

WRITERS ALLIANCE  
OF GAINESVILLE

TOPICS  
COMING  
IN FUTURE  
ISSUES

- The World of Self-Publishing
- Publishing Poetry

INSIDE THIS  
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# The WAG Digest

VOLUME II ISSUE 4

APRIL 18, 2010

## Bacopa Reading at Millhopper Library

**Sunday, April 25<sup>th</sup>**

**WAG Members – come get your copy!**  
Join us Sunday, April 25<sup>th</sup> at 2:30 for a reading by contest winners from the first edition of the **BACOPA Journal**. Come to the completely renovated Millhopper Library, our new meeting venue, to hear the winners read from their work and to get your personal copy of the literary magazine.

Millhopper Library  
3145 NW 43rd Street  
Gainesville, Florida 32606  
352-334-1272

**Directions to Millhopper Branch Library**  
From NW 13<sup>th</sup> Street, Turn left on NW 16th Ave. Go about 3 miles. Turn right on NW 43rd St. just past Millhopper Shopping Center. Go about 1/2 mile. Library will be on your right.

“We had so many superb entries for this first Journal,” said Editor Eldon Turner, “that it was very difficult to narrow the field and make selections. We were pleasantly surprised at the many quality entries we received.

“I’d like to reiterate that our editorial team was unpaid and that all contest entries were evaluated ‘blind,’ which is to say, no names or identifiers were attached or in any way associated with the manuscripts when read and evaluated by our editors. So it is to the writers and our wonderful group of editors that we owe a great shout out – Thank You!”

**BACOPA – A Literary Review** is published by the Writer’s Alliance of Gainesville. One Free Copy has been reserved for WAG members and will be available at the Sunday, April 25th meeting at 2:30 p.m. at the Millhopper Library. Additional copies are available for the nominal price of \$10.



Island Park, Sarasota, FL—Photo by Ken Booth

## POD CORNER :Message from a Grateful Pod Leader

Dorothy Staley

I believe one of the strengths of critique pods is that participants get to play both sides of the field. Whether a novice writer or an old pro, every single pod member has an equal opportunity to be both writer and critic. Good experience for any disciplined writer.

As a member of a novel pod, I take my pod critiques very seriously. I observe that the quality of critique doesn't necessarily depend on the similarity of style or subject matter between critic and writer. For example, the novel pod consists of writers who portray international action-adventure, back woods murders involving Big Foot, a Catholic woman's struggle with church teachings, a pregnant, unwed scientist in search of her future, and cyber bullying gone awry. We all have substantive suggestions. And although, as the author, I have the last say, I value the suggestions from all those fresh sets of eyes. It's amazing what outright mistakes and confusing bits of narrative they spot. My rule of thumb, if more than one pod member flags something I've written, it's probably a good idea to revisit it.

Robert Olen Butler, in his book *From Where You Dream: the Process of Writing Fiction*, compares what he calls sumo Zen to writing.

"When the sumo wrestlers are interviewed they always say the same thing . . . 'I'm going to do my brand of sumo, and I'm going to do my best.'"

That's all we can do folks, our brand of writing and our very best.

REMEMBER – If you're a member of the Writers Alliance of Gainesville and want to visit a critique pod to see what they're like, please contact Dorothy Staley at [dasapr41@yahoo.com](mailto:dasapr41@yahoo.com) for information about when and where various pods meets.



**"Whether a novice writer or an old pro, every single pod member has an equal opportunity to be both writer and critic. Good experience for any disciplined writer. ."**



Island Park, Sarasota, FL—Photo by Ken Booth



## Bacopa Genre Awards 2010

### **First Place**

**Poetry:** "At the Crossing" by Angela Masterson Jones

**Fiction:** "What the Old Man Knew About Time" by Rick Sapp

**Non-Fiction:** "Swimming with Joan Baez" by Elaine Jordan

### **Second Place**

**Poetry:** "Arise" by Valery Ann Asay

**Fiction:** "Guardamar" by Jordanna Faye Brown

**Non-Fiction:** "Walking Around the World for Life" by Charles Patrick Norman

### **Honorable Mention**

**Poetry:** "Conjugating Spring" by Mary Ruth Howes

**Fiction:** "Letters from Maggie" by Kay Rawls

**Non-Fiction:** "Cave Dive" by Sara L. Long

The WAG Board of Directors is pleased to announce that

**Kaye Linden,**

our short fiction columnist, has accepted the position of

**Bacopa editor for 2011.**

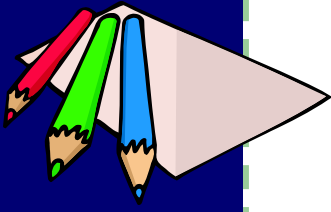
Please join us in welcoming Kaye as the new editor.

