

The Writers  
Alliance of  
Gainesville  
(WAG)  
promotes,  
encourages  
and supports  
aspiring and  
experienced  
regional  
writers

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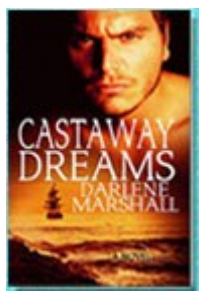
# The WAG Digest

VOLUME 5 ISSUE 1

FEBRUARY 5, 2013

Join us this Sunday, Feb. 10 at 2:30 p.m. for the  
WAG Speaker Series talk by Dot Hutchison.

Join us Feb. 10, 2013 for a continuation of the WAG Speaker series. Author **Dot Hutchison** will give a talk about "The Omega Point." It's every writer's Omega Point, that springing step into the unknown, that long anticipated gasp: "I've made it!" Dot Hutchinson's debut novel *A Wounded Name*, written for young adults, is scheduled to appear on bookstore shelves this fall. A young and youthful Gainesville native, Dot will tell us how she conceived the story - with one of Shakespeare's most passionate heroines as its central character - about her very personal, rewarding relationship with her agent, Sandy, who championed the book and sold it, her editor, Andrew, who guided her to manuscript completion, and all the processes involved from first draft to contract signing. Dot says, "I have learned so much about the process of publishing, a journey that still fills me with shock and awe, and a profound sense of gratitude."



**Darlene Marshall**

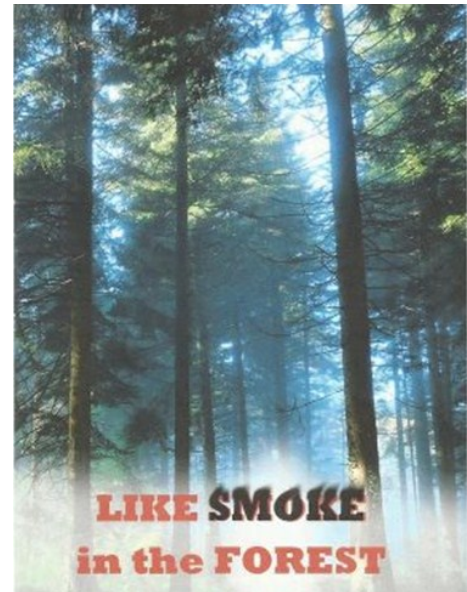


And in March, we will have romance writer **Darlene Marshall** discussing how she successfully markets her books. Darlene Marshall is an award-winning author of historical romance and will share with us the unique challenges and rewards of writing for this explosive genre. Her novels feature pirates, privateers, smugglers - and the occasional opossum! Darlene lives in North Central Florida, "A convenient location for researching sites of great historical significance." Her published titles include the recently released *Castaway Dreams*, *Sea Change*, *The Bride and the Buccaneer*, and three more. Her books have been translated for readers in Germany and Estonia.

The Writers Alliance Speaker Series is free and open to the public. We meet on the second Sunday of every month at the Millhopper Library (<http://www.aclib.us/millhopper>) at 2:30 p.m. Remember that parking is tricky, so try to get there early.

# WAG BRAGS

Congratulations to **Heman (Doc) Harris** on the publications of two books in his Sasquatch series (yes, really!). Both **The Forest People: Sasquatch Revenge** ([http://www.amazon.com/Forest-People-Sasquatch-Revenge/dp/1479249858/ref=sr\\_l\\_2?s=books&ie=UTF8&qid=1359839397&sr=1-2&keywords=heman+harris](http://www.amazon.com/Forest-People-Sasquatch-Revenge/dp/1479249858/ref=sr_l_2?s=books&ie=UTF8&qid=1359839397&sr=1-2&keywords=heman+harris)) and **Like Smoke in the Forest** ([http://www.amazon.com/dp/1481938460/ref=rdr\\_ext\\_tmb](http://www.amazon.com/dp/1481938460/ref=rdr_ext_tmb)) are available on Amazon.



One of his reviewers, Bonnie Wilson, had this to say about the two manuscripts:

This is an awesome first book by an equally awesome storyteller. Doc writes his stories in the same manner in which he tells them. As Doc begins to weave the web of suspense, he quickly captures your imagination and you find yourself being drawn into his characters world - feeling their thoughts and anticipating their next moves. One thing for sure, once you begin reading this book, it will be very hard to put it down until you are finished - I started at 7am and tried to walk away at various times during the day but it kept luring me back....finally just had to give in and kept reading until I finished it at 11pm. I have also had a chance to read the rough draft of his second book, "Like Smoke in the Forest"....Believe me, if you liked this first one, you will love his second one.

Congratulations, Doc.

