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The WAG Digest

VOLUME 4 ISSUE 2

FEBRUARY 19, 2012

Writers Alliance Speaker Series – Millhopper Library, Sunday, Feb. 26 at 2:30 p.m.

*Ditch of Dreams: the CrossFlorida Barge Canal and the Struggle for
Florida's Future*

Authors David Tegeder and Steven Noll, who will discuss writing and publishing their environmental non-fiction book, *Ditch of Dreams: The CrossFlorida Barge Canal and the Struggle for Florida's Future*.

For centuries, men dreamed of cutting a canal across the Florida peninsula. Intended to reduce shipping times, it was championed in the early twentieth century as a way to make the mostly rural state a center of national commerce and trade. "Ditch of Dreams" is a compelling book that presents a sprawling story touching every era and most great figures of Florida political history.

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.

And don't forget to join us March 25 for the story of the creation of the children's book, "Big Bunny," by Colleen Rand and WAG member Carrie Clickard. Colleen and Carrie will talk about how to get children's books published, and what it takes to market them. COLLEEN

RAND's artwork has appeared on magazine covers and book jackets, and is in public and private collec-

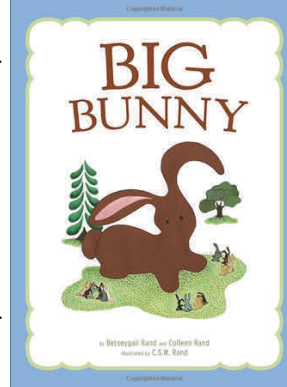
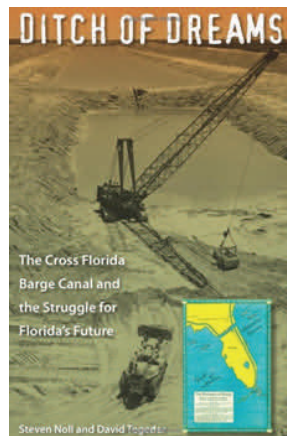
tions nationwide. She is the production photographer for a professional dance company and also runs a weekly life drawing class. You will have the opportunity to purchase copies of the book just in time for the Easter holidays. As a librarian on Amazon reports:

"This story starts and ends with a gently-told message about acceptance, and appreciating the special gifts of each individual. The first hint that things are about to get a bit strange is when "nibbling, poking and playing, the baby bunnies grow into little bunnies. One baby bunny... grows and grows and GROWS!" The accompanying illustration of the quickly growing brown baby bunny ringed by psychedelic flowers manages to convey mild alarm, even with tiny dots for eyes, and no mouths à la Joan Walsh Anglund.

While the little bunnies love using Big Bunny as a playground to climb on, and she loves taking them on long countryside hops, Big Bunny is dis-

mayed that as they train for their Easter bunny duties, painting eggs and making baskets, her size is not an asset. After she runs away, the other bunnies "give the signal to form a Bunny Circle. Their ears touch and noses twitch, and they know what to do." Here we are treated to an illustration of the bunnies, standing Stonehenge-like in serious contemplation. They form a search party for Big Bunny, and when she's found, weave the biggest basket ever, for her to carry them on her back, facilitating their worldwide Easter egg drop-off. This is certainly the most unusual version of an Easter bunny story I have ever heard, but I have no doubt that kids will enjoy it. "

Directions and map to Millhopper Library here: <http://www.aclib.us/millhopper>



WAG Brags

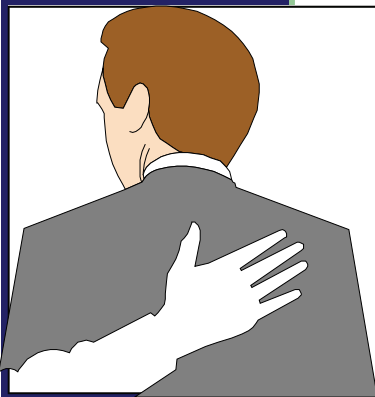
WAG Members in the News



WAG member **Mary Bridgman**, reports: Please listen to 89.9 WJCT FM on Valentine's Day, this Tuesday, February 14th between 9 and 10 a.m. My essay "Looking for the Right One" will air on First Coast Connect. If you are outside the broadcast area, you can listen online at wjct.org. **If you can't listen during the broadcast hour, the program is archived and can be accessed from the same website.**

I now have a regular weekly column, "Across the Garden Fence," in our local paper, The Bradford County Telegraph. The column was arranged by Jim DeValerio, our county's Extension Agent. My husband and I completed our Master Gardener certifications in October, and writing the column is in partial fulfillment of the volunteer hours required by the program. In related news, my essay "Bearing Fruit" is being considered by Fresh from Florida Magazine, the Florida Agricultural promotional magazine. The Be-son4 Group hired me to write an article about training for the MS 150 bike ride. It will appear in the April issue of Florida Doctor Magazine, which is mailed to all physicians licensed in the state of Florida.

- Congratulations also go out to **Eldon Turner** who has had two poems published recently.
- **Wanda Legend** reports: **Just heard from Rose Metal Press, my chapbook *Bottle Ghosts* was among the 5 top finalists for their short story chapbook prize.** This is a very competitive contest – congratulations, Wanda, aka CP.
- **Wendy Thornton** has had three poems, *If I Knew How*, *This is the Sound*, and *Appassionato*, published in *Love and Other Passions*, Poets of Central Florida, A Contemporary Anthology, Vol. 2, Fall 2012.



The One Thing All Great Love Stories Have In Common— And What It Means To Your Writing

By [Writers Relief Staff](#) on February 13, 2012.

Hooray! It's that time again! And no, we're not actually talking about Lincoln's birthday. It's Valentine's Day—a time when writers think about the important romances in their lives...even the fictional ones!



One way to be sure that YOUR love story will capture the hearts of audiences everywhere is to study famous fictional couples. We looked at some of the most well-known love stories out there in order to see how great authors made memorable love matches.

Here's what we found: When it comes to literary love stories, there are no half measures. Characters who fall, fall hard. A wishy-washy love story is a forgettable one. Passion is far and away the most vital element of a memorable love story. It's not enough for a character to merely desire love; it must seem necessary in some way. Passion must be so compelling that love becomes as vital to the characters as air.

