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The WAG Digest

VOLUME 3 ISSUE 1

JANUARY 17, 2011

The WAG Speaker Series

Singer Storyteller John Rogers

The Writers Alliance of Gainesville presents a unique voice in our speaker series, musician John Rogers. John is a musician and storyteller who was a 2010 semi-finalist at the International Blues Challenge in Memphis, TN and the proud 2010 winner of the "I Remember Gamble" contest held in honor of his cousin, Gamble Rogers, at the Gamble Rogers Festival in St. Augustine, FL. It was Gamble's example and early encouragement that led John to create his musical stories.

Join us for John's unique take on the writing process on Sunday, Jan. 23rd at 2:30 p.m. at the Millhopper Library, 3145 NW 43rd Street.

And stay tuned for February's Speaker Series, (Feb 27), when WAG's own Kal Rosenberg talks winning writing and the art of self-promotion. Kal is the author of the novel *Sold As Is*, which was nominated for the PEN-Faulkner award, and *Damaged Goods*, a collec-



Singer Songwriter John Rogers.

tion of short stories nominated for the 2010 Florida Book Award. He has also published poetry, numerous short stories and social commentary. Two of his stories have been adapted for the stage and produced as winners of the Hippodrome Senior Playright Festival.



Costa Maya, Mexico—Photo by Ken Booth

Pod Corner

By Dorothy Staley



**Blank page got you down?
Join a WAG Critique Pod
and you'll never write alone.**

So your spouse, mother, and dearest friends get that cornered animal look the moment you approach with a manuscript? Stop frightening them away. Join a WAG critique pod instead.

WAG's critique pods meet regularly to offer truly helpful feedback from fellow novelists, poets, memoirists, and short fiction writers in your genre-specific pod. But, don't take my word for it.

Here's what WAG members say about their pods.

"I am much more confident about my writing now than before I joined WAG. I am proud to be part of such a wonderful group of writers and thinkers." Theresa Foster

"Other's viewpoints help me to strengthen my story. I value what they have to say." Frances Ogle.

"Where else could you get such incredible critique? Being in a pod forces

me to produce my best writing because my fellow pod members never miss a mistake." Wendy Thornton

"Before joining a pod, I paid others to provide feedback. Now I have writers providing this every two weeks—and they don't charge a dime." Susie Baxter

"The limited size of a pod allows valuable time for in-depth review of each piece, while the diversity of experiences among us provides helpful insights for enhancing our work." Jay Carter

As of January 2011, WAG has seven pods meeting in the Gainesville area. We are happy to announce that Patricia Carr plans to initiate of a new fiction/non-fiction pod in High Springs on January 15. For more information, contact her at pcarr20328@windstream.net.

You don't have to be a WAG member to visit a pod. Non-members are permitted one visit per pod. Members may visit pods twice and submit their work for review at the second meeting. For information on visiting, joining or leading a critique pod, contact Dorothy Staley at staleydorothy@gmail.com.



Alabaster, AL—Photo by Ken Booth

WAG's critique pods meet regularly to offer truly helpful feedback from fellow novelists, poets, memoirists, and short fiction writers in your genre-specific pod.

Online Literary Journals: The Cutting Edge Of Traditional Publishing

by [Writer's Relief Staff](#) 8 April 2010

With the advent of online literary journals, writers seeking reputable and well-known venues to publish their work are no longer confined to print. Online literary magazines are beginning to coexist with (and often take the place of) print magazines, and the result is good news for writers of short stories, essays, and poems.

The Historical Stigma Against Online Publications

In the early days of the Internet, online publications of [short prose](#) and poetry were considered *lesser* publications than print journals. However, now that the Internet has come of age, publishing your writing in [reputable online journals and other venues](#) no longer carries a negative stigma. Many publishing industry experts believe that traditional literary magazines will convert increasingly to online-only models.

So get ready, writers! It's time to start being proud of your online publications and listing them in your cover and query letters alongside your print publications.

Why Many Literary Magazines Have Already Gone Online

If you're regularly submitting your writing to [literary magazines](#), you know this much is true: There isn't a lot of money to be made in short stories and poetry, because literary magazines often operate on a very limited budget.

