

WRITER'S ALLIANCE
OF GAINESVILLE

TOPICS
COMING
IN FUTURE
ISSUES

- Stay Tuned for Articles on Local Poets and Writers
- Join Us for upcoming WAG Public Reader Series —Details and Date coming Soon!

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The WAG Digest

VOLUME 4 ISSUE 3

MARCH 18, 2012

Join us this Sunday, March. 25 at 2:30 p.m. for the WAG Speaker Series talk by Colleen Rand & Barbara Bockman



Colleen Rand — Barbara Bockman

The WAG Speaker series continues on March 25 at 2:30 p.m. at the Millhopper Branch of the Alachua County Library. Join us for Colleen Rand and Barbara Bockman, 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](#).

Authors Colleen Rand and Barbara Bockman have had phenomenal success writing literature for children and young people. Colleen and daughter Betsygail Rand are the authors of *Big Bunny*, published in 2011 by Tricycle Press, a division of Random House.

Barbara's most recent children's book is *Fantastic Flight*, published in 2011 by Guardian Angel Publishing. (Photos courtesy Susie Baxter)

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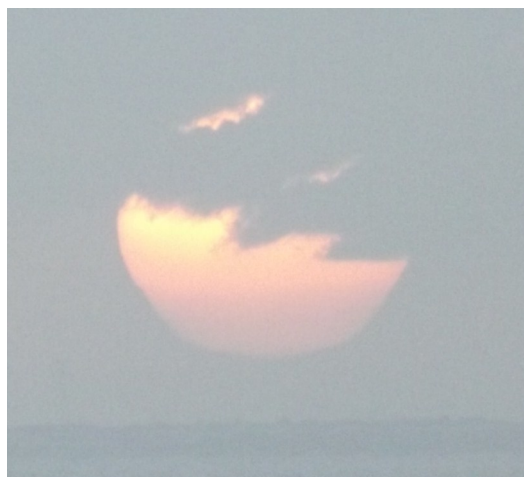
And stay tuned for a talk on **April 22nd** about creating a blog, setting yourself up with a "platform" and tips for increasing your readership.

WAG members **Stephanie Seguin, Felicia Lee, Mary Bast and Wendy Thornton** will discuss the tricks and tips to setting up a blog, how to find subjects to blog about, and how to make your blog accessible to others. They will also discuss the personal and legal ramifications of blogging.

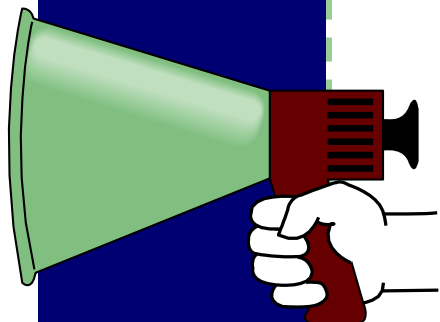
Can you get in trouble for writing the truth? What do you do when someone objects to your comments?

Should your mother read your blog?

On May 20 (an early meeting to avoid the Memorial Day weekend), WAG is pleased to present the **winners of the Bacopa contest** and other readers whose works will be published in the 2012 Bacopa Literary Review. Please join us and get your free copy (for WAG members only) of this great literary journal.



Gulf of Mexico—Photo by Ken Booth



WAG Brags

NEW! Memoir Critique Pod

A new WAG **memoir critique** pod is now forming. The organizational meeting will be held at Millhopper Library on March 25, following the monthly WAG meeting (around 4:00 PM). If you are interested in joining, contact critique-pod coordinator, Susie Baxter, susiebaxter@aol.com. Membership in Writers Alliance of Gainesville is required for pod membership. For information, go to <http://www.writersalliance.org/membership.html>.

"One of the strengths of critique pods," writes pod member Dorothy Staley, "is that participants get to play both sides of the field. Whether a novice writer or an old pro, every single pod member has an equal opportunity to be both writer and critic. Good experience for any disciplined writer."

Come join us!