There's no rule book for passion. But read on to see what key ingredients authors use to create stories of great romantic passion.

Jane and Rochester in Charlotte Brontë's *Jane Eyre*. This romance for the ages offers tremendous templates for present-day fiction writers: a woman and man who come from very different economic circumstances overcome huge obstacles before they (sort of) live happily ever after. Here, passion is punched up because of class differences (among other things). The fact that these characters can overcome their differences speaks to the depth of their emotions. Also, Brontë tells the story from the viewpoint of one character (the admirable Jane) rather than using an omniscient narrator, which makes the question "What is Rochester hiding?" all the more engaging.

Edward and Bella in Stephenie Meyer's *Twilight* books. Popular contemporary fiction can also offer love stories that capture and hold the public's attention. Edward is hundreds of years old and ostensibly has met tons of women, but he falls for insecure, boring, and painfully earnest Bella. Their relationship is portrayed as inevitable, destined, and fated—even if it's not entirely credible. The sense of being "meant for each other" and "part of something larger" can be crucial components of compelling love stories. Passion as destiny is often a big hit.

Newland Archer and Ellen Olenska in Edith Wharton's *The Age of Innocence*. A couple might seemingly be "meant for each other," but that doesn't always mean things will work out. One person can have other relationship obligations, or the couple might be stymied by societal pressures. A big writing lesson Wharton expertly "teaches" is that authors can break the hearts of readers while still leaving them very glad they read the heartbreaking work. In this book, a lifelong passion is never fulfilled and yet it doesn't die; that's part of what makes the book so powerful.

"A wishy-washy love story is a forgettable one. Passion is far and away the most vital element of a memorable love story."

The One Thing All Great Love Stories Have In Common—Continued

Jack Twist and Ennis Del Mar in Annie Proulx’s “Brokeback Mountain.”

This famous short story about two ranch hands shows that fictional love sagas don’t have to star heterosexual characters. It also shows that a secretive romantic relationship is one way to make a short story or novel engrossing. “Forbidden love”—that is, love that’s not approved by the other characters in the story—is a recurring motif in memorable love stories. Passion that can’t fully be expressed causes all kinds of complex emotions in characters and readers too.

Gogol and Maxine, and Gogol and Moushumi, in Jhumpa Lahiri’s *The Namesake*. Both of these relationships are far from ideal, but they exemplify some of the romantic experiences of immigrant children in our nation of immigrants. In this 2003 novel, Gogol, the Indian-American son of immigrants, has a serious relationship with the Anglo-American Maxine before marrying fellow Indian-American Moushumi. The contrasts and similarities between two relationships fuel this memorable story. When passion is tangled up in culture, the resulting imbroglio can be complex and meaningful on many levels.

Adam and Cathy Trask in John Steinbeck’s *East of Eden*. Of course, there are also some romantic train wrecks in great literature. The Trask marriage is an example of a disastrous one-sided match—with the besotted Adam loving Cathy (at least at first), but the evil Cathy not capable of loving *anyone*. This is meaty material for the great Steinbeck, or any writer. It’s memorable in part because it delves into the dangers/risks of falling in love.

“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 email), which contains valuable leads, guidelines, and deadlines for writing in all genres.”



Short Stories: 10 Tips for Creative Writers

Part I

By Kathy Kennedy and Dennis G. Jerz

Writing **short stories** means beginning as close to the conclusion as possible, and grabbing the reader in the very first moments. Conserve characters and scenes, typically by focusing on just one **conflict**. Drive towards a sudden, unexpected revelation.

Contents

Get Started: Emergency Tips

Write a Catchy **First Paragraph**

Develop Your **Characters**

Choose a **Point of View**

Write Meaningful **Dialogue**

I. Get Started: Emergency Tips

Is your **short story assignment due tomorrow morning**? These emergency tips may help. Good luck!

Who is your protagonist, and **what does he or she want**?

(The athlete who wants her team to win the big game and the car crash victim who wants to survive are not unique or interesting enough.)

When the story begins, what **morally significant actions** has he or she already **taken towards that goal**?

(“Morally significant” doesn’t mean your protagonist has to be conventionally “good”; rather, he or she should already have made a conscious choice, with repercussions that drive the rest of the story.)

What **unexpected consequences** — directly related to the protagonist’s efforts to achieve the goal — **ramp up the emotional energy** of the story?

(Will the unexpected consequences force your protagonist to make yet another choice, leading to still more consequences?)

What **details** from the setting, dialog, and tone **help you tell the story**?

(Things to cut: travel scenes, character A telling character B about something we just saw happening to character A, and phrases like “said happily” — it’s much better to say “bubbled” or “smirked” or “chortled.”)

What **morally significant choice** does your protagonist make at the climax of the story?

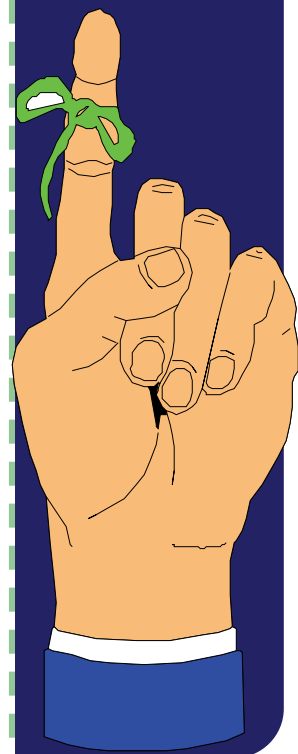
(Your reader should care about the protagonist’s decision. Ideally, the reader shouldn’t see it coming.)

More Detailed Tips

Drawing on real-life experiences, such as winning the big game, bouncing back after an illness or injury, or dealing with the death of a loved one, are attractive choices for students who are looking for a “personal essay” topic. But simply describing powerful emotional experiences is not the same thing as generating emotional responses in the reader. For those of you who are looking for more **long-term writing strategies**, here are some additional ideas.

If you are having trouble getting started, look out the window. The whole world is a story, and every moment is a miracle.

-Bruce Taylor, UWEC Professor of Creative Writing



Short Stories: 10 Tips for Creative Writers (Continued)

Keep a notebook. To R. V. Cassill, notebooks are “incubators,” a place to begin with overheard conversation, expressive phrases, images, ideas, and interpretations on the world around you.

