

- Nancy Yi Fan—
Youngest
author at
HarperCollins

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The WAG Digest

VOLUME 11 ISSUE 9

SEPTEMBER 19, 2010

WAG Speaker Series

Please join us for the next installment of the WAG Speaker series when Kaye Linden will speak on Short Fiction: Path to Great Writing at the Millhopper Library, Sunday, Sept. 27 at 2:30 p.m.

Kaye has completed her MFA in fiction at the Northwest Institute of Literary Arts on Whidbey Island and is currently working on a thesis collection of fifty mind-bending Australian tales, set in the magical urban sanctuary of *Ma's Place*. She is the current editor of the Bacopa Literary Review, a print journal of fiction, non-fiction and poetry. In October, Kaye will teach a community service class on short stories at Santa Fe College.

Recently, Kaye's short stories have appeared in *The Camel Saloon*, *The Soundings Review*, *The Bacopa Literary Review*, *The Raven Chronicles*, *Expressions*, *Breves No Tan Breves*, *Whispers of the Unseen* (*Forum for Writing in the Arts*) and *Danse Macabre*.

Kaye believes that stories and poetry return us to our roots, offering solace in a difficult world.

This speech will involve the audience, so please be sure to bring a pencil and notepad to participate. If you plan to attend, please RSVP to Kaye at kayelinden@gmail.com so she'll know how many handouts to bring.

Upcoming Workshop:

Kal Rosenberg will offer a workshop through Santa Fe College Continuing Education called "Tuning your Fiction, scheduled for 6 Wednesday evenings beginning Oct. 27. Who hasn't been to conferences, classes, etc. and heard high blown generalities that, when you get back to your desk, offer little in the way of

concrete, specific steps you can take – and reasons why you should take them. This is what Kal will try to demonstrate in his workshop. Come prepared to debate, argue, curse, ignore and imbibe. More details to follow.

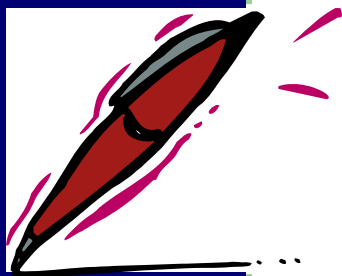
Kal is the author of the novel, *Sold As Is*, which was reviewed by Kirkus reviews as "ironic, outrageous...compelling...memorable." He has won many writing awards including the Porter Fleming Non-Fiction Prize (2005), the Hirshberg Award for Florida Fiction (2004, 2006, 2007) and the Douglas Freels Poetry Award (2006). He also won First Place in the Short Story category from Tallahassee Writers Association. His play, "Lost in Cyber-Space," was a winner of the Hippodrome's Senior Playwright Festival (2004). And stay tuned for information about Kal's upcoming book of short stories, "Damaged Goods," tales of life's great and small misfortunes and the ordinary people who try to cope with them, which is due to be released by year's end.



Barn in Tennessee (Photo by Ken Booth)

A Writer's Home is Where the Pod Is

By Pod Leader Robin Ecker



“ Funny thing is, almost everyone who joins WAG indicates a desire to join a pod, but very few offer to host one. From my experience hosting a novel pod, it's been great fun and not that much work. I mean I have to be there anyway, so I may as well keep the discussion on topic and make sure every pod member gets critiqued. Reminding members when and where to meet is peanuts!”

There you are chilling at your favorite coffee shop, sipping on your chai latte, when you realize you're overhearing bits of a highly animated conversation between two women writers—Dorothy and me, Robin. You think to yourself, *I might as well listen*. So you do. You hear...

“I just don't get it, Dorothy. One of the perks of being a WAG member is being able to join a small, genre-specific, critique group. You know, what we call a 'pod'. Yet, we only have seven pods and less than half the members have joined existing pods or formed new ones.” I shake my head in abject amazement.

“It's frustrating, I know,” replies Dorothy. “The big challenge for me as pod coordinator is to find pods that meet when and where it's convenient for WAG members who want to participate. I sometimes feel it's a little like herding cats.”

“I see what you mean. You're a bit like a match maker.”

Dorothy laughs, “Funny thing is, almost everyone who joins WAG indicates a desire to join a pod, but very few offer to host one. From my experience hosting a novel pod, it's been great fun and not that much work. I mean I have to be there anyway, so I may as well keep the discussion on topic and make sure every pod member gets critiqued. Reminding members when and where to meet is peanuts!”