The recent recession has only made the situation more difficult; many, many literary magazines have closed their doors over the last 18 months. At Writer's Relief we are also tracking an alarming number of literary magazines that are "on hiatus" or "indefinitely closed for submissions."

Print magazines that were under financial duress during the economic downturn had a choice: adapt or fail. To cut costs, editors who chose to persevere turned to the final frontier in publishing: the Internet. Without the high costs of printing, binding, and mailing, literary magazines can operate on a smaller budget.

For that reason, there are more reputable literary magazines online now than have ever been online before. And, of course, there are fewer print journals than there were 18 months ago.

Writers who have been trained over the years to respect only print publications may find it difficult to believe that online publications and print publications are at equal value. Some writers may prefer to hold a physical publication in their hands. However, just as literary magazines have had to adapt, writers will need to adapt as well. The practical benefits of publishing online may outweigh any lingering emotional reservations.

Top Five Ways Publishing With Reputable Online Venues Can Help Your Career

1. **Searchability.** Writers who are hoping their publications in literary journals will eventually lead them to *bigger and better things* are writers who are hoping to build a platform. Literary agents, editors, and industry professionals (not to mention friends and family) *will* Google you if they are interested in your work. You'll want to have something substantial online to show them. Lack of an online presence isn't necessarily a deal breaker, but it certainly doesn't help either.
2. **Connecting with readers via [your website](#).** By publishing your writing online, you can create a centralized directory of your work that is easily accessible to readers. List your publications with links to the appropriate magazines (or to your published writing). If you are publishing **ONLY** in print magazines, you cannot easily create an interactive resource, and readers may find it more difficult to acquire and read your work.
3. **Circulation/Print runs.** Mid-level print magazines reach an average of a few hundred subscribers. Online publications, however, are not restricted by printing fees and can, therefore, reach a larger audience.
4. **Longevity.** Poems and stories that are published on the Internet are generally available online for a very long time. Literary magazines will often archive their older editions. For that reason, your online publications will be a resource that you can direct readers to indefinitely. But your old print publications lose much of their potential to reach new readers when they start to collect dust on your shelf.
5. **Online submissions.** When you submit to an online literary magazine, you don't have to pay for paper and postage. And you can even make your submissions in your pajamas by submitting your writing to literary agents and editors via email or via submission manager.

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."

WAG News and Info

WAG Seeking Volunteer Coordinator

Want to become more involved with the Writers' Alliance? WAG is seeking a Volunteer Coordinator to help members get involved with various local organizations. We already have contacts with the VA, UF's Reading for the Blind organization, and a local mental health organization. We need an organized, compassionate volunteer to be our liaison with local groups who want to start various writing groups. If you're interested, please e-mail floridawendy@cox.net.

WAG Member Jack Owen Publishes new E-Book

If you love intrigue, mystery and history on the "Golden Isles," the Atlantic Barrier Islands of Florida and Georgia, check out the new book by WAG member [Jack Owen](#). It's titled *The Jekyll Island Enigma* and it is a \$2.99 thriller available on the [Barnes & Noble](#) web site. Jack says his mystery was uploaded to Barnes & Noble's PUBIT, the ebook publishing arm of the company, just before the Solstice! Support your WAG writers and let's all give this *opus* a great read.

WAG member and Bacopa Editor Kaye Linden offers Santa Fe Community Ed Class

Join Kaye Linden for a Community Ed Class on short fiction, 6 Mondays from 6:30 p.m. to 8:00 p.m., beginning on Jan. 24, 2011. The fee is \$49.00 with a \$2.00 Lab Fee. Classes will be held on the NW Campus. The class is for those interested in learning basic, intermediate, and advanced short story writing. There will be lectures and discussion of the necessary skills, critique of established short stories, as well as in-class creative writing exercises, and how to market and publish "flash fiction". This class is an interactive and fun class facilitated by a published MFA writer. If you'd like more information about Kaye's class, please contact her at kayelinden@gmail.com.

