



Speaker Pattie Glenn

Rescheduled to April 26, 2015

"Targeting Your Pitch"

Pattie Glenn, published author, and screenplay writer will speak at our WAG March meeting. Glenn combines her creative and analytical talents to serve today's entertainment markets, as she seeks to empower audiences through stories for the heart and soul in her work writing screenplays, novels, short stories, transmedia storytelling, and instructional materials for a variety of media.

Glenn will describe how she analyzes audiences, including not only those of readers and theatergoers in today's entertainment markets but agents and publishers. To reach and empower audiences she balances innovative market impressions and project feasibility. She focuses on family entertainment, fueled by the conflict of inspirational life lessons in genres of drama, comedy, fantasy and mystery. Glenn graduated Valedictorian from Full Sail University's 2013 Creative Writing for Entertainment Bachelor's of Fine Arts program.



May 3, 2015

Author Nathan Whitaker



Nathan Whitaker will share ideas on writing generally, and more specifically co-authoring, writing memoirs, and the challenges and differences of writing fiction and non-fiction.

Born and raised in Florida, he currently lives in Gainesville with his wife, Amy, and two daughters, Hannah and Ellie Kate.

A two-sport athlete in baseball and football at Duke University, he played for Steve Spurrier on Duke's most recent ACC Championship football team.

After graduating from Harvard Law School, he has practiced law, been employed in ministry, worked in football administration for the Jacksonville Jaguars and Tampa Bay Buccaneers, and now represents NFL and college coaches and administrators with his father.

In 2004, he set out on a journey to write a book with Tony Dungy which culminated in the 2007 release of "Quiet Strength," the #1 New York Times bestseller. He has since co-authored several more New York Times bestsellers, including Tim Tebow's "Through My Eyes."

NOTE: The WAG Speaker Series is held at the [Millhopper Library](#), 3145 NW 43rd Street, Gainesville at 2:30 pm. The regular WAG monthly meetings are free and open to the public. Parking is a problem, so come early. You are welcome to park one block south at the Florida Credit Union.

WAG Brags

The first-ever WAG Book sale was held at the Gainesville Fine Arts Association (GFAA) Festival at the Town of Tioga March 6-7-8 2015, and was a great success. Thanks to all who participated and be assured, we will have other opportunities for you to sell your books locally. Plans will be announced for new book sale opportunities soon.





Remember that WAG's own Bacopa Literary Review is currently accepting submissions for the annual contest:

Bacopa Literary Review

The *Bacopa Literary Review*, an annual print journal produced by the Writers Alliance of Gainesville,

sponsors Contests, and reviews and publishes quality General Submissions. *Bacopa* seeks a diversity of styles and perspectives in fiction, poetry and nonfiction/creative nonfiction.

Bacopa Literary Review 2014 is the 5th annual volume of poetry, creative nonfiction and fiction by authors from around the globe.

Published by the Writers Alliance of Gainesville, Bacopa welcomes submissions to contest and general reading periods each year from authors anywhere with an internet connection. Contest winners—who receive cash awards as well as publication—and other selected contest and general submissions make up each year's book.

CONTEST ENTRY SUBMISSIONS of Creative Nonfiction, Fiction Poetry: accepted **April 1 through June 30, 2015** for chances to win cash awards and publication in *Bacopa*. Submit your work here: <https://writersallianceofgainesville.submittable.com/submit>



Poet and WAG speaker Lola Haskins writes:

I have 2 teaching gigs in beautiful parts of NC, one a weekend in May, one 5 days in June.

<https://classes.folkschool.org/Instructors.aspx?id=211229>

Share: 

Lola Haskins is a prolific writer whose tenth book of poems, "The Grace to Leave," was published in 2012 by Anhinga Press. Her poetry has appeared in "The Atlantic," "The London Review of Books," "The New York Quarterly," "Georgia Review," "Prairie Schooner," and elsewhere. Among her awards are two NEA fellowships, the Emily Dickinson Prize from the Poetry Society of America, the Iowa Poetry Prize, two Florida book awards, and recognition for her environmental writing from nonprofit Florida's Eden. Lola is a poetry mentor for Rainier Writers Workshop, Pacific Lutheran University's low-residency MFA in creative writing.

UPCOMING CLASSES INSTRUCTED BY Lola:

SUBJECT INSTRUCTOR	CLASS TITLE	DATE
Writing Lola Haskins	Plein Air Poetry	Friday, May 1 - Sunday, May 3, 2015 WEEKEND

<http://www.cullowheemountainarts.org/week-1-june-14-19/lola-haskins-poetry-plein-air-and-otherwise#sthash.0zwzid3D.dpbs>

- Lola Haskins - Poetry, Plein Air, and Otherwise



Poetry, Plein Air and Otherwise

Genre: Creative Writing - Poetry

Level: All Levels

Tuition – \$525

Join poet **Lola Haskins** for an inspiring week writing in beautiful Cullowhee Valley. Participants will work in a supportive, non-competitive environment. We feel certain that at least one of Haskins' thoughtfully crafted exercises will help you find a part of yourself you didn't know existed. The five days will be loosely scheduled, with plenty of opportunity for the unexpected. The basic structure will be to assemble each morning and after discussion and idea exchange, participants will scatter, either to re-work poems they brought with them or to create new work based on the morning's prompt.