And thank you to Eldon Turner for all his hard work  
on the original Bacopa Magazine.

Join us as we celebrate

# Paring Down the Short—Short

## Kaye Linden



“A short- short gets down to basics. Each word carries weight and meaning — the weft of the story tapestry.”



Just play. Play with ideas, words, scenes, characters and situations. Some folks write a short story as a long, long story and then review the stream of consciousness sprawled over the pages. Others chew the end of a pencil and write just a few words, inching down the page, one word at a time. Whichever your style, embrace it. During the process of writing the short- short, throw away expectations of how you "should" create. Just write. After a thousand words, or after thirty, stop writing. Make a cup of tea, place at least three chocolate chip cookies on a plate, and review the "story."

A short- short gets down to basics. Each word carries weight and meaning — the weft of the story tapestry. The short -short story is concise and almost poetic in its compression. Considering this, take a red pen. Strike out every adverb, adjective and exclamation point in your story - "suddenly, very, quickly, big, small, tiny!!!" Could the noun or verb have been described through action and/or dialogue instead of with an adjective or adverb? For example: "The child threw a temper tantrum and bit the lady." Consider the following: "The toddler writhed and kicked, sunk his teeth into the woman's ankle and drew blood." Adding just a few concrete words to the sentence paints a clearer picture for the reader.

Take a blue pen and continue to **cut, cut, cut**. Cut out clichés — "All hell broke loose, butter couldn't melt in his mouth, ran like the devil." Next, take a green pen and cut similes — "like a feather on the wind, soft as silk." Now, cut any other dialogue tag except for derivatives of

the word "say." For example, cut "he shouted, whispered, groaned, cringed, screamed." When reviewing these tags, consider whether one is needed at all. Is it possible to identify who is speaking without the addition of "he said" or "she said" at the beginning or end of each snippet of conversation? For example:

*Martha slapped John across the face. "I hate you."*

*John's eyes narrowed and he backed away. "I feel the same way about you."*

*Martha sat down on the couch. "I can't do this anymore, John." Tears rolled down her cheeks.*

O.K. A little melodramatic, but you get the drift. We know who's talking without adding "he said" or "she said." Try adding the tags and feel the difference in the impact of the dialogue.

Multiple red, blue and green marks might adorn the page of your story at this point. If the story you have written conveys a myriad of color, then you get the point so to speak. What is left? The skeleton of the story idea, the essential essence of the flash fiction. The scene, setting, dialogue and plot need to speak for themselves through concrete, concise, compressed language. Of course, structure must support the tapestry on its frame and we will discuss that in the next column. This exercise offers a practice in awareness of the kernel of your story and how much hot air is beneath its sails.

Consider the following story by Bruce Holland-Rogers, the master of flash. This story offers a fine example of compressed language. (*Cited with permission from the author.*)



## Paring Down the Short—Short

(Continued)

### We Stand Up

By Bruce Holland-Rogers

*From the beginning, they've made us pay. For saying that the king was not a god, they cut out our tongues. For reading the holy books for ourselves, they cut out our eyes.*

*We have been starved in dungeons. We have been murdered in exile. We have been burned alive, buried alive, drowned. We have been machine-gunned in the streets. We have been rounded up in the stadium. We have disappeared. Our children have been raised by strangers who taught them to hate whatever we loved.*

*We wrote and acted in dangerous plays, and they hung us by the neck until we were dead. We blocked the mine entrance, and they beat us with sticks. We walked to the sea for salt, and they jailed us. We mocked them with jokes, and they sent us to labor camps.*

*We confess. We did sometimes set fire to our own houses or to the houses of innocents. Sometimes we killed our enemies. Sometimes we killed people we mistook for our enemies. We are ashamed.*