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## Gil Murray Cartoon Show at Feb. Artwalk

Gil Murray, a member of Gainesville Art Association and WAG, will show his wordless cartoons on Friday, Feb. 22 at the Gainesville Artwalk, 7-10 pm. The work will be shown at SAW (Sequential Artists Workshop), 18 SE 5th Ave at Main Street in Gainesville, FL, behind the Citizen's Co-Op and The Civic Media Center. Murray is a former cartoon contributor for the New York Times and the Christian Science Monitor.

For more information, call Gil at 352-377-0636



# Telling Stories:

An Interview with Cassie Dandridge Selleck,  
author of *The Pecan Man*

**1. Please introduce yourself and your work, *The Pecan Man*, to readers of the WAG Newsletter.**

I am Cassie Dandridge Selleck, native of Leesburg, Florida and author of *The Pecan Man*, a work of Southern Fiction available on Amazon.com ([http://www.amazon.com/The-Pecan-Man-ebook/dp/B006T8124K/ref=sr\\_l\\_2?ie=UTF8&qid=1359829489&sr=8-2&keywords=Pecan+man](http://www.amazon.com/The-Pecan-Man-ebook/dp/B006T8124K/ref=sr_l_2?ie=UTF8&qid=1359829489&sr=8-2&keywords=Pecan+man)). I am currently a resident of Mayo, Florida, but spend much of my time working for Anderson Crane and Bridge Technologies in Atlanta. *The Pecan Man* is selling well through both Kindle's digital book program and CreateSpace.com print-on-demand service.

**2. I understand the first chapter of *The Pecan Man* won an award. Tell us more about that experience. How much time did the rest of the book require?**

The Pecan Man was the First Place winner for the category Novel Chapter Unpublished in the 2006 CNW/FFWA Florida State Writing Competition, sponsored by Writers-Editors.com. I think that experience was pivotal for me. I began to believe that I was a writer. The book was ten years of mostly NOT writing. Once I joined the Gainesville Poets and Writers, I committed to the work and finished the novel. I sent samples to a few agents and publishers, and was once again encouraged when Algonquin Books out of Chapel Hill requested the entire manuscript. Though they passed on publishing, this was the real catalyst for self-publishing, which I did in January 2012.

**3. You often describe yourself as a storyteller. I am familiar with the southern tradition of liars' contests. What is a storyteller?**

A storyteller simply tells stories, either in the oral tradition or by writing them down. A storyteller rarely has a short answer to a simple question. They usually begin with, "Well, there's a story behind that. Let me tell you about..."

**4. When did you begin to tell stories?**

I don't know if there is a specific time. My mother told us stories for as long as I can remember, some traditional ones like The Wide Mouth Frog and Uncle Remus stories, which she would tell in full Negro dialect. And then there were colorful jokes and family stories she would tell, many about her cousin Clint who had a speech impediment that made the punchlines wickedly funny. This, of course, was long before we worried about being politically correct. We are a family of entertainers, so it was just part of who we were to bust out with a story or song.

I think that  
experience  
was pivotal  
for me. I  
began to  
believe that I  
was a writer.

## Interview (Continued)

**5. When did you find your voice and begin to write stories?**

Great question. Voice has been both pride and discomfort to me for as long as I can remember. Nicknamed “Goose” by my father and told I had a voice like a fish-monger’s wife, I had conflicting emotions about both my speaking voice and my spiritual “voice” for years. I was reading at age four, writing poetry and stories by second grade. My teacher called me a writer and I believed her. I wrote poetry and stories and essays and journals for years. I burned them all during a volatile relationship in my twenties and then did not write for years.

**6. How do you develop your stories? Do you have a writing regimen?**

I don’t develop stories. I develop characters, put them into situations and see what they do. I was fortunate to be surrounded by strong Southern female characters - friends and sisters of my mother’s who were outrageously funny and almost all storytellers of one kind or another.

**7. In your opinion, what are the elements of a well-told story?**

A well-told story is devoid of pretense and ego. It allows characters to be who they are, warts, flaws and all. A well-told story connects with the listener or reader emotionally, spiritually and visually. I think a good story simply must be told. A storyteller whose goal is self-glory or the enlightenment of others is telling the story for himself alone.

**8. Who are some other storytellers you admire?**

Donald Davis, Carmen Deedy, Kathryn Tucker Windham, Bil Lepp, Willie Claflin to name a few.

**9. Are there some established writers who have influenced you? What about emerging writers? Do you attend workshops?**

When I think of the books that I read and loved as a child, I realize that almost all of them had strong female characters as well as authors. Louisa May Alcott, Harper Lee, Margaret Sidney, Carolyn Keene. But as I grew older I just loved any writer who could make me see the story...Flannery O’Connor, John Irving, Steinbeck, the Bronte sisters. I have attended some excellent workshops in the past, but rarely have time these days.





