

WRITER'S ALLIANCE
OF GAINESVILLE

TOPICS
COMING
IN FUTURE
ISSUES

- Using Prompts
to Spark
Creativity

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THE WAG DIGEST

VOLUME III ISSUE 8

AUGUST 24, 2011

Writers Alliance Speaker Series, Sunday, August 28 at 2:30 p.m.



Wendy Thornton discusses SUBMISSION STRATEGIES: Keeping track of those Pesky Details

In Wendy Thornton's presentation "Submission Strategies," you'll learn how to keep track of your submissions, how to research where to send your work and best practices once your writing finds a home. She will cover subjects such as: Where do you submit poetry? What are good markets for memoir writing? How do you know if your short fiction is too long? You'll learn about online submission managers, how to deal with editors and what to do once your work is accepted!

Wendy Thornton received a BA in English and was a graduate student in Cultural Studies at the University of Florida. She has published poetry, fiction and nonfiction in such journals as *MacGuffin*, *Main Street Rag*, *The Literary Review* and *Riverteeth*. She was nominated for a Pushcart Prize and was a finalist for the Glimmer Train short fiction prize and the *Boston Review* nonfiction prize. She has been selected as an Editor's Pick multiple times on Salon.com.

Thornton is president of the Writers Alliance of Gainesville and is currently marketing her completed memoir on music and a mystery novel about identical twins.

And be sure to join us Sept. 25 to hear writer Lauren Goff. Lauren is a Gainesville writer, but she was born in Cooperstown, NY in 1978. A graduate of Amherst College, she has an MFA in fiction from the University of Wisconsin-Madison. Groff's short stories have appeared in a number of journals and popular magazines including the *New Yorker*, *Atlantic Monthly*, *Ploughshares*, *Glimmer Train*, *One Story* and *Subtropics*. Her work has been selected for anthologies *Best American Short Stories - 2007* and *2010*, the *Pushcart Prize XXXII* and *Best New American Voices 2008*. A story will be included in the 2012 edition of *Pen/O. Henry Prize Stories*. Groff was awarded the Axton Fellowship in Fiction at the University of Louisville and has enjoyed residencies and fellowships at Yaddo, Bread Loaf Writer's Conference and Ragdale.

Lauren's first novel, *The Monsters of Templeton*, was published in February 2008. It was a *New York Times* and *Booksense* bestseller and was short-listed for the Orange Prize for New Writers. Her second book, *Delicate Edible Birds*, is a collection of stories. A second novel, *Arcadia*, is expected out in March 2012. For Lauren Groff's website, go to <http://laurengroff.com/>. She will talk to WAG about "inspiration."

The Writers Alliance monthly meetings are free and open to the public. Meetings are held at the Millhopper Branch of the Alachua County Library, at 2:30 p.m.:

3145 NW 43rd Street
Gainesville, FL 32606
(352) 334-1272

<http://www.aclib.us/millhopper>

WAG Members in the NEWS

Rick Sapp's book of African stories, written for Michigan businessman Robert Eastman and tentatively titled "Eastman's Africa," is under contract with [Safari Press](#) and will be available before year's end.

Kaye Linden's collection of tales "Ma's Watering-hole and Cafe: Tales of City Dreaming" has been picked up by a new press, [ShelfStealers](#). The press intends to serialize the tales and then publish them as one collection.

Congratulations to Larry Brasington for the recent publication of his short story, **Larry Brasington's** "The Last Bridge" has been published by [the Nautilus Engine](#), a webzine of speculative fiction. Zombies. Wolves. Emperors. And the search for an ancient Witch Crown! You can read his story at this site:

<http://thenautilusengine.blogspot.com/2011/08/last-bridge-by-larry-brasington.html>

Mary Bast's essay, A Long Way Down, was chosen by the editor of Connotation Press as one of the year's best essays by Editor Robert Clark Young.

<http://connotationpress.com/creative-nonfiction/1004-creative-nonfiction-rob>

Kaye Linden, Bacopa's 2011 Editor and current Short fiction editor, is offering two upcoming classes at Santa Fe College via their Continuing Education program (<http://dept.sfcollege.edu/ce/>):

CREATIVE SHORT-SHORT STORIES

For those interested in learning basic 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 is an interactive and fun class facilitated by a published MFA writer.

ENG0023.IF1

6 Mon., starts 9/12 , 6 p.m. - 7:30 p.m.

Instructor: Kaye Linden

SF NW Campus, P - 164

FEE \$49 LAB FEE \$3

NOTE: No senior waivers. Bring the book "Micro Fiction: Anthology of Really Short Stories", (paperback) edited by Jerome Stern (cost approx. \$10) and a notebook and pen.

SHORT STORY CRITIQUE

In this class we will critique each other's stories in a supportive atmosphere, learn methods and criteria of positive and constructive literary critique.

ENG0003.IF1

6 Mon., starts 9/12 , 7:35 p.m. - 9:04 p.m.

Instructor: Kaye Linden

SF NW Campus , P - 164

FEE \$49 LAB FEE \$3

NOTE: Bring a notebook and pen, a short story you have written or one by a well -known author. No sr. waivers.