*We are also proud. They knocked us down with stones, and we stood up. They shot us down with guns, and we stood up. They rode at us on motorcycles, swinging pipes, knocked us over, and we stood up. With empty hands we stood up in front of tanks, and the tanks paused.*

*They have been beating us down so long that they've grown weary. "Enough," they say. They take off their helmets to wipe away the sweat. They wipe the blood from their batons.*

*"Enough," they say. "Stay down."*

*We stand up.*

*(For a bio of **Bruce Holland Rogers**, please see this Web site:*

*[http://www.shortshortshort.com/about\\_bruce.htm](http://www.shortshortshort.com/about_bruce.htm) )*

I like the crescendo achieved in this flash through use of rhythm, repetition and a sense of "we" against "them." The tension builds through skilled concision of language. Dialogue is minimal, and when used, has impact. Opposition reins. The last line offers rebellion in three words. The voice of this flash is loud and insolent. Study the essentials of this short- short and admire its power.

Next month:

Beginning Discussion of Structure and the Short- short.

What would you like discussed in the column in relation to the short story?

Please email me your ideas or questions and I will address them in future columns. [Prasanga@bellsouth.net](mailto:Prasanga@bellsouth.net)



Sarasota, FL—Photo by Ken Booth

# Gainesville Poets and Writers

The WAG DIGEST is pleased to spotlight one of our longest-running local writers' groups, the Gainesville Poets and Writers. If you'd like to send information about your writers' group, please e-mail [floridawendy@cox.net](mailto:floridawendy@cox.net) with details.

Gainesville Poets & Writers (GP&W) meets every Tuesday at Books-A-Million, 2601 NW 13<sup>th</sup> Street, from 6:30-9:30 p.m., to provide first-rate feedback to writers of fiction, nonfiction and poetry. Writers from all genres are welcome to come each week, or to drop in when they can.

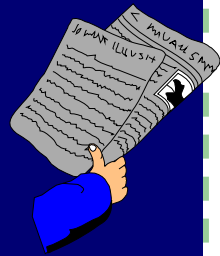
GP&W has been meeting for over thirty years, with some current attendees coming regularly for the past 20 years. While the group is "leaderless," GP&W follows these general guidelines:

- First time attendees observe, but freely participate in critique of the works presented. After the first visit, they make bring and read their own work. We roll a dye and read according to the numbers rolled. In general an author may read three poems, or about ten pages of prose. If all who bring work do not have time to read, they will carry over to the next week and read first.
- Authors bring enough copies to distribute to the group. Attendees put their first name and comments on the hard copy, and return them to the author after the critique.
- During the discussion, attendees state what is working and is effective, ask clarifying questions, and offer suggestions on how the work might be improved. The focus is on the work, not the author.
- During the critique, authors are encouraged to keep quiet and listen to maximize the benefit of getting thoughtful responses to the work from multiple points of view. Many in the group have published, or have specialized in various areas of creative writing, thus bringing substantial experience to both writing and literary criticism.

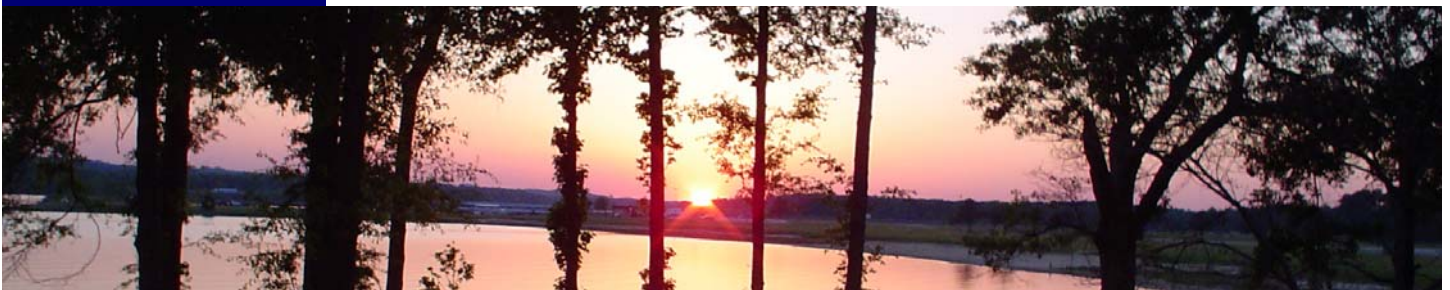
GP&W differs from WAG's Critique Pods in that it welcomes all genres. On any given night we might hear and critique poetry, memoir, and science fiction. While regular attendance is deemed beneficial, authors are welcome to come to any or all meetings at their convenience. Sometime we're a small group of six or so, other nights there are 16 or more.