Lola Haskins teaches in Pacific Lutheran University's low residency MFA program. Her tenth book of poems, *The Grace to Leave* (Anhinga, 2012) and her ninth, *Still, the Mountain* (Paper Kite) won Florida Book Awards. Her in-print collections include *Desire Lines, New and Selected Poems* (BOA, 2004), *Extranjera* (Story Line, 1998), *The Rim Benders* (Anhinga, 2001), and *Forty-Four Ambitions for the Piano* (University Press of Florida, 1998).

Haskins' prose writings are *Fifteen Florida Cemeteries, Strange Tales Unearthed* (University Press of Florida, 2010), an advice book for people interested in poetry, *Not Feathers Yet, A Beginner's Guide to the Poetic Life* (Backwaters, 1997), and *Solutions Beginning with A*, fables about women illustrated by Maggie Taylor (Modernbook 2007). For more information, please visit her at lolahaskins.com.



WAG President Susie Baxter will be teaching a course at Santa Fe beginning in April. Check out the class below:

WRITING A MEMOIR

This course is designed for anyone who wishes to write about his or her life. The focus will be on writing short stories about your experiences, about everyday life, and about the people who influenced you. Handouts and charts will aid recall. You will have a chance to share your stories and receive feedback, though sharing is not mandatory.

ENG0048.1F6

5 Sat., starts 4/11, 10:30 AM – 12:00 PM

Instructor: Susie Baxter

SF – NW Campus

FEE \$34.00

NOTE: Bring pen and paper for notes, book by Dr. Hilda K. Ross, *Writing Your Life Story*, will be used (approx. cost \$20.)



Wendy Thornton will be teaching her Santa Fe College Publishing 1 class beginning April 9. You can register for the class [at this Web site](http://epubliect.sfcollege.edu/ar/AR2901RUICrListing-en_US.html?termYr=2015&termCD=S&sessionCD=A).

http://epubliect.sfcollege.edu/ar/AR2901RUICrListing-en_US.html?termYr=2015&termCD=S&sessionCD=A

Or register on the first day of class, April 9, room S316.

PUBLISHING YOUR WORK

Whether you have a book of poetry, memoir, graphic novel, mystery, or other you no doubt want your work in print or available as an e-book. How do you get your work published in today's competitive market? Learn about the different types of publishing options available, how to prepare a query letter, find an agent or self-publish, depending on your individual needs.

ENG0002.1F1

6 H, starts 04/09, 06.00 pm—08.00 pm

Instructor: Wendy Thornton

SF - NW Campus, S-316

Fee \$54.00

Total Seats: 15, Seats Filled: 0



A New Benefit of WAG Membership!

WAG wants to tweet about your book, story or author event! We have an active and growing following on Twitter, and would like to expose our followers to the great books written by WAG members. If you want to take advantage of this members-only benefit, please email Robin Ingle (ringle14@gmail.com) with your name, the title of your work or event, the URL where it can be located online, and a brief blurb (under 100 characters). We'll insert you into a rotation of WAG member books that get tweeted at least weekly.

If you are on Twitter, please follow @WAGWriters and let us know your Twitter handle so we can be sure WAG is also following you!

Questions? Don't hesitate to ask by emailing Robin Ingle at ringle14@gmail.com.



And finally, congratulations to our Publicity Coordinator, Joan Carter. Joan came in 2nd in the 80-90 age group for the 5k walk for Hospice. Such an inspiration to all of us! Go Joan!



Joan Carter, #259

A Land Remembered: WAG Speaker Rick Smith on his Father, Patrick Smith

By Wendy Thornton



A large crowd of writers and environmentally concerned attendees came to hear speaker Rick Smith talk about his father Patrick Smith and the many historical books he wrote about Florida. The most famous is *A Land Remembered*, but Patrick Smith was also nominated for a Pulitzer for his first Florida book, *Forever Island*. And his book, *Angel City*, which he wrote about the plight of migrant workers, resulted in

demands for reform for these oppressed employees.



Rick and his wife are from Cambria, California. His father passed away in Jan. 2014. Using videos of his father's actual presentations over the years, Rick Smith created a multimedia program with "Florida sounds".

Some of the stories told by Rick Smith originated from his father and some were actually presented by Patrick Smith himself thanks to the accompanying videos, a unique method of lecturing. According to Patrick Smith, "All good writing comes from a sense of place." *When Forever Island* was published, the Soviet Writers' Union invited him to the Soviet Union because it was so popular. He thinks they were fascinated with Alligators.