“I agree, but I remember feeling intimidated about being a pod leader. I'm not a published author and felt kind of ignorant about the critique process. Besides that, I didn't want to get stuck being responsible for a group of people. Like—you know—deciding when and where to meet and all that sort of thing. I'd been there and done that as a 4-H leader back in the day.” I sigh, cross my legs, and have a go at my index finger with the emery board.

“Sure, but you conquered your fear and look at you now,” Dorothy smiles. “Your pod is rolling along fine. You meet regularly and have a pretty stable group.”

“You know why?”

“No, but you're going to tell me, right?”

“Righty-o. It's because at our pod's first meeting we discussed all the basics, like when and where to meet and how we'd handle the critique process. My co-members knew as much—or even scads more—about the writing and critiquing process as I did. I'm certainly no authority on anything that has to do with writing. But I came to realize I didn't have to be. All I had to do was host the first meeting and get the ball rolling.” [Note from WAG Digest editor: *Dorothy Staley, pod coordinator for the Writers Alliance, lives on a working farm in Waldo, Florida. Feathers are a fact of her life.*] “When I think about the novel pod, I feel like we're all in the same boat. We share whatever skills we have and that helps the whole group to stay afloat,” says she. “We meet at Book's Inc, your pod meets in member's homes, but there are plenty of other places to meet. Books-a-Million and other book stores welcome small writing groups, some restaurants and coffee shops are available during off-hours, and there are always the Alachua County library branches. In fact, my first writer's group met in the kids' section of the Mill-hopper Library once upon a time. One benefit of hosting is we get to decide when and where to meet. So, Robin, what would you say to WAG members who are still on the fence about joining or hosting a critique pod?”

I dropped my nail file into my purse and thought a moment. “I'd say, if you want to be in a pod but can't find one that fits your needs or if the ones that do fit are full, then you should think about starting a pod of your own. What would you say to prospective pod members?”

“I'd say, if you haven't found the pod that fits, then you should email me, Dorothy

POD CORNER: Home is Where the Pod Is

(Continued)

Staley, WAG Pod coordinator at dasapr41@yahoo.com, and I'll help you to visit one, find a vacancy in an existing pod, or start a pod of your own. Email me today. It's free and easy and there are no time limits on this offer. Email now. You'll be glad you did."

Yes, you think. *If I can't find a pod to join, by golly I'll start one myself. I **can** be a pod host. I'm going to go to my computer and email Dorothy right now.*

And you do. Congratulations!



Alabaster, AL (Photo by Ken Booth)

Do you have questions about copyright?

Please see the Frequently Asked Questions on the Library of Congress Website, United States Copyright Office.

<http://www.copyright.gov/help/faq/faq-general.html#what>

Want to see some real world examples of copyright infringement on the Internet, in music and movies, and the results? Check out the Copyright Web site, the ultimate copyright portal for real world, practical copyright information. As they say on the site: "As spice is to *Dune*, information is to the Web; the spice must flow."

<http://www.benedict.com/Default.aspx>



"In the list of steps below, you'll notice that, although there are times when you are doing a significant amount of work, the biggest task is that of waiting. Waiting. Waiting. Waiting... Of course, you could always be productive and write another book in the meantime..."

TARAK HARPER

WRITER'S WORKSHOP

The 39 Steps to Getting Published

People are always asking how long it took me to get my first book published. Counting the amount of time it took to find an agent, I guess it took about three years -- five months to get an agent; six months to rewrite the manuscript for him; four months (I think) for Del Rey to offer me the final negotiated contract; one and a half years till the book hit the retail stands. That, as I am constantly told, is fast. Now, from the time I turn in a completed manuscript to the time the book hits the shelves, is between 6 to 10 months.

In the list of steps below, you'll notice that, although there are times when you are doing a significant amount of work, the biggest task is that of waiting. Waiting. Waiting. Waiting... Of course, you could always be productive and write another book in the meantime...

These are the steps most people go through to get an agent, get an editor, and get published.