## Interview (Continued)

- 10. We all know the phrase "old wives' tales." Do you feel storytelling is a craft special to women?**

I do, and though I have known some excellent male storytellers, I still believe the intent is often quite different between the sexes. I'm probably going to draw criticism for this, but I think, traditionally, women use story to entertain, calm, instruct, forewarn, and admonish their children, and to socialize with their friends. Stories told by women are more likely to be a form of giving, sharing or problem-solving. Men are more likely to tell stories of their own skill and prowess, embellished accordingly.

- 11. How are stories for adults different from children's stories for grown-ups?**

Most likely in content alone.

- 12. Again, congratulations on the success of *The Pecan Man*. What are you working on now?**

Another work of Southern fiction with quirky characters and funny names. This one is a bit lighter than *The Pecan Man*. I can't wait to see what Beanie Bradsher does with her lottery winnings. She has already surprised me a couple of times.

- 13. Lastly, where can folks go to hear good storytelling?**

There are many storytelling organizations and The Florida Storytelling Association hosts a variety of events every year, as does the Alachua County Public Library System. To hear storytelling at its finest, though, I go to the National Storytelling Festival in Jonesborough, Tennessee.

Charlotte M. Porter, Ph. D., is a published poet, writer, scholar, and a retired faculty member, from the University of Florida.



# It's Not Wise to Revise Too Soon

It's been said many times that good writing is actually good rewriting, and I certainly think that's true.

Yet, I also know from experience that it is often unwise to revise too soon.

Consider this. When you get a professional critique or an editorial letter, do you immediately read the letter or critique, then rush to get the requested revisions done right then and there?

I see many beginning writers do this because: 1) they have a very busy schedule and don't want to have these revisions hanging over their head, and 2) they feel it's more professional to get things done quickly.

But here's the problem with both of those reasons.

First, if your schedule is so packed that you **MUST** get everything done right away, you need to lighten up a bit. Good writers need time for reflection, even if that means simply reflecting on suggested revisions.

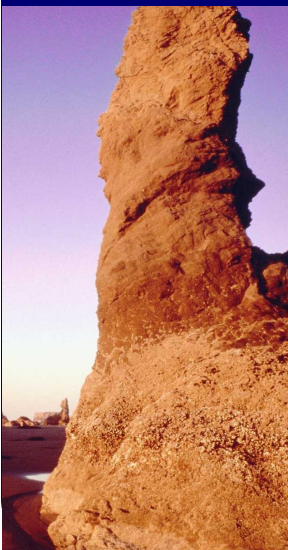
Second, it **IS** professional to meet deadlines. But again, writers need time for reflection. If you crank out revisions too soon, you won't have enough time to mull over what the suggestions really mean and consider all the different ways you could make the suggested revisions.

Next time you get a professional critique or an editorial letter, try this:

1. Read the critique or editorial letter thoroughly. Some of the requested revisions will "sting" a bit, but that's normal. This sting will subside in a few days - so don't revise when you're still feeling the sting.
2. Put the letter or critique aside for a few days and move on to another writing project or something entirely unrelated to writing.
3. Keep the requested revisions in the back of your mind. As you're taking a shower, going for a walk, or just cleaning the house, think about what the editor has suggested and **WHY** he or she feels these changes are necessary.
4. After a few days - and **NOT** before - reread the letter or critique slowly, trying to absorb every change that has been requested. You'll probably find yourself thinking that these revisions won't be nearly as difficult or painful as you thought they'd be when you **FIRST** read the critique or letter.
5. Start to make the requested revisions. And don't be a lazy rewriter. Do the best job you can with the revisions. Don't try to work at breakneck speed. Take your time. Try to learn from the editorial suggestions and requests you have been given. Remember - writers need time for reflection - even when that means simply reflecting on the changes an editor has requested.

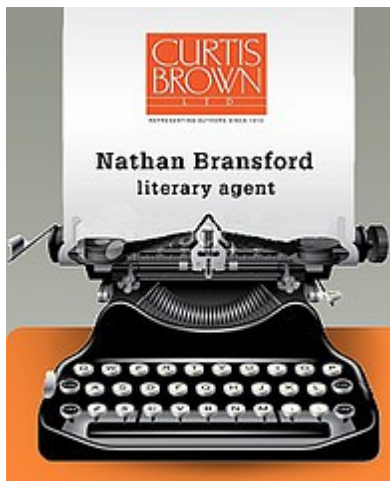
So take some time to reflect before you revise.

Try it!



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# Recommended Reading



Next time you're trying to revise a manuscript, use this handy checklist created by Nathan Bransford, literary agent with Curtis Brown Ltd.