Wendy Thornton's poem, "Children Singing," will appear in a special issue of The New Verse News dedicated to the anniversary of the attacks on the United States on Sept. 11. *The New Verse News* presents politically progressive poetry on current events and topical issues. <http://newversenews.blogspot.com/>

GENRE Fiction – Part II

Genre Fiction Rules: Find Out If Your Novel Meets Publishers'
And Literary Agents' Criteria For Publication
BY WRITERS RELIEF STAFF

If you have written a book or novel, you'll want to be sure that it meets the basic criteria of book publishers and literary agents. Follow the rules of genre fiction (whether it's romance, Western, thriller, fantasy, historical, sci-fi, or horror), and you are more likely to get your book published.

The Rules Of Genre Fiction

Genre fiction refers to books that are published widely for popular appeal. Publishers tend to place high value on these books, especially when a writer shows a palpable enthusiasm for his or her particular genre. Usually, genre books are published in the smaller, mass-market book size.

Genre writing is all about crafting great stories that appeal to a distinct audience with particular preferences. Do your research and learn what is expected from your genre. Read widely in your genre. Join a [creative writers' group](#). Research recommended book lengths and what publishers are buying—and not buying. Again, you don't have to be a slave to the standards, but—as with grammar and punctuation—a professional writer must know the rules in order to effectively break them.

Disclaimer: Please keep in mind that the information below is an overview of *generalized* genre guidelines: Always research information about your specific project for the best results.

The Rules Of Romance Genre Novels

A romance novel ends with a happily ever after. It starts with the introduction of characters and the conflict, and at some point the relationship is consummated in some way. The story usually

emphasizes the heroine's experience, and the reader should be drawn into caring about the characters and cheering on the eventual romance.

How long is a romance novel? A single title (or stand-alone) romance novel runs between 80,000 and 100,000 words. A category romance novel (like those published by Harlequin) is generally shorter, and each "line" or "imprint" will have its own strict specifications. Save yourself a lot of trouble: Research before you write!

Subgenres of romance include paranormal, erotica, Regency, historical, contemporary, women's fiction, Christian, time travel, erotica, fantasy/science fiction, and more.

The Rules Of Fantasy Genre Novels

Create the parameters of your fantasy world in advance and stick to them. Design the environment (geography, weather), the characters (race, creatures), and other details such as the use of magic, the history of your environment (wars, etc.), and limitations of powers. Avoid clichés in your characterization (no *The Lord of the Rings* impersonators), and let your theme (good vs. evil?) be consistent yet subtle.

Pay particular attention to publisher guidelines: One publisher specifically states caveats such as "no time machines, please."



**“Genre writing
is all about
crafting great
stories that
appeal to a
distinct
audience with
particular
preferences.”**

Genre Fiction (Continued)

How long are fantasy novels? Between 80,000 and 150,000 words (approximately). They can be a little longer than traditionally published novels, and are sometimes serialized as trilogies.

Subgenres of fantasy include alternate history, urban, dark, high, historical, steam-punk, wuxia, fantasy of manners, and more.

Note: Be sure you're familiar with the subgenres before you attempt to position yourself as an expert author in your field!

The Rules Of Western Genre Novels

Westerns should be set in the Old West (west of the Mississippi River and before the year 1900). Historical details should be accurate, but the story is what really counts: Focus on three-dimensional characters and strong plots, with the hero facing some sort of conflict. While Westerns are very specialized, be sure that you're not relying on clichés!

How long is a Western book? Westerns tend to be on the shorter side of fiction books, anywhere from 45,000 words to 75,000 (loosely).

The Rules Of Historical Fiction Genre Novels

The details are important in this genre. Set the stage carefully and accurately so that your 18th-century character doesn't wear clothing or use products that weren't around at the time. Pay attention to details like social customs, holidays, transportation, and food, and make sure they are relevant to the period.

Don't judge your characters by modern standards—a person's behavior should be dictated by the customs and society of your time frame. Careful research is especially important for this genre.

How long is a historical novel? Generally, a stand-alone historical may be 85,000 to 100,000 words. For first-time writers, submitting a book longer than 100,000 words is especially difficult, but historical novels have been known to be longer.

The Rules Of Mystery Genre Novels

Pay special attention to plot in the mystery genre. Introduce the murder or the crime early in the story, and research

“You are the author. This is your fictional world. The tools, characters and situations you choose to put into it can be altered or added during a simple edit.”



Athens, Greece—Photo by Sandra Fradd

Genre Fiction (Continued)

the methods by which the crime was committed (is it really possible for a five-foot woman to decapitate a large man?) and how the investigation proceeds. Research forensics, criminal justice, and detective procedures to lend credibility.

Avoid supernatural or unbelievable methods of solving the case. And create a solvable puzzle for your readers—mystery novels are supposed to be fun to read and fun to solve, but if the reader isn't provided with plausible clues to follow, they'll lose interest.

