

WRITER'S ALLIANCE  
OF GAINESVILLE

TOPICS  
COMING  
IN FUTURE  
ISSUES

- Finding an Agent
- Children's Literature
- Poetry Markets

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# The WAG Digest

VOLUME 4 ISSUE 1

JANUARY 22 2012

## WAG Speaker Series Continues, Feb. 26<sup>th</sup>

### DITCH OF DREAMS: THE CROSS FLORIDA BARGE CANAL AND THE STRUGGLE FOR FLORIDA'S FUTURE

David Tegeder and Steven Noll will discuss writing and publishing their environmental non-fiction book, *Ditch of Dreams: The Cross Florida Barge Canal and the struggle for Florida's Future*. Tegeder, a professor in the Santa Fe College Dept. of Social & Behavioral Sciences, and Noll, senior lecturer in the U. F. Dept. of History, won two awards for this effort: the 2010 Michael Thomason Book Award from the Gulf South Historical Association for best book on Gulf South history and the 2010 Rembert Patrick Award from the Florida Historical Society for the best scholarly book on a Florida history topics.

"It's a story about notions of progress, politics and economic development," says Tegeder. "The canal as first proposed would have been four times longer than the Panama Canal."

Come to WAG's event on the 26th of February and get involved with this fascinating tale of back-room politics, environmental panic and a land with resources that are too easily bargained- and built-away.

**The WAG Speaker series is free and open to the public. The time is 2:30 p.m., Sunday, February 26<sup>th</sup> at the Millhopper Library, 3145 NW 43rd Street, Gainesville, FL 32606 (352) 334-1272 (<http://www.aclib.us/millhopper>).**

And mark your calendars for March's speaker, Colleen Rand and WAG member Carrie Clickard, who will talk about putting together a children's book and



how to market it. Colleen, with Betsygail Rand, is the author of *Big Bunny*. Check out their YouTube Video at <http://www.youtube.com/watch?v=1EGn2msjqkA>.

**The March speech will be held Sunday, March 25 at 2:30 p.m. *Big Bunny* will be available for sale at the library, just in time for the Easter holidays.**

# EBooks: Friend or Foe?

by: John Joseph Burhop

“Although early versions of the eBook have been around since the 1970’s, it wasn’t until late in 2007 that Amazon’s eBook Reader, the Kindle, was released, and not until 2009 that dedicated reading hardware was produced.”

Publishing is a \$35 billion industry. Up until just a few years ago, that meant almost exclusively books, magazines, newspapers, and other small items such as brochures and business cards. The internet has changed all that in more ways than one. Enter the eBook, or downloadable electronic book. Although early versions of the eBook have been around since the 1970’s, it wasn’t until late in 2007 that Amazon’s eBook Reader, the Kindle, was released, and not until 2009 that dedicated reading hardware was produced. According to the Association of American Publishers, eBook sales rose 176.6% to \$169.5 million in 2009. Another report, this one conducted by Forrester Research, an independent research company that provides pragmatic and forward-thinking advice to global leaders in business and technology, predicts that eBook sales will cross the \$1 billion line in 2011.

When I first realized that eBook Readers were already starting to render the paperback book obsolete, I became distraught. That’s because I had been working on my science fiction novel, on and off, for the better part of the last twenty years and it was very near completion. My novel was always meant to be a paperback; a handy little book that could easily fit in a backpack or a purse. I even knew what the cover art would look like: planet Earth in the background with my main character leaving orbit in his tiny spaceship while two unfolding alien spacecraft approached. I had it all figured out. I knew the printing industry was already getting hit hard but I figured the unique tactile act of reading a paperback book still had a good decade left in it. I don’t believe that anymore. Of course, there will be die-hard paperback fans for many years to come, but eBook Readers are already starting to mimic the experience of having an actual book in your hands. It finally dawned on me that eBook Readers were not my enemy, they were, in fact, very much my friend.

Finding a publisher who is willing to invest their time and money to print thousands of copies of a book written by an unknown author is extremely difficult, to say the least. However, with services such as Amazon.com and Smashwords.com, an unknown author can publish a completed novel, poetry manuscript, or collection of short stories and make it available for sale to basically anyone with internet access in a single day. And the best part is that It’s Free! There are, of course, many more online publishers than just Amazon and Smashwords but many of them are not free. I did finish my novel and published it to Amazon.com’s Kindle platform and Smashwords.com for sale at \$9.99. It’s very exciting to see copies of my eBook being bought by people who somehow found my novel among the millions of titles already available through a number of online publishers. I then decided to publish a collection of poetry that I compiled from my high school and college years.

