

WRITER'S ALLIANCE
OF GAINESVILLE

TOPICS
COMING
IN FUTURE
ISSUES

- Look for Our New Web Site Launching Soon!
- Second Year of Bacopa Submission Information Coming Soon

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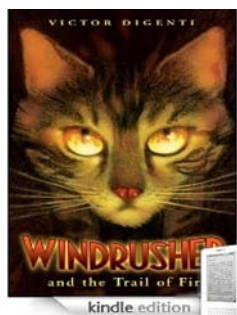
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The WAG Digest

VOLUME 11 ISSUE 6

JUNE 12, 2010

Join us for the latest installment in the
WAG speaker series, Sunday,
June 27 – Novelist Vic DiGenti



Millhopper Branch Library, 2:30 pm – **Vic DiGenti** will talk about “Great Beginnings: That All-Important First Page.” How to grab the reader immediately with the opening scene. Bring copies of your own first page for feedback from the group, he says. Vic worked 35 years in public broadcasting and produced the Jacksonville Jazz Festival, before he turned to writing.

Vic DiGenti is author of the Windrusher cat detective series. He found inspiration in his household of feline critters and wrote three adventure-fantasies with a feline protagonist. His novels — **Windrusher**, *Windrusher and the Cave of Tho-hoth*, and *Windrusher and the Trail of Fire* (Ocean Publishing) — have won multiple awards and attracted readers of all ages. He’s a regional director of the Florida Writers Association.



And upcoming on July 25:

Poetry Colloquium

local poets **Wendy Thornton, David Maas, and Johnny Rocket**

talk about their work and passion: How to submit your poetry and what not to do! How to get poetry published, the joys and frustration of self-publishing, what genres are in high demand and which publications (print and internet) are hot-hot-hot. Should be a Great Session for any writer! Millhopper Branch Library, 2:30 pm.



Butler Beach, Florida—Photo by Wendy Thornton



Pod Corner is taking the month off as Summer schedules challenge even the most creative of people.

ATTENTION!

WAG News

Judy Etzler Starts WAG VA group

Local poet Judy Etzler is the point person for WAG's latest volunteer venture, working with veterans at the local Veterans Administration Center. According to Judy, she and WAG membership coordinator Robin Ecker met with 9 veterans interested in starting various writing groups.

Judy will organize a poetry group and assist the veterans with putting together a newsletter for the organization. The newsletter is a top priority for VA coordinator, Alea Karpf, MS, HTR, CTRS, who is working with WAG to promote this fantastic volunteer opportunity.

In the future, WAG members will also assist with a memoir group. If you are interested in participating in this volunteer effort, please contact Judy at ejl788@aol.com.

WAG Member Sara Long has upcoming Book Signing

Join WAG Member, Sara Long at Borders Books on Newberry Road near I-75 on July 10 from 1-4 p.m. for a book signing. Her book: "The LONG-HALL, A love Story and Spiritual Journey of Sorts," is a memoir about life with her second husband, "Hank, the Snake Man," former circus performer and town character of Sarasota, Florida. Finding they have much in common, they sell everything and head west, camping in his truck. This is their story: the adventures, the sorrows and joys, the growth of trust, and of her discovery that true love is eternal.

The book, published by Peppertree Press, is available in paperback for \$14.95. It can be purchased from websites such as: Amazon.com, Borders.com, BooksAMillion.com, BarnesandNoble.com and Peppertreepublishing.com.

New Website coming soon

The Writers Alliance of Gainesville is in the process of redesigning our Web site. We are pleased to announce that we were able to purchase the domain name Writers Alliance, which will allow us to expand our offerings beyond the North Central Florida area. Stay tuned for further details.



Online Literary Journals: How To Determine Quality And Reputation

Thursday, 8 April 2010 14:38 by Writer's Relief Staff

If you're planning to submit your writing to online venues in order to stay current in the publishing industry, you'll need a system to help you determine whether or not an online literary magazine is reputable. Online publishers of poetry, short stories, and essays can appear and disappear overnight, so it's important to know whether or not a publication is reputable and appropriate before you upload your writing and click *Send*.

Use these criteria to help you determine whether or not an online literary magazine is a good publication for your writing. Note: Don't depend on one or two of these characteristics to indicate quality; look for a mix of strong attributes.

Quality of Work. Look for high-quality writing. Also, scan for the names of familiar and established writers. If well-known writers are publishing in a particular online literary magazine, the publication is probably reputable. If you don't recognize the names of any writers, Google a few.

Parent Print Magazines. If the online literary magazine is an offshoot of a reputable print journal, the online literary magazine likely maintains the quality established by its parent magazine.