KAL ROSENBERG'S New Book, *Damaged Goods*, Available

Kal Rosenberg, self-confessed curmudgeon, acquired the foundation of his education on the streets of The Bronx. He is the recipient of the National Writers Association First Novel Award (2001), the Porter Fleming Prize from non-fiction (2005), and was five-time winner of the Hirshberg Award for Florida Fiction, and two-time winner of the Florida Hippodrome State Theatre's playwright competition. He is also the author of the novel **Sold as Is**, numerous short stories, poems and essays. These tales of life's great and small misfortunes, and the ordinary people who try to overcome them, show the clarity, and insight that is the hallmark of Kal Rosenberg's work. And, because to get yourself safely through life, 'you just gotta laugh,' even some of his more shocking stories have the power to crack you up. They begin with the quintessential metaphor for twentieth century damage-December 7, 1941-and traverse the next seven decades of American life.

"Damaged Goods," was nominated for the 2010 Florida Book Award, the Ben Franklin Award, and one of the stories was nominated for a Pushcart Prize. The cover price, available from Amazon (http://www.amazon.com/Damaged-Goods-Kal-Rosenberg/dp/1936343363/ref=sr_1_2?ie=UTF8&s=books&qid=1295199303&sr=1-2) 17.95, but you can get a signed copy from Kal for the WAG price of \$15.00 at the January or February meeting.

Children's Writers – Contributors needed

Do you write children's stories? WAG Member Doc Harris, would like to put together a unique children's book, one which consists of 365 stories – a story for each day of the year. He'd like to hear from other children's writers interested in contributing. If you'd like to be part of this unique project, contact Doc doctordot4art@hotmail.com.

Doc is also one of the guiding forces behind the Shake Rag Art Gallery and Artists Collective in Melrose, Florida. Check out their Web site at: <http://shakeragarts.org/section/167395.html>.

Rhythm Cream (from the WAG Dec. Social) plays at the Kickin' Devil February 4

Script Frenzy

SCRIPT FRENZY

Did you participate in NaNoWriMo (National Novel Writing Month - writing a novel in 30 days) during the month of November? Not crazy enough yet? Now is the time to prepare for the next frenetic bout of writing, Script Frenzy.

Script Frenzy in a Nutshell

The Challenge Write 100 pages of original scripted material in the 30 days of April. (Screenplays, stage plays, TV shows, short films, and graphic novels are all welcome.)

When April 1-30

Cost Free. We run on [donations](#).

Who Everyone (worldwide) is welcome. No experience required.

Prizes Happiness. Creative juices. Pride. Laughter. Bragging rights. A brand-new script.

How [Sign up!](#) Prepare with our [Writer's Resources](#). Get ready to start writing on April 1.

<http://www.scriptfrenzy.org/eng/user/register>



Withlacoochee River—Photo by Ken Booth



*"As you can
see, these
common
mistakes are
easy to
correct"*



Freelance Writers - Three Simple Writing Mistakes To Avoid

by Suzanne Lieurance

A few simple writing mistakes can often make the difference between a very good manuscript and a not-so-good one that is rejected by publishers. Below are just three of the most common mistakes I see day after day as a writing instructor and writing coach:

1) Overuse of participle phrases to begin a sentence. A participle phrase usually begins with a word that ends in the letters "ing." There is nothing wrong with beginning a sentence with a participle phrase. But when you do it too often, it begins to draw attention to itself and distract the reader from the action of the story.

Like this:

Reaching behind her, Mary grabbed her backpack and ran straight for the woods. Pushing branches and tangled vines out of her way, she was able to find the foot path. But a snake was stretched out across it. Turning around quickly and searching for another way through the forest, she suddenly heard someone call out her name.

Notice how clunky that sounds.

When you finish writing a story, go back over it and circle all the sentences that begin with a participle phrase. If you have several of these phrases on each and every page, change most of them.

Like this:

Mary reached behind her and grabbed her backpack, then she ran straight for the woods. She pushed branches and tangled vines out of her way until she was able to find the foot path. But a snake was stretched out across it, so she turned quickly and searched for another way through the forest. Suddenly, she heard someone call out her name.

2) Dislocating or projecting body parts. Yes, many writers actually do this in their stories. The most common example of this is when characters' eyes leave their bodies.

Here's what I mean:

I was angry at my brother. I shot my eyes across the room at him and gave him a dirty look.