If you want to learn from writers who love to write and are looking for a safe and stimulating place to test your own work in front of a committed, knowledgeable audience, please feel free to join us. Every Tuesday of the year!

Jani N. Sherrard  
For GP&W



**"GP&W  
differs from  
WAG's  
Critique Pods  
in that it  
welcomes all  
genres."**



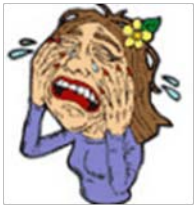
# Emotional Punch—One Vital Tip

Marg McAlister

What's one of the most common comments from editors when rejecting a manuscript?

***"This story needs more emotional punch."***

But... what IS 'emotional punch'? How can you get more of it into your story?



It's very likely that at some stage, you've poured everything you have into writing an emotional scene - only to feel your heart sink when you read it through, because you realize that it simply isn't working. Why? What's the problem?

**Frustrated, you run through a mental checklist of all the things you need to remember when it comes to adding emotional punch:**

- Have you used the five senses so the reader can clearly FEEL what it's like to be there? YES!
- Have you tapped into the character's thoughts and emotions? YES!
- Have you made sure your character is likable enough for the reader to care? YES!
- Have you made sure that the reader understands WHY the characters feel this way? And that those feelings are logically motivated? YES!
- Have you been careful not to slip out of viewpoint (thus 'losing' the reader)? YES!

Have you checked internal monologue to make sure that the character is not boring the reader with too much angst? YES!

In short, you've done everything you can think of - but somehow, you know that it's still not working. You just don't know why!

(Groan, groan. That thumping you can hear is the sound of your head bashing against the keyboard.)

Now I'm going to give you one more thing that you can check. This one particular mistake is something I have seen crop up quite a few times to spoil a scene that would otherwise work very nicely. In fact, it most assuredly deserves a place on any checklist for emotional depth. Here it is.

## **MAKE SURE THAT THE EMOTION YOU CONJURE UP IS CONSISTENT.**

Please, don't try to get out of this one by saying *"But she's experiencing a real roller-coaster of emotion! One minute she's up, the next she's down..."* or *"But she just can't help her natural sense of humor coming to the fore..."*

Bah humbug. You already know that dialogue in a novel is not a bit like real conversation, don't you? For dialogue, you carefully craft words that show the reader exactly what you want. You cut out long dull bits about the weather, and *'How are you? I'm fine. How are you today?'* and so on.

Well, creating the right emotion in a scene works just the same way. You have to decide exactly what you want your readers to feel, and tweak everything in the scene to guide them in that direction. This means that you don't distract them with OTHER emotions. Otherwise, readers are simply not quite sure what they're supposed to feel - even if this ambivalence is sensed only on a subconscious level.

Continued page 8

# Emotional Punch (Continued)



“If you imagine the tension being stretched like a rubber band, it's as though someone has just let go..”

Probably the biggest mistake I've seen in this regard is inappropriate use of humor. This is most often caused by the overall tone of the book being humorous (i.e. many 'chick-lit' books, or romance lines that focus on humor). Writers seem to feel that they need to let the character's innate sense of humor show no matter what the situation.

**WRONG.** This can ruin a scene. You might have spent two pages building up a growing sense of dread or despair... only to have it ruined by the heroine allowing a random humorous thought to intrude. What happens then? If you imagine the tension being stretched like a rubber band, it's as though someone has just let go. In one quick snap, the moment is spoiled. The reader simply doesn't believe in the character's angst ("If she can crack jokes at a time like this, then she can't be feeling all that bad!")