Congratulations to **Rick Sapp** who had two pieces of flash fiction, *HER PORTRAIT IN BLACK AND WHITE*, and *CUTTER*, accepted by the online journal *Vine Leaves* (www.vineleavesliteraryjournal.com). To top it all off, the journal also accepted his poem, *AUTUMN IN FLORIDA*. All three pieces will be published in the April edition of the journal.

Mary Bridgman has had great luck with her humorous young adult stories about those feisty kids, Polecat Mullins and Possum Johnson. Mary reports, "The stories that will be published in the *MLK Journal of Florida Literature* are the original four chapters of *The Adventures of Polecat Mullins and Possum Johnson*. These are the story about how the boys got their nicknames, and the three gator chapters (*The Boys Bag a Gator*, *Raisin' Gators*, and *Goodbye Gators*). This is the first time any of them have been published."

Georgia O'Boyle has had her story, "Bad Duck," published in the online journal, *The Camel Saloon Gallery*, <http://camelsaloongallery.blogspot.com/>. Georgia was encouraged to submit the very funny story by her creative writing instructor in Santa Fe College's community ed class. Kaye Linden, Bacopa short fiction editor, teaches the flash fiction course and was inspirational to Georgia in her effort to get published. Read this funny 100 word story and enjoy.

And speaking of **Kaye Linden**, check out her new story at this site: <http://drunkmonkeys.onimpression.com/2012/02/swords-ready-to-drop-short-story-by.html>

Kaye has an MFA in fiction from the Northwest Institute of Literary Arts on Whidbey Island. Kaye has signed with *Shelfstealers.com* to publish a collection of tales from Australia: "Fifty Tales from Ma's Watering Hole." Read her story about a surprise gift from a close relative and see why she is known for her short fiction.

The Writers Alliance is a Florida Non-Profit. Recently, the Writers Alliance filed for federal non-profit status. The acquisition of 501(c) 3 status will allow the group to apply for federal grants, accept tax deductible donations, etc. We'll keep you informed about the progress of this new project.

Wendy Thornton's essay *I'm Not Writing About Robin* won second prize in *Literal Latte's* Essay Contest and will be published in the spring 2012. The essay, about the brave last days of local writer Robin Spaeth has been vetted by many writers' groups in Gainesville. Robin was an active member of the Gainesville Poets and Writers for many years, and Wendy is grateful that some part of her legacy will finally appear in print.

Bacopa Contest Winners!

CONGRATULATIONS TO THE WINNERS of THE WRITERS ALLIANCE
2012 Bacopa Literary Review Prizes!

FICTION

First Place

Legionnaire / Cécile Barlier

Second Place

Candy Andy / Stephanie Seguin

Honorable Mention

The Delano Airflow Elegante / Bruce Hoch



SHORT FICTION

First Place

Girl in the Gibbous Moon / Grier Jewell

Second Place

The Yellow Curtain, The Red Floor / Margaret F. Chen

Honorable Mention

Little Johnny's Fingernails / Mureall Hébert

CREATIVE NONFICTION

First Place

The Hymnal / Jeremiah O'Hagen

Second Place

Transplant / Colleen O'Neil

Honorable Mention

Broken / Charlotte Berchtold Chung

POETRY

First Place

Room 5, Guest 1: Being Human, American Style / Sb Sowbel

Second Place

Barefoot days fall firefly nights / Nancy Hastie

Honorable Mention

I Am My Own Dog / Angela Masterson Jones



Dealing with Your Internal Critic

By Writers Relief Staff

Writers know that constructive criticism is an essential part of becoming a better writer. We've come to terms with the role rejection plays in the submission process. And we bravely pass around our latest efforts at our monthly [writers group](#), knowing that we're opening ourselves up external literary [critique](#) as an unavoidable part of the publishing industry.

But how do you deal with the negative comments and thoughts that come from within? How to silence that internal scallywag who likes to whisper in our ear and sabotage our confidence? "*Who in the world are you trying to fool with this 'I'm a writer' act? You've got to be kidding!*"

Don't let your inner critic derail your writing career. First, determine whether this internal voice is stemming from truth or from fear.