So if you’ve written your memoirs, or have a book length manuscript, or even a collection of short stories or poetry, I highly recommend that you put them up for sale at Amazon.com’s Kindle Store and Smashwords.com. Remember, it’s totally free. Simply go to [www.Amazon.com](http://www.Amazon.com) and find the “Self-publish with Us” link at the bottom of the page. Then simply click the “Get Started” link in the Kindle Books section of that page. From there you can set up your account, upload your

## EBooks: Friend or Foe? (Continued)

manuscript, and then name your price. According to the research I've done, it's wise not to price your book too low or potential customers will get the impression that it's of lesser value than the higher priced options available in the same category. I decided that \$9.99 was a reasonable price for my book since it consisted of 36 chapters containing nearly 120,000 words- the length of a decent paperback. \$9.99 may seem high for a paperback-length book but there are thousands of eBook titles selling successfully in the \$20-\$30 range. Granted, many of those higher priced titles are best-selling books that have been available to the general public for decades in print form. But because your book is new, it just may attract a customer base that could put some extra cash in your pocket or simply get you noticed for other potentially profitable projects.

Make sure that your manuscript starts out strong because one of the services offered by eBook publishers is a free sample of your work, usually the first 20%. Selling your book is a tough business, but for those of us who believe that what we're writing is worthwhile for others to read, there's always a chance for great success. And remember, your customers don't even need an eBook reader to enjoy your book; they can download it to any PC, Mac, iPad, iPhone, Blackberry, or Android. I invite all the readers of this article to sample the first few chapters of my science fiction novel "Rise of The Kek" and my poetry manuscript "The Universe Can Never Be Complete" for free. Simply search for either title at Amazon.com or Smashwords.com.

### About The Author

John Burhop is a 44 year old author who graduated with a Bachelor's Degree in Creative Writing: Fiction from Southern Illinois University at Carbondale. His science fiction novel "Rise of The Kek" and his poetry manuscript "The Universe Can Never Be Complete" are both available for instant download at Amazon.com and Smashwords.com.



US 27, Georgia—Photo by Ken Booth

**“Make sure that your manuscript starts out strong because one of the services offered by eBook publishers is a free sample of your work, usually the first 20%.”**

# WAG News

Rhonda Riley gave a great talk in January about "The Road to Publication." If you'd like a digital copy of Rhonda's full handout, please e-mail [floridawendy@cox.net](mailto:floridawendy@cox.net). Here is the section of her handout that outlines the tools she used to get an agent.

## TOOLS I FOUND USEFUL

Publisher's Marketplace:

<http://www.publishersmarketplace.com/> Still \$20. a month.

I found this site to be well worth the \$20 a month. Check out the deals page. Membership buys you access to an EXCELLENT data base with very flexible sort function and query function. I used it to find the agents who placed the most debut fiction and to find novels accepted for publication that were similar to mine.

Poets and Writers:

The website has a wonderful database called Tools for Writers, with truly useful info about literary journals. The paper magazine is good, too.

*The Guide to Literary Agents*. Published yearly. Good index and useful articles as well as info on individual agents.

The Council for Literary Magazines and Presses (CLMP) check their web pages and their published guide, *The Literary Press and Magazine Directory* published every two years. I found the articles at the beginning of the printed directory very useful.

*The Complete Idiot's Guide to Getting Published* by Sheree Bykofsky and Jennifer Basye Sander. I haven't seen the new edition, but found the first edition helpful. They cover fiction and non-fiction through the entire publication process. Bykofsky is an agent (she turned me down.)