Write on a regular, daily basis. Sit down and compose sentences for a couple of hours every day — even if you don’t feel like it.

Collect stories from everyone you meet. Keep the amazing, the unusual, the strange, the irrational stories you hear and use them for your own purposes. Study them for the underlying meaning and apply them to your understanding of the human condition.

READ, READ, READ

- Read a LOT of Chekhov. Then re-read it. Read Raymond Carver, Earnest Hemingway, Alice Munro, and Tobias Wolff. If you don’t have time to read all of these authors, stick to Chekhov. He will teach you more than any writing teacher or workshop ever could.

-Allyson Goldin, UWEC Asst. Professor of Creative Writing

2. Write a Catchy First Paragraph

In today’s fast-moving world, the first sentence of your short story should catch your reader’s attention with the **unusual**, the **unexpected**, an **action**, or a **conflict**. Begin with tension and immediacy. Remember that short stories need to start close to their end.



I heard my neighbor through the wall

Dry and uninteresting



The neighbor behind us practiced scream therapy in his shower almost every day.

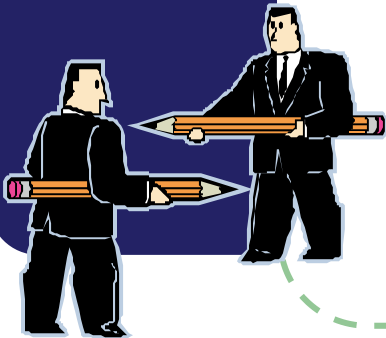
The second sentence catches the reader’s attention. Who is this guy who goes in his shower every day and screams? Why does he do that? What, exactly, is “scream therapy”? Let’s keep reading...



The first time I heard him, I stood in the bathroom listening at our shared wall for ten minutes, debating the wisdom of calling the police. It was very different from living in the duplex over middle-aged Mr. and Mrs. Brown and their two young sons in Duluth.

The rest of the paragraph introduces *I* and an internal conflict as the protagonist debates a course of action and introduces an intriguing contrast of past and present setting.

“It is important to understand the basic elements of fiction writing before you consider how to put everything together. This process is comparable to producing something delectable in the kitchen—any ingredient that you put into your bowl of dough impacts your finished loaf of bread. To create a perfect loaf, you must balance ingredients baked for the correct amount of time and enhanced with the right polishing glaze.” *-Laurel Yourke*



Short Stories: 10 Tips for Creative Writers (Continued)

3. Developing Characters

Your job, as a writer of short fiction—whatever your beliefs—is to put complex personalities on stage and let them strut and fret their brief hour. Perhaps the sound and fury they make will signify something that has more than passing value—that will, in Chekhov's words, "make [man] see what he is like." -Rick Demarnus

In order to develop a living, breathing, multi-faceted character, it is important to **know way more about the character than you will ever use in the story**. Here is a partial list of character details to help you get started.

- | | |
|---------------------|----------------------|
| * Name | * Age |
| * Job | * Ethnicity |
| * Appearance | * Residence |
| * Favorite color | * Friends |
| * Favorite foods | * Drinking patterns |
| * Phobias | * Faults |
| * Pets | * Religion |
| * Hobbies | * Single or married? |
| * Children? | * Temperament |
| * Something hated? | * Secrets? |
| * Strong memories? | * Any illnesses? |
| * Nervous gestures? | * Sleep patterns |

Imagining all these details will help you get to know your character, but your reader probably won't need to know much more than the **most important things in four areas**:

- **Appearance.** Gives your reader a visual understanding of the character.
- **Action.** Show the reader what kind of person your character is, by describing actions rather than simply listing adjectives.
- **Speech.** Develop the character as a person — don't merely have your character announce important plot details.
- **Thought.** Bring the reader into your character's mind, to show them your character's unexpressed memories, fears, and hopes.

For example, let's say I want to develop a college student persona for a short story that I am writing. What do I know about her?

Her name is Jen, short for **Jennifer Mary Johnson**. She is **21 years old**. She is a fair-skinned **Norwegian** with **blue eyes**, long, curly **red hair**, and is **5 feet 6 inches tall**. Contrary to typical redheads, she is actually **easygoing and rather shy**. She loves **cats** and has two of them named Bailey and Allie. She is a **technical writing major** with a minor in biology. Jen **plays the piano** and is an **amateur photographer**. She lives in




Short Stories: 10 Tips for Creative Writers (Continued)

the **dorms** at the University of Wisconsin-Eau Claire. She **eats pizza** every day for lunch and loves Red Rose **tea**. She **cracks her knuckles** when she is nervous. Her mother just committed suicide.


4. Choose a Point of View

Point of view is the narration of the story from the perspective of **first, second, or third person**. As a writer, you need to determine who is going to tell the story and how much information is available for the narrator to reveal in the short story. The narrator can be directly involved in the action **subjectively**, or the narrator might only report the action **objectively**.


First Person. The story is told from the view of “**I**.” The narrator is either the **protagonist** (main character) and directly affected by unfolding events, or the narrator is a **secondary character** telling the story revolving around the protagonist. This is a good choice for beginning writers because it is the easiest to write.

 I saw a tear roll down his cheek. I had never seen my father cry before. I looked away while he brushed the offending cheek with his hand

Second Person. The story is told directly to “**you**”, with the reader as a participant in the action.

 You laughed loudly at the antics of the clown. You clapped your hands with joy.

Third Person. The story tells what “**he**”, “**she**,” or “**it**” does. The third-person narrator’s perspective can be **limited** (telling the story from one character’s viewpoint) or **omniscient** (where the narrator knows everything about all of the characters).

 He ran to the big yellow loader sitting on the other side of the gravel pit shack.

Your narrator might take sides in the conflict you present, might be as transparent as possible, or might advocate a position that you want your reader to challenge (this is the “unreliable narrator” strategy).

YOURKE ON POINT OF VIEW:

First Person. “Unites narrator and reader through a series of secrets” when they enter one character’s perceptions. However, it can “lead to **telling**” and limits readers connections to other characters in the short story.

Second Person. “Puts readers within the actual scene so that readers confront possibilities directly.” However, it is important to place your characters “in a tangible environment” so you don’t “omit the details readers need for clarity.”