Masthead Information. Look to see who is editing the online journal. If you Google the editors' names, what do you find? The biographies of established and well-published writers? The more experienced the editor, the more likely the online journal is reputable.

Nominations and Awards. Literary magazines must meet certain criteria to nominate their writers for Best New American Voices and The Pushcart Prize. If you see that a magazine is making such nominations, it's likely that it meets the criteria of those organizations.

Copyright Dates. Don't assume that the existence of a website means that the journals are active. Check for the most recent issue, calls for submissions, or if in doubt, send an email to confirm that the journal is still publishing.

Issue Format. Look for eye-pleasing publications that *feel* like print literary magazines. Issues of an online literary magazine are often compiled the same way that print literary magazines are compiled: with multiple authors or works in each issue. If a website posts one poem or story at a time, it is probably not a true literary magazine; it's a blog. (Editor's note: Of course, blogs dedicated to creative writing should not be dismissed by default. Many reputable literary magazines also have reputable blogs.)

Calendar of Publications. Look for publications that publish on a regular schedule.

Reputable Affiliations. Look for online literary magazines that are affiliated with colleges and universities. Check to see if the online publication in question is funded by reputable government, state, or scholarly grants. CLMP (Council of Literary Magazines and Presses) icons indicate that the magazine is a member of the trade organization for literary journals.

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“Look for a clean, easy-to-read page layout. Be suspicious if you see junk ads, pop-ups, typos, and broken links.”

Online Literary Journals: How To Determine Quality And Reputation (Continued)

Governing Organizations. If the online literary magazine is a publication of a specific local writing group that publishes only the work of its own members, then it's probably not a widely known literary publication.

Good Page Layout. Look for a clean, easy-to-read page layout. Be suspicious if you see junk ads, pop-ups, typos, and broken links.

Number of Published Issues. How long has the online magazine been around? Because some literary magazines open and fold so quickly, you'll want to be sure you're submitting to a literary magazine that is going to be around for a while.

Mission Statement. If the mission statement says, “I wanted to create a magazine for my friends and me to showcase our work—oh, and other writers can submit as well,” then you are probably not looking at a magazine that is highly reputable in the literary community.

Print Editions. Occasionally, online journals will print anthologized editions of their best online publications. If the online magazine is putting out an occasional print publication, it may work in your favor.

Guidelines. If you're submitting regularly, you know what typical submission guidelines look like. Submission guidelines are meant to help writers, so they should be clear and above-board. Watch out for magazines that charge reading fees.

“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.”



Pick Your Poison:

Point of View

When you're writing a story, be it a short story or a full-length novel, you will have to decide on the point of view. What is the best point of view for a book or story? Whose point of view will engage the reader most effectively? Writer's Relief offers the following hints and tips.

What Is Point Of View In Books And Stories? Point of view (sometimes abbreviated as POV in writing groups) can be defined as the narrative perspective from which a story or novel is told.

First Person Point Of View:

Many editors and publishers will tell you that a novel written from the first person point of view (I, we) is often a sign of an inexperienced writer, and—toss!—into the trash it goes. Check your local bookstore and take note of how many best-sellers are written in first person. They exist, but novels are far more often written in third-person narrative, and for good reason.

In first person, the character is also the narrator, either playing a central (active) role or a peripheral (sideline) part. As the first-person narrator, you have but one point of view to offer, and this can be limiting. There's simply less opportunity to bring depth to the story. On the other hand, a first-person narrative creates an undeniable intimacy with the reader.

Poems and short stories don't necessarily need to delve into other characters' viewpoints, thoughts, and feelings, and writing in a first-person narrative works quite well. There are also a great many well-received novels out there written in first person, so don't let sweeping generalizations deter you from choosing the point of view (POV) that works best for you.

Second Person Point Of View

This is a difficult and uncommon style to pull off successfully. Imagine an entire novel where the character, narrator, or even the reader is referred to as "you." ("You walk down the street and notice the wide array of street people tucked into corners and alleys.") Often considered an experimental form, this type of narrative would be nearly impossible to sustain through a full-length novel and would be more successful in a short piece. Examples include "How-To" stories, such as "How to Date a Brown Girl..." by Junot Diaz.

Third Person Point Of View

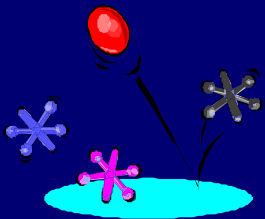
Storytelling from a third person point of view (he, she) offers a clear distinction between the author and the characters, allowing the author complete freedom to travel through the story and its characters. The narrator is not a character and can therefore comment on every aspect if so desired.