## WAG Volunteer Opportunity

Reminder: The Writers Alliance of Gainesville has an opportunity to be part of a national organization of nonprofit mentors. The 826 National is a nonprofit organization that provides strategic leadership, administration and other resources to ensure the success of a network of writing and tutoring centers for kids between the ages of 6-18. Please join us in trying to create an 826 center right here in Gainesville. Letters of support should be sent to:

Mike Allard  
Santa Fe college  
High School Dual Enrollment  
3000 NW 83 rd Street  
Gainesville, FL 32606

**The Writers Alliance needs your help!**

We need people to fill the following positions:

**Vice President \* Speaker Coordinator \* Volunteer Coordinator**

Improve your resume. Become a significant part of this dynamic, growing organization. We are a Florida non-profit and will soon have Federal non-profit status. If you're interested, please contact [floridawendy@cox.net](mailto:floridawendy@cox.net).

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## An important message from our founding member, Kal Rosenberg:

Unless Kal Rosenberg receives a kidney from a type O donor, he is going to die. Some people do well on dialysis but he is not one of them. Kidney donation is not a drastic procedure for the donor. It's laproscopic and you are home in two days. Will someone out there save Kal's life? If you or someone you know is willing to give the gift of life please discuss this with Kal (317-0205) and Sandi (317-1663). They will see to it that you incur no financial loss or hardship. Networking is the only hope now and saving a life is a blessing.

We wish you the best, Kal, and hope you find a donor soon!



# WAG Brags

## OUR MEMBERS GET PUBLISHED:

Check out our Web site, [www.writersalliance.org](http://www.writersalliance.org), to see the successes of our members.

If you have some exciting writing news, click on this site to send us the information: <http://www.writersalliance.org/>

1. Kaye Linden's flash fiction story **Perfect Body in One Sentence** appears on a "Weirdo site" (Kaye's words) called [The Mustache Factor](#). The editor there says "We publish Flash Fiction only, that means all submissions must be 1000 words or less." Kaye's quirky story involves surgery and anesthesia and body parts...shiver me timbers, mate!
2. Everyone likes a good story about a cat and WAG member Heman "Doc" Harris has published a Kindle Edition ebook available on [Amazon.com](#). Titled **Rusty**, it is a story of a tomcat "born to a good home and becoming homeless. Surviving in a cold world." Congratulations Doc!
3. WAG member **Stephen Smitherman** has published a novel called "Island of the Paper Dragons." It is available through [Amazon.com](#) where it is called a "science fiction fantasy for young readers. One thousand years in the future, on an Earth completely dominated by a computer network, a great catastrophe occurs. Two survivors living on a remote island in a dragon-worshipping culture must venture across the ocean to seek the truth."



# Rejection of the literary kind

By Simon Haynes

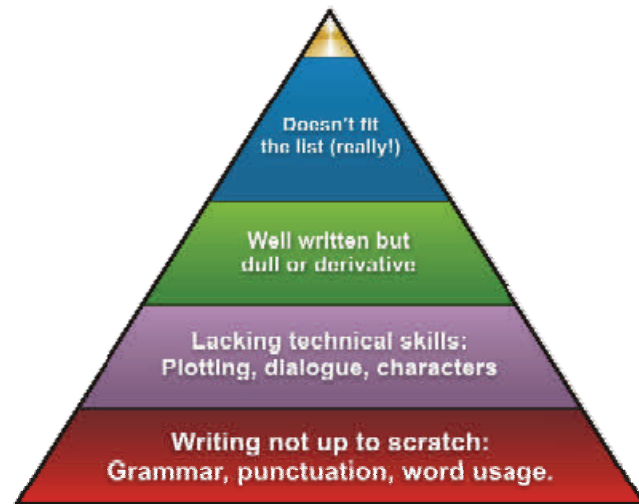
You've spent months or years writing a manuscript, you've made a short list of agents to submit to, you've polished your query letter and first five pages until they practically glow in the dark, and you're just about to hit the post office. What's the most likely outcome?

Sadly, it's rejection.

Remember, they're not rejecting *you*!

Yes, most of those carefully worded queries will be sent back again, some of them after weeks of waiting, and chances are most will contain a form letter saying thanks but no thanks.

If you picture the road to publication as a kind of pyramid, it would look something like this:



The problem is that all form rejections are similar: "Doesn't suit our list", "Doesn't fit our current requirements", etc. Every submission is elevated into the highest category by default, and while that eases the pain it can also give you a false sense of security. I know when I started out I was submitting some real rubbish, but because the rejections were along the lines of "Doesn't suit our needs at this time" I didn't really know it. Ideally, the rejections should have said 'learn to write then try again', but after getting a few of those I'd probably have given up submitting.