A general "*Your writing is terrible*" may stem from fear—the fear of failure, [rejection](#), embarrassment. Perhaps, deep down, you fear you've made a bad career choice. Or you're worried that you've been fooling yourself about your talent. It's only natural to hear this negative voice in your head from time to time, telling you that you're risking your family's financial security or that no one will ever respect your work. This voice creates self-doubt, which doesn't help much when you're trying to be productive.

There are other insidious voices that do a writer no good. One is Ms. Procrastination, who likes to suggest, in silky tones, that you'll have plenty of time tomorrow to work on a new story. Her cousin, Ms. Compassion, softly whispers, "*You must be so tired. Why don't you take a little nap and try this writing thing again tomorrow?*" And then there's Mr. Guilt. "*Don't you think your house/kids/dogs/garden could use a little of your attention right now? And you selfishly want to write?*" You can ignore these voices or argue with them, replacing their negative messages with words of encouragement, but you mustn't let them distract you from your goals.

On the other hand, if the voice is saying, "*Your character is not believable,*" maybe it's time to take a good look at the character in question. After all, your inner critic actually represents your own instincts as a writer, and we all need to pay attention to what we instinctively recognize as good writing versus bad. It's best if you can squash the voice of reason until you've been allowed to muddle through a first draft—never let the inner critic stop the creative flow—and when it's time for revision, you can then pay attention to your instincts and see what words of wisdom emerge.

You'll always have an internal dialogue in your head—we all do—but it's important to learn what messages to take seriously and what messages are self-defeating. Listen carefully and determine what's true, what's destructive, and what's just plain silly. Befriend that critic, learn from it, and keep writing.

"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."

WANT TO READ SOMETHING FUNNY?

Here's an interesting article on **25 Things Writers Should Stop Doing** (profanity alert – this article contains severe profanity – if you are easily offended, please skip it! – this is why we didn't print it in WAG)

By Ron Warren and Dawn (No, I could not find a last name for Dawn – good luck with that), on their blog Terrible Minds...

<http://terribleminds.com/ramble/2012/01/03/25-things-writers-should-stop-doing/>

Here's a relevant sample:

#5 Stop Hurrying

"The rise of self-publishing has seen a comparative surge forward in *quantity*. As if we're all rushing forward to squat out as huge a litter of squalling word-babies as our fragile pen-monkey uteruses (uteri?) can handle. Stories are like wine; they need time. So *take* the time. This isn't a hot dog eating contest."

#6 Stop Waiting

"I said "stop hurrying," not "stand still and fall asleep." Life rewards action, not inertia."

"You want to do This Writing Thing, then don't just expect hard work — be happy that it's a hard row to hoe and that you're just the, er, hoer to hoe it? I dunno. Don't look at me like that. AVERT YOUR GAZE, SCRUTINIZER. And get back to work."



Short Stories: 10 Tips for Creative Writers

PART II

By Kathy Kennedy and Dennis G. Jerz

- 6 [Use Setting and Context](#)
- 7 [Set up the Plot](#)
- 8 [Create Conflict and Tension](#)
- 9 [Build to a Crisis or a Climax](#)
- 10 [Deliver a Resolution](#)

6. Use Setting and Context

Setting moves readers most when it contributes to an organic whole. So close your eyes and picture your characters within desert, jungle, or suburb—whichever setting shaped them. Imagining this helps balance location and characterization. Right from the start, view your characters inhabiting a distinct place. -- *Laurel Yourke*

Setting includes the **time**, **location**, **context**, and **atmosphere** where the plot takes place.

Remember to **combine setting with characterization and plot**.


Include enough detail to let your readers picture the scene but only details that actually add something to the story. (For example, do not describe Mary locking the front door, walking across the yard, opening the garage door, putting air in her bicycle tires, getting on her bicycle—none of these details matter except that she rode out of the driveway without looking down the street.)