This is what you need to do:

1. Decide on the main emotion you want your readers to feel.
2. Take a moment to sit back, close your eyes and run through the scene in your mind. Where is your character? What has happened? What are they feeling?
3. Think about how you can draw the reader into the scene to feel this emotion.
4. Write the scene.

Read through your scene with a highlighter in hand. Strike out anything that doesn't 'fit' with the main emotion you want readers to feel. Be ruthless: no randomly ironic thoughts, no inappropriate humor, no memories or strong images that distract the reader from the main problem and associated emotion.

That's it. Spend a little more time before and after you write to plan carefully and then to check, and your problems might well disappear.

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# Greetings from Robin Ecker, WAG Membership Coordinator

Hello All,

I am the current Membership Coordinator for the Writer's Alliance of Gainesville.

First, allow me to get the important business out of the way and then I will tell you more about me.

WAG currently has 88 registered members, only 48 of whom have paid their 2010 dues, due January 1 of this year. Please check and make sure that you have paid your 2010 dues if you wish to remain a member.

Bear in mind that while the monthly programs are free and open to the public, only members can participate in the critique pods and can receive the monthly WAG Newsletter. Only members who are current on the 2010 dues will be able to get a free copy of *Bacopa*. Furthermore, only members can submit for **free** to the 2011 edition of *Bacopa* and get discounted rates on additional submissions. So, please make sure that you are all paid up. 'Cause I know a guy who knows a guy...(J/K, of course – crime is not my genre.)

Be sure to check out the WAG website at <http://wagainesville.wordpress.com/> or [www.writersallianceofgainesville.org](http://www.writersallianceofgainesville.org) for upcoming programs and articles on past programs and for links to the *Bacopa* journal website. Updated membership registration forms are available on the site for those who would like to join and who have not yet registered as a WAG member.

If you have any questions about membership, please do not hesitate to email me at [recker5975@aol.com](mailto:recker5975@aol.com) or call me, Robin Ecker, at (352) 472-3820.

Now, about me. Well, what can I say? I joined WAG because I am an aspiring writer and needed to learn more about the craft and the mechanics of getting my pieces published. I have taken full advantage of the opportunities offered through WAG and feel that my experiences as a member of WAG have been invaluable in my development as a writer. I host a pod that meets in my home weekly and find that it has been one of the most edifying and gratifying experiences possible for me as a writer. No, folks, I am not getting paid for this endorsement. I only wish I could find a commercial product this satisfactory so that I could!

Keep on writing,

*Robin*



Photo by Ken Booth

Markets, Conferences,  
Conventions and Speakers

July 28 - 31, 2010

A 14-year tradition in the heart of natural Florida

Upcoming conferences and events:

**The Anhinga Writers' Studio 2010 Summer Workshops**

Since 1996 we've been helping writers spread their wings with hands-on writing instruction in fiction, nonfiction and poetry taught by published, professional authors.

Join us this year and let your writing soar!

**The Anhinga Writers' Studio Summer Workshops offer you the unique opportunity to**

- Custom-design your schedule to suit your needs. Choose an in-depth course of study in fiction, nonfiction or poetry, or mix and match for a learning experience that's tailored to your needs.
- Meet with literary agents and editors.
- Submit your work-in-progress for a one-on-one consultation. Learn from the pros about the writing life and the business of writing.
- Relax, refresh and renew your creative spirit at the luxurious Hilton University of Florida Conference Center in Gainesville, Florida.

Study with an award-winning faculty in an atmosphere of caring and trust.

P.O. Box 357154  
Gainesville, FL 32635

Phone: (352) 379-8782  
Fax: (352) 380-0018



Photo by Ken Booth





## Markets, Conferences, Conventions and Speakers

### ATLANTIC CENTER FOR THE ARTS

1414 Art Center Ave, New Smyrna Beach FL 32618. (386)427-6975. Website: <http://atlanticcenterforthearts.org>. Three week long residency offered several times a year.

#### Accommodations

\$850, \$25 non-refundable application fee. Financial aid is available. Participants responsible for all meals. Accommodations available on site. See website for application schedule and materials.

#### Purpose/Features

"Associates selected will get one-on-one experience with a Master Artist. The Master Artist selects Associate Residents from the applications."

