

WRITER'S ALLIANCE
OF GAINESVILLE

TOPICS
COMING
IN FUTURE
ISSUES

- WAG POT
Luck Social
- BOD Open
Meeting

INSIDE THIS
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The WAG Digest

VOLUME 3 ISSUE 10

OCTOBER 16, 2011

Join us October 23 at the Millhopper Library
for the WAG Speaker Series.

You have a story to tell.

Susie Baxter is condensing her five-week "Memoir Writing Workshop" into a jam-packed hour of fun. If you have ever had the urge to write about your life - or if you are already working on your memoir - you will not want to miss this program. Susie will share aids to help the beginning writer get started and will hand out questionnaires that will prod your memory and help you dig deeper.

Baxter believes that every person has a story to tell. "The authors of *Angela's Ashes* and *The Glass Castle* were relative unknowns," she reminds us, "before they wrote their memoirs."

For more than a decade Baxter was editor and publisher at Mosby, a health-science publishing house in St. Louis. A fifth-generation Floridian, she published her family's tales, *C.G. and Ethel: A Family History*, in 2008. She is now working on a memoir that focuses on her rural childhood in North Florida.

Susie is the guiding force behind a WAG memoir pod and a dedicated



writer whose evocative memoir is near completion.

The WAG Speaker Series is free and open to the public. We meet at the Millhopper Branch of the Alachua County Library, 3145 NW 43rd Street Gainesville, FL 32606 (352) 334-1272. For Directions, go to this site: <http://acld.lib.fl.us/milhopper>



Crescent Beach Florida—Photo by Ken Booth

POD CORNER:

WRITERS ALLIANCE PODS

Are you interested in joining a writers pod? Writers are encouraged to visit a critique pod to see firsthand the benefits of participation. WAG members who visit may submit their works for review on the second visit. Also, non-WAG members are allowed one visit per pod. For more information, see our Web site, writersalliance.org, for specific contact information.

Pod 1 - Novel/Short Fiction

Leader - Robin Ecker
Meeting time - 4:00 p.m. every Thursday
Place - West Gainesville

Pod 2 - Nonfiction/Memoir

Leader - Susie Baxter
Meeting time - 6:30 p.m. every other Monday
Place - Member homes
Leader Message: We email manuscripts ahead of time (about 2,500 words). At each meeting, we spend about twenty minutes discussing each member's work.

Pod 3 - Poetry

Leader - Gil Murray
Meeting time - 6:30 p.m. first and third Thursday each month
Place - Books, Inc.

Pod 4 - Short Fiction

Leader - Wendy Thornton
Meeting day - First Thursday of the month, time varies.
Place - Member homes
Leader Message: The short fiction pod encourages each member to produce one short story a month, but we're flexible. Some members are writing books of short stories, while others are just beginning their writing career. We currently have room for two new members.

Pod 5 - Novel

Leader - Dorothy Staley
Meeting time - 11:00 a.m. every other Saturday
Place - Books, Inc.
Leader Message: We e-mail manuscripts ahead of time and come ready to critique. Although we're writing quite different novels (thriller/adventure, literary woman's, big foot crime mystery, etc.) we all benefit from one another's critiques.

Pod 6 - Memoir/Personal Essay

Leader - Patricia Magee Young
Meeting time - 1:30 p.m., 2nd and 4th Monday of the month
Place - Crispers and member homes

Pod 7 - Science/Speculative Fiction

Leader - Avery Cahill
Meeting time - once a month, time varies
Place - Gainesville

Pod 8 - Fiction/Nonfiction (inspirational)

Leader - Patricia Carr and Pat Aylward
Meeting time - 6:30 p.m., last Tuesday of the month
Place - FUMC, High Springs

Pod 9 - Memoir

Leader - Patsy Murray
Meeting time - 3:00 p.m., every other week
Place - Member homes

Pod 10 - Children's Literature

Leader - Needed. If interested contact Susie Baxter.
Meeting time - Varies
Place - Books, Inc.

Pod 11 - Novel

Leader - Susan Brandt
Meeting time - 6 p.m., twice a month
Place - Varies
Leader message: Each member submits 10 pages twice a month for critique.
At each meeting, everyone's material is discussed.

Pod 12 Kick-starters (creative prose)

Leader - Cary Ader
Meeting time - 1:30 p.m. on selected Sundays
Place - Alternate between libraries (Millhopper and Tower Road)
Leader message: Participants work from prompts and their work is reviewed and discussed at each session.

"Writers are encouraged to visit a critique pod to see firsthand the benefits of participation."