Yikes! Was the poor brother left holding those eyeballs, or were they just stuck on the front of his shirt or something?



Tampa, FL—Photo by Ken Booth

Three Simple Writing Mistakes To Avoid (Continued)

3) Dialogue that is punctuated incorrectly. The most common example is when characters laugh words. They simply can't do this.

Try it yourself. Can you laugh and speak at the same time? Not really. Yet, when you use a comma to separate the dialogue tag from the dialogue itself, you are indicating the words were laughed.

Here's an example:

"I'd never try that in a million years," laughed Denise.

To avoid this mistake, simply use a period after the dialogue, creating two separate sentences.

Like this:

"I'd never try that in a million years." Denise laughed.

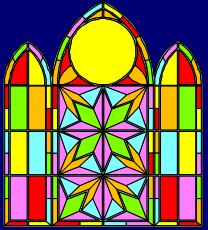
As you can see, these common mistakes are easy to correct, but now that you're aware of them, try to avoid making them in the first place and you'll be a much stronger writer immediately.

ABOUT THE AUTHOR

Suzanne Lieurance is a fulltime freelance writer, the author of 23 published books, and the Working Writer's Coach. For daily tips about writing and the business of writing, visit www.workingwriterscoach.com and get the help you need to start earning at least \$100 every day as a writer at www.writemoresellmore.com.



Ocho Rios, Jamaica—Photo by Ken Booth



Oh, What a difference a Word Makes!

HISTORY

Sir Walter Raleigh circumcised
the world with a big clipper.

MATHS

If it is less than 90 degrees it is
a cute angel.

GEOGRAPHY

In geography we learned that countries
with sea round them are 'islands' and
ones without sea are incontinents.

NATURAL HISTORY

Crabs and creatures like them all belong to a
family of crushed Asians.

Conferences, Festivals and More

<http://ameliaislandbookfestival.com/>

Amelia Island Book Festival, Feb. 18-19, 2011. Key Note Speaker for this festival is **Rick Bragg**, author of the critically acclaimed and best-selling *All Over but the Shoutin'* and a Pulitzer Prize-winning national correspondent for the New York Times.

FRIDAY, FEBRUARY 18

Writers' Workshops FCSJ - Betty P. Cook Nassau Campus. 9:00am – 4:30pm. A full day of intensive workshops providing innovative sessions for all genres and levels of writers. Midday luncheon with New York Times bestselling author Susan Vreeland as the featured keynote. **BUY NOW ONLY \$65**, after January 30, 2011 \$85

Saturday, February 19

Author Luncheon

12:00 Noon, ATLANTIC AVENUE RECREATION CENTER FEATURING CRITICALLY ACCLAIMED AND BEST-SELLING AUTHOR:

RICK BRAGG

PLUS AN AUTHOR AT EVERY TABLE

The luncheon is capped off with an awards ceremony and the annual AIBF scholarship presentation. The signature event of the Festival! \$40.

Lessons From A Bestseller

A Writer's Workshop and Luncheon Featuring Steve Berry

March 5, 2011 9:00 a.m. – 3:30 p.m.

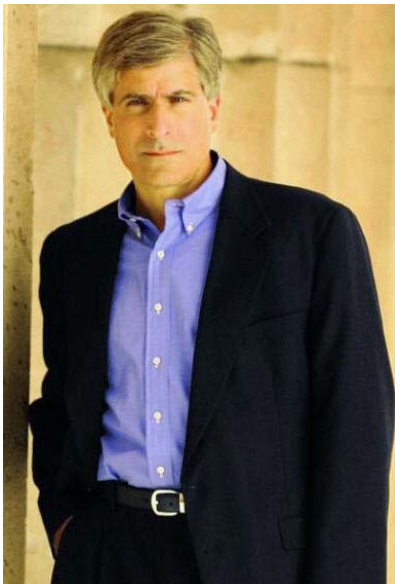
Registration/Check-in 8:00 a.m. - 9:00 a.m.

Renaissance Resort at World Golf Village

500 Legacy Trail

St. Augustine, FL 32092

(Near I-95 and International Golf Parkway, Exit 323)



<http://www.fhbookfest.com/events.htm>



“If you’ve got
one book
published,
wonderful – time
to get started on
the next one!”