Use **two or more senses** in your descriptions of setting.

Rather than feed your readers information about the weather, population statistics, or how far it is to the grocery store, **substitute descriptive details** so your reader can experience the location the way your characters do.

7. Set Up the Plot

Plot is what happens, the storyline, the action. Jerome Stern says it is how you set up the situation, where the turning points of the story are, and what the characters do at the end of the story.

 A plot is a series of events deliberately arranged so as to reveal their dramatic, thematic, and emotional significance. -*Jane Burroway*

Understanding these story elements for developing actions and their end results will help you plot your next short story.

Explosion or “Hook.” A thrilling, gripping, stirring event or problem that grabs the reader’s attention right away.

Conflict. A character versus the *internal* self or an *external* something or someone.

Exposition. Background information required for seeing the characters in context.

Complication. One or more problems that keep a character from their intended goal.

Transition. Image, symbol, dialogue, that joins paragraphs and scenes together.

Flashback. Remembering something that happened before the short story takes place.

Climax. When the rising action of the story reaches the peak.

Falling Action. Releasing the action of the story after the climax.

Resolution. When the internal or external conflict is resolve.

Brainstorming. If you are having trouble deciding on a plot, try brainstorming. Suppose you have a protagonist whose husband comes home one day and says he doesn’t love her any more and he is leaving. What are actions that can result from this situation?

Short Stories: 10 Tips for Creative Writers

(Continued)

She becomes a workaholic.
 Their children are unhappy.
 Their children want to live with their dad.
 She moves to another city.
 She gets a new job.
 They sell the house.
 She meets a psychiatrist and falls in love.
 He comes back and she accepts him.
 He comes back and she doesn't accept him.
 She commits suicide.
 He commits suicide.
 She moves in with her parents.

The **next step** is to select one action from the list and brainstorm another list from that particular action.

8. Create Conflict and Tension

Conflict is the fundamental element of fiction, fundamental because in literature only trouble is interesting. It takes trouble to turn the great themes of life into a story: birth, love, sex, work, and death. -Janet Burroway

Conflict produces **tension** that makes the story begin. Tension is created by **opposition** between the character or characters and **internal** or **external** forces or conditions. By **balancing the opposing forces** of the conflict, you keep readers glued to the pages wondering how the story will end.

POSSIBLE CONFLICTS INCLUDE:

The protagonist against another individual
 The protagonist against nature (or technology)
 The protagonist against society
 The protagonist against God
 The protagonist against himself or herself.

YOURKE'S CONFLICT CHECKLIST

Mystery. Explain just enough to tease readers. Never give everything away.

Empowerment. Give both sides options.

Progression. Keep intensifying the number and type of obstacles the protagonist faces.

Causality. Hold fictional characters more accountable than real people. Characters who make mistakes frequently pay, and, at least in fiction, commendable folks often reap rewards.

Surprise. Provide sufficient complexity to prevent readers predicting events too far in advance.

Empathy. Encourage reader identification with characters and scenarios that pleasantly or (unpleasantly) resonate with their own sweet dreams (or night sweats).

Insight. Reveal something about human nature.

Universality. Present a struggle that most readers find meaningful, even if the details of that struggle reflect a unique place and time.

High Stakes. Convince readers that the outcome matters because someone they care about could lose something precious. Trivial clashes often produce trivial fiction.

9. Build to a Crisis or Climax

This is the **turning point of the story**—the most exciting or dramatic moment.

The crisis may be a recognition, a decision, or a resolution. The character understands

Short Stories: 10 Tips for Creative Writers (Continued)

what hasn't been seen before, or realizes what must be done, or finally decides to do it. It's when the worm turns. Timing is crucial. If the crisis occurs too early, readers will expect still another turning point. If it occurs too late, readers will get impatient—the character will seem rather thick. —*Jerome Stern*

Jane Burroway says that the crisis “must always be presented as a scene. It is “the moment” the reader has been waiting for. In *Cinderella*’s case, “the payoff is when the slipper fits.”