OPEN Board of Directors Meeting in November: Public Input Requested

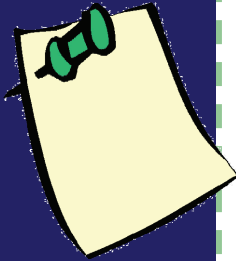
Your valuable input is requested. Please join us in November for the very first Writers Alliance public meeting of the Board of Directors. The WAG BOD would like to expand opportunities for WAG Members to get involved with the processes of the organization. Do you have suggestions, opinions, requests that you'd like to propose to the Board? We will have details soon for a specific date in November. The meeting will be held at the Millhopper Library at 2:30 on a Sunday, the usual WAG meeting time. Since Thanksgiving "interferes" with our regularly scheduled speaker's series, this special meeting will provide an opportunity for WAG members to sound off on your organization. During this meeting we will discuss our federal non-profit application status and plans for next year's meeting. We will open the meeting to discussion from members. The specific date will be announced at our October 23 meeting.

And stay tuned for details about the Writers Alliance December pot luck and social.



North Carolina—Photo by Ken Booth

WAG Members in the News



WAG Member **Mary Bridgman's** essay, "The Bridge to Elena," has been awarded a place among the top 100 entries of the very competitive Writers Digest Annual Writing Competition. Per Jessica Strawser, Editor of the Writers Digest, "Finishing among the top 100 entries is an accomplishment you can be proud of. Your success in the face of such formidable competition speaks highly of your writing talent, and should be a source of great pride as you continue in your writing career."

Mary is currently marketing her humorous young adult novel, "THE ADVENTURES OF POLECAT MULLINS AND POSSUM JOHNSON." We wish her the best of luck with her book.

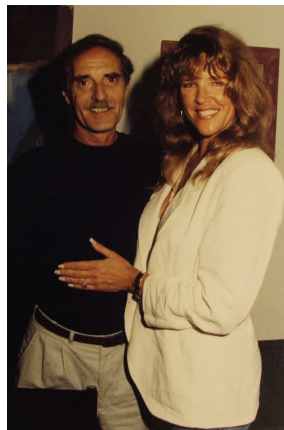
A report from author **Jack Owen:**

Greetings:

FYI and other POD'ers wondering whether sacrificing their Game of the Week, their favorite TV show or that after-work nap is worth it, here's one thumbs-up!

My short story "**Revenge of the Pendle Witches**", marketed for the Halloween season in the USA, and the anniversary of their death by hanging in UK 400 years ago next August, is in print AND available on line via Kindle:

http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=revenge+of+the+pendle+witches&x=20&y=23



The stretch from concept to completion was due in large part to the feedback, criticism, bloody-mindedness (did I say that) and encouragement to hack and hone until it worked. **(HERE JACK IS PROBABLY REFERRING TO THE SHORT FICTION POD WHO SO GRACIOUSLY REVIEWED HIS WORK....)**

Some will say there's more hack than hone. But I say--Bronx Cheer!

I'm not anticipating a phone call from the Pulitzer Prize committee anytime soon. But, a tummy-rub from Roxanne, who wrote "The Prize Pulitzer", is memorable enough for me.

WAG Member Jack Owen being encouraged to write his book, "Palm Beach Scandals," by the infamous Roxanne Pulitzer.

Wendy Thornton's short story, *Donegin Takes on the God of the Sea*, has been accepted for publication in the New York journal, Epiphany, for publication in December, 2011.

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



12 Habits of Successful Freelance Writers

Most freelance writers who actually make a liveable income quickly cultivate professional habits that help them build and maintain their businesses. Here's what they do:

1. They know exactly what they want. They know exactly where they are wanting their businesses and their careers to go. They set both short-term and long-term goals, then revisit and refine these goals on a regular basis to stay focused on them.
2. They take consistent, systematic actions on a regular basis to gain new clients, customers, assignments, etc
3. They deliver quality work - on time.
4. They develop good professional relationships with clients, editors, customers, publishers, etc.
5. They constantly network with other writers. This helps them keep up with currently publishing trends and even gain new writing assignments from time to time.
6. They constantly strive to become better writers. They take classes, attend conferences and workshops. They join critique groups. Most highly successful writers also work with a teacher, mentor, and/or coach at some point in their careers.
7. They learn to follow writer's guides - TO THE LETTER.
8. They learn to take editorial direction - they can make revisions according to the suggestions and comments of an editor.
9. They learn to market to, and write for, specific markets, genres, etc.
10. They manage projects and time well. They spend their work day doing what's important to their success and not doing just what feels comfortable.
11. They realize any business has expenses, so they expect to invest in their business. They know they must pay for certain things they will need if they want to write for a living instead of simply write for a hobby.
12. They develop an air of professionalism - This just means they become confident in their abilities, but not cocky or demanding. They treat writing as a business and not simply as a creative activity. They always strive to give the customer, client, editor, etc. EXACTLY what he/she wants.

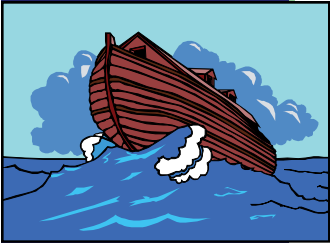
Cultivate these 12 habits yourself and you'll be well on your way to building a successful freelance writing business, too!