So, the hardest thing with rejection is trying to determine where you are on the pyramid, and the problem is that you cannot do this by reading and re-reading rejection letters. They're just the literary agent equivalent of 'no thanks'. (That's why my pyramid has 'Really!' in the top level, along with "Doesn't fit the list", since they pretty much say this to everyone.)

There is one clue to look out for: an invitation to submit again. If the letter contains actual praise AND asks you to send more work, there's a good chance your manuscript is in the green category on the Pyramid 'o' doom (second from the top). You write well,



# Rejection of the literary kind

(Continued)

you can put a plot together, but you need to make it more compelling and/or lose the Buffy or Star Wars characters.

Now, in the ideal world a rejection letter would include a copy of the pyramid with a big ring around the category your manuscript falls into - at least, according to the person doing the rejecting. Agents would pop in a note which said 'Learn grammar' or 'Learn plotting techniques' or 'Sorry, doesn't suit our list (really)' and authors would know where they stood.

That way you could immediately arm yourself with books and websites on your weak area, immerse yourself in several months of intensive study and emerge a better, more effective writer. Dialogue not up to scratch? [Grab a book](#) on the subject and start reading. Punctuation up the chute? [Likewise](#).

You could make yourself stronger, better, faster in the areas of weakness and then revise your manuscript and start the submission process again, knocking them dead with your zingy dialogue and snappy punctuation. Then, if the plot is a bit jaded you read something like [this](#). Before you know it you're working on a new novel, incorporating all the techniques gleaned from your study of books and websites. There's a progression, a learning curve, and you're on it.

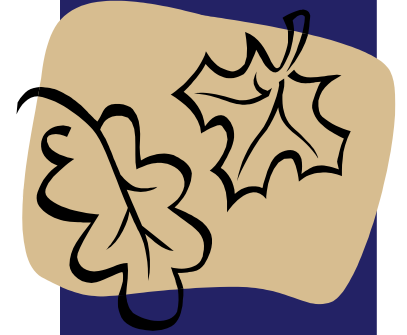
Of course, agents who gave honest feedback would be swamped by a tsunami of vitriol from aggrieved and hurting writers, which is why they don't do this. If someone's just spent two years writing their first novel they don't *want* to hear that they've yet to master basic grammar. Yes, it would save them a lot of postage but it's a lot easier on the ego when you gradually come to realize something.

So, remedies for **grammar, spelling and punctuation**. Believe it or not, I attended high school in Spain until I was fifteen years old. (We moved there from England when I was eight.) During that time my only contact with the English language was speaking it around the home and reading it in books. When I turned fifteen we arrived in Australia, where I did my final two years of high school before studying English at university. (I graduated with a major in Film and Creative Writing, and a minor in Literature.)

Weak grammar, spelling, punctuation? Throw out the TV remote and read.

My point is that during all my years of schooling I never once had a lesson in punctuation, grammar or spelling - at least, not in English. I picked up everything from reading, and that's probably the easiest way to improve your skills in those areas. Also, remember that there's nothing wrong with plain writing. People read fiction for the ideas and adventure, not to marvel at the author's skillful use of a thesaurus. (Okay, literature maybe. But I'm not a literary writer.) If you're not 100% confident with the words and sentence constructions you're sticking on the page, take it down a notch.

The other way to test your grammar and spelling is to participate in an online writing group. You don't even have to submit your own writing ... just read the other submissions and - most importantly - the feedback comments associated with them. If you can see



## Rejection of the literary kind

(Continued)

flaws others can't, that's good. If you think a piece is terrific but ten other people have torn it apart at great length, then you should study those critiques closely and then re-read the submission until you can see what they're on about.

Beware of writing groups where everyone is best buddies and nobody offers constructive criticism. These are less than useless, since everyone is so busy congratulating each other they don't get around to pointing out flaws, and to post an actual critique is to lob a stink bomb into the back-slapping and congratulatory crowd. In fact, the best writing groups are those with complete strangers unafraid to express their opinions. Just don't commit the cardinal sin of explaining what you actually meant - which means it wasn't clear to begin with - or arguing with a critique, which is like telling someone they chose the wrong make of car.

**Technical skills** are the next step on the pyramid. Once again you can pick up the basics by reading the kind of books you want to write. However, you can also get hold of books on dialogue, plotting and characterisation and compare your own work to the examples. If you rewrite a section of dialogue using their hints, does it scan better? I'm betting it does.

