January 17
<http://www.paradigmjournal.com/more/submissions.html>

Call for poetry for collection centered on adoption. All types of poetry and prose poems up to 500 words. Jan 1. Jesse Goolsby: poetrycfp-at-gmail-dot-com

WILDERNESS PRESS

1200 Fifth St. * Berkeley, CA 94710 * Phone: (510)558-1666 * Fax: (510)558-1696

E-mail: editor@wildernesspress.com * Website: www.wildernesspress.com

Contact: Managing Editor

"Wilderness Press has a long tradition of publishing the highest quality, most accurate hiking and other outdoor activity guidebooks."

Freelance Facts

- Established: 1967
- Publishes paperback originals
- Multiple Submissions: No Answer
- Book catalog and ms guidelines online.
- 12 published titles per year
- Publish time after acceptance: 8-12 months

Responds in 2 months to queries.

Nonfiction

We publish books about the outdoors and some general travel guides. Many are trail guides for hikers and backpackers, but we also publish climbing, kayaking, and other outdoor activity guides, how-to books about the outdoors and urban walking books. The manuscript must be accurate. The author must research an area in person. If writing a trail guide, you must walk all the trails in the area your book is about. Outlook must be strongly conservationist. Style must be appropriate for a highly literate audience.

Submission Method: Download proposal guidelines from website.

Nonfiction Subjects:

- nature, environment





Writers Contests, Submission requests

VFW MAGAZINE

Veterans of Foreign Wars of the United States

406 W. 34th St. * Suite 523 * Kansas City, MO 64111
Phone: (816)756-3390 * Fax: (816)968-1169 E-mail: magazine@vfw.org
Website: www.vfw.org

"VFW Magazine goes to its members worldwide, all having served honorably in the armed forces overseas from World War II through the Iraq and Afghanistan Wars."

Covers: Monthly magazine on veterans' affairs, military history, patriotism, defense, and current events.

Freelance Facts

- Established: 1904
- Multiple Submissions: No Answer
- Guidelines available by e-mail.
- 40% freelance written
- Circulation: 1.6 million
- Byline given.
- Pays on Pays on acceptance..
- Offers 50% kill fee.
- Buys first rights.
- Queries accepted by mail, e-mail, fax
- Sample copy for 9x12 SAE with 5 first-class stamps.
- Responds in 2 months to queries.

Publish time after acceptance: Publishes ms 3-6 months after acceptance.

Nonfiction

"Veterans' and defense affairs, recognition of veterans and military service, current foreign policy, American armed forces abroad, and international events affecting US national security are in demand."

- Buys mss/year: 25-30
- Submission Method: Query with 1-page outline and published clips.
- Length: 1,000-1,500 words.
- Pays up to \$500-\$1,000 max. for assigned articles, \$500-\$750 max. for unsolicited articles.
- Pays expenses of writers on assignments: No



Writers Contests, Submission requests

Needs:

- general interest
- historical
- inspirational

Photography

Send photos.

Reviews contact sheets, negatives, GIF/JPEG files, 5x7 or 8x10 b&w prints.

Buys first North American rights.

Tips

"Absolute accuracy and quotes from relevant individuals are a must. Bibliographies useful if subject required extensive research and/or is open to dispute. Consult The Associated Press Stylebook for correct grammar and punctuation. Please enclose a 3-sentence biography describing your military service and your military experience in the field in which you are writing. No phone queries."

I Love Cats Publishing

1040 First Ave.
Suite 323
New York, NY 10022

E-mail: ilovecatseditor@sbcglobal.net
Website: www.iluvcats.com

About

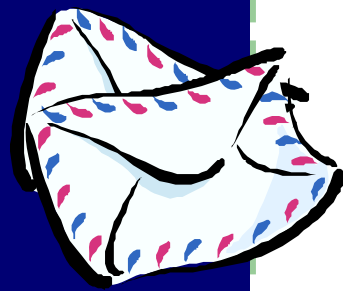
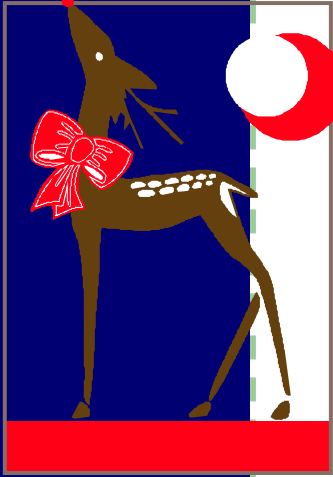
"I Love Cats is a general interest cat magazine for the entire family. It caters to cat lovers of all ages. The stories in the magazine include fiction, nonfiction, how-to, humorous, and columns for the cat lover."

Covers: Bimonthly magazine

Freelance Facts

- | | |
|-----------------------------------|------------------------------------|
| • Established: 1989 | • Pays on publication... |
| • Multiple Submissions: No Answer | • No kill fee. |
| • Guidelines available online. | • Buys all rights. |
| • 100% freelance written | • Queries accepted by mail, e-mail |
| • Circulation: 25,000 | • Sample copy for \$5. |
| • Byline given. | • Responds in 3 months to queries. |





Writers Contests, Submission requests

Publish time after acceptance: Publishes ms an average of 2 years after acceptance.

Nonfiction

No poetry.

Buys mss/year: 50

Submission Method: Send complete ms.