1. Write the book.
2. Find a list of agents who might be interested in representing your work.
3. Write and mail your query letters.
4. Wait while the agents receive the query, then consider your work, your resume, your potential readership, the current market, etc.
5. Repeat steps 3 through 5 as often as necessary until you really do get an agent.
6. Get your finalized manuscript to your agent.
7. Wait while your agent reads your manuscript.
8. Wait while your agent writes up the critique of what needs to be fixed before he can present your work to a publisher.
9. Incorporate the changes your agent requests.
10. Send the rewritten manuscript to your agent.
11. Wait for your agent to reread and accept your manuscript as ready for presentation to a publisher.
12. Wait while your agent copies and sends the manuscript to a prospective publisher.
13. Wait while the assistant to the assistant to the junior to the senior editor reads your manuscript. If this editor likes the manuscript, she will pass it along to the next editor in the line. If she doesn't like it, she will reject it and send it back to your agent. At which point, your agent repeats step 12.
14. Wait while the assistant to the junior to the senior editor reads your manuscript. If this editor likes your work, he will pass it along. If he doesn't like the story, he will reject it...
15. Wait while the junior to the senior editor reads your manuscript. If this editor likes your work....
16. Wait while the senior editor reads your manuscript...
17. Wait while the editors argue for taking on yet another unknown author to the higher-up powers-that-be in the publishing house.
18. Repeat steps 12 through 17 as often as necessary until you have been offered a book contract by a publisher.
19. Wait while your agent negotiates a contract with the publisher.
20. Wait while the publisher gets the manuscript critique to you, including requests for changes.
21. Rewrite your manuscript, fixing all the problems identified by the publisher.

The 39 Steps to Getting Published (Continued)

22. Send your rewritten manuscript back to your agent (or publisher) by the due date.
 23. Wait while your agent hands the manuscript to the publisher and tells them again how wonderful you are.
 24. Wait while your editor reads the rewrite and makes the second set of change requests.
 25. Pray that the publisher doesn't change editorial management, and that your editor doesn't leave the publishing house. (If your editor leaves that publishing house for another house, it's quite possible that your new editor won't like your work at all and will request extensive revisions in a completely different vein than that which the first editor requested.)
 26. Rewrite the manuscript again, to incorporate the second (and hopefully final) set of changes requested by your editor.
 27. Send the final draft off to your agent by the due date.
 28. Wait while your agent reads the manuscript, then takes it in person to your editor and reminds them again how wonderful you are.
 29. Repeat steps 20 through 28 as often as necessary until your publisher can't find anything else wrong with the manuscript.
 30. Wait while the manuscript goes through its final story edit.
 31. Wait while the manuscript goes through the line or copy edit.
 32. Wait while the manuscript goes into production.
 33. Receive the galleys and check them carefully!
 34. Send the galleys back to the publisher ASAP.
 35. Wait while your corrections are incorporated into the typeset book.
 36. Wait while the book is printed.
 37. Wait while the printed book is warehoused (one to two months).
 38. Wait while the warehoused stock is distributed (yet another month).
 39. Wait the final weeks until you see it on the shelves of your own local bookstores.
- If you have survived the process to this point, you are now a published author. Congratulations!
...And people wonder why it takes so long to get into print.

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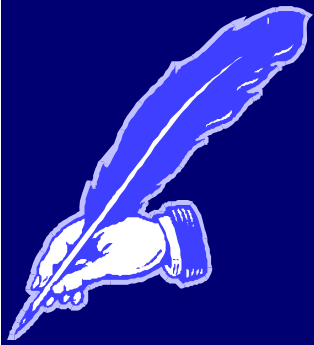
All rights reserved. It is illegal to reproduce or transmit in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, any part of this copyrighted file without permission in writing from Tara K. Harper.

<http://www.tarakharper.com/home.htm#About>

Tara K. Harper is the author of nine science-fiction novels, including the best-selling and critically acclaimed Wolfwalker series and Cat Scratch series, as well as other stories. Her work is available internationally in a variety of languages and as books on tape. Two of her novels, *Cat Scratch Fever* and *Wolf's Bane*, were nominated for the Oregon Book Awards. She has also received numerous awards for science writing, has been Guest of Honor at several conventions, and was nominated in 1999 to a University of Oregon inaugural Hall of Achievement. In late 1999, she was a Guest Speaker at the Library of Congress, in Washington, D.C..