While a good story needs a crisis, a random event such as a car crash or a sudden illness is simply an emergency—unless it somehow involves a **conflict** that makes the reader care about the characters (see: “[Crisis vs. Conflict](#)”).

10. Find a Resolution

The **solution to the conflict**. In short fiction, it is difficult to provide a complete resolution and you often need to just show that characters are beginning to change in some way or starting to see things differently.

Yourke examines some of the options for ending a story.

Open. Readers determine the meaning.



Brendan’s eyes looked away from the priest and up to the mountains.

Resolved. Clear-cut outcome.



While John watched in despair, Helen loaded up the car with her belongings and drove away.

Parallel to Beginning. Similar to beginning situation or image.



They were driving their 1964 Chevrolet Impala down the highway while the wind blew through their hair.



Her father drove up in a new 1964 Chevrolet Impala, a replacement for the one that burned up.

Monologue. Character comments.



I wish Tom could have known Sister Dalbec’s prickly guidance before the dust devils of Sin City battered his soul.

Dialogue. Characters converse.

Literal Image. Setting or aspect of setting resolves the plot.



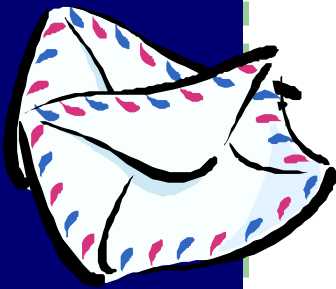
The aqueducts were empty now and the sun was shining once more.

Symbolic Image. Details represent a meaning beyond the literal one.



Looking up at the sky, I saw a cloud cross the shimmering blue sky above us as we stood in the morning heat of Sin City.

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/>



Conferences

23rd International Conference on College Teaching and Learning Writers' Workshops

April 9-13, 2012 – Sawgrass Marriott Golf Resort – Ponte Vedra, FL

<http://www.teachlearn.org/writers.html>

Florida Publishers Association, Inc. presents

The FPA 2012 Spring Fling Conference

“DIY Book Power”

Saturday, April 14

at the Courtyard by Marriott Downtown Orlando

Calling all Florida writers, authors, publishers, book designers and editors!

These days, success in the publishing game is all about self-promotion. FPA's Spring Fling Do It Yourself (DIY) conference will focus on ways to market and promote yourself and your book(s) inexpensively in order to make money!

You do not have to be a self-published author to benefit from our DIY approach. Whether you're at the manuscript stage, have a publisher, or have independently published your book(s), you will benefit from our hands-on workshops.

Expert speakers will lead you through the processes step by step, so you can do it yourself when you get home.

Conference Cost Including Lunch:

\$99 for FPA Members / \$124 for Non-Members

Attendees are not required to be members of FPA.

But FPA is offering the discounted member rate of \$75

<https://fpa.memberclicks.net/assets/spring%20brochure.2012.pdf>

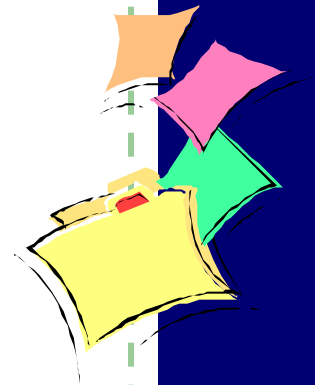
FPA offers Florida's book publishers and authors opportunities for education, networking, and support, while acting as a clearinghouse for up-to-date book publishing information. FPA is a not-for-profit Florida corporation and is an affiliate of Independent Book Publishers Association (www.IBPA-online.org), Small Publishers Association of North America (www.SPANnet.org), and Association of American Publishers (www.publishers.org). FPA is a member of the Florida Library Association (www.FLAlib.org) and the Florida Association for Media in Education (www.FloridaMedia.org).