How long is a mystery novel? Mysteries vary in length depending on subgenre. Single-title mysteries may be between 75,000 and 100,000 words. Cozy mysteries, like those in a mystery series, may be on the shorter side.

Subgenres of mystery include hardboiled, supernatural, crime, true crime, amateur sleuth, police procedural, cozy, and more. Be certain of whether or not you are writing a mystery or a thriller.

The Rules Of Thriller Genre Novels

Thrillers are designed to do one thing: thrill.

Strong characters, tight plots, and an emphasis on action over flowery prose drive this genre to daring storylines. Thrillers often feature determined protagonists and clear antagonists, and they can be set in nearly any location imaginable. Thrillers can be graphic (gritty) or somewhat more subtle, but focus is always on suspense.

How long is a thriller novel? Thriller novels hit the genre-standard sweet spot of 90,000 to 100,000 words for new writers (loosely). Thrillers tend to go a little longer as well, but new writers will probably see better results with shorter books.

Subgenres of thrillers include action, conspiracy, disaster, crime, eco, political, erotica, legal, and more.

The Rules Of Horror Genre Novels

Horror novels capitalize on emotion (fears, phobias) more than plot. Create a feeling of dread for your reader, and sustain the suspense throughout until you reach a climactic conclusion. Avoid clichés, like the monster that seems dead but really isn't.

Horror novels vary in length, but generally, a stand-alone novel will be between 80,000 and 100,000 words.

Subgenres of horror include psychological, ghost, weird menace, erotic, body horror, occult detective,

and more.

The Rules Of Science Fiction Novels

Science fiction blends science and technology that push our imaginations to the limit with elements of reality. Sci-fi novels tend to explore alternative possibilities and are often philosophical and filled with thoughtful commentary.

How long is a sci-fi novel? Science fiction novels can vary in length, but generally speaking, a stand-alone sci-fi novel may be between 90,000 and 120,000 words.

Subgenres include hard, soft, cyberpunk, space western, alternate history, space opera, military, and more.

The Rules Of Young Adult (YA) Genre Novels

Young adult (YA) fiction targets boys and girls between the ages of 12-18. The tone, style, and content of YA novels change significantly, depending on the specific age a writer is targeting. YA writers write for a specific audience without "talking down." The genre can tackle G-rated issues or it can be very edgy. In all cases YA provides a safe place for young readers to explore the challenging situations they may face in real life.

Young adult novels vary in length depending on demographic, but generally run between 40,000 and 75,000 words.

Subgenres of YA include most of the same subgenres of adult fiction. "Edgy" YA tackles especially controversial or difficult issues.

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."





“The SF reader is a gamer who brings a problem-solving intelligence to the story. This is the SF writer’s one great advantage. Use it.”

60 Rules for Short SF (and Fantasy)

by Terry Bisson



A “mainstream” short story can be about anything: a mood, a character, a setting, even a flashy writing style. A genre (SF or fantasy) short story is about an idea. The fictional elements (character, plot, setting, etc) are only there to dramatize the idea.

Here are the rules for the SF (or Fantasy) short story:

1. Keep it short . It can and should be read in one sitting. That’s the first rule.
2. The novel’s timeline is folded into the reader’s real time. The short story is itself a real-time event. That gives the form a certain “Hey, you!” authority, like a fire or an arrest. Use that authority.
3. The SF reader is a gamer who brings a problem-solving intelligence to the story. This is the SF writer’s one great advantage. Use it.
4. The more extraordinary the idea, the more ordinary the language. Experimental writing is for quotidian events. James Joyce and Virginia Woolf understood this.
5. Keep your timeline simple. Flashbacks are out of place in a short story.
6. Never write in present tense. It makes events less, not more, immediate. Past tense IS present tense.
7. No dialect. Jargon is OK but only if doesn’t have to be explained.
8. One world only. Dreams are out of place in a short story.
9. Fantasies are out of place in Fantasy.
10. The stranger the idea, the realer the world must seem to be.
11. A few objects make a world, the fewer the better. William Gibson’s good at this. It’s called art direction.
12. No info dumps. The short story IS an info-dump.
13. The short story is the controlled release of information. Let the reader know from the first line who is in control.
14. Be stingy. Generosity is out of place in the short story.
15. Don’t be chatty. The novelist makes friends with the reader. The SF reader is both accomplice and adversary but never friend. Think of it as a contest in which he is pleased only if he loses.
16. Genre is a matrix of expectations. They are yours to grant, deny or delay, but you must know what they are. Don’t be writing SF if you haven’t read it.
17. One idea is enough for a story. Two is more than enough. Three is too many.
18. One POV is enough. Two is more than enough. Three is too many.
19. Watch your POV and keep it consistent. Be strict. If you relax, your reader will too.
20. The main character should be a little stupid. This flatters the reader.
21. One character should never tell another character the story. Conrad could do this but you can’t.
22. If you have more than one character, make them work at cross purposes. You can kill one if you like.
23. Too many little impediments make a story seem jiggly. One or two big ones are better.
24. A short story should cover a day or two at most. A week is stretching it.
25. One setting is best. Movement is not action.
26. Action is overrated anyway.
27. Every character has a history, but most don’t belong in the story. This is Hemingway’s rule.