**Tuesday, June 9, 2009**

For more tips, articles, and other resources to help you become a better writer, get The Morning Nudge at <http://www.morningnudge.com>

<http://blog.nathanbransford.com/2009/06/revision-checklist.html>

## Revision Checklist

- Does the main plot arc initiate close enough to the beginning that you won't lose the reader?
- Does your protagonist alternate between up and down moments, with the most intense towards the end?
- Are you able to trace the major plot arcs throughout the book? Do they have up and down moments?
- Do you have enough conflict?
- Does the reader see both the best and worst characteristics of your main characters?
- Do your characters have backstories and histories? Do these impact the plot?
- Is the pacing correct for your genre? Is it consistent?
- Is your voice consistent? Is it overly chatty or sarcastic?
- Is the tense completely consistent? Is the perspective consistent?
- Is there sufficient description that your reader feels grounded in the characters' world?
- Is there *too much* description? (David R. Slayton)
- Are momentous events given the weight they deserve?
- Look closely at each chapter. If you can take out a chapter and the plot will still make sense, is it really necessary? Should some events be folded in with others?
- Do the relationships between your characters develop and change and become more complicated as the book goes on?
- What do your characters want? Is it apparent to the reader? Do they have both conscious and unconscious motivations?
- Do you know what your writing tics are? Do you overuse adverbs, metaphors, facial expressions, non-"said" dialogue tags, or interjections? Have you removed them?
- Do you overuse certain words or phrases? Is your word choice perfect throughout?
- Does your book come to a completely satisfying conclusion? Does it feel rushed?
- Do your main characters emerge from the book irrevocably changed?
- Are your characters distinguishable? Does it make sense to combine minor characters? (Kiersten)
- Do each of your scenes make dramatic sense on their own as well as move the overall plot forward? (Pete Peterson)



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# Conferences

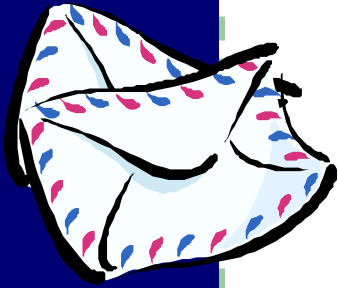
## Introducing the Florida Writers Association (FWA)

Register now for the 2013 Spring Mini-Conference  
featuring Adrian Fogelin as keynoter.

Join us on Saturday, April 20, 2013.

Want more information? Please click here. ([http://  
www.floridawriters.net/2013\\_FWA\\_Conferences.html](http://www.floridawriters.net/2013_FWA_Conferences.html))