Omniscient Narrator (Omniscient Point Of View)

Usually reserved for longer fiction, this narrator is all-knowing and can enter any character's thoughts, interpret any character's speech or actions, and provide commentary on their backgrounds and motives. As an observer with the knowledge of the characters' history, the omniscient



"Once you've chosen your point of view, consistency is a matter of personal preference. Switching POVs can cause confusion for the reader and interrupt the flow of the story."



Pick Your Poison: Point of View (continued)

narrator makes judgments and offers opinions along the way. This is a technique that offers a great deal of freedom for the writer.

Omniscient Narrator (Limited Point Of View)

In this technique, the narrator's knowledge is limited to one character—the protagonist. Other players are seen only externally. The narrator's voice takes on the flavor and nuance of the main character, and no other information can be brought in from other sources (characters) other than what is observed through plot and dialogue. This is the most commonly used POV in short stories and novels.

Objective Narrator (Objective Point Of View)

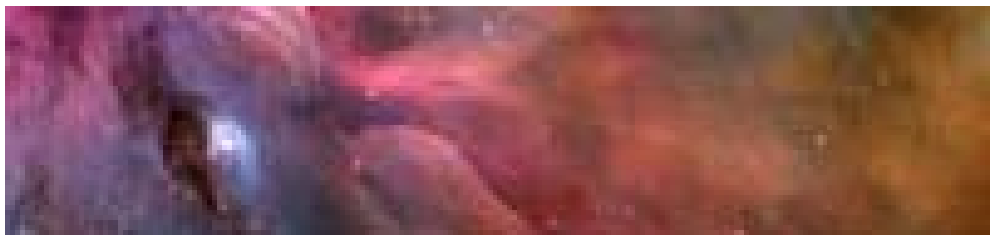
An impersonal POV, the objective narrator offers no opinion and no value judgments, leaving the interpretation of events and dialogue up to the reader. The reader's knowledge is limited to external descriptions, and the reader is invited to infer his or her own meaning from them.

Once you've chosen your point of view, consistency is a matter of personal preference. Switching POVs can cause confusion for the reader and interrupt the flow of the story. If you do choose to use multiple POVs, make it obvious when a new character takes over the storytelling. Use a new section (paragraph, chapter) for a new narrator, perhaps even labeling the section to make it abundantly clear whose point of view it's coming from.

"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."





“How do you
know which
gems are
diamonds and
which are
cubic
zirconia? ”



The Critical Spirit: Evaluating the Work of Another

W. J. Thornton

You’ve written the greatest first sentence of all time. You know it. It’s right up there with, “In our family, there was no clear line between religion and fly fishing,” (A River Runs Through it), or “Happy families are all alike; every unhappy family is unhappy in its own way” (Anna Karenina). You beam with pride, walk on air. This opening line is going to get you an agent. You take it to your critique group, your writer friend, your spouse. Who says, “I like everything about this story except the opening line.”

What to do? There’s an old expression in critique groups, supposedly first uttered by William Faulkner, “Kill your darlings.” Faulkner would know – he wrote more than a few phrases that could have used judicious editing. Sometimes a sentence that seems to have popped up spontaneously from the ether should be tamped back down in the muck.

How do you know which gems are diamonds and which are cubic zirconia? Give it to your fellow writers to evaluate. If half love the sentence and half hate it, you can make a subjective decision. What the heck, keep it. It’s a split decision.

But, if you show it to your writers’ group, your critique pod, or six of your select best friends who know writing and every single one of them says it doesn’t work, believe it. Change it. Move on. There will be a great sentence in your future. This just isn’t the one.

Critiquing the writing of another is a subjective art. You may demand realism, you may swoon over lyrical writing, you may rhapsodize over poetic phrases, you may be challenged and fulfilled by complicated phrasing. Some writers value the inner life of their characters while others want action, action, action.

But when you are critiquing the work of another, you must put your own likes and dislikes on hold. Your mission is to say whether the writing works or doesn’t work, respecting whatever genre the writer is attempting. A sappy romance is a romance that doesn’t work. A children’s story that is too scary for children is by definition, a failure. A mystery with no mystery is a letdown.

Beware of letting your disappointment in a work overwhelm your good judgment. Consider the author. Is he or she an experienced writer who can handle healthy criticism? Or is this their first piece ever written? A new writer doesn’t need to be told their work is the worst piece of trash you’ve ever read. Everyone started out somewhere.

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Critical Spirit (Continued)



Here are some particularly unhelpful phrases:

This piece is hopeless.

Burn it.

Can you like, you know, redo the whole thing?

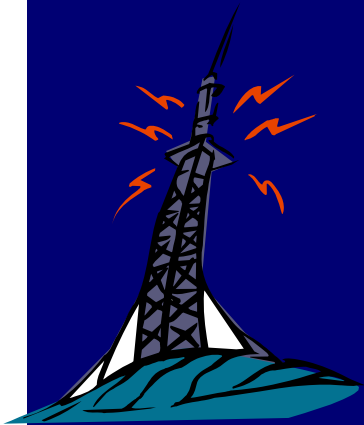
I like the title.