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



Inter-Coastal Waterway, St. Augustine, FL—Photo by Wendy Thornton



Odds and Ends

Note from WAG Digest editor Wendy Thornton – At a presentation on writing for the FWA Ponte Vedra group, I mentioned the quote, “Writing is easy; you just open a vein and bleed.” One of the participants told me about a Web site he has created which explores the origins of various phrases. Please check out this Web site and feel free to use it as a resource for your own work. Gregory Sullivan, creator of the site, writes:

“In our conversation I mentioned my website that specializes in tracing quotations called quoteinvestigator.com. One of the sayings in your hand-out I had explored previously at the behest of Fred R. Shapiro, editor of the Yale Book of Quotations. The metaphorical theme of the quotation was that writers must open a vein and bleed on the page. I have now posted the somewhat surprising results of the investigation online. Evidence suggests that an author named Paul Gallico used the metaphor before Red Smith. This may interest you.

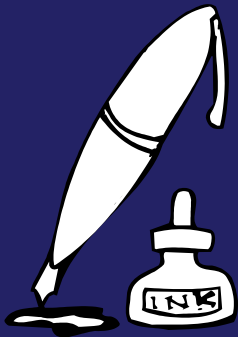
Writing Is Easy; You Just Open a Vein and Bleed <http://quoteinvestigator.com/2011/09/14/writing-bleed/>

Thanks for coming to Ponte Vedra and sharing your knowledge and enthusiasm.

Best wishes,
Gregory Sullivan”

How to submit a poetry manuscript:

Do you need guidance on how to put together a manuscript of poetry? Have you ever entered a poetry contest and wondered what the editors look for? Read this perceptive article from Editor-in-Chief Jeffrey Levine of Tupelo Press. Levine is the author of two books of poetry: *Rumor of Cortez*, nominated for a 2006 Los Angeles Times Literary Award in Poetry, and *Mortal, Everlasting*, which won the 2002 Transcontinental Poetry Prize. His third book, *Jubilo*, will be published in 2012. <http://jeffreylevine.com/2011/10/12/on-making-the-poetry-manuscript/>



Cumberland Falls, Kentucky—Photo by Ken Booth

Writers: What To Do About That Pesky Old Day Job

BY WRITERS RELIEF STAFF

Unless you write a best seller like *The Help*, you probably need a different kind of help—in making ends meet. This may mean holding a day job that limits your creative writing time to early mornings, nights, weekends, and holidays such as Take Your Novel to Work Day.

But what if the creative writing muse strikes you at work—perhaps just after your boss orders you to submit some silly report ASAP? Well, you can weep at your computer (and watch the salty tears explode your hard drive) or do this:

Keep a notebook in your cubicle for quickly jotting down a line, dialogue fragment, plot point, etc.

Email your thoughts to yourself. Some bosses frown on “the help” using work computers for personal purposes. Others understand that because they often force their downsized staff to stay late and/or take work home, employees should be allowed a few stray minutes for “me” stuff in the office. Heck, for many people the line between job time and personal time has blurred...but you knew that.

Smartphones and iPads. Avoid keyboarding creative writing ideas into your work computer by putting those ideas into the personal wireless device you bring to the office.

Make your lunch hour a power hour. And work on your book, short story, or poetry during lunch hour! (That is, if you have a lunch hour or lunch half-hour or lunch one-sixtieth of an hour.) Even if you can’t leave your desk while feeding your body, a few minutes of creative writing can feed your soul. And, yes, we at Writer’s Relief know you have so many crumbs in your office keyboard that they were counted in the 2010 Census.

Commune with your muse on your commute. If you take a bus or train to the office, and you’re not squashed like a briefcase-toting sardine, work on your writing—whether you’re using a laptop, a smartphone, or the margins of an old-fashioned newspaper (check Merriam-Webster.com for the definition of that last thing). If you’re driving, you can always do some brainstorming with yourself. Stash a digital voice recorder next to your seat. Just make sure you keep your eyes on the road.

And last but not least:



St. Augustine, Florida—Photo by Wendy Thornton

That Pesky Day Job (Continued)



"Many writers wonder, 'How much money can I make as a writer?'"

Use your day job as fodder for the imagination! If you have to work somewhere for the money rather than the satisfaction, at least allow the office environment to spark ideas for characters, situations, and other content in your creative writing.

Also, get inspired by observing fellow commuters and diners (if you manage to eat lunch outside your workplace). This social immersion can beat sitting alone at your home computer trying to pluck ideas from your memories, subconscious, and the comic strip you taped to your refrigerator door.

But be careful to heavily disguise and fictionalize your real-life office gleanings before putting them in your novel, story, or poem. Change names, locales, conversations, and \$100 bills—if the resulting creation earns you enough money to quit your day job

Until your writing starts to pay off, you'll need to hold on to your day job. The good news is that for writers "nothing is irrelevant." Some writers will never make money off their work—but that doesn't mean it isn't worthy.

How Much Money Can I Make Writing Poems, Short Stories, Novels, Essays, And Nonfiction Books?