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# Call for Submissions

## **Apple Valley Review is currently reading submissions!**

Online submission deadline: March 15, 2013

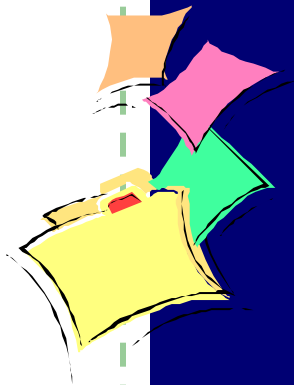
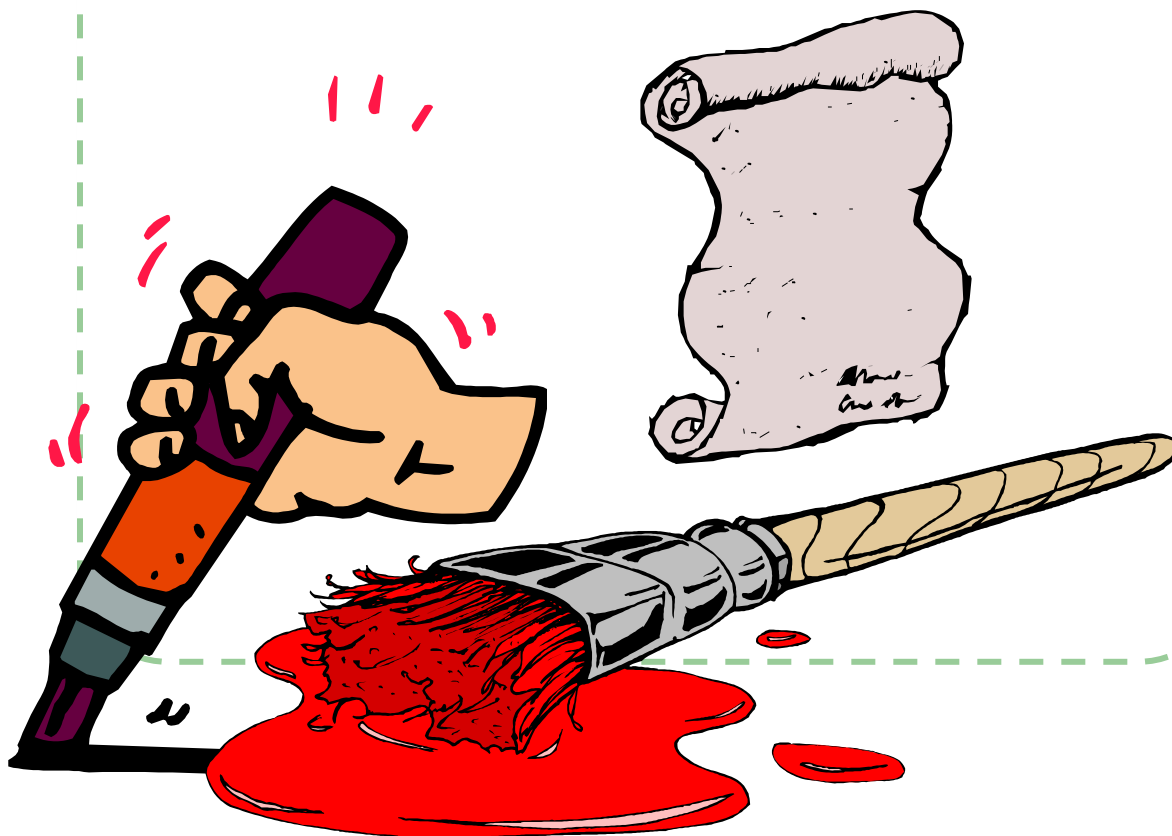
*Apple Valley Review* is currently reading submissions of short fiction, personal essays, and poetry for its Spring 2013 issue (Vol. 8, No. 1). All work must be original, previously unpublished, and in English. Please note that we do not accept simultaneous submissions. All published work is considered for our annual editor's prize. To submit, please send 1-6 poems or 1-3 essays/short stories pasted into the body of an e-mail message to our editor at [editor\(at\)leahbrowning\(dot\)net](mailto:editor(at)leahbrowning(dot)net). The current issue, previous issues, subscription information, and complete submission guidelines for the *Apple Valley Review* are available online: [www.applevalleyreview.com](http://www.applevalleyreview.com).

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## **Call (Volume II) welcomes submissions**

*Call* (Volume II) welcomes submissions of poetry, short stories, interviews, artwork, song lyrics, rap, and multigenre writing for the 2013 anthology. All we ask is that the work be in response to black literature or arts, be it a movie, a play, a novel, an essay, or art. Please mention the work of art or piece of literature that inspired you. We can take up to 10 pages of anything. We ask for clean copies, although an emailed handwritten sample is acceptable if we can open the file (jpeg, please). Send all work and a short bio to: [callanthology@gmail.com](mailto:callanthology@gmail.com). More info can be found at [callanthology.wordpress.com](http://callanthology.wordpress.com).

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# Call for Submissions

## THE PHOTO REVIEW

140 E. Richardson Ave. \*\* Suite 301 \*\* Langhorne PA 19047  
 Phone: (215)891-0214 \*\* Fax: (215)891-9358 \*\* E-mail: info@photoreview.org  
 Website: www.photoreview.org

### About

"The Photo Review publishes critical reviews of photography exhibitions and books, critical essays, and interviews. We do not publish how-to or technical articles."

**Covers:** Quarterly magazine covering art photography and criticism

### Freelance Facts

- Established: 1976
- Simultaneous Submissions: Yes
- Guidelines for #10 SASE.
- Buys first rights.
- Circulation: 2,000
- Byline given.
- Pays on publication.
- No kill fee.
- Queries accepted by mail
- Sample copy for \$7.
- Responds in 2 months to queries. Responds in 3 months to mss.
- Publish time after acceptance: Publishes ms an average of 9-12 months after acceptance.
- 50% freelance written
- Submit seasonal material 6 months in advance.
- Editorial lead time 3 months.

### Nonfiction

Needs: interview \* photography essay, critical review **No how-to articles.**

**Buys mss/year:** 20

Submission Method: Send complete ms.

2-20 typed pages

**Pays \$10-250.**

**Reprints:** "Send tearsheet, photocopy, or typed ms with rights for sale noted and information about when and where the material previously appeared."

**Payment for Reprints:** Payment varies.

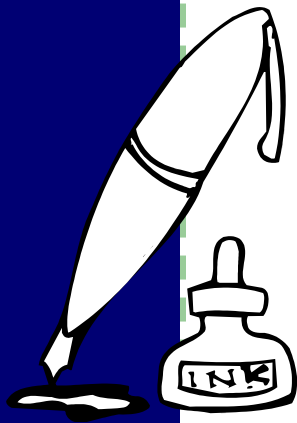
### Photography

Send photos. \* Captions required. \* Reviews contact sheets, transparencies, prints.