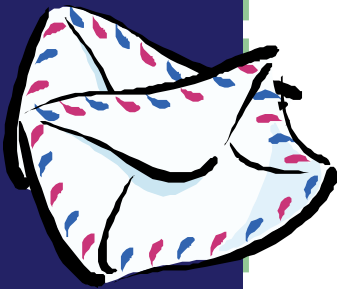
Third Person Omniscient. Allows you to explore all of the characters’ thoughts and motivations. Transitions are extremely important as you move from character to character.

Third Person Limited. “Offers the intimacy of one character’s perceptions.” However, the writer must “deal with character absence from particular scenes.”


5. Write Meaningful Dialogue

Make your readers hear the pauses between the sentences. Let them see characters lean forward, fidget with their cuticles, avert their eyes, uncross their legs. -*Jerome Stern*
Dialogue is what your characters **say** to each other (or to themselves).


Each speaker gets his/her own paragraph, and the paragraph includes whatever you wish to say about what the character is doing when speaking. (See: “[Quotation Marks: Using Them in Dialogue](#)“.)



Short Stories: 10 Tips for Creative Writers (Continued)

 “Where are you going?” John cracked his knuckles while he looked at the floor. “To the racetrack.” Mary edged toward the door, keeping her eyes on John’s bent head. “Not again,” John stood up, flexing his fingers. “We are already maxed out on our credit cards.”

The above paragraph is confusing, because it is not clear when one speech stops and the other starts.




 “Where are you going?” John asked nervously. “To the racetrack,” Mary said, trying to figure out whether John was too upset to let her get away with it this time. “Not again,” said John, wondering how they would make that month’s rent. “We are already maxed out on our credit cards.”


The second example is mechanically correct, since it uses a separate paragraph to present each speaker’s turn advancing the conversation. But the narrative material between the direct quotes is mostly useless.

Write Meaningful Dialogue Labels


“John asked nervously” is an example of “telling.” The author could write “John asked very nervously” or “John asked so nervously that his voice was shaking,” and it still wouldn’t make the story any more effective.

How can the author convey John’s state of mind, without coming right out and telling the reader about it? By inference. That is, mention a detail that conjures up in the reader’s mind the image of a nervous person.

-  John sat up. “Wh– where are you going?”
-  “Where are you going?” John stammered, staring at his Keds.
-  Deep breath. Now or never. “Where are you going?”


 John sat up and took a deep breath, knowing that his confrontation with Mary had to come now, or it would never come at all. “Wh– where are you going?” he stammered nervously, staring at his Keds.

Beware — a little detail goes a long way. Why would your reader bother to think about what is going on, if the author carefully explains what each and every line means?

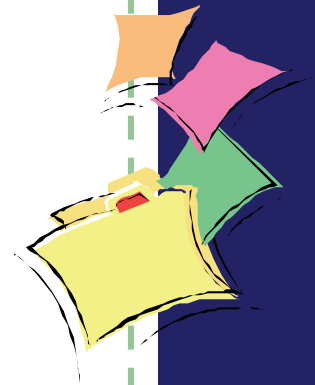
 Let’s return to the first example, and show how dialogue labels can affect the meaning of a passage.

“Where are you going?” John cracked his knuckles while he looked at the floor. “To the racetrack.” Mary edged toward the door, keeping her eyes on John’s bent head.

“Not again,” John stood up, flexing his fingers. “We are already maxed out on our credit cards.”

 In the above revision, John nervously asks Mary where she is going, and Mary seems equally nervous about going. But if you play a little with the paragraphing..

“Where are you going?”
John cracked his knuckles while he looked at the floor. “To the racetrack.”
Mary edged toward the door, keeping her eyes on John’s bent head. “Not again.”
John stood up, flexing his fingers. “We are already maxed out on our credit cards.”



Short Stories: 10 Tips for Creative Writers (Continued)

All I changed was the paragraphing (and I changed a comma to a period.) Now Mary seems more aggressive

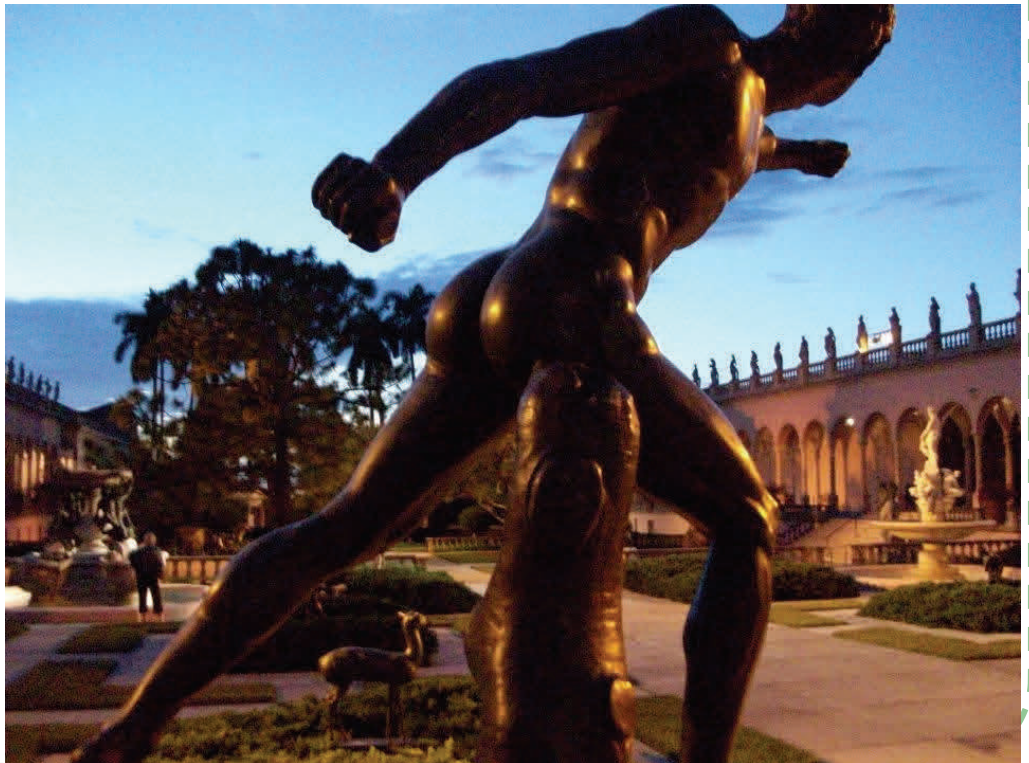
she seems to be moving to block John, who seems nervous and self-absorbed. And John seems to be bringing up the credit card problem as an excuse for his trip to the racing track. He and Mary seem to be desperate to for money now. I'd rather read the rest of the second story than the rest of the first one.