Smith also told about how a hippie somehow helped him break his writer's block. The hippie came to his class and told him a story about how a pond had dried up and the fish were flopping around on the bottom in the mud. Then a cottonmouth came along and the hippie thought the snake was going to eat that fish. But instead, he took it over to what was left of the pond and set it free. And the snake did this again and again. Smith was sure that the hippie had actually seen this. And the tale inspired him to begin telling his environmental astute stories.

For *Angel City*, Smith went to a Goodwill store, bought an old outfit, and passed himself off as a migrant worker. He said he almost quit that research because of the pure physical torture of such a life. "No one can imagine what life is like for a migrant worker unless they live it." The book led to editorials which demanded that this tragic abuse of workers be ended. As a result, laws were employed to protect migrant workers.

Smith said that his father's most famous book, *A Land Remembered*, required over two years of research. Smith researched the Battle of Olustee, the birth of the cattle and citrus industry, the great freeze of 1895, the land boom in Miami in 1920s, the 1926 hurricane, and the 1928 hurricane that drowned more than 2000 people in Okeechobee in 2 hours. What he wanted to know was, how did this affect people, how did they survive, why did they come to Florida in the first place? "What were their hopes, what were their dreams, and that is the sort of thing you cannot find in a history book."

His book was so realistic he says people he didn't know often called him and thanked him for writing about their family. But he wrote composite of all the families he had learned about. Over the years, many schools have used the book and it is now considered a classic of Florida literature. Patrick Smith was definitely ahead of his time. As one of his characters said, "Progress ain't reversible."

Rick Smith refers to his style of presentation as "visual storytelling." From the enthusiasm of the crowd, it appears this style was a tremendous hit.

Fun fact – In his presentation, Smith defined where the term "Florida cracker" originated – it came from the cracking sound of whips used by Florida cowboys when they herded cattle. It was also used as a method of communication – crackers could let other cowboys know where they were or whether there was danger by the number of cracks. (If you do it just right, the tip of the whip exceeds the speed of sound.)

WAG's own Art Crummer opened with some Florida folk songs. And thank you to our program coordinator, Carol Ray Skipper, for setting up this great presentation. Also, a thank you to the Unitarian Universalist church for the use of their beautiful facility.



*Kissimmee Landing – Inspired by **A Land Remembered***
Available on this Web site: rickpowersartist.com

Comments from Attendees:

"Last year I had three opportunities to attend Rick Smith's presentation. Unfortunately, I found myself in the wrong place at the wrong time in all three cases.

You can see by Sunday's turnout that there were lots of others who welcomed the opportunity to attend this important contribution to our understanding of Florida history and reading pleasure.

With gratitude,

L. J. Holmes

Patrick Smith Jr's presentation was awesome, so well formatted and entertaining. Having his father's video enlightenments was a plus, helping to take us to the time frame of the books discussed. It was also heartwarming to be among so many others who appreciate the history of Florida and the hardships those pioneers had to endure. All around, a pleasurable afternoon. I have read and given away "A Land Remembered" more times than I can count but not the other books. I am looking forward to them.

Jane Camerlengo

And here's a recent note from our Speaker Coordinator, Carol Ray Skipper:

Hello All,

Notes promised to our writers:

Go to <http://shoot-to-sell.com/coaching/writers-resources/>

You will access a page Rick and his wife, Kim set up for writers. I believe you can also download a PDF.

Please share comments/feedback, as they would like to know if it is helpful to you.

Good luck!

Carol



Manuscript Tips For Entering Contests

Literary contest judges read hundreds of manuscripts each year. A professional-looking submission makes your work look good. By contrast, a surprising number of contestants ignore the rules, spoiling their chances. Here are formatting tips from Jendi Reiter, editor of Literary Contest Insider and final judge of the Winning Writers contests.

FONTS AND PAPER

Manuscripts should be typed or printed on white 8.5x11" paper. Use a common, legible font such as Courier New or Times New Roman. A good type size is 12-point. If a different size is needed to fit within a contest's page limit, don't go lower than 11-point or higher than 13-point. Legibility will suffer and the judge will think you're playing games.

Most contests expect poetry to be single-spaced. If double-spacing is preferred, the rules will say so. Fancy paper and flowery fonts are a waste of time and money, and can annoy judges who find them hard to read. Gimmicks suggest you are an amateur.

FRONT MATTER

The term "front matter" refers to the [cover page](#), [title page](#), [table of contents](#), and the [acknowledgments page](#) where you list the publication credits for poems in the manuscript. Some contests will specify whether the page limit includes the pages devoted to front matter. When in doubt, assume that it does.