**Offers no additional payment for photos accepted with ms.**

Buys all rights.

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# Call for Submissions

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## KEYS FOR KIDS

Box 1001  
Grand Rapids MI 49501-1001

Phone: (616)647-4950/Fax: (616)647-4950  
E-mail: [hazel@cbhministries.org](mailto:hazel@cbhministries.org)  
Website: [www.cbhministries.org](http://www.cbhministries.org)

**Contact:** Hazel Marett, fiction editor.

"CBH Ministries is an international Christian ministry based on the gospel of Jesus Christ, which produces and distributes excellent media resources to evangelize and disciple kids and their families."

**Key to Market:** For children ages 6-12.

### Freelance Facts

- Established: 1982
- Simultaneous Submissions: Yes
- Guidelines for SASE.
- Buys reprint rights or first rights for mss.
- Pays on acceptance.
- Sample copy for 6x9 SAE and 3 first-class stamps.

### Fiction

Buys 60 mss/year. **Needs:** religious

"Tell a story (not a Bible story) with a spiritual application." Submit complete ms.

Length: 400 words. **Pays \$25 for stories.**

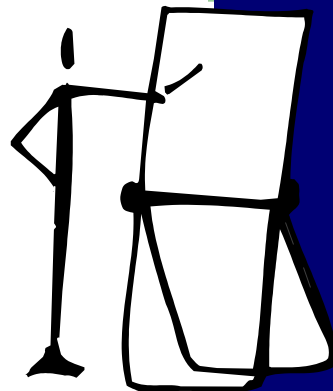
### Tips

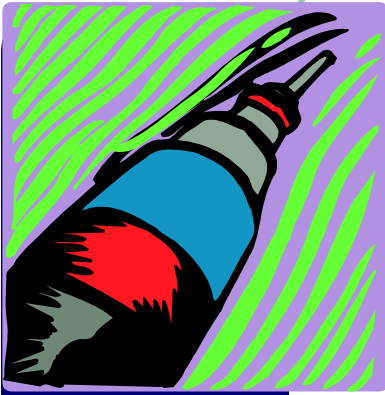
"Be sure to follow guidelines after studying sample copy of the publication."

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**Ashland Creek Press** is currently accepting short story submissions for a book-length anthology focused on animals. We're looking for stories of how the lives of animals and humans intersect, particularly in regards to the conservation and protection of animals. Stories should be from 2,500 to 7,500 words in length. Please visit [www.AshlandCreekPress.com](http://www.AshlandCreekPress.com) for complete guidelines.

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# Call for Submissions

## OVERTIME

Blue Cubicle Press, LLC  
P.O. Box 250382  
Plano TX 75025

E-mail: [overtime@workerswritejournal.com](mailto:overtime@workerswritejournal.com)  
Website: [www.workerswritejournal.com/overtime.htm](http://www.workerswritejournal.com/overtime.htm)

**Contact:** David LaBounty, editor.

**Covers:** Bimonthly saddle-stitched chapbook covering working class literature.

### Freelance Facts

- Established: 2006
- Simultaneous Submissions: Yes
- Buys first North American serial rights, one-time and second serial rights (reprint), electronic rights.
- Circulation: 525
- Byline given.
- Pays on acceptance of ms.
- Queries accepted by mail, e-mail
- Sample copy and writer's guidelines available online at website.
- Responds in 1 week to queries, 1 month to mss.
- Publish time after acceptance: Publishes ms 6 months after acceptance.
- 100% freelance written.

### Fiction

Working class literature. **Buys 6-8 mss/yr. mss/year.**

Query, send complete ms.

5,000-12,000

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# Writers Contests,

**(Remember, these contests are very competitive.  
Send only your best work.)**

**The Kenyon Review** is pleased to announce the 2013 KR Short Fiction Contest.

The contest is open to all writers who have not yet published a book of fiction. Submissions must be 1200 words or fewer. **There is no entry fee.**

The *Kenyon Review* will publish the winning short story in the Winter 2014 issue, and the author will be awarded a scholarship to attend the 2013 Writers Workshop, June 15th-22nd, in Gambier, Ohio.

Katharine Weber, critically-acclaimed author of five novels, including *Triangle* and *True Confessions*, will be the final judge.

Guidelines are available here: <http://www.kenyonreview.org/contests/short-fiction/>

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## **Terrain.org 4th Annual Contest -**

<http://terrain.org/submit/contest-guidelines/>

### **THEME: ELEMENTAL**

The contest theme is "Elemental", to match our 34th issue, which launches on October 15, 2013. Though the contest and issue have a theme, we have a very liberal interpretation of the theme and encourage you first and foremost to submit your best work.