60 Rules for Short SF (Continued)

28. Know who is telling the story, and why. This can be the hard part.
29. Even a story without a narrator has a narrator.
30. Polish. Short stories are like poems in that they may be read more than once. A really good short story will be read several times. Beware.
31. Polish. Your readers should fear you, a little.
32. Use your characters to release the information. This is what they're for. Try not to have them read it in newspapers.
33. Make their dialogue do double or triple duty. Small talk in SF is like carbonation in wine. It detracts.
34. Humor is OK but only if it seems offhand. Never pause for a laugh.
35. No funny names, please.
36. No magic carpets or Once Upon a Times. A fable is not a short story. A joke is not a short story.
37. No wizards or dragons. They will make your short story seem like a part of a longer, less interesting piece.
38. Don't meander or digress. You can pretend to meander for misdirection. See below.
39. Misdirection is interesting. SF readers like puzzles.
40. Fights are only interesting in real life. They are boring in stories.
41. Novels are made out of characters and events. Short stories are made out of words alone. They are all surface. Polish.
42. Plot is important only in time travel stories. They must have a paradox. This limits their range severely.
43. Symmetry is more important than plot. A short story must make a pleasing shape, and close with a click.
44. Sex is out of place in a short story, unless it has already happened or will happen after the story is over. See 40, fighting, above.
45. Surprises are good, but only if they appear to be planned.
46. Try to put something interesting on every page. This is Gene Wolfe's rule.
47. Telling can be better than showing. It all depends on who's doing the telling.
48. Racial and sexual stereotypes are (still) default SF. Avoiding them takes more than reversals.
49. Space breaks regulate timeline. They make a story look modern but also conventional.
50. Go easy on character descriptions. Nobody cares what your characters look like. They only need to be able to tell them apart.
51. Repetition is good for symmetry but must be used carefully, like Tabasco.
52. Never write about a writer. It makes you seem needy.
53. Leave stuff out. It's what's left out that puts what's left in to work.
54. Withhold as much information as possible for as long as possible. When the reader knows everything, the story is over.
55. After you finish your story, go back and cut your first paragraph. Now it is finished.
56. Imagine a reader both sympathetic and cruel. Pretend you are that reader when you edit.
57. Read your story aloud. It must run under a half an hour. This is about 4000 words. Anything longer than this and people start to fidget.
58. Don't do voices. A dry, academic reading style is best unless you are John Crowley or Gahan Wilson.
59. Ignore these rules at your peril.
60. Peril is the SF short story writer's accomplice, adversary, and friend.



Terry Bisson is the author of seven novels. Overlook Press of NY will release his newest novel, *Any Day Now*, in 2012. His short fiction has turned up in *Playboy*, *Asimov's*, *Omni*, *Fantasy & Science Fiction*, *Harper's*, *Socialism & Democracy*, *Tor.com*, *Southern Exposure*, *Infinite Matrix*, and *Flurb*. A new collection, *TVA Baby*, is a 2011 PM title. "The 60 Rules for Short SF (and Fantasy)" first appeared in *The New York Review of SF*.

Please check out his Web site here:

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

Calls for Submission

THEMA

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

Upcoming premises (target themes) and deadlines for submission:

Who keeps it tidy? (November 1, 2011)

White wine chilling (March 1, 2012)

A week and a day (July 1, 2012)

ALL SHORT STORIES, ESSAYS, POEMS, PHOTOGRAPHS and ART MUST RELATE TO ONE OF THE PREMISES SPECIFIED ABOVE.

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

Mail to: THEMA, Box 8747, Metairie, LA 70011-8747.

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

Copyright reverts to author after publication.



Rhodes, Greece
—Photo by Sandra Fradd

Still Point Arts Quarterly seeks short articles, essays, fiction, and poetry about art, the idea of art, the making of art, being an artist, creativity, inspiration, the artist's medium, etc. Next review dates are October 1, 2011 and January 1, 2012. Visit our website for submission guidelines: <http://www.stillpointartgallery.com/index.php?action=publications>

Otis Nebula seeks fearless, initiatory poetry and prose for its fall issue. Please read the zine before submitting to make sure your work is a good fit. More information can be found at www.otisnebula.com. (For submission guidelines click on "contribute." We think it's a nicer word than "submit.")