Conferences, Festivals and More

[The Southeast Review's 30-Day Writer's Regimen \(for adults\)](#)

UPDATE: We will launch our latest new Regimen for Adults on **February 1st!** Scroll to the bottom of this page to purchase the new, hot-off-the-presses Writer's Regimen!

The Southeast Review Writing Regimen is for poets, essayists, and fiction writers who want to produce a body of work by introducing structure to their writing life, and, at the same time, finding new and innovative ways to approach their craft.

Sign up for *The Southeast Review* Writing Regimen and you will get the following:

daily writing prompts, applicable for any genre, emailed directly to you for **30 DAYS!** Use these to write a poem a day for 30 days, to create 30 short-short stories, or to give flesh to stories, personal essays, novels, and memoirs

a **daily reading-writing exercise**, where we inspire you with a short passage from the books we're reading and get you started writing something of your own

A **Riff Word of the Day**, a **Podcast of the Day** from an editor, writer, or poet, and a **Quote of the Day** from a famous writer on writing

Flashback Bonus Craft Talks, where, as a little something extra, we repeat an earlier regimen's craft talks from more writing heavyweights

weekly messages from established poets and writers—including tips and warnings on both the craft and the business of writing

a **FREE copy of issue 28.2 of *The Southeast Review***, featuring work from **Billy O'Callaghan** and **Daniel Westover**, the full-color art of **Matthew Stuart**, and so much more ... including a Q&A with **Connie May Fowler!**

a chance to have your work [published](#) on our site.

access to our **online literary companion**—www.southeastreview.org—for interviews with up-and-coming and established poets, fiction writers, and memoirists, podcasts of readings from the Warehouse Reading Series, including such writers as Ann Patchett, Jennifer Knox, Matthew Zapruder, Barry Hannah, . . . as well as essays on the reading life of writers, book picks, web picks, and much more . . .

All of this for **just \$15.00**. That's a mere 50 cents per day! Join us for a month and walk away with a new body of work!

You can send checks (please include your email address!) to:

Writer's Regimen

The Southeast Review
Department of English
Florida State University
Tallahassee, FL 32306

<http://southeastreview.org/regimen.html>



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



Nassau, Bahamas—Photo by Ken Booth

Contests

Narrative Magazine – Winter 2011 Story Contest

Our winter contest is open to all fiction and nonfiction writers. We're looking for short stories, short shorts, essays, memoirs, photo essays, graphic stories, one-act plays, all forms of literary nonfiction, and excerpts from longer works of both fiction and nonfiction. Entries must be previously unpublished, no longer than 15,000 words, and must not have been previously chosen as a winner, finalist, or honorable mention in another contest.

As always, we are looking for works with a strong narrative drive, with characters we can respond to as human beings, and with effects of language, situation, and insight that are intense and total. We look for works that have the ambition of enlarging our view of ourselves and the world.

We welcome and look forward to reading your pages.

[HTTP://WWW.NARRATIVEMAGAZINE.COM/NODE/114958](http://www.narrativemagazine.com/node/114958)

Awards: First Prize is \$3,250, Second Prize is \$1,500, Third Prize is \$750, and ten finalists will receive \$100 each. All entries will be considered for publication.

Submission Fee: There is a \$20 fee for each entry. And with your entry, you'll receive three months of complimentary access to Narrative Backstage.

Timing: The contest deadline is March 31, 2011, at midnight Pacific daylight time.

Judging: The contest will be judged by the editors of the magazine. Winners and finalists will be announced to the public by April 30, 2011. All writers who enter will be notified by email of the judges' decisions.

Submission Guidelines: Please read our [Submission Guidelines](#) for manuscript formatting and other information.

Other Submission Categories: In addition to our contest, please review our other [Submission Categories](#) for areas that may interest you.