Many writers wonder, "How much money can I make as a writer?" And while it may seem frustrating, the answer is "It depends." How much money you can make on a book, story, poem, or novel depends on many factors: the market for your writing, the strength of your voice, your ability to research and submit regularly, etc. Here's a break-

down by genre to help you understand how much money you may or may not make with your writing.

Writing is the only profession where no one considers you ridiculous if you earn no money. Jules Renard

How much money will I make writing poems (or books of poetry)?

Individual poems are most often published by colleges and universities—institutions that do not have much money since they are funded mostly by grants. Therefore, it's unlikely that poets will make any significant money by publishing their individual poems. Occasion-

That Pesky Day Job (Continued)

ally, a magazine will choose a poem from among those it published in a given year and award that poem a prize—however, that's not income a poet can bank on.

Some independent presses will pay their poets for a collection of poetry or a chapbook of poems; however, the advances rarely produce a living income. Often books of poems are published via competitions sponsored by independent and university presses (the poet pays an entry fee, which is then put toward the payment for the book of poems once a winner is chosen). Established poets have been known to enter many contests (and pay many contest fees) before securing a win. So be prepared to make a significant investment if you're going to attempt to make money by entering publication contests.

How much money will I make writing and selling a book?

Advances (payments guaranteed for publication) vary at traditional publishing houses. In the larger New York City publishing houses, you may expect a publisher to pay you anywhere from \$2,000 and up for your book or novel. A small book deal may be \$5,000 to \$20,000. A middling deal may be \$20,000 to \$60,000. A significant deal may be \$60,000 to \$150,000. And, of course, advances can go through the roof for a book that every publisher wants. Some smaller independent houses may pay less than \$2,000, especially for new writers or for books that may not have a wide appeal. (NOTE: These numbers are approximations, since there are no "rules" that dictate what is considered a big or small book deal.) Ultimately, the size of your book or novel advance depends on your platform, the excitement surrounding your book, and the size of the editor's budget. A good literary agent can help you negotiate the most amount of money and best rights deal for your book or novel.



St. Augustine, FL—Photo by Wendy Thornton

That Pesky Day Job (Continued)

Along with traditional publishers, there are new publishing models forming. Some publishers—who have national distribution, best-selling authors, and strong sales—are foregoing traditional advances. Instead of paying their writers one lump of money at the beginning and then relatively small royalties later on, they are instead offering authors a higher share of royalties from the start—with no advance. NOTE: Some publishers who take this approach are very successful. But others are not. As always, writers should know what they are getting into before signing a contract.

If you are self-publishing, how much money you make on your novel depends on how much legwork you're willing to do to promote it. Statistically, the majority of self-published novels do not make a profit that goes beyond the cost of printing. However, other self-published novels go on to do very well under the love and care of their writers.

How much money will I make writing short stories? How much money will I make writing essays?

Short stories and essays are generally published in literary magazines funded by universities and colleges. Unfortunately, most academic institutions don't generally have big budgets for their presses, so writers will generally not make much money—if any—by publishing their short stories and essays in literary magazines.

As with poetry, story and essay writers may sometimes be awarded prizes for their work by the publisher (but there's no guarantee). Story and essay writers can also compete to win a publishing contract for a collection of their writing. Please see our "How much money will I make writing poems" section above for more information on writing contests.

"If you are self-publishing, how much money you make on your novel depends on how much legwork you're willing to do to promote it."



That Pesky Day Job (Continued)

Some commercial publications do publish short stories, and they do pay their short story authors a significant amount of money. However, commercial markets are especially hard to break into for short story writers. If you want to have the best shot at getting your short story published in a paying market, you'll most likely need to build a strong bio, with a history of having published in college and university literary magazines, before moving on to bigger and better known publications.

If I can't make money, why should I write?

First of all, if you would like to make money writing poetry, short stories, or novels, then you must BUY poetry, stories, and novels. In other words, when publishers of poetry, short stories, and novels can count on turning a profit, advances will be more likely to rise.

Most writers write because they love it; they will write regardless of how much money they make or don't make. Some of the most successful writers report that being paid for publishing is an afterthought—that an advance is just “gravy.”

That said, many writers do go on to make a LOT of money. But **in order to get to that point, writers often have to “pay their dues” by not getting paid any money for their early work.** A writer's success in nonpaying markets will often determine how much a writer is paid when he or she approaches paying markets (since payments are sometimes determined by how much buzz surrounds a given writer). **How much money you'll make writing poems, stories, and novels or books** ultimately depends on your talent and stamina.

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.”

“A writer's success in nonpaying markets will often determine how much a writer is paid when he or she approaches paying markets.”



Grand Teton National Park, WY—Photo by Ken Booth

Really?

Puns for those with a slightly higher IQ . . .

Those who jump off a bridge in Paris are in Seine.

A man's home is his castle, in a manor of speaking.

Dijon vu - the same mustard as before.

Practice safe eating - always use condiments.

Shotgun wedding - a case of wife or death.

A man needs a mistress just to break the monogamy.