Symmetry Pebbles is a bi-monthly poetry e-zine always looking for submissions from exciting, edgy, brave and risk-taking poets – unique, surrealist, anti, automatic, satirical and/or avant garde poetry is favoured. Go to www.symmetrypebbles.com to read previously published work. A maximum of 3 poems with name and email address and a brief bio should be sent as an MS Word document to submissions@symmetrypebbles.com

Calls for Submission

Plume's editors read constantly and publish monthly the very best poetry available, nationally and internationally: twelve poets, one poem each issue. Issues #1 and #2 (forthcoming) include contributions from Alicia Ostriker, Stephen Dunn, Lawrence Raab, Amy Gerstler, Stuart Dybek, Carl Dennis, Denise Duhamel, Terese Svoboda, G. C. Waldrep, Thomas Lux, Nin Andrews, Kimberly Johnson, Charles Bernstein, Christopher Kennedy, Jean-Michel Maulpoix, Rae Armantrout, Maureen McLane, Keith Waldrop, Peter Cooley, Peter Meinke, Elaine Equi, Cornelius Eady. Please see our submissions guidelines, and do read our Mission Statement in full before submitting: www.plumepoetry.com/

Chautauqua reads submissions from **February 15 through April 15** and **August 15 through November 15**. The theme for the 2012 issue is War and Peace. Please submit via manuscripthub.com. The 2011 contest will be open to poets. Visit website for more information on submissions, contest and the Writers' Festival: <http://writers.ciweb.org/>.

FOR IMMEDIATE RELEASE

Al Burt Literary Festival Writing Contest Returns

The Melrose Library Association, the Putnam County Library System, the Melrose Business and Community Association and the Blue Water Bay Restaurant are pleased to announce the second Al Burt Literary Festival Poetry and Prose contest.

The theme for the 2011-2012 contest is "Tales of Florida". Submissions will be accepted from September 15th through November 15th at the Melrose Public Library or mailed to the library at P.O. Box 1048, Melrose, Florida, 32666.

All entries need to be typed double spaced and submitted on a flash drive. Contest information is available at the library. There is a small donation entry fee of \$5.00 to \$10.00 payable to the Melrose Library Association with the entry to help cover the contest costs. The donation may be made by cash or check.

Awards will be presented at the Al Burt Festival Reception on Sunday, February 26th at 2 p.m. at the Melrose Public Library. The winners' work will be published.

For more information, call 352-475-1237. The library is located behind the Post Office on Wynwood Avenue in Melrose.

Tin House Special Issue: Spring 2012

Weird Science. Deadline November 1, 2011.

Improbable, far-fetched, real? Today's science headlines read like futuristic tales. From nanobots and neutrinos to architeuthis, the real is often stranger than the most speculative sci-fi. In that vein, we are looking for fiction, poetry, and nonfiction that goes beyond the headlines into current, past, and future scientific explanations of "reality." We are open to speculative fiction, if there are humans involved.

Calls for Submission

To submit, go to their Web site – use Submishmash - <http://www.tinhouse.com/magazine/submission-guidelines.html>

Submit TODAY to the *Survivor's Review*!

Deadline: 09/01/2011
 Submit to: Survivor's Review
 Submit link: <http://www.survivorsreview.org/submit.php>
 Theme: Cancer survivors and caregivers
 Type: Poetry, short stories, and personal essays (1,000 words MAX)
 URL: [Survivor's Review](#)

If you have crafted a story, essay or poem that explores the heart of one or more aspects of the cancer journey, we'd like to hear from you. Please complete the online form below and include your work. While we are flexible on the word count, we aim to have most of our submissions at between 10 and 1,000 words.

Please note: If you are just beginning a piece, we would like to encourage you to dig deep and write as freely and honestly as possible. Write for yourself. The decisions to revise, edit and/or share your work should come only after the essence of your narrative has been captured on the page.

Contributors to the *Survivor's Review* need not have been previously published. However, if you are submitting a previously published piece, please let us know when and in what publication(s) it has appeared. **Contributors must own the rights to their work, and by submitting to us, agree to have that work published in the *Survivor's Review* and maintained in the Journal's archives. The writer retains copyright ownership of his or her work.**

The *Survivor's Review* is a not-for-profit journal and is unable to pay for publication. However, published work is shared with and appreciated by a national and international audience.



Mykonos, Greece—Photo by Sandra Fradd

Meetings and Conferences

Questions? Please [contact us](http://www.survivorsreview.org/submit.php). <http://www.survivorsreview.org/submit.php>

The Florida Heritage Book Festival

will be held in St. Augustine, Sept. 23 and 24th. Writers Peter Matthiessen and Randy Wayne White will be honored at the Literary Awards Banquet on Friday, Sept. 23 at:

The Renaissance Resort
at World Golf Village
500 South Legacy Trail
St. Augustine, FL 32092
6:00 PM–10:00 PM

Peter Matthiessen is a two-time National Book Award winner (*Snow Leopard*, 1980; *Shadow Country*, 2008). He was one of the founders of the highly respected literary magazine, *The Paris Review*. His novel, *At Play in the Fields of the Lord*, was made into a major Hollywood film with the same title.

Randy Wayne White is a *New York Times* best-selling author. His novels featuring marine biologist, Doc Ford, and quirky pal, Tomlinson, have enjoyed a growing cult following since they first appeared in 1990. As a light-tackle fishing guide at Tarpon Bay Marina, Sanibel Island, for 13 years, Randy led more than 3,000 charters, and draws heavily on those experiences for his novels. His *Sanibel Flats* is on the list of "Hundred Favorite Mysteries of the 20th Century." Randy's 18th novel, *Night Vision*, published in the spring of 2011, garnered reviews that continue to cement his position as "one of the hottest writers in America" (*Booklist*).