Think about the critique you're giving. Would you appreciate getting it? Is there a suggestion you can make to fix the piece? Find something that you like about the work and if you can't find anything, don't say anything. Does the phrase sound familiar? *If you can't say something nice, don't say anything at all.* So be it. Frequently, Mom was right.

Clever, creative people can be the worst at massacring the creative impulse of their fellow writers. Is your purpose to improve the work or to take down the competition? Guess what – editors will do that for you. It is not necessary for you to assume the role of dream-killer.

Think about some of the writing that has achieved fame. Would you have given a thumbs-up to the novel *Love Story*? Have you read the first book in the *Twilight* series? Remember *Jonathan Livingston Seagull*? (We're trying to forget...)

Don't assume that just because a particular work doesn't touch you, that automatically means it won't reach anyone else. Be kind, be fair, and you will have a right to expect the same in return.



Flash Characters

Kaye Linden

Last week, I sat in the ancient city of Jaffa, Israel, and studied the colorful tapestry of characters who hurried through the cobblestone streets. I thought about characters in flash fiction.

Instead of an essay on this lengthy topic, I will offer just a few tidbits of how characterization in flash is unique. In short-shorts, much of the information conveyed is unspoken or implied, and traditional character development does not necessarily occur. Every word of dialogue, and every action, must move the story forward, so the reader can "see" the story image develop.

Here are some thoughts:

1. Analyze your story's central idea. Decide on the minimum number of characters needed to convey the essence of the story. Throw out those characters who are not essential to the story line.
2. Flash fiction is about the fine skill of minimalism — producing an intense piece because of its compression. Writers often overload shorts with too many characters. As a result, the reader can become overwhelmed and lose track of who is who. Keep it simple.
3. The short-short sparkles because of its wonderful limitations. Practicing within these limitations is fun and productive. The following exercise can trigger a great flash.

Write a micro fiction of under five hundred words using two main characters. Expand that story to around 1200 words without adding more characters. Here's three words to get you started: *city, meander, trap*.

4. Paint unusual characters. Flash is about images on the page, a painting that explodes with color and surprise at the end. Unless treated from an unusual angle, clichéd characters — the guy who seeks redemption, the jilted girl, will drive sleep dust into the reader's eyes.
5. Flash characters must flash, because they dance within a tiny frame.
6. The flash is the same as any other story in that the desires of the characters move the story forward. In the story below, a man or woman happens upon a scene. His or her curiosity traps him behind a tree where he cannot be seen. The conflicting emotions — whether to leave or whether to stay, (guilt vs. curiosity) allow the reader to identify with the conflict.
7. Setting is character. The way a man or woman interacts with his or her surroundings can help to move a story forward.

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Grand Tetons, WY—Photo by Ken Booth



Flash Characters

The following is a little story of only 142 words. It demonstrates the points above.

She teetered at the edge of the grave, as if afraid to walk over the four by six demarcation, forget-me-nots on one arm, white wedding dress over the other. A soft rain fell, but she knelt in the dirt anyway, head bowed before the loved one. The wedding dress remained over her arm, wrapped in plastic, a piece of lace dragging in soil.

I watched — a voyeur, caught in the melancholy web, innocent in my watch, trapped behind a weeping willow. I peered between its branches, compelled by business that was not mine. The white dress slipped to the ground, forget-me-nots forgotten in dirt. She placed her hands together as in prayer, head bent. I looked away.

A raven shrieked in a branch overhead, his head cocked to one side, one beady eye cast toward me in ghastly rebuke.

(By Kaye Linden)

How many characters are there in this piece? There are a number of characters — the girl, the voyeur, the imagined presence of the dead loved one, the setting, the raven. However, the focus lies with two main characters. The rest exist to support the two. For example, the raven highlights the voyeur's guilty conscience. So much unspoken information exists in this little story. Do you think there are too few or too many characters? Does the characterization work for you? In order to ask the following question, I eliminated my story title. Is this story about the voyeur, the girl, or both?

I will leave you with the following thought.

According to, Bruce Holland Rogers, the master of flash fiction, "the only test of a story is whether the reader ... finds it to be satisfactory." That statement applies to every aspect of short stories, including how we maneuver the characters.

* * * * *

I am very happy to receive questions, ideas for topics etc.