Thank you to [Dennis G. Jerz](#) for use of this article. Dennis is an [Associate Professor English — New Media Journalism](#), at Seton Hill University, Greensburg Pennsylvania. Would you like to see more of Mr. Jerz's work? Go to this Web site: <http://jerz.setonhill.edu/about/>

Photo of the "Y2" rock, by Lynn Brucker, courtesy of the Cave Research Foundation



And stay tuned for Part II of this article in the March 2012 WAG Digest.



Calls for Submission

CHOSEN BOOKS

NOTE: This religious publisher does NOT TAKE MEMOIR

A division of Baker Publishing Group

3985 Bradwater St.

Fairfax VA 22031

Phone: (703)764-8250/Fax: (703)764-3995

E-mail: jcampbell@chosenbooks.com

Website: www.chosenbooks.com

Contact: Jane Campbell, editorial director.

About

"We publish well-crafted books that recognize the gifts and ministry of the Holy Spirit, and help the reader live a more empowered and effective life for Jesus Christ."

Freelance Facts

Established: 1971

Publishes hardcover and trade paperback originals.

Simultaneous Submissions: Yes

Guidelines sent electronically on request.

Responds in 3 months to queries.

20 published titles per year.

10% of titles by first time authors

99% of titles by unagented authors

Publish time after acceptance: Publishes book 18 months after acceptance.

Pays small advance.

Nonfiction

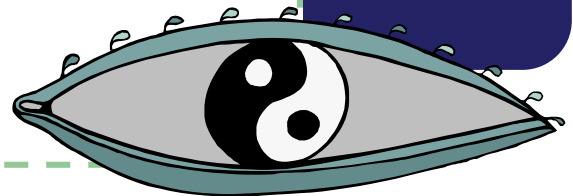
"We publish books reflecting the current acts of the Holy Spirit in the world, books with a charismatic Christian orientation, or thematic first-person narrative. Query briefly by e-mail first."

No New Age, poetry, fiction, autobiographies, biographies, compilations, Bible studies, booklets, academic, or children's books.

Submission Method: Submit synopsis, chapter outline, 2 chapters, resume and SASE or email address. No computer disks. E-mail attachments OK.

Tips

"We look for solid, practical advice for the growing and maturing Christian from authors with professional or personal experience platforms. No chronicling of life events, please. Narratives have to be theme-driven. State the topic or theme of your book clearly in your query."



Submission requests

LISSETTE'S TALES OF THE IMAGINATION

Lisette's Publishing LLC.

P.O. Box 144

Danville IN 46112 - E-mail: lissette@lissettespublishing.com

Contact: Kristin Roahrig, editor.

About -"Lisette is dedicated to presenting the finest works of historical fiction with a twist, be it fantasy, horror, science fiction, or any other genre we haven't mentioned. We are not interested in world creation or invented cultures, but established mythologies and legendary realms (Olympus, Asgard, Camelot, etc.) are welcomed."

Fiction

"We like stories that feature historical, mythological and legendary characters, as well as ones from your own imagination. We won't be able to publish tales with established fictional characters like Sherlock Holmes, Conan the Barbarian, or the Frankenstein Monster. And even though we feel that vampires in general are overdone these days, we won't reject a work of quality so long as it reflects pre-Hollywood concepts of the living dead."

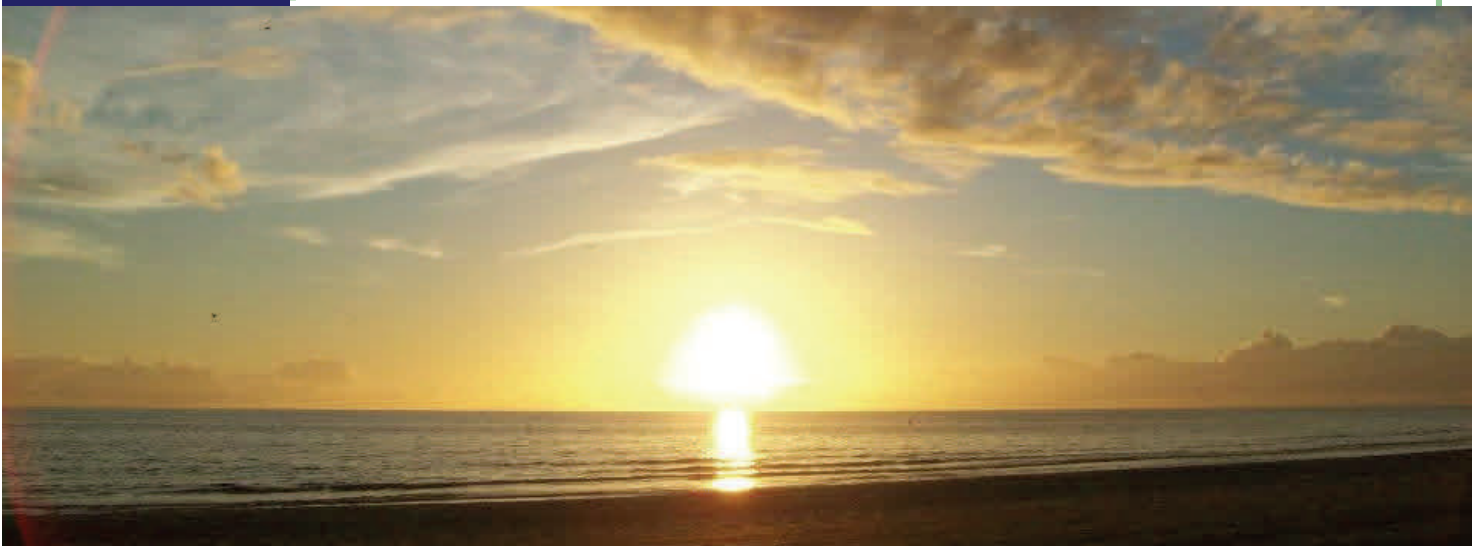
See website to answer questions and submit electronically or print out form and submit via regular mail. Include SASE.