The Writers Conference will include such topics as **Protecting Authors Rights, Turning Historical Figures into Fictional Characters, Tools of the 21st Century Detective, Ramping Up Tension in Fiction** and others.

For more details, see the Web site at: <http://www.fhbookfest.com/default.htm>

2011 Florida Writers Association Annual Conference



PUBLISHERS. AGENTS. PITCH PRACTICE. ACTUAL PITCHING.
INVITATIONS FOR WRITERS TO SEND MANUSCRIPTS.

Open mic night. Early-bird writing sessions. Networking. The FWF Silent Auction. The Royal Palm Literary Awards. Genre breakfasts. Each year, one conference brings you all of these things and more. The Florida Writers Conference. Soaring higher than ever, now in its tenth year. Get ready. It's coming: October 21-23.



Istanbul, Turkey—Photo by Sandra Fradd

Meetings and Conferences

http://www.floridawriters.net/2011_FWA_Conference.html

Sixth Annual Sanibel Island Writers Conference

November 3-6, 2011

BIG ARTS & the Sanibel Island Public Library, Sanibel Island, Fla.

<http://www.fgcu.edu/siwc/>

ABOUT THE SANIBEL ISLAND WRITERS CONFERENCE

Participants at all stages of development – from notebook scribblers to published novelists – are invited to attend a variety of three-day morning workshops in fiction, poetry, screenwriting, and creative nonfiction; afternoon panels on publishing, collaborative writing, and humor writing; and nightly readings – all presented by celebrated and experienced writers and teachers. For an additional fee, participants also have the opportunity to meet privately with a writer or editor to discuss (a maximum) 10 pages of a pre-submitted manuscript. The conference is open to any aspiring writer who wants to create new work or refine a project already in progress. We have 150 openings for the conference itself; however, space for individual manuscript consultations is very limited, so act fast! For more info about general registration and manuscript consultations, click on the "Register" link to the left.

The conference is being held from November 3-6, 2011, at BIGARTS & the Sanibel Public Library on Sanibel Island. With 26 miles of bike paths, world famous sunsets, and an average temperature of 74 degrees F., Sanibel Island is located on Florida's Gulf Coast, just thirty minutes from Southwest Florida International Airport in Fort Myers. Since the first settlers arrived in 1833, Sanibel has attracted such prestigious sightseers and residents as Theodore Roosevelt, Stephen King, Edna St. Vincent Millay, Dan Brown, Randy Wayne White, Thomas Edison (who once worked as a night watchman for Sanibel's International Telegraph Company), and Charles and Anne Lindbergh. During conference downtime, attendees are encouraged to bike, hike, and/or kayak through the J.N. "Ding" Darling Wildlife Refuge—6,400-acres of mangrove forest, seagrass beds, and cordgrass marshes, and home to over 220 species of birds—or to collect the over 400 varieties of seashells that can be found along Sanibel's 15 miles of public beaches.

Because classes will begin on the morning of Thursday the 3rd, we recommend that out-of-town attendees arrive on Wednesday the 2nd.

The cost is:

\$300 for non-student registration **if postmarked before July 31, 2011**

\$350 for non-student registration **if postmarked after August 1, 2011**

\$280 for Big Arts members

\$250 for students (with current ID)

\$50 for optional individual manuscript consultation—10 pages maximum.

Refunds (less a \$50 processing fee) are available until September 30, 2011.

Accommodations: We've made arrangements with The West Wind Inn for group rates. For contact and special rate information, please click on the "Hotel and Travel" link to the left, and be sure to mention the conference when you call.

We hope you're as excited about the Sanibel Writers Conference as we are. We've done everything we can to bring in the best writers available for a variety of workshops, panels, and consultations. And we've tried very hard to keep the costs affordable, which is why we encourage you to register now, before the rates increase on August 1. If you have any questions or suggestions, feel free to contact us. In the meantime, we hope to see you in November!

Sincerely,

Tom DeMarchi, Director

June 2011

Phone: (239) 590-7421

e-mail: tdemarch@fgcu.edu



WRITING CONTESTS

TIPS for contest submission:

- **Submit only your best work – the competition is fierce.**
- **Check the Web sites. Review the work offered. Go to the library and look for copies of the journal so you'll know what they print.**
- **Have someone else proofread your work. It's easy to overlook mistakes when you're editing yourself!**
- **Submit to magazines that include a free subscription or copy of the journal – this way you get to know your markets.**

Announcing *The Missouri Review's* 21st annual **Jeffrey E. Smith Editors' Prize!**

A prize of \$5000 and publication in the spring 2012 issue of *The Missouri Review* will be given in three categories: fiction, non-fiction, and poetry. All entries will be considered for publication. The \$20 entry fee entitles the entrant to a one-year subscription to *The Missouri Review*. Entries must be previously unpublished and will not be returned. Please visit our website at www.missourireview.com/tmrsubmissions/editors-prize-contest/ for any additional questions, or feel free to contact us at contest_question@moreview.com

The postmark deadline is **Oct. 1, 2011.**

2010 Mangrove Review / FGCU Sanibel Island Writers Conference Writing Contest

Three awards—one each in Poetry, Fiction, and Creative Nonfiction

Winners to be published and acknowledged in *Mangrove Review*, Spring 2011, FGCU's literary magazine, and given free admission to the 2010 FGCU Sanibel Island Writers Conference.