"The advantage of writing short stories is they help you develop strong writing skills, pare your work to a manageable level, and give you publication credits that an agent will take seriously when you finish your novel/memoir/non-fiction book."



Techniques for Getting Short Stories Published

The Writers Alliance of Gainesville has been fortunate to offer some great techniques for developing and publishing short stories during the month of September. Kal Rosenberg's seminar on publishing short stories was a rousing success. And don't forget to join us for Bacopa Editor Kaye Linden's speech at the next WAG monthly meeting on developing and writing short stories. Why write short stories? You sure won't get rich from them. But the advantage of writing short stories is they help you develop strong writing skills, pare your work to a manageable level, and give you publication credits that an agent will take seriously when you finish your novel/memoir/non-fiction book. So give it a shot. Take on that topic that's been rattling around in your brain all these years. Think of short stories as an opportunity to sharpen your skills and as a means to an end.

Short Story Checklist: Techniques for Getting Short Stories Published

There are various writing techniques that will help you get your short stories published. Good characterization, dialogue, mood, tone, action, pacing, and plot development are some of the essential elements found in published short stories.

However, many writers are unfamiliar with the literary strategies that are required when writing short stories for publication. If you're trying to get your short prose published (as individual stories or as a collection of short stories), this short story checklist will help to increase the chances that your writing will be selected by editors for publication.

Short story checklist:

Is the opening sentence (and opening paragraph) of your short story strong, enticing, and confident? Does it set the mood and tone of your entire short story? Is it overly "anything" (overly cute, overly obvious, overly clever), or does it have a hint of mystery?

Do you ground your short story in scene by appealing to the reader's five senses?

Does your description advance your reader's understanding of character and plot?

Does the relationship between dialogue and description support your short story's goals?
Is the description well-researched, accurate, and evocative?

Do you show rather than tell? Is there a sense of immediacy? Do you reveal and imply, rather than explain and state?

Are the characters unique and memorable—but believable at the same time? Are their motivations clear and are they well-rounded? Do your characters' personalities complement each other in a way that makes the central conflict more pronounced?

Is the dialogue believable and effective, striking the right balance between efficiency and realism? Does the dialogue show that the characters are challenged? Is the tension illustrated in a way that is not always "flat and obvious?"

Are secondary characters as well-developed as main characters, even if their entire back-story doesn't come across on the page? Have you taken care that your secondary characters aren't more interesting than your main characters? Do secondary characters truly add to the short story, or can you cut them out?

Is your pacing even and controlled? Is your beginning engaging (or full of too much back-story)? Is your ending well-developed? Does the action have well-controlled ups and downs?

Is your ending surprising yet fitting? Does the tension level of your ending deliberately rise

Getting Short Stories Published(Continued)

above the tension level of the rest of your story? And does the denouement (tying up loose ends) reveal that the character has made a choice (has changed in some way or has had the opportunity to change but instead remained the same)?

Is your voice unique? Do you have mesmerizing, insightful, and impressive things to say (or imply)?

Have you read your work aloud at least once?

Have you had a professional proofreader look at your short story? Even the best writers need a proofreader—in fact, it's often the best writers who recognize this fact, while new writers tend to think they don't need help.

These short story techniques will help you wow editors when you're submitting your short story for publication at literary magazines.

Thank you to Writer's Relief for the use of this article:

"Writer's Relief, Inc. is a highly recommended author's submission service. Established in 1994, Writer's Relief will help you target the best markets for your creative writing. Visit their Web site at <http://www.WritersRelief.com> to receive their FREE Writers' Newsflash (today, via e-mail), which contains valuable leads, guidelines, and deadlines for writing in all genres."



Wolf Creek Dam, Kentucky (Photo by Ken Booth)

Call for Submissions



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

Heartland Review

The Heartland Review is a biannual digest-sized journal published with funding from the Kentucky Community & Technical College System. We seek previously unpublished, original fiction, poetry, and artwork. Submissions will be recycled. Compact Discs will be disposed of. *THR* takes no responsibility for damaged work.

Artwork

Submit up to seven pieces .Artwork must be presented in half tones and signed. (Please include a description of the medium of each piece.) *THR* submissions are published on natural tone paper. Artwork must have been created in the last six months prior to submission; Artwork must be sent on a Compact Disc, accompanied by “hard copies.” The “best” artwork that depicts an “organic setting” will be awarded the cover; however, we consider any submitted work. From time to time, we will select a single artist’s work for a “focus on the artist” section in our journal.