Residency #139

OCTOBER 11 - 31

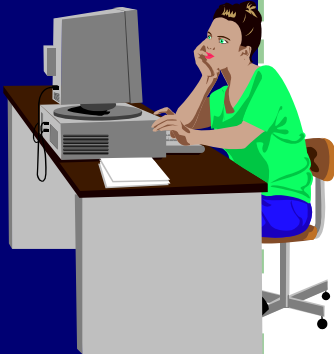
(Application Deadline: May 21, 2010)

Comic Book Workshop / Graphic Novels Residency

- > SVETLANA CHMAKOVA, graphic novelist
- > PAUL POPE, graphic novelist
- > CRAIG THOMPSON, graphic novelist

\*\*\*\*\*





# Calls for Submissions

<http://confrontationmagazine.org/>

## CALL FOR SUBMISSIONS ON "TRANSFORMATION"

Deadline: June 15, 2010

Because we in the U.S. are living in a time of sudden, surprising transformation, Confrontation is bringing out an issue with a supplement devoted to "transformation." Please submit manuscripts --3 to 4 short poems, a story, a piece of memoir, or an essay-- on this theme. All approaches to "transformation" are welcome, from a focus on a single character, event, object, or metaphor to a take as broad as cultural or political transformation. Send to: Jonna Semeiks, Associate Editor, Confrontation, C.W. Post/Long Island University, Brookville, NY 11548. Deadline: June 15, 2010. Include ATTN: TRANSFORMATION at the bottom of the envelope, and make sure your submission is accompanied by a SASE.

\* \* \* \*

## TIFERET:

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

**TIFERET: A Journal of Spiritual Literature** is looking for fiction, non-fiction, interviews, and poetry. Tiferet publishes high-quality poetry and prose from a variety of religious and spiritual traditions and practices. Tiferet's mission is to help promote peace in the individual and in the world. Reading period ends June 1.

\* \* \* \* \*

**Thema** upcoming premises (target themes) and deadlines for submission: About two miles down the road (July 1, 2010); One thing done superbly (November 1, 2010); Your reality or mine? (March 1, 2011). The premise (target theme) must be an integral part of the plot, not necessarily the central theme but not merely incidental.

<http://members.cox.net/thema/>

Upcoming premises (target themes) and deadlines for submission:

**About two miles down the road (July 1, 2010)**

**One thing done superbly (November 1, 2010)**

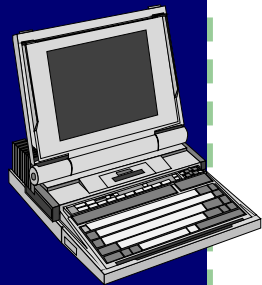
**Your reality or mine? (March 1, 2011)**

The premise (target theme) must be an integral part of the plot, not necessarily the central theme but not merely incidental. Fewer than 20 double spaced pages preferred. Indicate premise (target theme) on title page. Because manuscripts are evaluated in blind review, do NOT put author's name on any page beyond the title page. Indicate target theme in cover letter or on first page of manuscript. Include self-addressed, stamped envelope (SASE) with each submission. Rejected manuscripts unaccompanied by an SASE will not be returned. Response time: 3 months after premise deadline. **NO READER'S FEE.**

On acceptance for publication, we will pay the following amount: short story, \$25; short-short piece (up to 1000 words), \$10; poem, \$10; artwork, \$25 for cover, \$10 for interior page display.

Copyright reverts to author after publication.

\* \* \* \*





# Calls for Submissions

## The Florida Review

<http://floridareview.cah.ucf.edu/>

### Graphic Narratives

The Florida Review is now interested in graphic narratives. We look for graphic narratives that show both artistic and literary merit. Graphic narratives are printed in black and white. Submissions may be sent in manuscript form, addressed to "Media Editors."