I can be reached at kayelinden@gmail.com

Conferences

Anhinga Writers' Studio Workshops

July 28 - 31, 2010

Gainesville, FLorida

P.O. Box 357154
Gainesville, FL 32635

Phone: (352) 379-8782

Fax: (352) 380-0018

E-mail: info@anhingawriters.org

Website: www.anhingawriters.org

An award-winning faculty

As always, all of our workshops are taught by some of the nation's top authors, editors and literary agents. Our special guest this year is luminary George Hirsch, publisher of **La Cucina Italiana**, **Runner's World**, and many other exciting ventures. Joining Mr. Hirsch are noted poet and poetry editor of Anhinga Press **Rick Campbell**; well-known fiction writer and editor of *Southern Review*, Jeanne Leiby; award-winning mystery writer **Bob Morris**; nationally known writing coach, **Rosemary Daniell**; and, freelancing and self-publishing expert, **Peter Bowerman**.

Many of our most popular faculty from the past are joining us again this year, including NEA Fellowship-winning poets **Peter Meinke** and **Lola Haskins**, poet and biographer to the stars **Victor Bockris**; and, of course, conference organizers, **Bev Browning**, **Mary Anna Evans**, and **Diana Tonnessen**.

Anne Hawkins, with the prestigious John Hawkins and Associates, Inc., in New York joins us as our guest literary agent. Hawkins represents both fiction and nonfiction and will talk about how to break into today's tough literary marketplace.

This year's conference is organized into focused writing tracks: You'll have the option of choosing an in-depth course of study: fiction, poetry, or nonfiction. Or mix and match workshops across the genres for a conference experience that's tailored to your individual needs. It's up to you. Included in the mix of classes are special sessions on what it takes to make it as a writer and what you need to know about the business of writing to become a savvy professional.

You'll also have the chance to submit your work-in-progress for a one-on-one consultation with one of our distinguished faculty.



Crescent Beach, Florida—Photo by Ken Booth

Conferences

University of North Florida Writers Conference Jacksonville, August 6-8

Note to WAG Members: Vic DiGenti, our June speaker, will be on the faculty of the conference below.

<http://www.unfwritersconference.com/>
LET YOUR CREATIVE SPIRIT SOAR!

Join us for the 2010 UNF Writers Conference to be held at the University of North Florida in Jacksonville, August 6-8, 2010. Early Bird deadline has been extended to June 15. Save \$50 when you register before the deadline!

The conference includes workshops in GENERAL FICTION, GENERAL NON-FICTION, YA (YOUNG ADULT), CHILDREN'S BOOK (PICTURE AND CHAPTER BOOKS), MEMOIR/ORAL HISTORY and SCREENWRITING.

The Florida Writers Association partners with University of North Florida will kick off the three-day conference on Friday, August 6, with a full day of writing workshops. On Saturday, August 7, and Sunday, August 8, writers participate in Critique Workshops in the following categories: General Fiction, General Non-Fiction, YA (Young Adult), Children's Book (Picture and Chapter Books), Memoir/Oral History or Screenwriting. Sunday afternoon's schedule includes a "First Page Panel" and a workshop featuring the UNF Writers Conference Book & Film Deal Connection, an opportunity for attendees to submit their work to agents, book editors and film producers after the conference.



Gainesville, Florida—Photo by Ken Booth

Contests

The Southern Review

is currently accepting previously unpublished poems, stories, and essays for a special on Americana to be published in the Spring 2011 issue. TSR wants work that takes on the enchanted and rhinestoned, the love canals, tourist traps and old manufacturing towns—wherever you find the embroidery and the embellishments that make up the borders and roadside attractions of our wild Americana map.

Deadline: October 1

We are looking for the essays, stories and poems that articulate the sateen heart beating in stories we tell ourselves about ourselves. We want to publish work that takes on the enchanted and rhinestoned, the love canals, tourist traps and old manufacturing towns—wherever you find the embroidery and the embellishments that make up the borders and roadside attractions of our wild Americana map.

We're currently accepting submissions for a special feature about Americana to be published in the Spring 2011 issue.

Please send your previously unpublished poems, stories, and essays by **October 1, 2010**.

The Southern Review Americana Feature
Attn. Jen McClanaghan
Old President's House
Louisiana State University
Baton Rouge, LA 70803

The Comstock Writers' Group Editors are pleased to announce the

Muriel Craft Bailey Memorial Award

Annual Poetry contest 2010

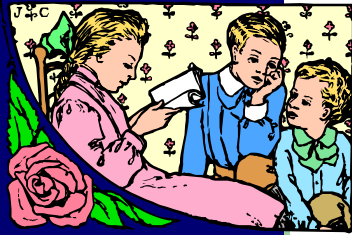
Final Judge: Charles Martin

Entries accepted after April 1, 2010
Initial Screening by Editors

First Prize - \$1 ,000
2nd Prize - \$250; 3rd Prize - \$100;
Honorable Mentions - Subscriptions

DEADLINE: Postmark by July 1, 2010
Please carefully review rules which must be followed

<http://www.comstockreview.org/>



Contests

AMERICAN LITERARY REVIEW SHORT FICTION AWARD

P.O. Box 311307, University of North Texas
Denton, TX 76203-1307

Phone: (940)565-2755

E-mail: americanliteraryreview@gmail.com

Website: www.engl.unt.edu/alr

"To award excellence in short fiction."