At first you'll be drowning in rules and information, but after a while you'll grab hold of some, and bit by bit you'll find yourself automatically adhering to them. The rest you can weed out when rewriting or revising.

**Well-written but dull or derivative.** This is where plotting comes in, either before you write, during the writing or afterwards, when rewriting your first draft. First, when adding a character to your novel, don't be lazy. Don't re-use Dana Scully or Xander with a new name, because the character will seem awfully familiar to your readers.

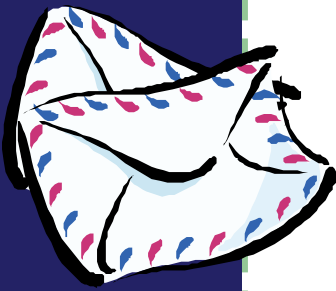
If you're having trouble building a realistic character you can always start by pinching a trait here and there. Scully's scepticism, Xander's loyalty, Luke's annoying whining ... Mix in enough bits and pieces and the parts become a unique whole.

Another thing to check: Make sure your characters aren't all clones of yourself, expressing your opinions and beliefs every time they open their mouths. Conflict drives things along, and that means setting your characters against each other, not writing a big group hug-in. (Authors of certain adult books may beg to differ here.)

**To combat a dull plot,** try and ratchet up the tension in stages, raising the stakes from beginning to end. An extreme example: don't start with plane wrecks, earthquakes and volcano eruptions and then have the hero/ine spend twenty chapters researching climate change in the library.

Remember, this is the **ONLY** response most publishers and agents send out. Why? Because it's impossible to argue with.

**Doesn't fit the list.** If this is really and truly meant, then you're on the right track. All you have to do is keep submitting until you find a list it *does* fit. However, unless the letter asks you to submit your next proposal to the agent, it's almost certainly a generic



# Rejection of the literary kind

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## (Continued)

form letter. "I'm afraid we can't use your submission at this time" and other similar comments fall into the same category - don't waste time trying to read meaning into them.

**Summary.** Climbing the rejection pyramid is a huge task, and it's vital you're honest with yourself. If you're at the 'lacking technical skills' stage there's not a lot of point adding more zap and kerpow to your novel in the hope it will sell. However, if you master each level until you're writing books that are genuinely ready for publication, then it's just a matter of time before an agent snaps you up.

**Please remember that none of my articles are meant to discourage.** In fact, they're all written for the me of ten years ago, the writer who was ready to take the next step but didn't know what that step was.

**About the author:** Simon Haynes is the author of the [Hal Spacejock](#) and [Hal Junior](#) series, and works as a [freelance writer](#). Simon is also a [freelance programmer](#), and he designed and wrote all the software on [spacejock.com](#) (e.g. yWriter).



US 27, Tennessee—Photo by Ken Booth

# Poem on Rejection

by Stephan Zielinski

'Twas Friday, and the slush heap grows;  
It rocks and teeters in my glare.  
All hopeful, as the sheer height shows  
Are the writers out there.

Beware the editor, my son!  
With pens of red and eyes of pearl!  
Beware the mail room glitch, and shun  
The non-SASE-ed transom hurl!

I take the first sent screed in hand:  
Long time the gibberish I scan--  
I've never seen prose this damn bland;  
Must answer; must make plan...

But as in weary thought I stood,  
The bean counter, black tie on blouse,  
Threw red spreadsheets, dodge though I could,  
And cried for more cash cows!

I quit. I quit. My heart won't sing  
I'm here to read, not to crush dreams.  
I'm a lit geek, not marketing;  
This underside's all seams.

But I have bills, and New York's cold;  
Send no-thanks note, and move along.  
At least he tried, his heart is bold;  
Sign name to standard song.

'Twas Friday, and the slush heap grows;  
It rocks and teeters in my glare.  
All hopeful, as the sheer height shows  
Are the writers out there.

Ouchhhh.... (WAG Digest Editor)



# Contests

## Writers Digest Competitions

*Reminder – This competition is VERY competitive. Enter only your best work.*

Enter the 81st Annual Writing Competition and gain access to agents, to editors, to your peers, to readers. Winning entries will be on display in the 81st Annual *Writer's Digest Competition Collection* and entrants will gain the spotlight they deserve.