Guidelines:

Poetry: Five poem limitation, one poem per page.

Fiction and Creative Nonfiction: One story or essay, no more than 20 pages, one-sided, double-spaced.

Please specify genre. All material should be original and previously unpublished, including personal blogs, Facebook, Twitter, or whatever thing is invented between now and the end of the contest.

Include your name, poem/essay/story title, phone number and e-mail address on each page of your manuscript.

There is a \$10 reading fee per submission. Please make the check out to Florida Gulf Coast University.

Send printed copies of all manuscripts with an SASE for notification of decision to accompany the manuscript.

Address the submission to:

Sanibel Island Writers Conference Contest
c/o Dr. Jim Brock College of Arts and Sciences,
Reed Hall Florida Gulf Coast University
10501 FGCU Blvd. S.

Fort Myers, FL 33965-6565

Deadline: September 1, 2010

Winners announced: October 1, 2010

If you have any questions that aren't answered here, please feel free to send them to jbrock@fgcu.edu.

WRITING CONTESTS

9th Annual

American Zoetrope Screenplay Contest

Judges: Francis Ford Coppola &
The American Zoetrope Staff

Grand Prize: \$5,000

Early Deadline: August 1, 2011 (\$35)

Final Deadline: September 6, 2011 (\$50)

The winner and finalists will be announced February 1, 2012, at this website.

The contest's aim is to seek out and encourage compelling film narratives, and to introduce the next generation of great screenwriters to today's leading production companies and agencies.

The winner and top-ten finalists will be considered for representation by William Morris Endeavor, CAA, The Gersh Agency, Exile Entertainment, ICM, Oasis Media, UTA, The Radmin Company, Energy Entertainment, and Dontanville/Frattaroli.

Their scripts will be considered for film option and development by leading production companies, including: American Zoetrope, Samuel Goldwyn Films, Fox Searchlight, Sony Pictures Classics, IFC Entertainment, Paramount Classics, Lionsgate, Icon Pictures, Lleju Productions and Films, Second and 10th, Working Title, Dimension Films, Frelaine, Michael London Productions, Hope for Film, Number 9 Films, Folo Films, Next Films, Pretty Pictures, Roserock Films, Benderspink, Astrakan Films, Industry Entertainment, Category 5 Entertainment, Nine Yards Entertainment, Anonymous Content, Jim Wedaa Productions, Robert Evans Company, Fortis Films, Jean Doumanian Productions, FX, and Ziskin Productions.

TO ENTER

Screenplays must be submitted and entry fees must be paid [online](#).

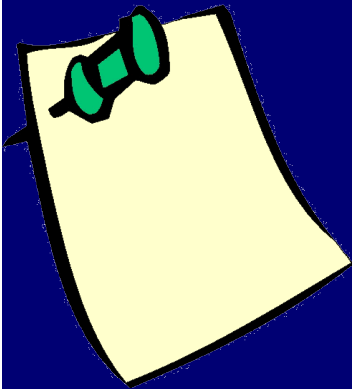
We accept Adobe Acrobat PDF, Microsoft Word, and Rich Text Format files that are less than 1 meg in size. (Please do not upload scripts in other formats.)

To enter, go to [Submit Now](#). You'll be prompted to provide your contact and script information, upload your screenplay, and pay the entry fee online using a credit card. (We cannot accept other forms of payment or hard-copy submissions. We apologize for any inconvenience.)

OFFICIAL RULES

To enter the 2011 American Zoetrope Screenplay Contest, you must agree to the [Official Rules](#) and approve an [Agreement Form](#).

<http://www.zoetrope.com/contests/>



Uncle Morty's Rhythm Cream

Classic R&B and Big Party Band



Uncle Morty's Rhythm Cream

A 10-piece R&B/soul band influenced by the Motown sound that sprung up in Detroit in the early '60s.

Their song lists include hits from contemporary artists like Cee Lo Green, Rob Thomas and Maroon Five, along with classics from Stevie Wonder, The Temptations and Aretha Franklin. Yet, within a minute of hearing the "Creamers" in action, audiences quickly identify with the strong, soulful, classically Motown lines provided by lead vocalist LeVar Thomas as they float over top of the textured, three-part harmonies of Marcy Coleman, Deb Evans and Joel Schrank (also on keys). The second thing that audiences realize is that Uncle Morty's boasts a full horn section with Tim Ketterson and Doug Meyers on trumpet and Ken Booth on sax, in a lineup rarely seen in local venues and only common for large, international touring acts. Providing the platform for this musical menagerie is a thumping rhythm section that features Gar Evans on drums, Randy Hensley on guitar and Kevin Pizzuti on bass. The result is a sonic explosion that hits audiences like the Wall of Sound first orchestrated by Phil Spector in the early '60s and almost never replicated in local venues.