Prize: \$1,000 and publication. Judged by rotating outside writer. Past judges have included Marly Swick, Antonya Nelson and Jonis Agee. **Entry fee: \$15.** For guidelines, send SASE or visit website. Accepts inquiries by email and phone. **Deadline: September 1.** Entries must be unpublished. Contest open to anyone not affiliated with the University of North Texas. "Only solidly crafted, character-driven stories will have the best chance for success." Winners announced and notified by mail and phone in February. List of winners available for SASE.

DELACORTE DELL YEARLING CONTEST FOR A FIRST MIDDLE-GRADE NOVEL

Delacorte Press, Random House, Inc.
1745 Broadway, 9th Floor,
New York NY 10019.

Estab. 1992. (212)782-9000 **Website:** www.randomhouse.com. Annual award. Purpose of the award: to encourage the writing of fiction for children ages 9-12, either contemporary or historical, to encourage unpublished writers in the field of middle grade fiction. Unpublished submissions only. No simultaneous submissions. Length: between 96-160 pages. Submissions made by author only. Must not be out with an agent. Entries should be postmarked between April 1 and June 30. Letter sized SASE for notification. Because of new postal regulations no manuscripts can be returned. **No entry fee. Awards a \$1,500 cash prize plus a hardcover and paperback book contract with a \$7,500 advance against a royalties.** Judging by Delacorte Press Books for Young Readers editorial staff. Open to U.S. and Canadian writers who have not previously published a novel for middle-grade readers (ages 9-12).





Contests

DELACORTE PRESS CONTEST FOR A FIRST YOUNG ADULT NOVEL

Delacorte Press, Books for Young Readers Department, 1745 Broadway, 9th Floor, New York NY 10019. **Website:** www.randomhouse.com/kids/writingcontests. Annual award. **Estab.** 1982. Purpose of award: to encourage the writing of contemporary young adult fiction (for readers ages 12-18). Previously unpublished submissions only. Manuscripts sent to Delacorte Press may not be submitted to other publishers or literary agents while under consideration for the prize. Entries must be submitted between October 1 and December 31. Length: between 100-224 pages. **No entry fee.** **Awards a \$1,500 cash prize and a \$7,500 advance against royalties for world rights on a hardcover and paperback book contract.** Works published in an upcoming Delacorte Press, an imprint of Random House, Inc. Books for Young Readers list. Judged by the editors of the Books for Young Readers Department of Delacorte Press. Requirements for entrants: The writer must be American or Canadian and must not have previously published a young adult novel but may have published anything else. Foreign-language mss and translations and mss submitted to a previous Delacorte Press are not eligible. Send SASE for notification. Guidelines are also available on our website.





Contests

HIGHLIGHTS FOR CHILDREN FICTION CONTEST

803 Church St.
Honesdale, PA 18431-1824

Phone: (570)253-1080

Fax: (570)251-7847

E-mail: eds@highlights-corp.com

Website: www.Highlights.com

Contact: Joëlle Dujardin, Associate Editor

About

Award "to honor quality stories (previously unpublished) for young readers and to encourage children's writers." Offered for stories for children up to age 12, category varies each year. No crime or violence, please. Specify that ms is a contest entry. **Prize: \$1,000 to 3 winners, plus publication in Highlights.** Categories: Short stories. Judged by Highlights editors, with input given by outside readers. **No entry fee.** "There is a different contest theme each year. We generally receive about 1,400 entries." **Cover letter should include name, address, phone, e-mail, word count and title.** "We prefer that these things appear on the first page of the manuscript as well." **Deadline: January 1-31 (postmarked).** Entries must be unpublished. Length: 500 words maximum for stories for beginning readers (to age 8) and 800 words for more advanced readers (ages 9-12). No minimum word count. Open to anyone 16 years of age or older. Results announced on website in June. Winners notified by mail or phone. Entries not accompanied by a SASE will not be returned. See website for current theme and guidelines or send a SASE to Highlights for Children.

ADMIT ONE





Submission requests

AARP THE MAGAZINE

AARP
601 E St. NW
Washington, DC 20049

E-mail: member@aarp.org

Website: www.aarp.org

About

AARP The Magazine is devoted to the varied needs and active life interests of AARP members, age 50 and over, covering such topics as financial planning, travel, health, careers, retirement, relationships, and social and cultural change. Its editorial content serves the mission of AARP seeking through education, advocacy and service to enhance the quality of life for all by promoting independence, dignity, and purpose.