### Compete and Win in 10 Categories!

- Inspirational Writing (Spiritual/Religious)
- Memoirs/Personal Essay
- Magazine Feature Article
- Genre Short Story (Mystery, Romance, etc.)
- Mainstream/Literary Short Story
- Rhyming Poetry
- Non-rhyming Poetry
- Stage Play
- Television/Movie Script
- Children's/Young Adult Fiction

### Entry Fee

- **Poems:** \$15 for the first entry; \$10 for each additional poem submitted during the same transaction.
- **All other entries:** \$25 for the first manuscript; \$15 for each additional entry submitted during the same transaction.

### Prizes

#### GRAND PRIZE:

- \$3,000 cash
  - a trip to the **Writer's Digest Conference in New York City**
- individual attention from 4 editors or agents

**First Place:** \$1,000 cash and \$100 off WD Shop purchase

**Second Place:** \$500 cash and \$100 off WD Shop purchase

**Third Place:** \$250 cash and \$100 off WD Shop purchase

**Fourth Place:** \$100 cash and \$50 off WD Shop purchase

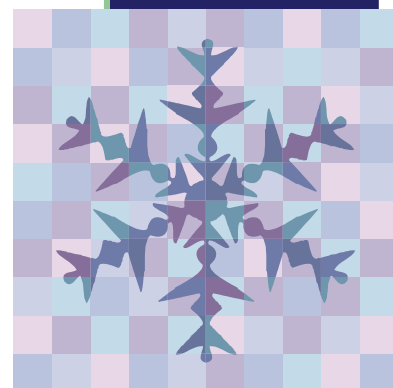
**Fifth Place:** \$50 cash and \$50 off WD Shop purchase

**Sixth through Tenth Place:** \$25 cash

**All Winners** also receive a 1-year *Writer's Digest* VIP membership, which includes a one-year subscription (new or renewal) to *Writer's Digest* Magazine, 1 year access to *Writers-Market.com*, discounts on *Writer's Digest* University workshops and purchases at *WritersDigestShop.com* and more.

**EARLY BIRD DEADLINE: MAY 1, 2012**

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# Contests

## Hazel Lipa Poetry Chapbook Contest.

Deadline: March 16, 2012

Winning chapbook of no more than 40 poems will appear in *Flyway: Journal of Writing and Environment's* spring online issue and annual print anthology. Individual pieces may be previously published, but the chapbook itself should not be published. Winner receives \$250, a *Flyway* hat, and publication. Runner-up receives \$50, a *Flyway* hat, and publication of selected, previously unpublished poems. \$19 reading fee includes a one-year subscription to *Flyway*. Please submit online: [flyway.submishmash.com/submit](http://flyway.submishmash.com/submit)

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## Folio Fiction Contest: Postmark deadline: March 5, 2012

Fiction Contest! A first-place winner will receive \$500, and two honorable mentions will receive \$100 each. There is a \$15 submission fee, for which you will receive a complimentary copy of our Spring 2012 issue. The deadline for the contest, which will be judged by award-winning author Alan Heathcock, is March 5, 2012. Please see our website for complete guidelines: [www.american.edu/cas/literature/folio/](http://www.american.edu/cas/literature/folio/)

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US 27, Tennessee—Photo by Ken Booth

# Contests

## The *Ploughshares* Emerging Writer's Contest



will award \$3000 in prizes and publication to emerging writers in fiction, poetry, and nonfiction in 2012. The \$20 entrance fee includes a one-year subscription to *Ploughshares*, which the New York Times called “the triton among the minnows.” Over the years, *Ploughshares* has discovered early work by writers like Tim O’Brien, Sue Miller, and Edward P. Jones. Be the next great writer to join our ranks. Submit work between February 1st and April 2nd, 2012. Details can be found at

[Pshares.org/EmergingAward/](http://Pshares.org/EmergingAward/)



US 27, Tennessee—Photo by Ken Booth

# Calls for Submission

## ***The Cincinnati Review* (est. 2003). Short in years, long on anthologies.**

*Best American Short Stories, Best American Poetry, Best American Essays,  
Best New American Voices, New Stories from the South, New Stories from the Midwest,  
Best Creative Nonfiction, Best American Fantasy, Best American Mystery Stories, and  
The Pushcart Prize: Best of the Small Presses*

To learn more, subscribe, and/or sample the delights of our blog, please drop by  
**[cincinnatireview.com](http://cincinnatireview.com)**

***The Cincinnati Review*** is hoping you'll submit to us. Your stories, poems, and nonfictions, that is. Reading submissions September through May, now more than ever through our new online submission manager. Please visit [cincinnatireview.com](http://cincinnatireview.com) for details.