Length: 500-1,000 words.

Pays \$50-100, or contributor copies or other premiums if requested.

Pays expenses of writers on assignments: Sometimes

Needs:

- essays
- general interest
- how-to
- humor
- inspirational
- interview
- new product
- opinion
- personal experience
- photo feature
- adventure
- fantasy
- historical
- humorous
- mainstream
- mystery
- novel concepts
- slice-of-life vignettes
- suspense

Does not want: "This is a family magazine. No graphic violence, pornography, or other inappropriate material. I Love Cats is strictly 'G-rated.'"

Buys 50 mss/year * Length: 500-1,000 words.

Photography

Send photos. ** Identification of subjects required. ** Offers no additional payment for photos accepted with ms. * Buys all rights.

Tips

"Please keep stories short and concise. Send complete manuscript with photos, if possible. I buy lots of work from first-time authors. Nonfiction pieces with color photos are always in short supply. With the exception of the standing columns, the rest of the magazine is open to freelancers. Be witty, humorous, or offer a different approach to writing."

A Holiday Newsletter

From WAG members, Jay and Joan Carter, here is a newsletter like none you've ever read before. Jay is a member of a novel and memoir pod. He is writing a novel about an assassin and a memoir about being a champion race car driver. Enjoy!

Dear family and friends,

Well, another year has come to finality. Not much real excitement or adventure in our lives, but, as you know, tradition requires an annual recap of events no matter how boring and inane they may be. So, here is a summary of our monthly newsletters reporting our usual, prosaic everyday life since our report last December, before we left here for our winter home on the Riviera.

January. Winter in Chamonix-Mont Blanc is spectacular. The crisp snow, the adoring people, and another Championship Two-Man Bobsledding Cup for that crowded shelf in the Trophy room. Other than that, it was a slow month.

February. Now we are back in our chateau in Beausoleil, just outside Monte Carlo, enjoying the sunshine as we bask on the beach after swimming in the 85-degree sea. We will be here till April, so we welcome you to come visit us as soon as you can. But not all at once, please, as we only have fifteen spare bedrooms in the chateau. Sorry.

March. We had Prince Albert of Monaco over for dinner last week. He wanted our advice as to the future of the Principality. He seemed pleased at our suggestions.

Warren Buffet phones almost daily to get our advice. Poor Warren, he's distraught over the current economic situation. We're happy to be able to help him.

Other than that not much has happened in our rather mundane existence. So, until our next letter in April, Ciao!

HAPPY NEW YEAR



FELIZ AÑO NUEVO



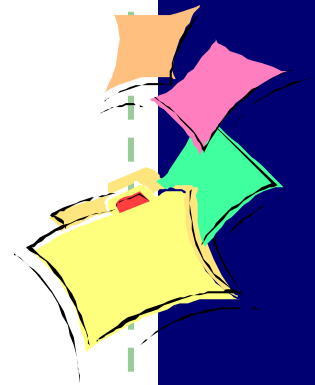
BONNE ANNÉE

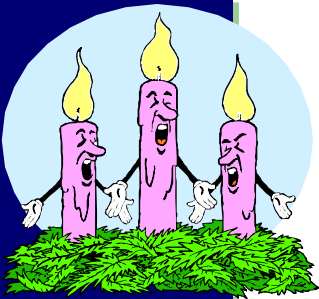


FROHES NEUES JAHR



GOTT NYTT ÅR





Crooked River

A Holiday Newsletter

August. The only other interruption was that emergency call from N.A.S.A. They needed Jay's input on the latest space shuttle flight problems. Fortunately his advice helped land it safely.

Barack has come whenever he could fit in a visit--almost monthly--to get our inputs on his various problems. He's brought the family a few times. Michelle and the girls are delightful, but that dog is a dynamo. At first our neighbors were upset by the inconvenience of his visits since the security people close the streets for a few hours. We now notify the whole subdivision when we know he's coming.

September. We have just been notified that three of Jay's Early Period paintings have been accepted for display at the Uffizi-Pitti Galleria in Florence, Italy. Busy packing to take them over. Oh, the tediousity of it all. That's all for now, so till next time, Arrivederci.

October. While in Florence Jay and Joan's visit was interrupted. We were summoned to Milan to sing a selection of duets at La Scala. The audience seemed somewhat appreciative as after six encores the standing ovation lasted seventeen minutes before we could leave the stage. If we had been given time to rehearse we would have done better. So, for now, Lebewohl.

November. Jay finished the script. Clint was pleased. He wants us to star as the leads in the movie version. He as much as guaranteed an Oscar for the story. Another one? That's all we need. The shelf is already too full. We may have to install another shelf. We politely declined. We have decided to rebel! Why should all of our time be taken up by other peoples' projects?

The King of Thailand sent an invitation. His birthday, December Five, is only six days after Jay's. He wants to celebrate both of them together. We are busy getting ready for the trip. As you know, for decades they have been close friends since Jay helped him quell that rebellion.

So this will probably be our last report for 2009, as we will be fully occupied blessing all the Temples in Bangkok with The King. We apologize for boring you with our banal rendition of a vapid and rather routine year.

So, until next year--- Froeliche Weihnachten, Buon Natale, Joyeux Noel, Happy Hanukkah, Merry Christmas, and Happy New Year!!





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.