Florida Publishers Association

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Conferences

FWA invites you to the spring mini-conference, **Saturday, April 21** in Altamonte Springs. The daylong conference features acquiring editors **Salitza Hernandez** from the L. Perkins Agency, and **Nicole Resciniti** with the Seymour Agency. Aside from keynoter **Tim Dorsey**, there will be workshops on editing, memoir writing, poetry and marketing. The registration fee is only \$59 for FWA members, \$79 for non-members. But hurry, it's filling up fast. For details, see this site: http://www.floridawriters.net/uploads/Mini_conference_flyer_0227.pdf





Contests

TIFERET: A Journal of Spiritual Literature

Now accepting submissions for the *TIFERET: A Journal of Spiritual Literature* 2012 Writing Contest. \$1200 in prizes and publication for best story, poem, and essay. Two honorable mentions will also receive publication. Limit 1 story or essay of 20 pages, six poems. *TIFERET* publishes fiction, nonfiction, poetry, interviews, and art. We look for high-quality creative work that expresses spiritual/human/life experiences and/or promotes tolerance. Our mission is to help raise individual and global consciousness, and we publish writing from a variety of religious and spiritual traditions. Electronic submissions only. See guidelines and submit at tiferet.submishmash.com/submit. June 1, 2012 deadline.

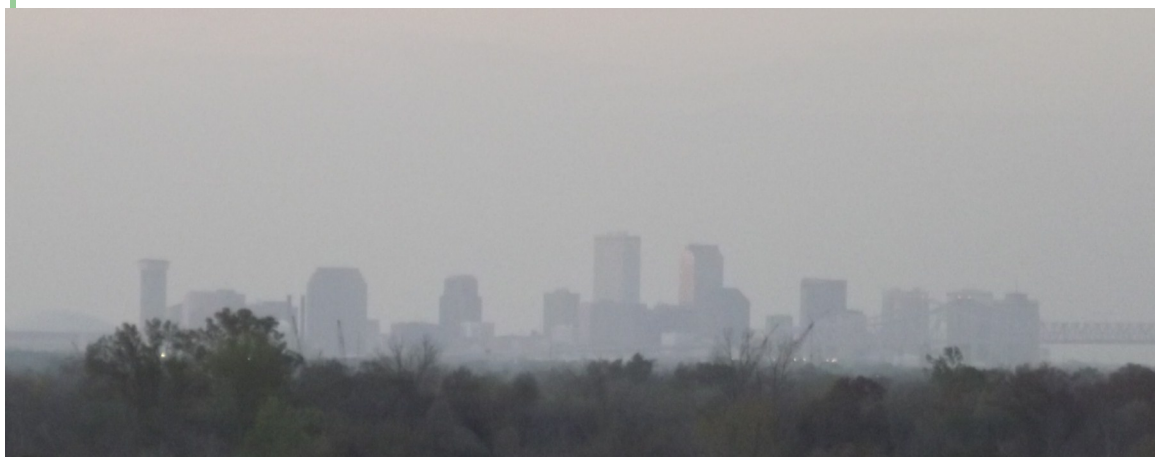
Willow Springs Editions' 12th Annual Spokane Prize for Short Fiction

Postmark deadline: April 16, 2012

Winner will receive publication plus \$2000 cash prize. All US Authors Eligible. Postmark deadline April 16, 2012. Previous winners include Sherril Jaffe, K.L. Cook, Edith Pearlman, Jonathan Penner, Ann Joslin Williams. Please send: A book-length manuscript (at least 98 pages) of at least 3 stories; a cover letter including contact information and bio; an SASE for notification; \$25 reading fee made out to Willow Springs Editions (check or money order) To: Spokane Prize, Inland NW Center for Writers, 501 Riverpoint Drive, Suite 425, Spokane, WA 99202.

***All Things If*. Online submission deadline: April 9, 2012**

Call for Submissions! *All Things If* invites you to enter our inaugural "If you can write...". The contest is open to all, no fee required, with cash prizes in fiction and non-fiction categories. Entries will focus on one of the ideals expressed in Rudyard Kipling's classic poem "If". Winning submissions will be published in the magazine. Visit www.allthingsif.org/if-you-can-write for detailed competition information.