COVER PAGES [[sample](#)] AND TITLE PAGES [[sample](#)]

The cover page should contain the following information, centered on the page:

Manuscript title

Author's name

Author's address, phone number, and email address

You can put "Copyright 2005 Your Name" in the lower left-hand corner. This is not required. Your work enjoys [basic copyright protection](#) at creation.

Underline the title. Both the title and the author's name should be in a larger font than you would use for text in the manuscript. A good size is 24-point type for the title, and 18-point type for

your name.

Often, a contest will ask you to submit a manuscript with both a cover page and a title page. This conceals the author's identity from the judges until they've chosen a winner. The cover page, which has your name and address, is filed by the contest coordinator. The title page stays with the manuscript. This page has just the manuscript title on it. You can also put "Copyright 2005" but leave out your name.

TABLE OF CONTENTS [[sample](#)]

The table of contents should use the same font and size as the poems. It should list the poem titles on the left of the page, with a line of dots matching each poem to the number of the page where it starts. For untitled poems, put the first line or first few words instead of a title. If your manuscript is divided into sections, the table of contents should also list the page where each new section begins. Most word-processing programs will generate a table of contents for you, or you can do it by hand. Always include a table of contents, even when the rules don't request one.

ACKNOWLEDGMENTS [[sample](#)]

Place your acknowledgments page after the table of contents or at the end of the manuscript. Set it in the same font and size as your poems. Some contests prefer you to submit this page as a separate sheet. Others may ask you to omit it. This page lists the poems in your manuscript that have been published and where they appeared. It's not necessary to list the dates or issue numbers of the poetry magazines that published your work, but you may do so if you have room.

You can include your manuscript title on the acknowledgments page, but leave out your name and address.

TEXT [[sample](#)]

Put each poem on its own page. Placement on the page (centered, left-justified, or scattered around) depends on the style of your work. I prefer left-justified over centered, since that's the way most poems are printed in books and magazines. Number every page. Your word-processing program will do this automatically if you activate its page-numbering function.

COVER LETTER [[sample](#)]

Your cover letter should use a common, legible font such as Courier New or Times New Roman. I suggest the 12-point size. Standard white paper is fine.

State the following at a minimum: "Enclosed is my manuscript, [title], which I am submitting to the [name of contest]. I have enclosed the entry fee and a SASE for your response."

You can also include the names of magazines where your work has appeared and books that you've had published.

Some contests prefer that you complete their entry form rather than submit a cover letter.

WHAT'S A SASE?

A SASE is a Self-Addressed Stamped Envelope. (British contests call it a SAE.) Use an ordinary letter-sized envelope for notification of winners, or a 10x13" envelope with adequate return postage if the contest guidelines say that manuscripts will be returned.

We suggest buying a small postal scale at an office supply store such as [Office Depot](http://www.officedepot.com). You'll save money by not putting too much postage on your packages. Current US postal rates are available at <http://www.usps.com/>.

Good luck!



[http://tetw.org/Words and Writing](http://tetw.org/Words_and_Writing)

Check out this site for some of the best articles by well-known writers.

The Electric Typewriter

Great articles and essays by the world's best journalists and writers.

50 Great Articles and Essays about Writing

Essays on writing -- articles about writing -- essays about writing

See also...

15 Great Articles about Language
Our favourite reads about the science of language.

30 Great Memoirs
Great memoir writing from the world's best essayists

Essential Essays for Writers

On Keeping a Notebook by Joan Didion
A beautiful meditation on keeping notes that explores the heart of the writing process.

Why I Write by Joan Didion
Exploring the art of writing, and what it means to the author.

Everything you Need to Know About Writing Successfully - in Ten Minutes by Stephen King
Short, sharp advice on everything from talent and self-criticism to having fun and entertaining your audience

Write Till You Drop by Annie Dillard
"Do you think I could be a writer?" "I don't know. . . . Do you like sentences?"