Covers: Bimonthly magazine

Freelance Facts

Multiple Submissions: No Answer

Guidelines available online.

50% freelance written. Prefers to work with published/established writers.

Circulation: 21,500,000

Byline given.

Pays on Pays on acceptance..

Offers 25% kill fee.

Buys exclusive first worldwide publication rights.

Queries accepted by mail,e-mail

Sample copy free.

Responds in 3 months to queries.

Publish time after acceptance: Publishes ms an average of 6 months after acceptance.

Nonfiction

Articles can cover finance, health, food, travel, consumerism, general interest topics, and profiles/first-person accounts.

Submission Method: Query with published clips. No unsolicited mss.

Length: Up to 2,000 words.

Pays \$1/word. Pays expenses of writers on assignments: Sometimes

Photography: Pays \$250 and up for color, \$150 and up for b&w.

Tips

The most frequent mistake made by writers in completing an article for us is poor follow-through with basic research. The outline is often more interesting than the finished piece. We do not accept unsolicited manuscripts.

Submission requests

MAD HATTERS' REVIEW: EDGY AND ENLIGHTENED ART, LITERATURE AND MUSIC IN THE AGE OF DEMENTIA

Carol Novack DBA Mad Hatters' Review

E-mail: madhattersreview@gmail.com

Website: www.madhattersreview.com

About

Editor's Note: Mad Hatters' Review has received an Artistry Award from Sixty Plus Design, 2006-7 Web Design Award from Invision Graphics, and a Gold Medal Award of Excellence for 2006-7 from ArtSpace2000.com.

Online magazine. "Mad Hatters' Review is a socially aware/progressive, multi-media/literary journal, featuring original works of fiction, flash fiction, poetry, creative/literary nonfiction, whatnots, drama, collages, audios, book reviews, columns, contests and more. We also feature cartoons and comic strips, including the 'The Perils of Patriotic Polly' and 'Coconuts.' All of our contributing authors' writings are accompanied by original art created specifically for the material, as well as original, custom made music or recitations by authors. We are proud of our spectacular featured artists' galleries, as well as our mini-movies, parodies, and featured foreign sections. Our staff musicians and visual artists are wonderful. Webdelsol took us on board (the first and only multimedia) in 2006 and hosts our site." Semiannual. Member CLMP.

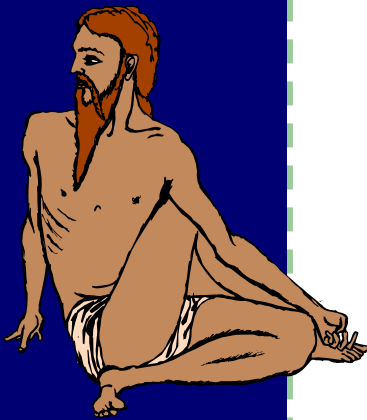
Fiction

Inventive works, mixed media, translations, humor, literary prose and poetry that demonstrate a unique, unconventional, intellectual, sophisticated and emotional perspective on the world and a delight in craft. Does not want mainstream prose/story that doesn't exhibit a love of language and a sophisticated mentality. No religious or inspirational writings, confessionals, boys sowing oats, sentimental and coming of age stories. Accepts 3-6 mss/issue. Submissions are open briefly for each issue: check guidelines periodically for dates or subscribe free to newsletter. Ms published 5-6 months after acceptance. Publishes 1 new writer/year. Length: 3,000 words (max). Average length of fictions: 1,500-2,500 words. Publishes short shorts. Average length of short shorts: 500-800 words. Also publishes literary essays, literary criticism, book reviews, and interviews. Send review queries to madhattersreview@gmail.com. Sometimes comments on/critiques rejected mss.

How to Contact: Accepts submissions by e-mail only. Include estimated word count, brief bio. Now has a submission form for most issues. Responds to queries in 1 week. Responds to mss in 1-6 weeks. Considers simultaneous submissions. Guidelines available on website. Payment/Terms Acquires first rights. Sends galleys to author. "We offer contests in most issues."

Tips

"Imagination, skill with and appreciation of language, inventiveness, rhythm, sense of humor/irony/satire and compelling style make a manuscript stand out. Read the magazine. Don't necessarily follow the rules you've been taught in the usual MFA program or workshop."



Submission requests

PLAYWRIGHTS HORIZONS

416 W. 42nd St.
New York, NY 10036

Phone: (212)564-1235
Fax: (212)594-0296

Website: www.playwrightshorizons.org

Contact: Adam Greenfield, literary manager (plays), send musicals Attn: Kent Nicholson, Director of Musical Theater.