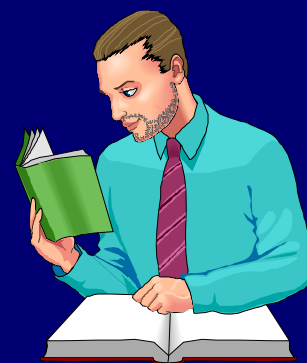


Photo by Ken Booth

Contests

Michael Steinberg Essay Prize Submission Guidelines

Fourth Genre will seek the best creative nonfiction essay/memoir for its sixth annual Michael Steinberg Essay Prize. Authors of previously unpublished manuscripts are encouraged to enter.

The winning author receives \$1,000, and the winning entry will be published in an upcoming issue of *Fourth Genre*. Runner-up entry will be considered for publication.

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

SUBMISSION GUIDELINES

Reading period: January 5–February 28. Submissions must be postmarked on or before February 28.

Reading fee: \$15 (U.S.) per entry

Make checks payable to “Michigan State University Press”

Multiple submissions accepted; include \$15 entry fee for each individual submission

Include in cover letter (one page limit): name, address, phone number, email address, title of piece, and approximate word count

No names should appear anywhere on the manuscript

Word limit - 6,000 (Longer submissions will not be read)

Winners will be announced on our website at <http://www.msupress.msu.edu/journals/fg>; all manuscripts recycled

ELIGIBILITY

Current Michigan State University students, faculty, and staff are not eligible to enter the Michael Steinberg Essay Prize contest.

Electronic submissions will not be considered

REPLIES

For manuscript receipt confirmation, include a self-addressed stamped postcard

Contest status queries will not be accepted

Winner and runner-up (if applicable) announced at the end of April

Send submissions to:

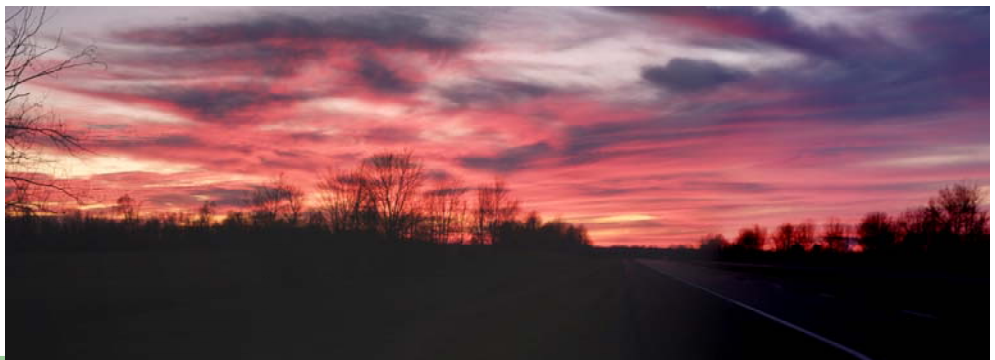
Fourth Genre Editors' Prize

201 Morrill Hall

Department of English

Michigan State University

East Lansing, MI 48824-1036



Contests

***The Florida Review* 2011 Editors' Prizes in fiction, nonfiction, and poetry \$1000 Award and publication**

Submit a group of 3-5 poems, one story, or one essay with a \$15 reading fee (which includes a year's subscription), payable to UCF/Florida Review.

For each entry, include a cover letter with your name, address, phone number, email address, and the title(s) of submitted work. Manuscripts must include the title of the work on each page, but no identifying information about the writer (name, email address, etc.). This is a blind read.

Writers may enter in more than one genre, but each additional submission requires a separate envelope and entry fee.

Simultaneous submissions to other journals are permissible, but please notify us if the work is accepted elsewhere.

All submissions will be considered for publication. Winners will be announced in summer 2010. For notification, include a SASE.

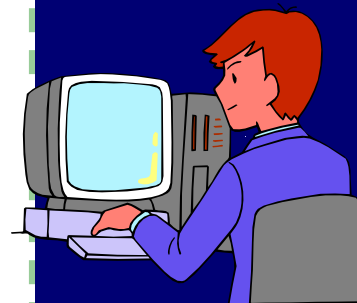
Postmark DEADLINE: February 28, 2011

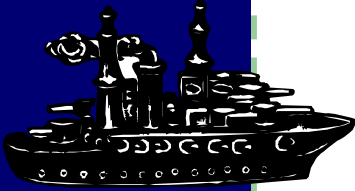
Submit to:
The Editors' Award (Indicate Genre)
The Florida Review
Department of English MFA Program
PO Box 161346
University of Central Florida
Orlando, Florida 32816-1346

Please visit our website at: www.flreview.com



Photo by Ken Booth





Calls For Submission

South Loop Review Online, the online literary magazine of the Creative Nonfiction Program of Columbia College Chicago, seeks experimental forms of nonfiction such as hybrid forms, segmented essays, short-form creative nonfiction, montage memoir and graphic memoir. SLR looks for diverse voices. Send essays of no more than eight pages to southlooponline-at-colum-dot-edu for the Spring issue.