A hangover is the wrath of grapes.

Dancing cheek-to-cheek is really a form of floor play.

Does the name Pavlov ring a bell?

Condoms should be used on every conceivable occasion.

Reading while sunbathing makes you well red.

When two egotists meet, it's an I for an I.

A bicycle can't stand on its own because it is two tired.

What's the definition of a will? (It's a dead give away.)

Time flies like an arrow. Fruit flies like a banana.

In democracy your vote counts. In feudalism your count votes.

She was engaged to a boyfriend with a wooden leg but broke it off.

If you don't pay your exorcist, you get repossessed

With her marriage, she got a new name and a dress.

The man who fell into an upholstery machine is fully recovered.

You feel stuck with your debt if you can't budge it.

Local Area Network in Australia - the LAN down under.

Every calendar's days are numbered.

A lot of money is tainted - taint yours and taint mine.

A boiled egg in the morning is hard to beat.

He had a photographic memory that was never developed.

A midget fortune-teller who escapes from prison is a small medium at large.

Once you've seen one shopping center, you've seen a mall.

Bakers trade bread recipes on a knead-to-know basis.

Santa's helpers are subordinate clauses.

Acupuncture is a jab well done.

Calls for Submission

The Storyteller

Is listed in the 101 Best of the Magazine Markets for 2006-2011, along with an interview with editor Regina Williams. It is also listed in "The Best of the Magazine Markets for Writers 2009-2011. The Storyteller is 72 pages. We accept all genres except children's stories, pornography, erotica, new age, graphic horror, graphic violence, graphic language, nor do we accept anything deemed racial or biased toward any religion, race, or moral preference. We acquire First North American Rights only. This means that once your story/poem has appeared in print with us, you are free to submit the story/poem elsewhere. We do offer re-print rights.

The Storyteller is unique. We are available to answer questions from writers about writing. Whether it's how to set up a manuscript, understanding copyright laws or general questions about publishing or writing, we'll try to help in any way we can. We also strive to get a reply back to you within one week, two at the most. With us, you don't have to wait for months to know if your manuscript has been accepted or not. IF you have included a SASE. Without one, we will not respond.

The Storyteller is an international magazine that not only goes to every state in the U.S., but 18 foreign countries as well.

The Storyteller has been publishing the best of new *and* experienced writers since June 1996, and we look forward to many more years.

The Storyteller
2441 Washington Rd.
Maynard, AR 72444
870-647-2137

storytellermag1@yahoo.com

PLEASE CHECK OUT OUR NEW VENTURE! We are now a publishing company and are looking for new clients. www.mockingbirdlanepress.com



SR 26 Near Melrose, FL—Photo by Ken Booth

Calls for Submission

Mother Earth News -

Guidelines: Pays on publication. Seeks nonfiction, columns/departments, fillers, photos/artwork. Subjects: Homesteading, organic gardening, Real Food, country skills, alternative energy, green transportation. <http://www.motherearthnews.com/>

Bible Advocate -

Guidelines: Pays on publication. Accepts simultaneous submissions. Seeks nonfiction, fillers. Subjects: Christian living, bible, social issues, religious issues, prophecy.

Advocate is one of the oldest religious magazines in America, founded in 1863. *Now What?* has been online since late 1996 (www.cog7.org/BA/NowWhat/). Both are published by the Bible Advocate Press, the publication agency of the General Conference of the Church of God (Seventh Day). *Now What?* is monthly; the BA is published eight times a year.

Readership

Readers of the print magazine have a wide range of denominational and religious backgrounds. About half of them are not members of the Church of God (Seventh Day).

Editorial focus

The *Bible Advocate* is geared to help Christians understand and obey God's Word, with articles on Bible doctrine, current social and religious issues, Christian living, Bible topics, textual or biblical book studies, prophecy, and personal experience. We also print fillers (sidebars) and poetry (traditional, free, and blank verse).

Now What? addresses the "felt needs" of the unchurched (grief, depression, sickness, etc.). Each issue is built around a personal experience, with articles related to the topic. Personal experiences show a person's struggle that either led him to faith in Christ or deepened his walk with God. **No opinion pieces or poetry.**

Payment

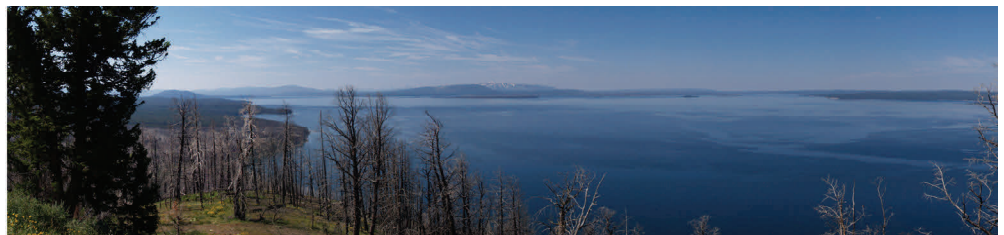
We pay an honorarium, on publication, of \$25 per printed magazine page, up to \$55, for print and electronic rights. Online articles run \$25-\$55, depending on published length. For poetry and fillers, we pay \$20.