Fiction

Writers should submit 1-2, previously unpublished stories. Submissions should be typed and doubled-space. We ask that stories be no longer than 3,500 words, given the journal’s limited space. Name, contact information, a 30-40 word biography, and word count should appear on a cover page. **Personal information on any other pages of the manuscript will automatically disqualify submission.**

Poetry

Poets should submit 3-5 previously unpublished poems. Submissions should be typed. We ask that poems be no longer than 750 words. **Be mindful of lines that might be compromised because of their length.** Name, contact information, a 30-40 word biography, and word count should appear on a cover page. **Personal information on any other pages of the manuscript(s) will automatically disqualify submission.** Send a **Self Addressed Stamped Envelope** for results with submissions to:

The Heartland Review

c/o Mick Kennedy, editor

Elizabethtown Community and Technical College

600 College Street Road

Elizabethtown, KY 42701

For more information, call 270-706-8407 or e-mail Mick.Kennedy@kctcs.edu



Wolf Creek Dam Reservoir , Kentucky (Photo by Ken Booth)

Submission requests

A Call for Submissions for CRAB ORCHARD REVIEW

--THE DEADLINE FOR SUBMISSIONS IS NOVEMBER 1, 2010. THIS IS A POSTMARK DEADLINE, SO THERE IS NO NEED TO EXPRESS MAIL, OVERNIGHT, OR FAX ANY SUBMISSION. CRAB ORCHARD REVIEW DOES NOT CONSIDER ELECTRONIC SUBMISSIONS AT ANY TIME, SO PLEASE DO NOT EMAIL YOUR SUBMISSION. THANK YOU.--

Special Issue: New & Old ~ Re-Visions of The American South

Crab Orchard Review is seeking work for our Summer/Fall 2011 issue focusing on writing exploring the people, places, history, and new directions that have shaped and are reshaping the American South.

All submissions should be original, unpublished poetry, fiction, or literary nonfiction in English or unpublished translations in English (we do run bilingual, facing-page translations whenever possible). Please query before submitting any interview.

The submission period for this issue is August 10 through November 1, 2010. We will be reading submissions throughout this period and hope to complete the editorial work on the issue by the end of March 2011. Writers whose work is selected will receive \$25 (US) per magazine page (\$50 minimum for poetry; \$100 minimum for prose) and two copies of the issue. Mail submissions to:

CRAB ORCHARD REVIEW
American South issue
Faner 2380, Mail Code 4503
Southern Illinois University Carbondale
1000 Faner Drive
Carbondale, IL 62901
United States of America

The submission period for this issue is August 10, 2010 through November 1, 2010. We will be reading submissions throughout this period and hope to complete the editorial work on the issue by the end of March 2011. Writers whose work is selected will receive \$25 (US) per magazine page (\$50 minimum for poetry; \$100 minimum for prose) and two copies of the issue.

Address correspondence to:
Allison Joseph, Editor & Poetry Editor
Carolyn Alessio, Prose Editor
Jon Tribble, Managing Editor

If you don't find the information you're looking for on our website, we can always be reached for information about subscriptions, current guidelines, upcoming themes, or contests by sending a self-addressed stamped envelope to:

CRAB ORCHARD REVIEW
Department of English
Faner Hall 2380 - Mail Code 4503
Southern Illinois University Carbondale
1000 Faner Drive
Carbondale, IL 62901

Writers Contests, Submission requests

Philip Levine Prize

Deadline: 9/30/2010
Submit to: Philip Levine Prize in Poetry, Department of English, Mail Stop PB98, 5245 North Backer Avenue, California State University, Fresno, Fresno, CA 93740
Entry Fee: \$25
First Prize: \$2000 prize plus publication
Type: Poetry (48 - 80 pages MAX)
URL: Philip Levine Poetry Prize

Guidelines

Deadline: September 30, 2010. In addition to book publication by Anhinga Press, the winner will receive a \$2000 honorarium.