At the Bo Diddley Plaza

Friday, August 26

8:00-10:00 pm

FREE!

WRITING CONTESTS

Lee & Low Books. Children's Picture Book. No Fee. 5/1 - 9/30 (annual)

http://www.leeandlow.com/p/new_voices_award.mhtml

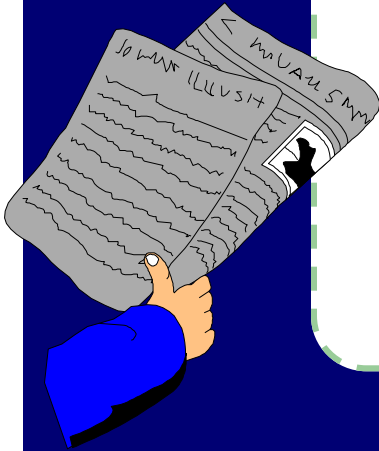
About the Award

LEE & LOW BOOKS, award-winning [publisher of children's books](#), is pleased to announce the twelfth annual **NEW VOICES AWARD**. The Award will be given for a [children's picture book](#) manuscript by a writer of color. The Award winner receives a cash grant of \$1000 and our standard publication contract, including our basic advance and royalties for a first time author. An Honor Award winner will receive a cash grant of \$500.

Established in 2000, the **New Voices Award** encourages writers of color to submit their work to a publisher that takes pride in nurturing new talent. Past **New Voices Award** submissions that we have published include [The Blue Roses](#), winner of the Paterson Prize for Books for Young People; [Sixteen Years in Sixteen Seconds: The Sammy Lee Story](#), a Notable Social Studies Trade Book for Young People and a Texas Bluebonnet Masterlist selection; and [Bird](#), an ALA Notable Children's Book and a Cooperative Children's Book Center "Choices" selection.

Eligibility

1. The contest is open to writers of color who are residents of the United States and who have not previously had a [children's picture book](#) published.
2. Writers who have published other work in venues such as children's magazines, young adult, or adult fiction or nonfiction, **are** eligible. Only unagented submissions will be accepted.



Mykonos, Greece—Photo by Sandra Fradd

WRITING CONTESTS

3. Work that has been published in any format is **not** eligible for this award. Manuscripts previously submitted for this award or to LEE & LOW BOOKS will not be considered.

Submissions

1. Manuscripts should address the needs of children of color by providing stories with which they can identify and relate, and which promote a greater understanding of one another.
2. Submissions may be **FICTION, NONFICTION, or POETRY** for children ages 5 to 12. Folklore and animal stories will **not** be considered.
3. Manuscripts should be no more than 1500 words in length and accompanied by a cover letter that includes the author's name, address, phone number, email address, brief biographical note, relevant cultural and ethnic information, how the author heard about the award, and publication history, if any.
4. Manuscripts should be typed double-spaced on 8-1/2" x 11" paper. A self-addressed, stamped envelope with sufficient postage must be included if you wish to have the manuscript returned.
5. Up to two submissions per entrant. Each submission should be submitted separately.
6. Submissions should be clearly addressed to:

LEE & LOW BOOKS

95 Madison Avenue

New York, NY 10016

ATTN: NEW VOICES AWARD

7. Manuscripts may not be submitted to other publishers or to LEE & LOW BOOKS general submissions while under consideration for this Award. LEE & LOW BOOKS is not responsible for late, lost, or incorrectly addressed or delivered submissions.

Dates for Submission

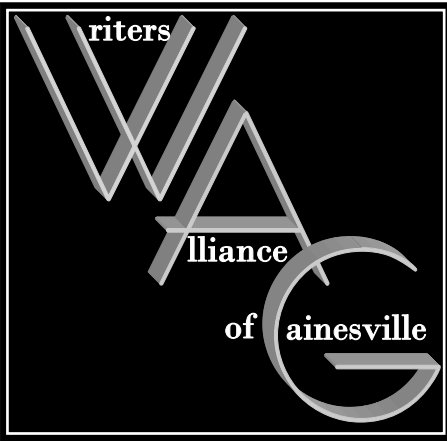
Manuscripts will be accepted from **May 1, 2011**, through **September 30, 2011** and must be postmarked within that period.

Announcement of the Award

The Award and Honor Award winners will be selected no later than December 31, 2011. All entrants who include an SASE will be notified in writing of our decision by January 31, 2012. The judges are the editors of LEE & LOW BOOKS. The decision of the judges is final. At least one Honor Award will be given each year, but LEE & LOW BOOKS reserves the right not to choose an Award winner.



Istanbul, Turkey—Photo by Sandra Fradd



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.

The *Bacopa Literary Review*

Announcing Calls for Submission for our

Third Annual Editon

General Submissions from June1, 2011
through August 31, 2011

Contest Submissions
September 1 through November 30, 2011

See

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

For General and Contest
submission Guidelines