Length: 3,000-8,000 words.

Poetry

"Our interest in poetry is limited, but we hope to include at least one poem per issue. Atmosphere is paramount, and we would prefer something that tells a story, even in a few short stanzas. For these reasons, haiku is not a good fit for Lisette's."

Max Number of Poems: 3 - **Pays \$4/poem.**



Submission requests

Inner Art Journal.

Online submission deadline: May 1, 2012

Inner Art Journal publishes tanka, haiku and short free form poetry. We are looking for work that shares perception and insight. We don't want unnecessary emotion or wordiness. We publish quarterly. Submit via submishmash at innerartjournal.com See our site for examples of the kind of work we prefer.

Anak Sastra

seeks short stories (fiction or creative nonfiction) for its 7th issue due out in April 2012. Contributors and/or story themes should have some connection to Southeast Asia. For more information, please visit: www.anaksastra.com.

College Hill Review.

Online submission deadline: April 3, 2012

College Hill Review (www.collegehillreview.com) invites essays in criticism, focused on the arts and humanities, for its forthcoming issue.

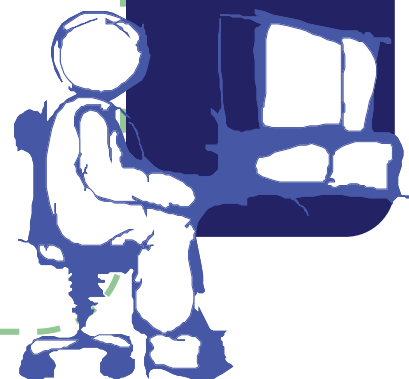
Sawmill. Online

submission deadline: March 1, 2012

With the fiction issues, *Sawmill* ups the proverbial ante on webbased publications. By forging partnerships with authors, illustrators, and graphic designers, we present digital packaging as gorgeous and important as the literature housed within. We want to show you a journal created with love and attention to detail, as memorable and honest as any book you've ever held in your own hot hands. In other words, something worth coming back for time and again. Email submissions to wesley@typecastpublishing.com.

Symmetry Pebbles

is a bi-monthly poetry e-zine continuously accepting poetry submissions of an alternative, brave, risk taking, surreal and/or experimental nature. Check out the archive on the website to get an idea of what we're into. Send up to 3 poems as an MS Word document along with a 3-4 line bio and your email address. www.symmetrypebbles.com



Submission requests

SOUTHWEST REVIEW



2012 DAVID NATHAN MEYERSON PRIZE FOR FICTION. Prize: \$1,000 plus publication. Open to writers who have not published a book of fiction, either a novel or collection of stories. Submissions must be no longer than 8,000 words. No simultaneous or previously published works. Name, address, and contact information should appear only on cover letter. Deadline: May 1, 2012. Entry fee: \$25 per story. Mail entries with a check or money order to: The David Meyerson Fiction Prize, *Southwest Review*, P.O. Box 750374, Dallas, TX 75275-0374 (include SASE for notification of the winning submission), OR

enter online at www.smu.edu/southwestreview

Spillway

Submission Guidelines: (<http://tebotbach.org/spillway.html>) *Spillway* will now be published twice a year in June and December.

The new editor is [Susan Terris](#).

Most of the issues will be themed; so check the web site for present and future themes.

Reading periods:

July 1 to September 1—Decisions made in September for early December publication.

February 1 to April 1—Decisions made in April for early June publication.

Theme for June 2012 issue: "Games People Play"

Our next theme is "**Games People Play**." Submissions are open February & March. Are we talking about literal games? Only partly. Think about all the interpersonal negotiations used to get through any day. How do you answer the question, Does this make me look fat? What happens when you don't like the person your son or daughter is seeing? What about your assorted loved ones? The inlaws? Your boss? Your professor? Your neighbor? Do you play games with them? How about the secrets you protect? How do you win at tennis, at parties, at the office, at life? How do you lose? Surprise us.

To Submit:

Please (*online submission only*) send your work to: Spillway2@tebotbach.org

In the subject line, list your last name, your first name, and whether the submission is poetry or an interview, a review, an article.

In the body of the email, please provide a short cover letter including your contact information and a brief bio. Your submission should be in a single document. Don't send separate emails for each poem. Please only make one submission per reading period. Send your work as an attachment in Word or Adobe formats (.doc or .pdf). Simultaneous submissions are accepted, but please notify us immediately if your work has been accepted elsewhere.

Spillway acquires only the first serial publication rights of accepted work. Copyright is asserted on behalf of the author; all reprint rights revert to the author upon publication, but we ask that you mention *Spillway* as first publication appearance.

Genre Submission Details: - Poetry: 3-5 poems - Interviews, articles, & reviews: we're happy to consider these, but please query first.



Submission requests

TIGHTROPE BOOKS

602 Markham St.
Toronto ON M6G 2L8
Canada
Phone: (647)348-4460

Submission E-mail: shirarose@tightropebooks.com

Website: www.tightropebooks.com

Contact: Shirarose Wilensky, editor.

about - Imprints: Zurita, Latino-Canadian imprint, Halli Villegas, Publisher.

Freelance Facts

Established: 2005

Publishes hardcover and trade paperback originals.

Simultaneous Submissions: Yes

Catalog and guidelines free on request and online.

Responds if interested.

Pays 5-15% royalty on retail price.

12 published titles per year.

Imprint publishes 1-2 titles per year.

70% of titles by first time authors

100% of titles by unagented authors

Publish time after acceptance: Publishes book 1 year after acceptance.

Pays advance of \$200-300.

Nonfiction

Needs: alternative lifestyles, architecture, art, contemporary culture, creative nonfiction, ethnic, gay, language, lesbian, literary criticism, literature, multicultural, women's issues

Formats: children's, coffee table book, general nonfiction, gift book, illustrated book, scholarly

Submission Method: Query with SASE. Submit proposal package, including outline, 1 sample chapter and complete ms. Reviews artwork. Send photocopies.