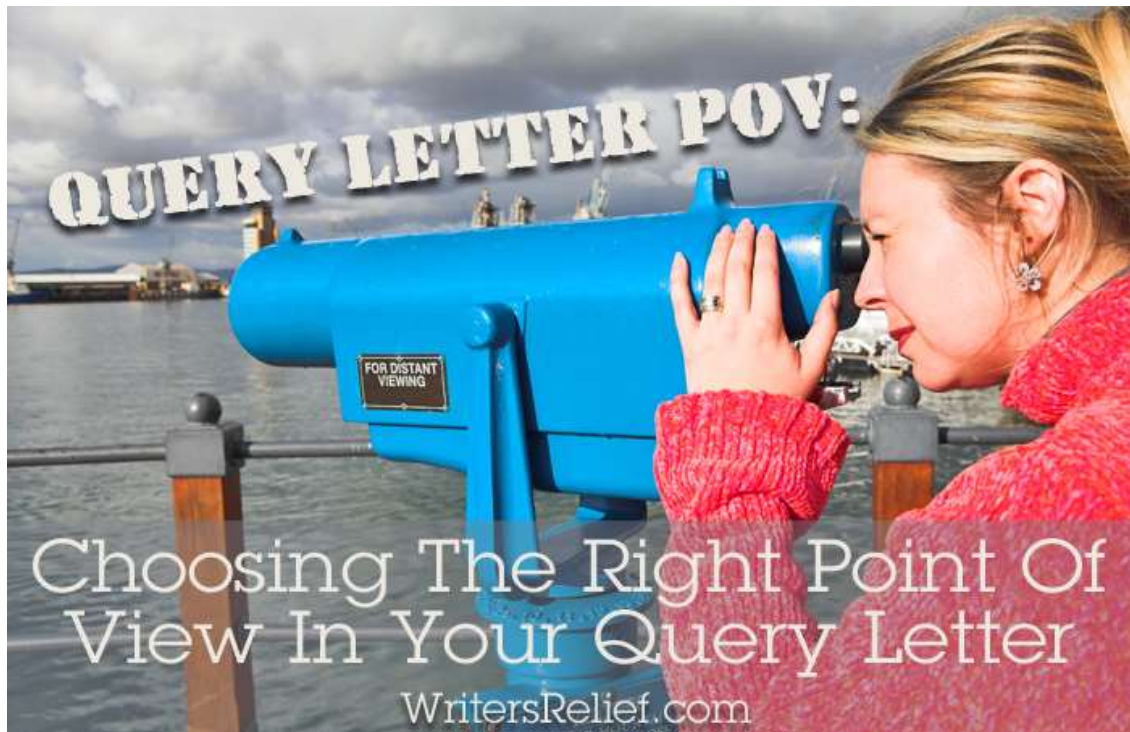
Why I Write by George Orwell
On egoism, a love of beauty, the quest for truth and the desire to change the world -- Orwell's 'four great motive for writing'.

Despite Tough Guys, Life Is Not the Only School for Real Novelists by Kurt Vonnegut
A beautifully argued defence of the role of teaching in developing writers.



Spelling, Punctuation and Grammar

A Call for Spelling Standardization (or Is That Standardisation?) by Maria Konnikova
British English, American English, Noah Webster English, or New Yorker English? Let's just pick one and stick with it.



The [point of view \(POV\)](#) in a [query letter](#) would seem to be obvious. The letter is written from the viewpoint of the letter writer: the author. However, the book blurb section (or summary) of a query letter is written in a style similar to the back jacket of a book. The POV in your [book blurb](#) is a very subtle but important element, and the best query letter book summary will always take point of view into consideration.

Book Blurb POV In Query Letters For Nonfiction

If you've written a memoir, the most common approach for your query letter is to write from a natural and often casual [first person point of view](#).

If you're writing how-to or self-help, you might also stick with first person: With these kinds of nonfiction, [your author platform](#) (who you are as a writer) matters. So write your book summary as if you're telling a good friend about how you can help improve his or her life.

Book Blurb POV In Query Letters For Novels

Novelists have a trickier time when it comes to point of view. Your query letter book blurb has an implied narrator—just like [your story has its own point of view](#)—even if you're writing in third person.

Most people choose the POV of their main character (or the character who stands to lose or change the most) for their query blurb. If you only have one main character, filter the action through the eyes of your MC. By not "[head hopping](#)" in your query, you allow the reader to connect with the POV of *one* character, thus creating a stronger investment in the character than if you jumped around with several different viewpoints.

Here's an example of a query letter blurb with one POV:

Joe Brown's life is perfect: He's got a smoking-hot wife, a quarterback son, and a purebred dog that doesn't even bark at strangers. And yet he's plagued by nightmares and disconcerting dreams of biological experiments that he can't quite remember—until one day, he does. And he realizes that everything—his wife, his son, even his dog—are nothing more than decoys hired by his former employer, Thorn Labs. In fact, Joe Brown isn't even his real name.

Now, the only person who believes him is the annoying thirteen-year-old boy next door who happens to love playing with spy gear. But the more Joe learns about his former self, the less he likes him. And it's hard to give up the American Dream—even if it's a false one. He loves his wife. He loves his son. Is he willing to give them up and learn the truth, or should he just go on living the dream?

As you can see, the entire blurb above focuses on Joe. But for some [book genres](#) and situations, confining your query blurb to a single POV isn't the best choice. In certain genres like romance, it's typical and even expected to have two or more POVs.

Here's a truncated version of a romance book blurb, with a deliberate POV change demarcated by a paragraph break:

Joe Brown's life is perfect: He's got a smoking-hot wife, a quarterback son, and a purebred dog that doesn't even bark at strangers. And yet he's plagued by nightmares and disconcerting dreams of biological experiments that he can't quite remember—until one day, he does. And he realizes that everything—his wife, his son, even his dog—are nothing more than decoys hired by his former employer, Thorn Labs. In fact, Joe Brown isn't even his real name.