Writers Contests

The Whidbey Writers MFA Alumni Association Emerging Writers Getaway Contest.



Grand prize is a seven-day retreat at a beautiful North Carolina Smoky Mountain cabin with daily continental breakfast (\$2,000 value), plus a cash award of \$300. Second and third place winners receive cash prizes. Submissions open February 15 through May 15, 2012. Pulitzer Prize winner William Dietrich is final judge. Top three finalists' entries will be reviewed for possible agency representation. Winners will be announced on August 5, 2012. All profits from the contest will go towards creative writing student scholarships. For complete details go to www.whidbeymfaalumni.org.

2012 Lois Cranston Memorial Prize

Dates: March 1-May 31, 2012 Judge: Emily Warn

Prize: \$300 plus publication in Winter 2014 *CALYX Journal*

Details: Submit three unpublished poems (six pages maximum), cover letter, and \$15 reading fee to Lois Cranston Poetry Prize, PO Box B, Corvallis, OR, 97339 or online. Do not include name on poems. Emily Warn is the author of five collections of poetry including *Shadow Architect* (Copper Canyon Press, 2008). She is a founding editor of poetryfoundation.org. For complete guidelines or to read the 2011 winning poems, please visit www.calyxpress.org.



Calls for Submission

Holly and Ivy Press, a new independent publisher, is now seeking submissions for the inaugural edition of the *Holly and Ivy Journal*, our annual collection of only the finest new Christmas and holiday-themed literature and artwork. We are looking for new and original short fiction, poetry, essays, graphic narrative, art, and photography that revolve specifically around Christmas, Hanukkah, Kwanzaa, New Years Eve and Day, or the holiday season (The day after Thanksgiving in the U.S. through January Second). Submissions close August 31. Our inaugural issue will be released November 1, 2012. For full guidelines, visit our website at www.hollyandivypress.org

Seattle-based literary magazine *The Monarch Review* is accepting submissions year-round via our Web site www.themonarchreview.org. We publish a variety of poetry, fiction, essays, music and visual art 3-5 times per week. We also release a print edition every six months we call Monarch. Submitting is free. *The Monarch Review* is a magazine created in the spirit of the Monarch Apartments: a Seattle home to generations of poets, writers, musicians, visual artists, pranksters, cranks and the curious. The publication aims to sustain the Monarch's vibrant, vagabond culture by creating a forum for emerging and established artists and thinkers.

Call for Submissions—Young Writers

If you are a teenager currently enrolled in high school, grades 9-12, *Crashtest*, the new online literary magazine for high school writers, would like to hear from you! *Crashtest* publishes poetry, stories and creative non-fiction in the form of personal essays, imaginative investigation, experimental interviews, or whatever else you would like to call it. We're looking for writing that has both a perspective and a personality. We're looking for authors who have something to say. Check us out at www.crashtestmag.com. *Crashtest* only accepts email submissions. Send submissions, .doc or .rtf attachment only, and any queries to [edi-
tor@crashtestmag.com](mailto:editor@crashtestmag.com).

The Intentional

Postmark deadline: August 1, 2012 | Online deadline: August 10, 2012

The Intentional is a new quarterly publication that examines innovative trends for intentional living. We accept submissions on an on-going basis in the form of thoughtful articles, essays, fiction and non-fiction stories, interviews, photo stories and visual art. Submissions should be consistent with the mission of the publication and seek to consider inventive ways of expanding joy and improving quality of life. Topics could include health/wellness, community-building, giving back, personal growth, arts/culture and anything else that's relevant to truly living the "good life." Submissions should be sent by e-mail to submissions@theintentional.com. Please visit www.theintentional.com for more information.

Submission Requests

Community Voices: writing workshop & submission info!

Call for Writing Submissions!