Rights

We buy first, electronic, and one-time rights. We also accept reprints and simultaneous submissions.

Submissions

We prefer e-mail submissions to bibleadvocate@cog7.org (attachments OK). Please include an SASE or SASC with all hard copies. **Unsolicited manuscripts will not be returned unless accompanied by an SASE or SASC. No fax or handwritten submissions, please.**



Yellowstone Lake, WY—Photo by Ken Booth

Calls for Submission

Documentation

When stating important facts, please list your sources so we can verify. When preparing a manuscript, reference all Scripture quotations and enclose them in parentheses. Specify the main translation used, and note where any other translation is quoted.

Length

Bible Advocate

- Feature articles 1,000-1,200 words
- Fillers 100-400 words
- Poetry 5-20 lines
- Now What?
- Articles, 1,000-1,500 words
- personal experiences

Tips

Articles must be in keeping with the doctrinal understanding of the Church of God (Seventh Day). Therefore, the writer should become familiar with what the Church generally accepts as truth, set forth in its doctrinal beliefs. Please note that neither the *Bible Advocate* nor *Now What?* publishes material related to celebrating a traditional Christmas or Easter.

We reserve the right to edit manuscripts to fit our space requirements, doctrinal stands, and Church terminology. Significant changes are referred to writers for approval.

Contact

Address manuscripts to Sherri Langton, Associate Editor, Bible Advocate, P.O. Box 33677, Denver, CO 80233. Or send via e-mail to bibleadvocate@cog7.org. Allow 4-10 weeks for a response.



Bolen Bluff Trail, FL—Photo by Wendy Thornton

Call for Submissions.

Cricket -

Guidelines: Pays on publication. Seeks nonfiction, fiction, fillers, photos/artwork. Subjects: Literary magazine for readers ages 9 to 14.

Writer's Guidelines available here: http://www.cricketmag.com/faq_display.asp?CatId=9

Early American Life -

Guidelines: Pays on acceptance. Seeks nonfiction, columns/departments, photos/artwork. Subjects: America from its founding through the mid-1800s. <http://ealonline.com/>

Editorial Submissions

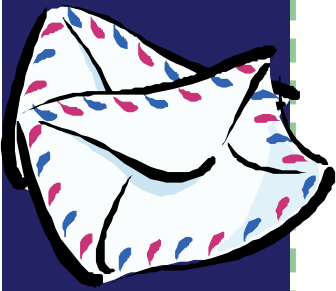
If you have an idea for a story or would like to suggest a home to be featured in *Early American Life*, please contact the editors at queries@firelandsmedia.com. You may also write to us at the box address above, but please plainly mark "Editorial Query" on your envelope.

We do read unsolicited manuscripts but prefer that you query us first. If you wish us to return an unsolicited manuscript, please enclose a self-addressed envelope bearing sufficient postage for its return.

Letters to the editor should be sent to us directly at letters@firelandsmedia.com or [click here](#).



St. Augustine, FL—Photo by Wendy Thornton



Call for Submissions.

Little Patuxent Review

Online submission deadline: November 1, 2011

We invite poets, writers and visual artists of all hues and cultural corners to respond to the call for submissions on the theme of Social Justice. Tell us what it is—tell it like it is. We are looking for well-crafted work that explores principles of equality and justice, meditates upon and values human rights or touches on the dignity of every human being. We do not accept submissions sent by standard mail. Please use our online submissions portal: little-patuxentreview.submishmash.com/submit

Educe: A Journal of Queer Literature and Art.

Deadline: Ongoing

Looking for LITERARY fiction/nonfiction/poetry/art submissions from queer folk. This new journal will start biannual and move to a quarterly. Electronically published. Limited print. No length restrictions. Looking for quality. Check us out at www.educejournal.com Send submissions, including name, address, phone, email, and bio to: educejournal@gmail.com

Buddhist Poetry Review

is a quarterly online magazine dedicated to publishing fresh and insightful Buddhist poetry. BPR is accepting submissions for Issue Three through November 30th, 2011. Please visit our site for submission guidelines: www.buddhistpoetryreview.com/p/submit.html

The Splinter Generation,

a literary journal for and about people born between 1973 and 1993, has begun its next reading period and is now accepting submissions for creative nonfiction, fiction and poetry from October 1-December. We're looking for the most powerful work you have—work that makes us look at ourselves in a new way and work that challenges (or, you know, confirms in some subversive way) the stereotypes that paint our generation as lazy or stupid or narcissistic or victims of the times. For complete list of guidelines and how to submit your work, please go to: www.splintergeneration.com/call-for-submissions-open-reading-from-october-1-december-1/

bioStories,

an on-line publication focused on nonfiction, is currently accepting submissions. Our focus is to feature biographies of "ordinary people," operating in the belief that all people have had extraordinary moments and all lives are meaningful. Please see our website, www.biostories.com, for detailed editorial description of our interests, sample essays, and submission guidelines. We accept submissions year round and add content that meets our standards continuously.