Meanwhile, Joe's "wife" Ellie Brown has a problem: If her husband discovers the truth about his former identity as a lead scientist in the study of memory manipulation, her own child will be killed. But as the old Joe begins to disappear and the real Joe reemerges, Ellie can't help her growing feelings for her false husband. With the government becoming suspicious that "the subject" is catching on, Ellie begins to wonder if there's more to her marriage than she'd ever thought possible—but she won't find out unless she can keep her husband and child alive.

Here, the POV change is obvious, in part because of the paragraph break that separates one from the other. But sometimes, POV shifts are not so clear. In our next article, we're going to explore more subtle, advanced level query writing techniques. So don't miss the next important lesson right here on our blog!

This article has been reprinted with the permission of [Writer's Relief](#), an author's submission service that has been helping creative writers make submissions since 1994. Their work is highly recommended in the writing community, and there are TONS of freebies, publishing leads, and writers resources on their website. Check it out!

Calls for Submission

Ashland Creek Press Seeks Work on Environment & Animal Protection

Online submissions accepted year-round.

Ashland Creek Press is currently accepting submissions of book-length fiction and nonfiction on the themes of the environment, animal protection, ecology, and wildlife—above all, we're looking for exceptional, well-written, engaging stories. We are open to many genres (young adult, mystery, literary fiction) as long as the stories are relevant to the themes listed above. Submissions **MUST** be made online using the service Submittable. Visit www.ashlandcreekpress.com/submissions.html for complete details.



ISO quality queer literary writing HMU

Submissions accepted year-round.

EDUCE Literary Journal is committed to showcasing visual artists and publishing innovative literary fiction, poetry, and creative nonfiction by established and emerging writers from the queer community. We are a full-color, magazine-sized, biannual publication that operates primarily on an e-platform, but utilizes print on demand. Queer = Other. www.educejournal.com



Political & Sociocritical texts for The Transnational: Call for submissions

Submissions accepted year-round.

The Transnational invites works (poetry, diary extracts, comments, essays, thought-experiments, absurd and experimental texts) which offer a new approach to the political and social landscape of the present day. We publish texts that can dissolve existing boundaries or suggest new ones. Which can make us question our beliefs, champion social justice and human rights, war and psychological violence, giving rise to provocative or soothing thoughts. We believe that all great literature is revolutionary and necessary. Great writers are honest. They call upon us as readers to experience the intangible. Until autumn we will read submissions for Vol. 3. Please visit us at www.the-transnational.com for the complete guidelines.



Submit to Story Un/Natural World Issue

Deadline: July 15, 2015

Climate change is one of the most significant issues of our time. How do we tell stories of it? How do its stories inform us? For *Story* #4 (late 2015), send your best work in any form that explores the natural and built worlds here on Earth. Glaciers and cityscapes. Flora and fauna and concrete. From the pastoral all the way to Mega City One. www.storymagazine.org



Big Muddy Literary Journal Seeks Submissions

Submissions accepted year-round.

Big Muddy literary journal seeks new poetry, fiction, articles, photos (reproduced in b&w; high contrast is preferred) for its upcoming issue. Any topic, any style. Send unpublished work, cover letter, and SASE to Susan Swartwout, *Big Muddy*, One University Plaza, MS 2650, Cape Girardeau, MO 63701. www6.semo.edu/universitypress/bigmuddy/



HerStories Project Accepting Submissions For Next Anthology

Deadline: May 30, 2015

The HerStories Project is a community of women writers and publisher of successful anthologies. Our latest collection of essays is titled *So Glad They Told Me: Women Get Real About Motherhood*. We're looking for well-crafted, true accounts that explore and examine the reality of motherhood. Please visit our website for submissions guidelines:

www.herstoriesproject.com/call-submissions-glad-told/.

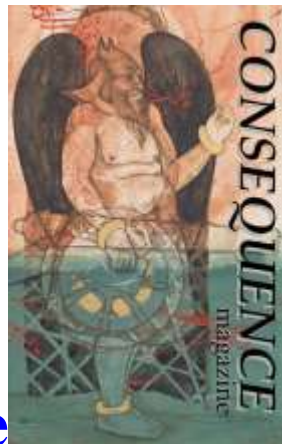
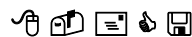


Rattle Seeks Scientist Poets

Deadline: April 15, 2015

Rattle's Fall 2015 issue will be dedicated to Scientists. The poems may be written in any style, subject, or length, but must be written by poets who have degrees or have had careers in the sciences. Please explain how this applies to you when you submit, or we won't be able to consider it for the theme. Submissions are free, and we pay contributors \$50/poem.

www.rattle.com



Consequence Magazine

An International Literary Magazine Focusing on the Culture of War

Reading period: February 1 – June 1 - <http://www.consequencemagazine.org/submit/>

Consequence is an independent, non-profit literary magazine published annually. We publish short fiction, poetry, non-fiction, interviews, visual art, and reviews primarily focused on the culture of war.