Fiction

Needs: contemporary, ethnic, experimental, fantasy, feminist, gay, horror, juvenile, lesbian, literary, mainstream, multicultural, poetry, poetry in translation, short story collections, translation, young adult

Query with SASE. Submit proposal package, including: synopsis, 1 sample chapter and completed ms.

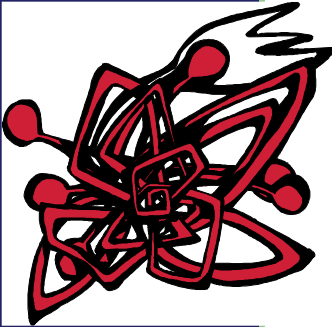
Poetry

Query. Submit 10 sample poems. Submit complete ms.

Tips

"Audience is young, urban, literary, educated, unconventional."





Submission requests

NORTHWIND

Chain Bridge Press, LLC.
4201 Wilson Blvd.
#110-321
Arlington VA 22203
Website: www.northwindmagazine.com
Contact: Tom Howard, managing editor.

About

"Our focus is originality and provocative, compulsively readable prose and poetry, in any style or genre. We look for smart, lyrical writing that will appeal to an intelligent and culturally sophisticated audience."

Freelance Facts

Established: 2011
Simultaneous Submissions: Yes
Guidelines available online at website.
Buys first rights.
Byline given.
Pays on publication.
Queries accepted by online submission form
Sample copy available online at website.
Responds in 2 months to mss.
Publish time after acceptance: Publishes ms 2 months after acceptance.

Nonfiction

Needs: book excerpts, essays, humor, interview, personal experience, profile

Submission Method: Submit complete ms. Length: 2,000-8,000 words. - **Pays up to \$150.**

Fiction

Needs: erotica, experimental, fantasy, horror, humorous, mainstream, mystery, novel excerpts, science fiction, slice-of-life vignettes, suspense

Does not want: Does not want to see short-shorts, allegories or fables, overtly religious or polemic narratives, hard science fiction, occult.

Submit complete ms.

Length: 1,500-10,000 words.

Pays up to \$150.

Poetry

"Give us something lyrical and genuine. Avoid sentimentality. Trust your ideas and your metaphors, and trust that we'll recognize them and be moved by them as well."

Needs: Avant-garde, free verse, haiku, traditional - Max Number of Poems: 5

Tips

"For fiction and nonfiction, make the first paragraph the strongest one. Love your characters and make us love them (or hate them) too. Respect your reader, we love subtlety. Don't be afraid to be light-hearted or playful--not all great stories are tragic or depressing. Show us that you care about your craft by editing carefully before you send it in to us."

Submission requests

Children's Stories and Books:

BRIGHTER BOOKS PUBLISHING HOUSE

Brighter Brains, Inc. * 4825 Fairbrook Crescent * Nanaimo B.C. V9T 6M6 * Canada

Phone: (250)585-7372 *** E-mail: info@brighterbooks.com

Submission E-mail: submissions@brighterbooks.com * Website: www.brighterbooks.com

Contact - Angela Souza, senior/chief editor. * Dean Jurgensen, senior editor (sciences, technology, information).

About - Imprints: Juvenile: Picture books, young readers, middle reader, young adults.

Freelance Facts

Established: 2009

Publishes hardcover and electronic originals, hardcover and trade paperback reprints, trade paperback originals and reprints.

Simultaneous Submissions: Yes

Catalog available online at website.

Guidelines online at website and by e-mail at info@brighterbooks.com.

Responds in 2 months to queries and proposals, 3-4 months to mss.

Pays royalty on wholesale price.

10-15 published titles per year. Imprint publishes 3-5 titles per year.

50% of titles by first time authors * 50% of titles by unagented authors

Publish time after acceptance: Publishes book 1 year after acceptance.

Advances are negotiable.

Nonfiction

"We focus on high-quality reading for children and also unique methods of teaching things to both adults and children." animals, art/architecture, child guidance/parenting, computers/electronics, crafts, education, entertainment/games, hobbies, money/finance for kids, nature/environment, science. Formats: childrens,how-to,juvenile,multimedia,reference,self-help,technical,textbook. Submission Method: Query with SASE. Submit proposal package, including: outline, 3 sample chapters, and introduction. Submit completed ms for picture books and younger readers. Reviews artwork/photos. "We prefer digital samples, but photocopies are fine as well."

Fiction

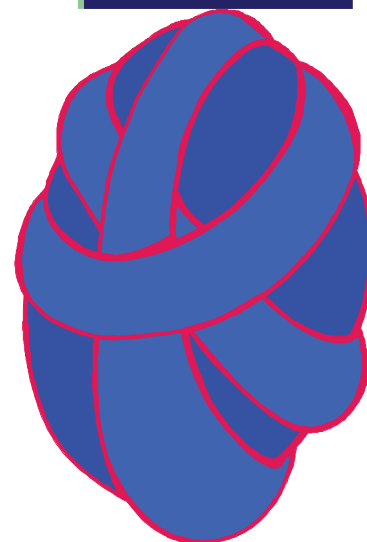
"We are looking for a return to the quality of writing found in classical works of literature. We want to publish truly great fiction, no matter the target audience or age level. We believe that by exposing children and young adults to excellent literature on a day-to-day basis, we can change their lives, making them better thinkers, more creative and well-adjusted. Books change people, and we want to do our part to make it a positive change."

Needs: adventure,fantasy,humor,juvenile,multicultural,multimedia,mystery,picture books, science fiction, young adult

Query with SASE. Submit proposal package, including synopsis, 3 sampe chapters. Submit completed ms for picture books and young readers.

Tips

"Our fiction readers are smart boys and girls of all ages who are looking for characters they can relate to, and love to read. Our El-Hi readers are looking for a different way of learning school subjects. They may have learning difficulties with traditional methods. Our adult readers are well educated, and looking for well-written books about their subject of interest. 55% of work must be Canadian or Resident. However, we are still looking for talent



Submission requests

worldwide."

SAINT MARY'S PRESS

702 Terrace Heights
Winona MN 55987
Phone: (800)533-8095
Fax: (800)344-9225

E-mail: submissions@smp.org

Website: www.smp.org

Ms guidelines online or by e-mail.