Silver Springs, FL—Photo by Ken Booth

Contests

WRITER'S DIGEST COMPETITIONS HORROR.

Deadline: October 31

Prizes:

First Prize: The First Place-Winner receives \$1,000 cash, promotion in *Writer's Digest*, \$100 worth of *Writer's Digest Books* and the *2012 Novel & Short Story Writer's Market*.

Second Prize: The Second Place-Winner receives \$500 cash, promotion in *Writer's Digest*, \$100 worth of *Writer's Digest Books* and the *2012 Novel & Short Story Writer's Market*.

Honorable Mention: Honorable Mentions will receive promotion in *Writer's Digest* and the *2012 Novel & Short Story Writer's Market*.

Entry Deadline: October 31, 2011

How to Enter

Submit using our online entry form by [clicking here https://www.wizehive.com/apps/display/WDHorror](https://www.wizehive.com/apps/display/WDHorror) (Recommended)

To enter via regular mail, [use the Horror competition printable entry form](#), and send it with your manuscript(s) and entry fee to:

*WD Horror Competition
4700 East Galbraith Road
Cincinnati, OH 45236*

Entry Fee: All entries are \$20.00. You may pay with a check or money order, Visa, Mastercard or American Express when you enter online or via regular mail.



Contests



Second Wind Publishing Short Story Contest!!

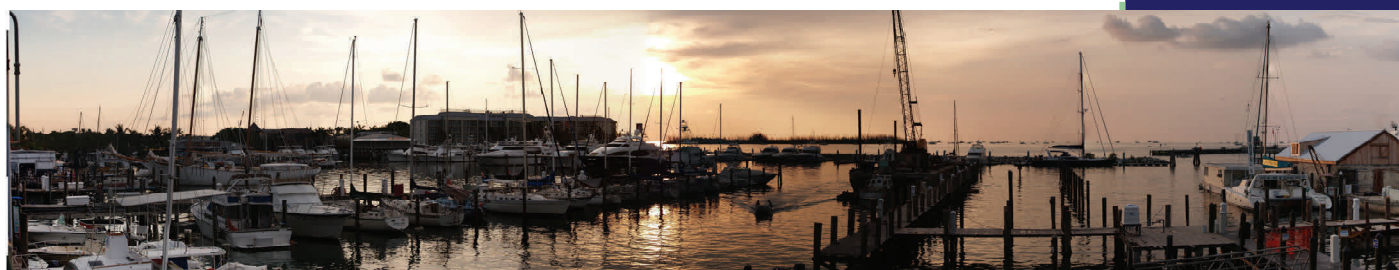
Second Wind Publishing invites you to submit an entry to their short story contest. **Stories are to be about spring or renewal.**

Contest entries must be your own original work. Plagiarism will not be tolerated. Self-published stories are acceptable, but the story must not exist in print form or in any other anthology. The story must be no longer than 5,000 words.

The contest is open to anyone in the world, 18 or older, though the entry must be written in English. All entries will be posted on the [Second Wind Contest Blog](http://secondwindcontests.wordpress.com/) for everyone to read and comment. <http://secondwindcontests.wordpress.com/> The authors and management of Second Wind Publishing will choose the three finalists, but reader comments will be taken into consideration. Entries will be judged on originality, readability, writing skills, characterization, and plot. Spelling and grammar count. The decision of the judges is final. Everyone is welcome to vote for the winner, which is to be chosen from the three finalists.

The winning entry will be published in the upcoming Second Wind anthology, *Change is in the Wind*. (Title subject to change.) The winner will also receive a coupon from Smashwords.com for an unlimited number of free downloads of the anthology for one month. The coupon can be sent to as many people as you wish during that month. The winner will also be able to purchase an unlimited number of print copies of the anthology at half price plus shipping costs. All entries will be deleted once the contest is over. The contest ends December 31, 2011.

Please send your entries as a Word .doc or .docx to secondwindpublishing@gmail.com



Key West, Florida—Photo by Ken Booth

Contests



BACOPA CONTEST NOW IN PROGRESS!

Contest Submissions (See our Web site for full details: www.writersalliance.org)
September 1 - November 30, 2011

Prizes (Each Genre)

First Place - \$200

Second Place - \$100

First, Second and Honorable Mention winners will be published

All submissions will be considered for publication

All authors whose work is published in *Bacopa* will receive one free copy of the 2012 *Bacopa Literary Review*

All submissions will be judged blind.

Notification

First, Second and Honorable Mention winners will be notified via email.

Winners will be posted on the WAG web site.

Eligibility

Manuscripts in English and unpublished at the time of submission. (If your submission is accepted elsewhere, please notify the [Bacopa Contest Editor](#).)

No limit to the number of submissions from one person in any category.

WAG membership is not required.