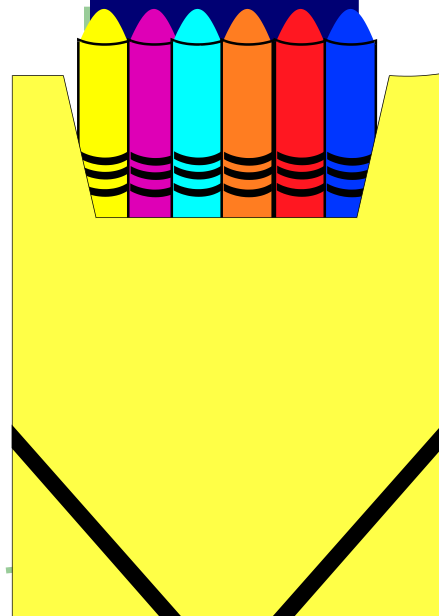
### **PRIZES**

A prize of \$250 plus publication for the first-place winner will be awarded in each genre. Runners up in each genre may also receive publication.

**We accept contest submissions year-round. The deadline for our 4th Annual Contests in Fiction, Nonfiction, and Poetry is September 1, 2013, for publication October 15, 2013. All notifications will be made by October 1, 2013.**

Any submissions received after September 1 will be considered for the following year's contest.

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## Writers Contests

### **Gemini Magazine 4th Annual Short Story Contest**

Grand prize: \$1,000. Second place: \$100. Three honorable mentions (\$25 each). Low entry fee of \$4 so everyone can have a chance. Deadline: April 1. Any subject, any style, any length. All five finalists will be published online in the June 2013 issue of Gemini. Entries are read blind. Read previous winning stories and finalists via links on contest page. "You've got to get out into the streets, into the crowds, talk with people, and feel the rush and throb of real life—that's the stimulant for a story writer." — O. Henry

[gemini-magazine.com/contest.html](http://gemini-magazine.com/contest.html)

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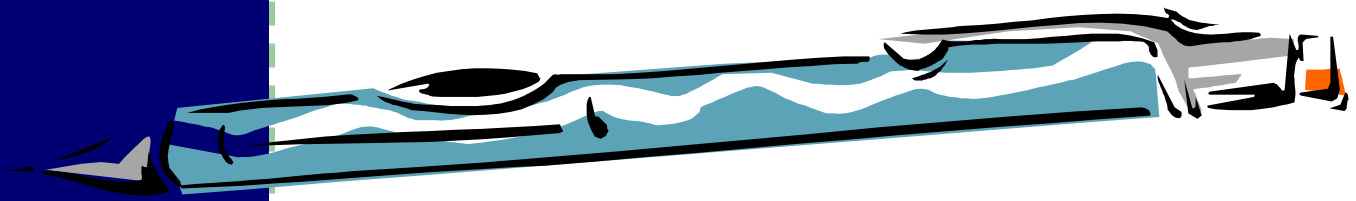
### **Creative Nonfiction Sustainability Essay Contest**

For a special "The Human Face of Sustainability" issue, *Creative Nonfiction* and ASU's Global Institute of Sustainability are looking for nonfiction that illuminate environmental, economic, ethical and/or social challenges related to the state of the planet and our future. Deadline May 31, 2013; \$10,000 for Best Essay. Guidelines at [www.creativenonfiction.org/submit](http://www.creativenonfiction.org/submit).

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### **3rd Annual VanderMey Creative Nonfiction Prize**

*Ruminate Magazine* invites you to enter our 3rd annual VanderMey Creative Nonfiction Prize. Entry fee is \$15; deadline is February 15, 2013. \$1000 and publication will be awarded to the winner; \$100 and publication awarded to runner-up. The finalist judge is award-winning author Brian Doyle. You may submit one piece per entry; 5500 words or less. Enter online at [www.ruminatemagazine.com/submit/contests/nonfiction/](http://www.ruminatemagazine.com/submit/contests/nonfiction/)



## Writers Contests,



### The 2013 ARDOR Short Story Contest is open!

Postmark/Online Submission Deadline: March 31, 2013.

The 2013 ARDOR Short Story Contest is open to submissions of fiction up to 8,500 words in length. Chris Offutt will serve as guest and final judge for the contest and the winning entry will be awarded \$500 and be published as *Featured Prose* in the September issue of *ARDOR*. Simultaneous and multiple submissions are accepted, but each entry must be submitted separately. All contest entries will be offered a blind reading and will be considered for publication in *ARDOR*.