Address all submissions to:  
The Editors [Indicate Genre]  
The Florida Review Department of English  
University of Central Florida  
PO Box 161346  
Orlando, FL 32816-1346

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## Tin House

### SUBMISSION GUIDELINES

Fall 2010 theme: CLASS IN AMERICA

[http://tinhouse.com/mag/mag\\_submit.htm](http://tinhouse.com/mag/mag_submit.htm)

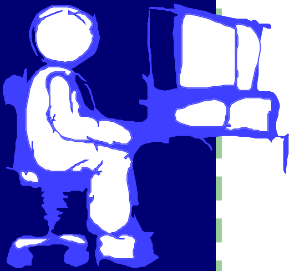
Tin House is seeking to invest in fiction, essays, and poetry that address the often taboo subject of CLASS IN AMERICA. We are looking for all perspectives: from or about the rich to the middle class to the poor and those who have moved up or down. We want to know more about those who identify with a non-traditional class, or consider themselves classless, along with those who have immigrated from class-bound or class-less countries or societies. What are the new class indicators in our increasingly digitized, global, and green world? The issue will be out September 1, on stands through November. To be considered for this theme issue, unsolicited submissions should be in by May 1.

For both poetry and prose submissions, please ensure that the author's name appears on every page. For prose submissions only, please number each page of your manuscript, starting with the title page. Please also number the last page and indicate by writing "End" that it is the final page.

Cover letters should include a word count and indicate whether the submission is fiction, nonfiction, or poetry. Also, please note whether or not you would like your manuscript returned.

Manuscripts transmitted via fax or e-mail will not be accepted for consideration. Only those processed through our online submission manager or sent by regular mail will be considered for publication.

Submissions can be mailed to *Tin House*, PO Box 10500, Portland, OR 97210. Please enclose an SASE (include an IRC with international submissions), or we cannot guarantee a response to or the return of your work.





# Contests

## The Journal's Annual Short Story Contest

### Contest Guidelines:

*The Journal*, the literary magazine of The Ohio State University, would like to announce the sixth annual *Journal* Short Story Contest.

This year's judge is Lee K. Abbott, author of the short story collections *Dreams of Distant Lives*, *Strangers in Paradise*, *Love is the Crooked Thing*, *The Heart Never Fits Its Wanting*, and *Living After Midnight*. His latest collection of stories, *All Things, All at Once*, was published by Norton in Spring 2006.

*The Journal* Short Story Contest offers \$1000 and publication of the winning story in *The Journal's* Autumn/Winter issue. All styles, subject matter, and forms are welcome. Simultaneous submissions are accepted provided immediate notice is given if work is accepted elsewhere. Please submit only previously unpublished fiction up to 7500 words. All manuscripts will be considered for publication.

### Deadline for postmark of manuscripts is May 1st.

A reading fee of \$10 must accompany each manuscript (please make checks payable to *The Journal*).

Manuscripts should be submitted anonymously with the title of the work and all contact information listed on a separate cover letter. Please be sure to also list your title on the manuscript itself. Manuscripts will not be returned. Please number pages and double-space all entries.

Notification will be in late October.

Send previously unpublished story along with reading fee to:

Short Story Contest

*The Journal*

Department of English

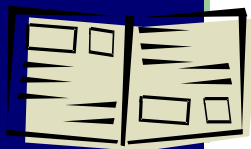
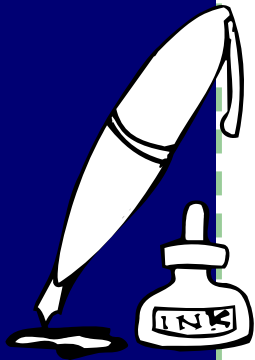
The Ohio State University

164 West 17th Avenue

Columbus, OH 43210

<http://english.osu.edu/research/journals/thejournal/shortstorycontest.cfm>

\* \* \* \* \*



# Contests

## The Morton Marr Poetry Prize

The Morton Marr Poetry Prize is an endowment by Marilyn Klepak of Dallas in honor of her father, whose love of poetry has encouraged her to pass this love on to others. Generous supplemental donations were also provided by Mr. and Mrs. David T. Searls, Jr. The first prize is \$1,000 and the second place prize is \$500. Both prizes earn publication in **SOUTHWEST REVIEW** pages. Judging for 2009 was Dan Chiasson.