Nonfiction

Titles for Catholic youth and their parents, teachers, and youth ministers.

Needs: religion,prayers,spirituality.

Submission Method: Query with SASE. Submit proposal package, outline, 1 sample chapter, SASE. Brief author biography.

Tips

"Request product catalog and/or do research online of Saint Mary Press book lists before submitting proposal."

NOTE: Special Conditions on this one - WORK-IN-PROGRESS GRANT Society of Children's Book Writers and Illustrators (SCBWI)

8271 Beverly Blvd.
Los Angeles CA 90048
Phone: (323)782-1010

E-mail: scbwi@scbwi.org

Website: www.scbwi.org

About

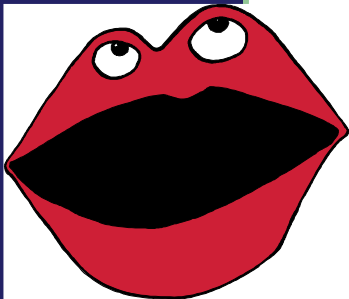
Four grants--one designated specifically for a contemporary novel for young people, one for nonfiction, one for an unpublished writer, one general fiction--to assist SCBWI members in the completion of a specific project. Open to SCBWI members only.

Freelance Facts

Applications received only between February 15 and March 15.

Needs

Needs: fiction,juvenile,novels,fellowship



Submission requests

CHILD'S PLAY (INTERNATIONAL) LTD.

Children's Play International
Ashworth Rd. Bridgemoor
Swindon, Wiltshire SN5 7YD
United Kingdom

E-mail: allday@childs-play.com, neil@childs-play.com, office@childs-play.com

Website: www.childs-play.com

Contact: Sue Baker, Neil Burden, manuscript acquisitions.

Annie Kubler, art director

About

Specializes in nonfiction, fiction, educational material, multicultural material. Produces 30 picture books/year, 10 young readers/year, 2 middle readers/year. "A child's early years are more important than any other. This is when children learn most about the world around them and the language they need to survive and grow. Child's Play aims to create exactly the right material for this all-important time."

Freelance Facts

Established: 1972

Simultaneous Submissions: Yes

Responds to queries in 10 weeks, mss in 15 weeks.

45 published titles per year.

20% of titles by first time authors

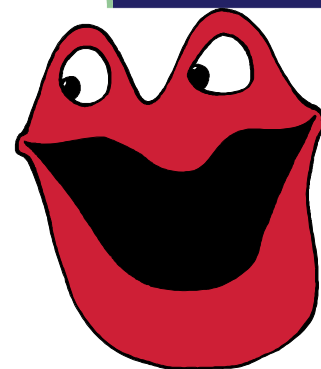
Publish time after acceptance: Publishes book 2 years after acceptance.

Nonfiction

Picture books: activity books, animal, concept, multicultural, music/dance, nature/environment, science. Young readers: activity books, animal, concept, multicultural, music/dance, nature/environment, science. Average word length: picture books--2,000, young readers--3,000. Recently published Roly Poly Discovery, by Kees Moerbeek (ages 3+ years, novelty).

Fiction

Picture books: adventure, animal, concept, contemporary, folktales, multicultural, nature/environment. Young readers: adventure, animal, anthology, concept, contemporary, folktales, humor, multicultural, nature/environment, poetry. Average word length: picture books--1,500, young readers--2,000. Recently published Snug, by Carol Thompson (ages 0-2, picture book), The Lost Stars, by Hannah Cumming (ages 4-8 yrs, picture book), Ugggh!, by Claudia Boldt (ages 4-8 yrs, picture book), First Time Doctor/Dentist/Hospital/Vet, by Jess Stockham (ages 2-5 yrs, picture book), New Baby Series, by Rachel Fuller (ages 1-3, board book).



Submission requests

Continued next page

Children's

Contact: Sue Baker, Neil Burden, manuscript acquisitions

Illustration: Accepts material from international illustrators. Works with 10 illustrators/year. Uses color artwork only. Reviews ms/illustration packages. For ms/illustration packages: Query or submit ms/illustration packages to Sue Baker, editor. Reviews work for future assignments. If interested in illustrating future titles, query with samples, CD, website address. Submit samples to Annie Kubler, art director. Responds in 10 weeks. Samples not returned. Samples filed.

Tips

"Look at our website to see the kind of work we do before sending. Do not send cartoons. We do not publish novels. We do publish lots of books with pictures of babies/toddlers."



Writing Workshops

Zoetrope: All-Story Fiction and Screenwriting

Writing Class: <http://zoetrope.writingclasses.com/Partner/index.php?PartnerID=ZO>

Zoetrope has partnered with New York's leading creative writing school, Gotham Writers' Workshop, to bring comprehensive **Fiction Writing** and **Screenwriting** workshops to the Internet. Now you can enjoy all the benefits of a professional writing workshop in the comfort of your home or office.

Every Zoetrope 10-week online writing course includes all the features that garnered Gotham "Best of the Web" status from *Forbes*, including:

- Expert instruction
- Small class size
- Weekly lectures
- Engaging writing exercises

In addition, Zoetrope online writing workshops include special features that make them unique.

Zoetrope **Fiction Writing** workshops include:

- Weekly craft discussions that incorporate works published in *Zoetrope: All-Story*.
- Instruction by *Zoetrope*-affiliated editors.
- Student opportunity to submit a manuscript for review by a *Zoetrope: All-Story* editor and possible publication in the magazine.
- Special guest chat session with a *Zoetrope: All-Story* editor or contributing author.
- All workshopped stories reviewed for possible publication in *Zoetrope: All-Story* magazine

Zoetrope **Screenwriting** workshops include:

- Weekly craft discussions that incorporate films produced by American Zoetrope
- Student opportunity to submit the first ten pages of a screenplay for review by a development person at American Zoetrope studio

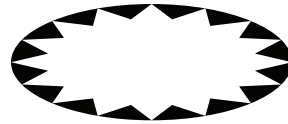
Whether you are an aspiring novice beginning your first work or an experienced writer seeking a comprehensive refresher, a Zoetrope writing workshop will help you take your writing to the next level





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.



Ringling Museum Sarasota, Florida—Photo by Teri Booth