Final Judge: TBA

1. Manuscript should be original poetry, not previously published in book form, and should be 48-80 pages.
2. Include two manuscript title pages: one with name and contact information and one with the name of the manuscript ONLY. Manuscripts will be screened and judged anonymously.
3. All poets are eligible except: faculty, current students and graduates of the MFA Program at California State University, Fresno and close friends, family, or recent students of the judge.
4. The entry fee is \$25. Checks should be made out to "CSU Fresno Levine Prize."
5. Please bind your manuscript with a binder clip only and mail by 9/30/10 (postmark deadline), to:

**Philip Levine Prize in Poetry
 Department of English, Mail Stop PB98
 5245 North Backer Avenue,
 California State University, Fresno,
 Fresno, CA 93740**

More info: email connieh@csufresno.edu



Writers Contests, Submission requests

Boulevard Emerging Writers Contest

Deadline: 12/31/2010

Submit to: Boulevard Emerging Writers Contest, PMB 325, 6614 Clayton Road, Richmond Heights, MO 63117

Entry Fee: \$15

First Prize: \$1,500 plus publication

Type: Short stories (8,000 words MAX)

URL: Short Fiction Contest for Emerging Writers

<http://www.boulevardmagazine.org/partners.html>

RULES

All entries must be postmarked by December 31, 2010. Simultaneous submissions are allowed, but previously accepted or published work is ineligible. Entries will be judged by the editors of *Boulevard* magazine. Send typed, double-spaced manuscript(s) and SAS post card for acknowledgement of receipt to: *Boulevard* Emerging Writers Contest, PMB 325, 6614 Clayton Road, Richmond Heights, MO 63117. No manuscripts will be returned.

Entry fee is \$15 for each individual story, with no limit per author. Entry fee includes a one-year subscription to *Boulevard* (one per author). Make check payable to *Boulevard*.

We accept fiction works up to 8,000 words. Author's name, address, and telephone number, in addition to the story's title and "*Boulevard* Emerging Writers Contest," should appear on page one. Cover sheets are not necessary.

The winning story will be published in the Spring or Fall 2010 issue of *Boulevard*.



Natural Bridge State Park , Kentucky (Photo by Ken Booth)

Submission requests

Hunger Mountain, Vermont College of Fine Arts

Deadline: 1/31/2011
Submit to: Hunger Mountain, Vermont College of Fine Arts, 36 College Street, Montpelier, VT 05602
Theme: Responses to stage and screen
Type: Manuscripts (10,000 words MAX) or a video submission
Publisher: See website
URL: Hunger Mountain

<http://www.hungermtn.org/submit/>

Stage and Screen

Please send a **print submission** consisting of a typed, double-spaced manuscript no more than 10,000 words, or a **video submission**, consisting of a description of your project and a **link** to the video (we cannot accept files over 500KB). We welcome an array of examples of and responses to work on "stage" or on "screen": film, theater, performance art, dance, dance film, animation, television, etc. We're looking for both traditional and experimental work, including, but not limited to, video art/short film/recorded performances; excerpts from plays/screenplays; interviews of artists working in the field; critical reviews; and lyrical, personal or critical meditations about the genre/s. We like work that demonstrates an engagement with the world beyond its borders, clear stakes, and a beating heart.



New Mexico (Photo by Ken Booth)



Submission requests

Slipstream

Deadline: 3/1/2011
Submit to: Slipstream, Dept. W-I, Box 2071, Niagara Falls, NY 14301.
Theme: Sex-Food-Death
Type: Poetry
Publisher: See website
URL: Slipstream

<http://www.slipstreampress.org/guide.html>

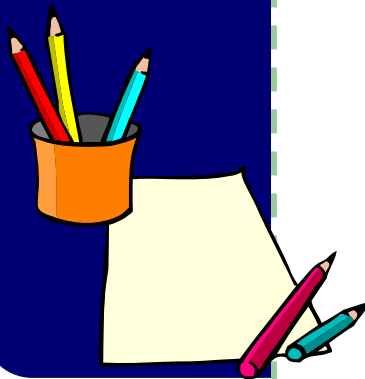
We currently are reading for general theme issue for 2010, which also will mark our 30th year of publication. All submissions must include a SASE for response.

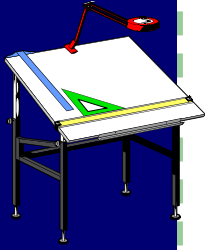
Additionally, we are accepting work for a special "Sex-Food-Death" theme issue to be published in 2011. Originally examined back in Issue 14, the theme was so popular we have decided to revisit it. Your interpretation may include one, two, or all three of the subjects. No previously published work. All submissions must include a SASE for response.