**RULES:** This contest is open to writers who have not yet published a first book of poetry. Contestants may submit no more than six, previously unpublished poems in a "traditional" form (e.g. sonnet, sestina, villanelle, rhymed stanzas, blank verse, etc.). Poems should be printed blank with name and address information only on a cover sheet or letter. (If work is submitted online, please omit the author's name from the final "submission content text area"). There is a \$5.00 per poem entry/handling fee. Postmarked deadline for entry is September 30, 2010. Submissions will not be returned. For notification of winning poems, include a SASE. Entries should be addressed to: The Morton Marr Poetry Prize, **SOUTHWEST REVIEW**, P.O. Box 750374, Dallas, TX 75275-0374

NOTE: This contest requires TRADITIONAL FORMS. NOT FOR FREE VERSE.

<http://smu.edu/southwestreview/Contests.asp>

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Sarasota, FL—Photo by Ken Booth

# Contests

## The MacGuffin

### 15th National Poet Hunt Contest

Judged by Jim Daniels

First Place Prize: \$500

\*Two Honorable Mentions\*

#### Contest Rules

1. Each entrant will receive one FREE issue of *The MacGuffin* that includes the 15th National Poet Hunt winners.
2. Staff members and their families are not eligible to participate.
3. **An entry consists of five poems.**
4. Poems must be typed on sheets of 8½" × 11" paper. Clean photocopies are acceptable. **DO NOT** place name and address on submissions.
5. Each entrant must include a 3" × 5" index card that includes **poem titles** and the contestant's **name, address, daytime telephone number, and email address.**
6. There is a **\$15.00 entry fee.** Please send check or money order payable to "Schoolcraft College". Please do not send cash.
7. Poems must not be previously published, and must be the original work of the contestant. Poems may be under consideration elsewhere. *The MacGuffin* reserves the right to disqualify a work that is accepted elsewhere.
8. No entries will be returned.
9. Entrants wishing to receive a list of winners should send a SASE.
10. Entries must be **postmarked between April 1, 2010 and June 3, 2010.**

Mail entries to:

The MacGuffin/Poet Hunt Contest

Schoolcraft College

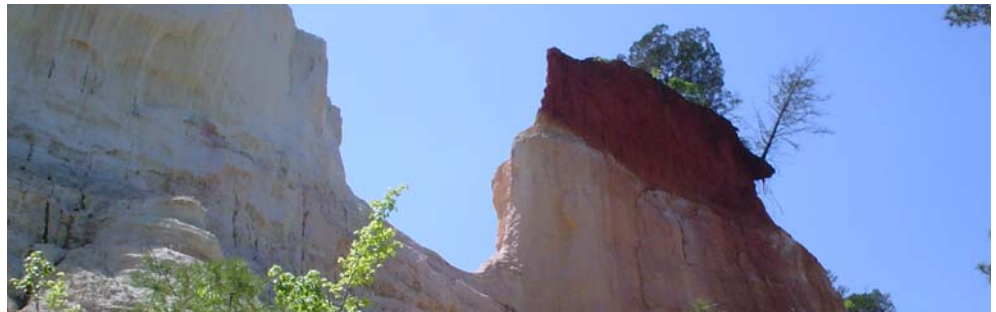
18600 Haggerty Road

Livonia, MI 48152

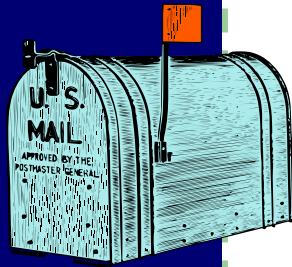
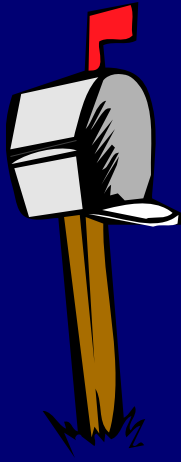
Winners will be announced in September 2010.

First Place and Honorable Mention poems will be published in a future issue of *The MacGuffin*.

<http://www.schoolcraft.edu/macguffin/contest.asp>



Providence Canyon, GA—Photo by Ken Booth





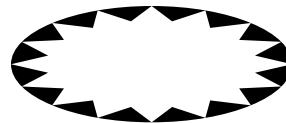


Sarasota, FL—Photo by Ken Booth



**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.**



## **Announcing**

**BACOPA Literary Journal** to launch

**April 25**

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

Visit [WWW.bacopaonline.Com](http://WWW.bacopaonline.Com)

for further information