Consequence welcomes unsolicited submissions during the reading period between February 1st and June 1st. We do not consider previously published work.

Online Submissions Only.

Submissions must be submitted through our online submissions manager. We no longer accept mailed or emailed submissions.

For fiction and non-fiction: please submit one piece of no more than 5,000 words.

For poetry: please submit up to five poems of any length. Translations are acceptable if the author's permission has been granted.

Simultaneous submissions are welcome and encouraged, but if your work is accepted elsewhere, please let us know immediately.

Each submission may be accepted for publication in the print edition of Consequence and Consequence Online.

Consequence is an independent, non-profit magazine, and a 501(c)(3) charitable organization.

We currently do not offer compensation for published work.



RALEIGH
 R • E • V • I • E • W
 LITERARY & ARTS MAGAZINE

A national, non-profit magazine of poetry, short fiction, and art, offering work that is emotionally and intellectually complex without being unnecessarily "difficult."

SUBMISSIONS

Poetry, flash fiction, and short fiction submissions are now open through April 30, 2015, for our Fall 2015 issue. We pay \$10 per piece plus one free contributor's copy and a discount on additional copies. See full guidelines at www.raleighreview.org.

Originally an online magazine, *Raleigh Review* is now a biannual print publication with beautiful cover art, high-quality paper, full-color interior art, and stunning writing. *Raleigh Review* has received 1 Best of the Net fiction winner, 4 Best of the Net poetry finalists, and 3 Summit Creative Awards.

"A young magazine, only on its second volume, *Raleigh Review* pulls off an understated maturity in its choice of fiction and poetry pieces, while the artwork is playful and quirky."
—Erin F. Robinson, *NewPages*, review of Vol. 2

"Throughout the journal, again and again we are presented with imagery in a modern style that drives the pace in bursts of short statements and thoughtful comments that ask to be revisited."
—Mitchell Jarosz, *NewPages*, review of Vol. 4

SUBSCRIPTIONS

Single copies \$13.50

1 year/2 issues \$25

2 years/4 issues \$45



- Raleigh Review Call for Submissions for Fall 2015 Issue
- Deadline: April 30, 2015
- Type Magazine

Raleigh Review is now accepting poetry, flash fiction, and short fiction submissions for the Fall 2015 issue. *Raleigh Review* is a biannual print publication with beautiful cover art, high-quality paper, full-color interior art, and stunning writing. We are looking for work that is emotionally and intellectually complex without being unnecessarily "difficult." All submissions are online; there is a small fee to submit. We pay \$10 per piece plus one free contributor's copy and a discount on additional copies. See full guidelines at www.raleighreview.org, and browse the archives while you're there!

Contests

Deadline: 5/1/2015

Submit to: The Meyerson Fiction Prize, Southwest Review, PO Box 750374, Dallas, TX 75275-0374. Or send via email. [Email Address](#)

Entry Fee: \$25

First Prize: \$1,000 plus publication

Type: Short stories (8,000 words MAX)

URL: [The Meyerson Fiction Prize http://www.smu.edu/SouthwestReview/Prizes-and-Awards/MeyersonFictionPrize](http://www.smu.edu/SouthwestReview/Prizes-and-Awards/MeyersonFictionPrize)



Deadline: 5/30/2015

Submit to: Gival Press Novel Award. [Online Form](#)

Entry Fee: \$50

First Prize: \$3,000 plus publication

Type: Fiction (30,000 words to 100,000 words MAX)

URL: [Gival Press Novel Award http://www.givalpress.com/](http://www.givalpress.com/)



Deadline: 6/1/2015

Submit to: Poetry Contest, Boston Review, PO Box 425786, Cambridge, MA 02142. Or send online. [Online Form](#)

Entry Fee: \$20

First Prize: \$1,500 plus publication

Type: Poetry (5 poems, 10 pages MAX)

URL: [Boston Review Annual Poetry Contest http://www.bostonreview.net/contests](http://www.bostonreview.net/contests)



Enter the Tom Howard/John H. Reid Fiction & Essay Contest

You're invited to enter this year's [Tom Howard/John H. Reid Fiction & Essay Contest](#) sponsored by Winning Writers. We will award \$4,000 in cash prizes. The fee per entry is \$16. Winning entries will be published on our website, and the top winners will receive prominent exposure on our home page. The deadline is April 30.