Deadline for submissions for the Sex-Food-Death issue is: MARCH 1, 2011.



Natural Bridge State Park , Kentucky (Photo by Ken Booth)





Conferences

John Kremer, author of *1001 Ways to Market Your Book*, will keynote the Florida Publishers Association 2010 Publishing Ed-U-Conference on October 9 at the Helmsley Sandcastle Hotel on Lido Beach in Sarasota.

<http://www.flbookpub.org/mc/page.do?sitePagelD=106526&orgId=fpa>

The SE Chapter of Mystery Writers of America presents Polish to Publish, October 1-3, at Honey Creek in Waverly, GA. The conference features a keynote by SF author **Jack McDevitt**, and workshops by **Holly McClure**, **Maggie Toussaint**, and **Charlotte Babb**. Visit the [website](#) for registration details.

<http://www.semwa.com/wpr/events/>

- **THE SECOND ANNUAL FLORIDA WRITERS FOUNDATION PRE-CONFERENCE WORKSHOPS**

Thursday, October 21st at the Orlando Marriott Lake Mary in Lake Mary, FL.

This event will be available to both **FWA members and non-members alike**. There will be five different workshops to choose from: *Warrior Writer*, *Novel in a Day*, *From Query to Pitch*, *How and Why to Use Social Networking Tools*, and *Screenwriting: From Idea to Big Screen*.

For more information, including the registration form, download the pdf file from the FWA website homepage, under the Pre-Conference Workshop section: http://floridawriters.net/Home_Page.html



North Carolina (Photo by Ken Booth)

Conferences

- **THE NINTH ANNUAL FLORIDA WRITERS ASSOCIATION STATE-WIDE CONFERENCE**

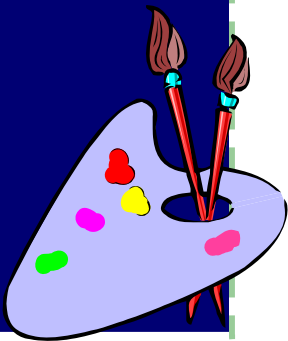
Friday, October 22 through Sunday, October 24th, 2010, at the Lake Mary Marriott in north Orlando.

If you are serious about learning the craft and business of writing, conferences are a powerful investment in your education. This conference is for FWA members only and shouldn't be missed! Regardless of your level or genre, there's plenty for everyone at this annual event. For more information or to register, visit: http://floridawriters.net/FWA_Annual_Conferences.html

Title: 2010 Chattahoochee Valley Writers' Conference State: Georgia Registration Due: 9/6/10 Conf. Dates: 9/23/2010 - 9/25/2010 Info: John Langan will lead a workshop entitled "Autobiography & Writing the Fantastic." Rick Campbell will lead a workshop entitled "First the Poem, Then the Book." A workshop entitled "Writing Through Grief" will be led by Jessica Handler. A workshop on "Publishing in Today's World" will be led by John P. Travis. Sarah C. Campbell will lead a workshop on "Photos + Stories = Winning Non-fiction & Earn \$\$ Before Getting Published." "Poetry About Poetry: How Language Looks at Itself" will be led by Carey Scott Wilkerson. A workshop on "How to Write a Novel in 30 Days" will be led by Elsie Austin. Contact: shoeboxa@aol.com URL: [2010 Chattahoochee Valley Writers' Conference](#)



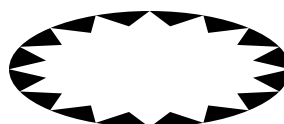
Gulf of Mexico (Photo by Ken Booth)





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 A CALL FOR SUBMISSIONS:

The Writers Alliance of Gainesville is pleased to announce our second annual Bacopa Literary contest. (Want to know what Bacopa is? See the picture below. Maybe you've seen this plant around Gainesville.)

We seek quality fiction, nonfiction, and poetry for Bacopa. Submit online at:

**[http://www.writersalliance.org/
bacopacontest.html](http://www.writersalliance.org/bacopacontest.html)**

**Visit www.writersalliance.org for further
information**

We look forward to reading your work!