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## **Bayou Magazine**

Literary journal published by the Creative Writing Workshop at the University of New Orleans, accepts Nonfiction, Poetry and Fiction submissions year round. Note: submissions between June and August have a longer response times. Please submit previously unpublished stories and creative nonfiction work up to 7500 words, or no more than five poems. Flash fiction is welcome. Simultaneous submissions are accepted, if noted. Send an SASE for notification. See [cola.uno.edu/bayou/](http://cola.uno.edu/bayou/) for detailed submission guidelines. Bayou Magazine, Dept. of English, University of New Orleans, 2000 Lakeshore Dr. New Orleans, LA 70119. Checks payable to: UNO Foundation.

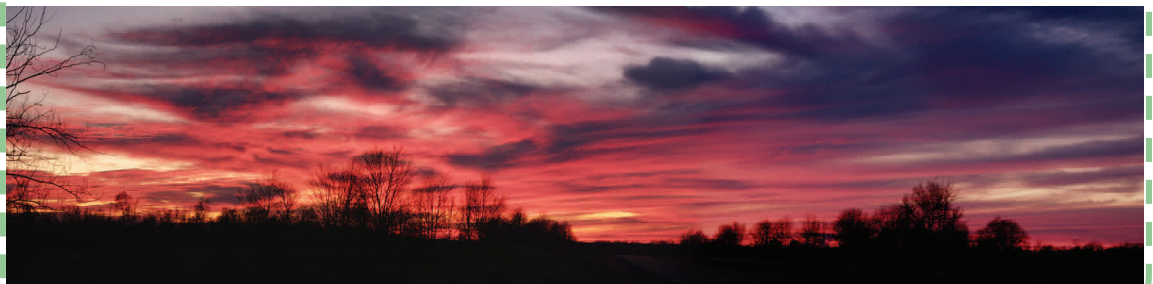
More Info available: <http://cola.uno.edu/bayou/BayouHome/SubmissionGuidelines>

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## ***Poydras Review*. Online submission deadline: May 1, 2012**

*Poydras Review*, print and online, accepts year-round submissions of fiction, creative nonfiction, poetry and art. Prose should be under 7500 words. Poetry is accepted exclusively for our online blog. We only accept submissions through Submittable, no email submissions please. See our guidelines on [poydrasreview.submishmash.com](http://poydrasreview.submishmash.com) or visit our website [www.poydrasreview.com](http://www.poydrasreview.com).

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Kentucky sunset—Photo by Ken Booth

# Calls for Submission

## ***THRUSH Poetry Journal***

Is pleased to announce that we are now accepting submissions. We read on a rolling basis, and will never be closed to submissions. *THRUSH* is a journal of poetry that will appear 6 times a year, with one yearly "best of" print issue. We believe in showcasing the best work we receive, therefore we will present no more than ten poems per issue. For guidelines, please visit [thrushpoetryjournal.com/submissions/](http://thrushpoetryjournal.com/submissions/)

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## **STACKPOLE BOOKS**

5067 Ritter Rd.  
Mechanicsburg PA 17055

Fax: (717)796-0412

E-mail: [jschnell@stackpolebooks.com](mailto:jschnell@stackpolebooks.com)

Submission E-mail: [cevans@stackpolebooks.com](mailto:cevans@stackpolebooks.com), [kweaver@stackpolebooks.com](mailto:kweaver@stackpolebooks.com), [mallison@stackpolebooks.com](mailto:mallison@stackpolebooks.com), [jnichols@stackpolebooks.com](mailto:jnichols@stackpolebooks.com)

Website: [www.stackpolebooks.com](http://www.stackpolebooks.com)

**Contact::** Judith Schnell, editorial director (outdoor sports), Chris Evans, editor (history), Mark Allison, editor (nature), Kyle Weaver, editor (regional/Pennsylvania).