See more info at: http://cms.colum.edu/southloopreview/slr_online.php

Western Humanities Review fiction, poetry, criticism, hybrid genres on "Adaptation."
Jan 1 – Mar 15

<http://www.hum.utah.edu/whr/>

Anthology **It's All in Her Head: Women Making Peace with Troubled Minds** women and mental health issues. Mar 1

<http://itsallinherhead.blog.com/call-for-submissions/>

It's All in Her Head will be a dynamic collection of finely crafted, stigma-busting stories by a diverse group of women who have struggled with a continuum of mental challenges, from dysthymia to full-blown schizophrenia.

I am seeking first-person, literary non-fiction essays (please, no poetry) from established writers and talented emerging voices detailing your experience with a mental health issue, and how you've learned to make peace with it. Although your essay may (and should) reveal the truth about what it is/was like to live with your particular challenge, I'm looking for contributions that have a positive and/or hopeful tone (humor is more than welcome), with concrete examples of how you've managed to be productive, successful, satisfied, and yes, happy—or at least content. *It's All in Her Head* will both acknowledge the severity of treated and untreated mental concerns and also share women's strategies for taking care of themselves and restoring themselves, given the tools at their disposal, from pharmaceuticals to meditation, and everything in between...the winning cocktail that gives them some measure of mastery over their lives.



Calls For Submission

LIMESTONE **– University of Kentucky –** **Deadline March 1**

<http://limestonejournal.com/submit.html>

Limestone, a literary journal housed at the University of Kentucky, publishes original art, poetry and prose from established and emerging writers. Our tastes vary from year to year, and what we publish is subject to the whims of the editorial board. However, we are human beings, and as such enjoy honest characters, sparky language, and stories that explore the complexities of being alive. We like art that speaks to us similarly, and art that features the imaginative use of color and form. We do print in color, but welcome black and white images as well. Typically we choose an artist from our accepted submissions for our cover.

Over the past 25 years, we've published free verse, formal poetry, prose poetry, short stories, flash fiction, creative nonfiction, photography, visual art, comic strips, and photos of three-dimensional art. We are, however, open to new and/or experimental forms. As *Limestone* is not specifically a regional journal, accepted submissions will not be limited by theme or contributor's residence.

Simultaneous submissions are accepted with notification. All submissions should include a self-addressed stamped envelope and a brief cover letter.

A submission selected for inclusion in our print journal may also be showcased on our website, limestonejournal.com.

We accept manuscripts year round, but in order to be considered for the 2011 issue, submissions must reach us by March 1, 2011. Submissions received after that date will be considered for the following year.

Submission Information

Poetry

Submissions should be limited to five poems or fewer, typed and single-spaced. We will not consider electronic submissions, but will require an electronic version of the work upon acceptance for publication.

Prose

Submissions should be limited to no more than thirty typed, double-spaced pages. We will not consider electronic submissions, but will require an electronic version of the work upon acceptance for publication.

Art

We will consider images sent via email (limestone.uky@gmail.com) or on a CD. You may also send us a link to your online portfolios, as long as pieces available for submission are clearly noted. All accepted submissions will be resized to fit the margins of the magazine (5" x 7"). Images should have a resolution of 300 dpi or higher. Please do not send originals.

Send Submissions to:

Limestone

University of Kentucky

Department of English

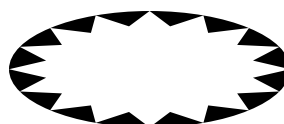
1215 Patterson Office Tower

Lexington, KY 40506



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](mailto: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.



Costa Maya—Photo by Ken Booth