Community Voices is back, and this year we are asking community members to write monologues about change. **Writing submission deadline: March 23.** Submission guidelines and full event info can be found at <http://thehipp.org/education/community-voices/>

Coming in April – SCRIPT FRENZY- <http://scriptfrenzy.org/eng/whatiscriptfrenzy>

Script Frenzy is an international writing event in which participants take on the challenge of writing 100 pages of scripted material in the month of April. As part of a donation-funded nonprofit, Script Frenzy charges no fee to participate; there are also no valuable prizes awarded or "best" scripts singled out. Every writer who completes the goal of 100 pages is victorious and awe-inspiring and will receive a handsome Script Frenzy Winner's Certificate and web icon proclaiming this fact.

Even those who fall short of the page goal will be applauded for making a heroic attempt. Really, you have nothing to lose—except that nagging feeling that there's a script inside you that may never get out.

Script Frenzy in a Nutshell

The Challenge	Write 100 pages of original scripted material in the 30 days of April. (Screenplays, stage plays, web series, TV shows, short films, and graphic novels are all welcome.)
When	April 1-30
Cost	Free. We run on donations.
Who	Everyone (worldwide) is welcome. No experience required.
Prizes	Happiness. Creative juices. Pride. Laughter. Bragging rights. A brand-new script.
How	Sign up! Tell everyone that you are in the Frenzy. Get ready to start writing on April 1.

The 5 Basic Rules of Script Frenzy

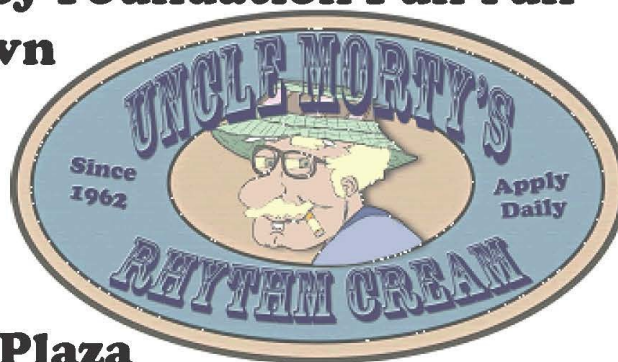
- 1) To be crowned an official Script Frenzy winner, you must write a script (or multiple scripts) of at least 100 total pages and verify this tally on ScriptFrenzy.org.
 - 2) You may write individually or with a partner. Writing teams will have a 100-page total goal for their co-written script or scripts.
 - 3) Scriptwriting may begin no earlier than 12:00:01 AM on April 1 and must cease no later than 11:59:59 PM on April 30, local time.
 - 4) You may write screenplays, stage plays, web series, TV shows, short films, comic book and graphic novel scripts, adaptations of novels, or any other type of script your heart desires.
 - 5) You must, at some point, have ridiculous amounts of fun.
- Still unclear? Check out our [Frequently Asked Questions](#).

Uncle Morty's Rhythm Cream

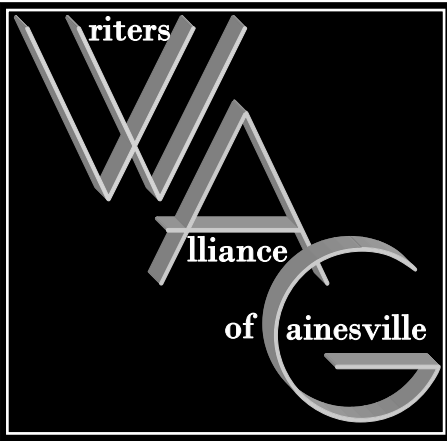
Classic R&B and Big Party Band



Date	Time	Location
2-24	9:00 pm	Dirty Bar - Thornebrook Village
3-3	8:00 am	Ocala Kidney Foundation Fun-run
3-24	9:00 pm	Double-Down
3-30	9:30 pm	Tall Paul's
3-31	9:30 pm	Tall Paul's
5-4	9:30 pm	Tall Paul's
5-5	9:30 pm	Tall Paul's
7-13	8:00 pm	Bo Diddley Plaza



Spring Has Sprung!



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.