**About:** "Stackpole maintains a growing and vital publishing program by featuring authors who are experts in their fields."

### **Freelance Facts**

- Established: 1935
- Publishes hardcover and trade paperback originals, reprints, and ebooks 100/yr.
- Simultaneous Submissions: No
- See catalog and guidelines online.
- Responds in 1 month to queries..
- Publish time after acceptance: Publishes book 1 year after acceptance.

**Pays industry standard advance.**

### **Nonfiction**

Needs: history ,military

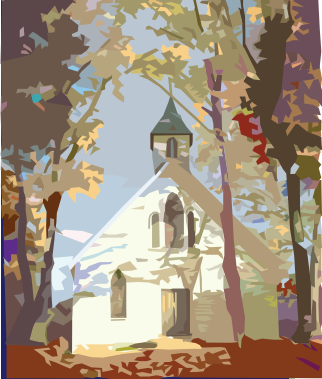
outdoor sports Submission Method: "First of all, send your query to an individual editor. The more information you can supply, the better." Reviews artwork/photos.

### **Tips**

"Stackpole seeks well-written, authoritative mss for specialized and general trade markets. Proposals should include chapter outline, sample chapter, illustrations, and author's credentials."

\*\*\*\*\*





# Calls for Submission

## TEN SPEED PRESS

The Crown Publishing Group  
 Attn: Acquisitions  
 2625 Alcatraz Ave. #505  
 Berkeley  
 Phone: (510)559-1600  
 Fax: (510)524-1052  
 E-mail: [CrownBiz@randomhouse.com](mailto:CrownBiz@randomhouse.com)  
 Website: [www.randomhouse.com/crown/tenspeed/](http://www.randomhouse.com/crown/tenspeed/)

### About

"Ten Speed Press publishes authoritative books for an audience interested in innovative ideas. Currently emphasizing cookbooks, career, business, alternative education, and off-beat general nonfiction gift books."

**Editor's Note:** "Ten Speed Press has built its reputation on enduring career and business books like Richard Bolles's *What Color Is Your Parachute?* (the best-selling job-hunting book in the world) and acclaimed cookbooks, ranging from the upscale and authoritative *Alinea* by Grant Achatz and *Cooking* by James Peterson to the perennially popular *Moosewood Cookbook* by Mollie Katzen and *The Bread Baker's Apprentice* by Peter Reinhart. Along the way, the company has also made its mark with an eclectic list of genre-bending titles including the classics *How to Shit in the Woods*, *Why Cats Paint*, *The Cannabible Collection*, and *Furry Logic*."

### Freelance Facts

- Established: 1971
- Publishes trade paperback originals and reprints
- Simultaneous Submissions: Yes
- Book catalog for 9×12 envelope and 6 first-class stamps
- Guidelines available online
- Responds in 3 months to queries, 6-8 weeks to proposals
- **120 published titles per year.**
- **Imprint publishes 70 titles per year.**
- **40% of titles by first time authors**
- **40% of titles by unagented authors**
- Publish time after acceptance: 1 year
- **Pays \$2,500 average advance.**

# Calls for Submission

## Nonfiction

**Needs:** business, career guidance, cooking, crafts relationships, how-to, humor, and pop culture. No fiction.

**Submission Method:** "Please read our submission guidelines online. Before submitting your manuscript, you should first familiarize yourself with our publishing areas and imprints. Note that we do not consider certain genres, including fiction, poetry, memoir, and most photography." Query with SASE. Submit proposal package, sample chapters.

## Tips

"We like books from people who really know their subject, rather than people who think they've spotted a trend to capitalize on. We like books that will sell for a long time, rather than 9-day wonders. Our audience consists of a well-educated, slightly weird group of people who like food, the outdoors, and take a light, but serious, approach to business and careers. Study the backlist of each publisher you're submitting to and tailor your proposal to what you perceive as their needs. Nothing gets a publisher's attention like someone who knows what he or she is talking about, and nothing falls flat like someone who obviously has no idea who he or she is submitting to."

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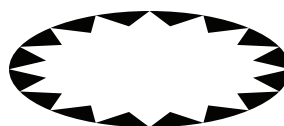


Crescent Beach, FL—Photo by Wendy Thornton



**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.**



US 27, Georgia—Photo by Ken Booth