Freelance Facts

Established: 1971
Submissions: Submit complete ms with author bio, include CD for musicals
Produces 6 plays/year.
Responds in 6-8 months.
Pays royalty. Makes outright purchase.
Negotiates for future rights.

Needs

"We are looking for new, full-length plays and musicals by American authors."

Tips

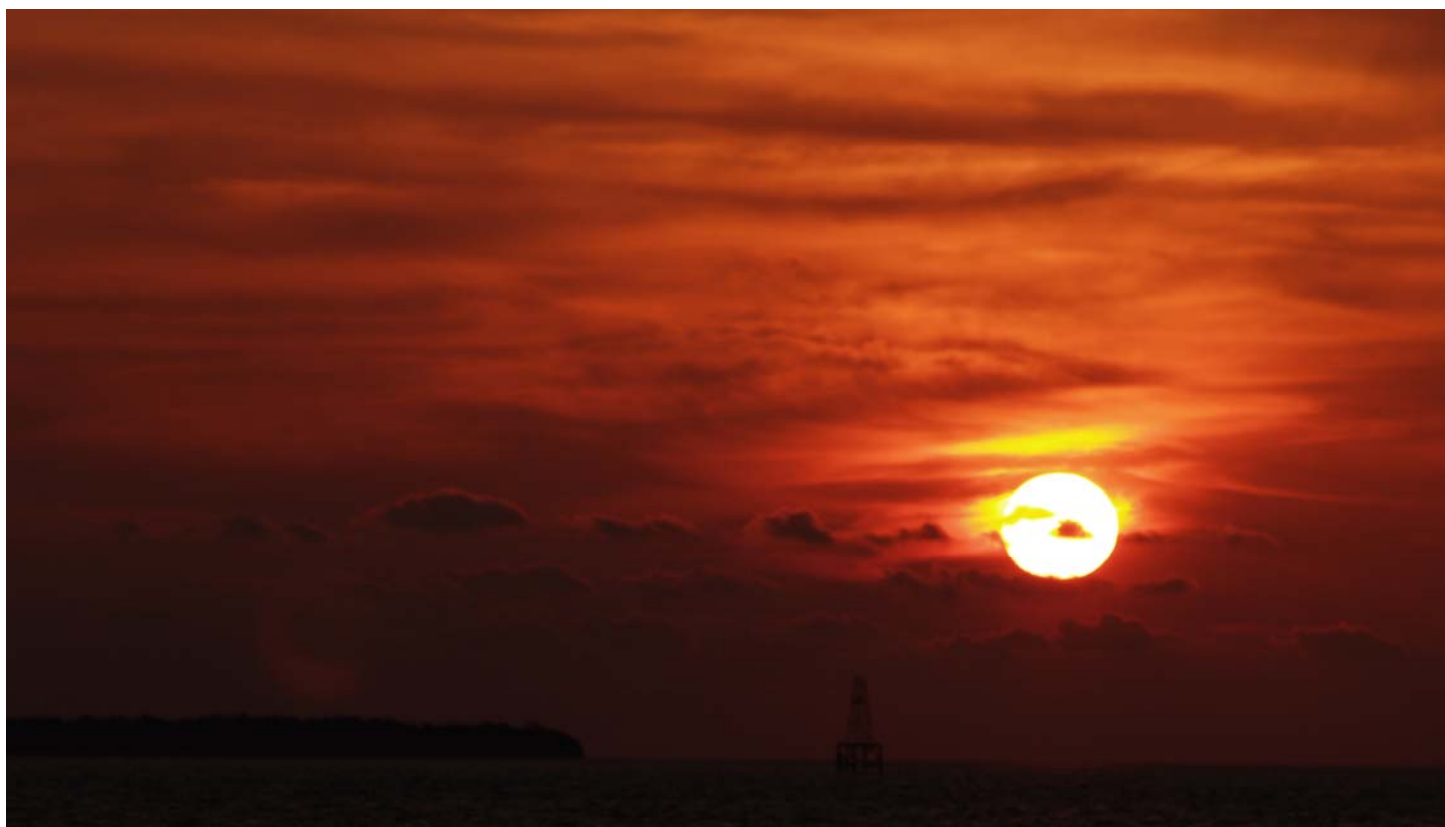
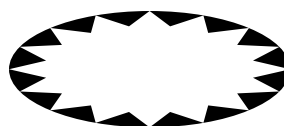
"We do not accept one-acts, one-person shows, non-musical adaptations, translations, children's shows, screenplays, or works by non-US writers. We dislike synopses because we accept unsolicited manuscripts. We look for plays with a strong sense of language and a clear dramatic action that truly use the resources of the theater."





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.



Key West, Florida—Photo by Ken Booth