For accepted manuscripts, WAG acquires first serial rights; upon publication, rights revert to the author. WAG requests that the *Bacopa Literary Review* be credited as original publisher for subsequent publications.

Questions

If you have questions email the [Bacopa Contest Editor](#).

Entry Fees

Entry Fees are required on the submission site at time of submission.

Writers Alliance of Gainesville (WAG) members in good standing, your first submission is FREE.

Members also receive a free copy of each annual *Bacopa Literary Review*.

WAG Members: Additional submissions are \$11 each.

All Others: \$11 per submission.



Contests



Poems & Plays.

Deadline: November 30, 2011

Announcing the 19th annual Tennessee Chapbook Prize. 20-24 manuscripts of poems and/or short plays are welcome. Winning entry published interiorly in Poems & Plays #19 in spring of 2012 (to debut at the AWP Bookfair in Chicago). Author receives 50 copies. All entrants also receive copy of issue. Send chapbook (with acknowledgements), s.a.s.e., and \$15.00 reading fee by November 30. www.mtsu.edu/english/poemsandplays/

Conferences and Meetings

2011 Other Words Conference

November 10th, 11th and 12th, 2011

[Register Here!](http://floridarts.org/other-words-conference/2011-other-words-registration/) <http://floridarts.org/other-words-conference/2011-other-words-registration/>

Other Words to be dedicated to the memory of Jeanne Leiby



Jeanne Leiby contributed high professional standards as well as contagious energy and enthusiasm to the early years of the Florida Literary Arts Coalition. She was not only a great source for creative ideas, but a strong supporter of good ideas from others. Although she hailed from Michigan, she worked her way south, earning her MFA at the University of Alabama and then winding up in Florida in 2004 when she became editor of the *Florida Review*. She embraced Florida, and she enlivened and enriched literary arts in the state while she was here. She will be deeply missed.

2011 Other Words Conference

Florida Literary Arts Coalition

St. Augustine, Florida

November 10th-12th, 2011

This year's theme is "Writing for an Audience." Panels will discuss (among other topics) how to determine who your audience is, writing to a community (artists, children, teens, etc.), writing for public readings, writing to get published in literary journals, writing to get an agent's attention, among others. There will also be the more pragmatic, nuts and



Conferences and Meetings

bolts panels about publishing, submitting work, agents, editors, small presses, teaching creative writing, collaboration, and others.

Additionally, daytime reading times of poetry, fiction, or nonfiction will be available.

We will also offer (for a small additional fee) creative writing workshops in fiction, poetry, and nonfiction and screenplays. Our writing staff (also for an additional fee) will offer individual manuscript consultations or advice for publishing one's work.

Publishers and journals may sponsor readings by their authors by signing up for a table at the book fair and paying a fee above the cost of a table alone.

This information will be posted on the FLAC/Other Words blogspot, Facebook page, and website. (Please see <http://flacnews.blogspot.com/> and <http://www.floridarts.org/> , and become a fan on Facebook.

Further details about scheduling, participating writers, conference hotels, and more will be posted soon.

Conference dates November 10th-12th, 2011

Conference Fees

\$80.00 Non-FLAC members conference registration

\$50.00 FLAC members conference registration

\$120.00 Book Fair table with sponsored reading (includes one personal conference registration)

\$100.00 Book Fair table only (includes one personal conference registration)

\$25.00 Non FLAC member Student registrations

Creative Writing Workshops (\$40 and \$20 for students)

Individual Manuscript Consultations (\$40.00; 20 pages fiction and nonfiction; 12 pages of poetry)

Publishing Advice Sessions with editors and publishers (\$30 for 20 minute session; advisers will not critique work)

Conference Goals

OUR GOAL:

to bring together writers, editors, agents, publishers, book sellers, grant administrators, directors of writers' colonies and retreats, and other interested folk in one place. We'll be talking about the how to of the literary arts: how to write it, make it, sell it, fund it, and nurture it.

OUR HOPE:

to bring together hundreds of the region's literary arts people and form a regional coalition that promotes our mutual literary efforts in as many ways as possible.

Creative Tours in Provence

TOUR FRANCE AND WRITE!

Learn to turn your travel experiences into a publishable feature article. Infuse your writing with a sense of place. Tour Provence and enjoy the finest cuisine, wines and creative pursuits. For more information, please go to:

http://www.kaydiestoursofprovence.com/creative_pursuits.php

WAG Member and Bacopa Associate Editor says, “I did the week in Provence with my daughter this past summer and it was a delight—so could be of some help in answering questions about the trip and the region (ours was not a workshop—this is new for 2012).

- Kadie Vistelle hosts the trips; she lives here in Gainesville and would be happy to answer questions as well. Her email is kaydiev@gmail.com.”

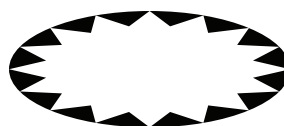


Nassau, Bahamas—Photo by Ken Booth



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
<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.



Orion Nebula—Photo by Hubble Telescope