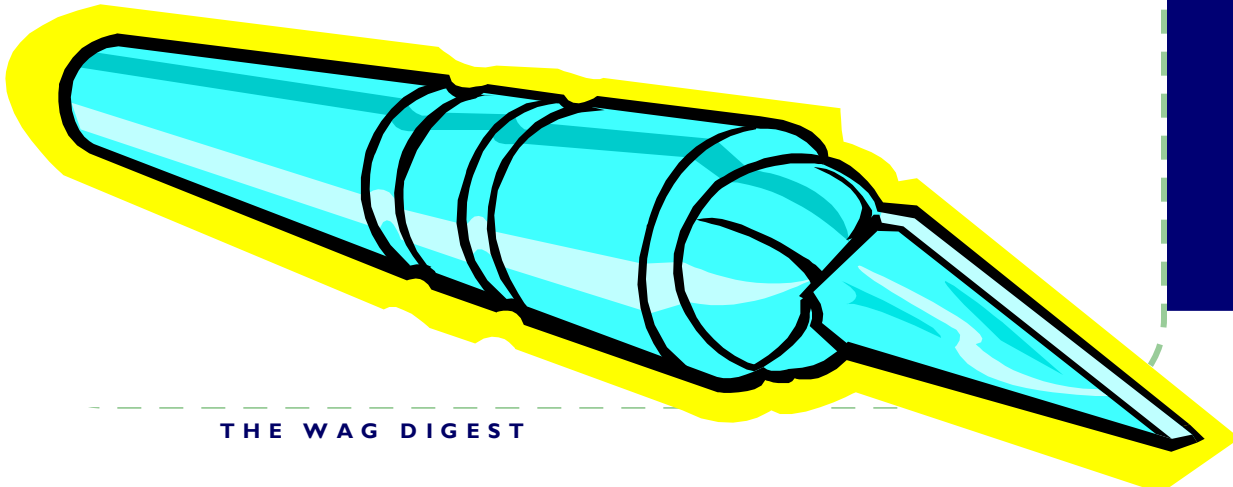
For complete contest details or to submit online please visit [www.ardorlitmag.com/short-story-contest](http://www.ardorlitmag.com/short-story-contest).

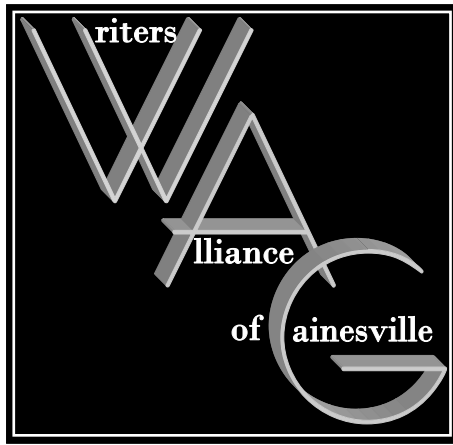
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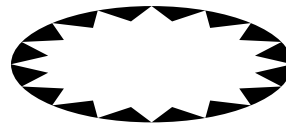
**2013 Nelligan Prize for Short Fiction:** \$2,000 honorarium and publication in the Fall 2013 issue of *Colorado Review*. Submit short story by March 14, 2013. Final judge is Jim Shepard; friends and students (current or former) of the judge are not eligible to compete, nor are Colorado State University employees, students, or alumni. \$15 entry fee. Stories must be unpublished and under 50 pages. Complete guidelines at [nelliganprize.colostate.edu](http://nelliganprize.colostate.edu) or Nelligan Prize, *Colorado Review*, 9105 Campus Delivery, Colorado State University, Fort Collins, CO 80523-9105.





**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.**



### **FUN WITH WORDS**

Paraprosdokians are figures of speech in which the latter part of a sentence or phrase is surprising or unexpected and frequently humorous.

1. Where there's a will, I want to be in it.
2. The last thing I want to do is hurt you. But it's still on my list.
3. Since light travels faster than sound, some people appear bright until you hear them speak.
4. If I agreed with you, we'd both be wrong.
5. We never really grow up; we only learn how to act in public.
6. War does not determine who is right - only who is left.
7. Knowledge is knowing a tomato is a fruit.. Wisdom is not putting it in a fruit salad.
8. To steal ideas from one person is plagiarism. To steal from many is research.
9. I didn't say it was your fault, I said I was blaming you.
10. In filling out an application, where it says, "In case of emergency, notify:" I put "DOCTOR."
11. Women will never be equal to men until they can walk down the street with a bald head and a beer gut, and still think they are sexy.
12. You do not need a parachute to skydive. You only need a parachute to skydive twice.
13. I used to be indecisive. Now I'm not so sure...
14. To be sure of hitting the target, shoot first and call whatever you hit the target.
15. Going to church doesn't make you a Christian any more than standing in a garage makes you a car.
16. You're never too old to learn something stupid.
17. 'm supposed to respect my elders, but it's getting harder and harder for me to find one now