This contest will be judged by [Arthur Powers](#), assisted by [Lauren Singer](#). Mr. Powers is author of [A Hero for the People](#) (Press 53)—a collection of short stories set in Brazil—and [The Book of Jotham](#) (Tuscany Press), which won the 2012 Tuscany Press Novella Award. He has received a Fellowship in Fiction from the Massachusetts Artists Foundation, three annual awards for short fiction from the Catholic Press Association, the 2014 Catholic Arts & Literature Award for adult fiction, and second prize in the 2008 Tom Howard/John H. Reid Short Story Contest for ["The Bridge"](#). He is the contemporary editor emeritus of [CatholicFiction.net](#), judge of the 2015 Dappled Things JF Powers Short Story Contest, and serves on the board of The Raleigh Review.

Key contest information:

- Top prizes: Best Story, \$1,500; Best Essay, \$1,500
- Entry fee: \$16 per entry
- Length limit: 6,000 words
- Subject: Any
- Previously published work OK? Yes
- Past winning entries: [See our archives](#)

<https://winningwriters.com/our-contests/tom-howard-john-h-reid-fiction-essay-contest>

Conferences and Conventions:



THE WRITERS INSTITUTE

Save the Date! May 6-9, 2015

Four days of intensive workshops on fiction, nonfiction, poetry, publishing, and more! All of them taught by respected visiting authors and agents in the heart of downtown Miami at the Wolfson Campus of Miami Dade College.

2015 offerings include:

The Shape of a Life: Finding the Story with Kate Christensen

The Magic of Immersive Fiction with Nicola Griffith

Manuscript consultations with Andy Kifer

Registration open January 2015.

Note: Space in workshops is limited. Register as soon as possible to secure your space. Payment must be received at time of registration and must have cleared at least five business days prior to the first day of class. Please note registration deadlines for each course. Please speak to a member of our registrations staff if you require clarification.

***The Writers Institute Refund Policy**

Please note that because enrollment in most workshops is limited to 15 students, we must have ample time to seek and register a replacement should you be forced to cancel your attendance to the Writers Institute. For that reason, the deadline to cancel your registration for any workshop or lecture and receive a full refund is October 22, 2014. After that date, we will not be able to offer any refunds.



Note to SCI-Fi writers – Writers Digest University is planning their first-ever online sci-fi fantasy conference on April 11th and 12th – information is included in this month's WAG Digest.



https://www.writersonlineworkshops.com/courses/science-fiction-fantasy-writing-online-conference?&utm_source=WDUPromo&utm_medium=email&utm_campaign=wdusapb032015&et_mid=734617&rid=238577240

Writer's Digest University is pleased to present a one-of-a-kind online event for science fiction and fantasy writers! On April 11th and 12th, our first ever Science Fiction & Fantasy Online Writing Conference will provide expert insights from five award-winning and best-selling authors on the finer points of how to write within the science fiction and fantasy genres. Spend the weekend learning techniques for honing your craft from five different published authors*, then pitch your novel via query letter to a literary agent specifically looking for material in these genres. The agent will provide you with a personalized critique of your query – and maybe ask to see more.

Experience the education, camaraderie, and opportunities provided by a live writing conference without ever having to leave your home!

All participants will benefit from:

- **At least five all-new, one-hour webinar presentations provided by award-winning and bestselling science fiction and fantasy authors***, all examining different aspects of writing novels in these genres. Each session will include an opportunity for **live Q&A with the authors!**
- **A critique (with written feedback) of your query letter from an agent with experience in the science fiction and fantasy genres.**
- **A bonus 90-minute On Demand webinar covering how to write a query letter** so you're prepared when pitching your novel to agents. (A \$79.99 value!)
- The ability to **network with fellow science fiction and fantasy writers** via discussion boards that will be open throughout the weekend. Share ideas, and even your work if you choose.
- **Unlimited OnDemand viewing!** All conference sessions will be made available for download in the week following the live presentations. Even if you can't attend every session live, you will be able to view each lecture on your own whenever you choose.

Learn Valuable Techniques to Hone Your Craft

*Our craft-focused conference schedule is designed to provide the kind of education that all science fiction and fantasy writers can use to take their work to the next level. The following sessions are confirmed for the event, but there may be additions announced soon. Click on the "Conference Schedule" tab for the complete details on our lineup.

- **The Theme's the Thing** by Steven Harper Piziks
This workshop covers the importance of theme in commercial science fiction and fantasy literature. We'll discuss different types of themes, how to find or create them in your own work, and use some writing exercises to uncover hidden themes.
- **You've Never Been Here Before: Effectively Drawing Readers into Your Story World** by Jeff Gerke
Apply the secrets of brain chemistry to be sure your readers are not only wowed by your world but hooked by your story and characters.
- **Not Your Grandmother's Speculative Fiction: Writing Convincing Societal Change in Science Fiction and Fantasy** by Elizabeth Bear
Learn techniques for recognizing your own cultural assumptions and defaults, and creating worlds and societies that do not merely replicate them.
- **Writing Monsters: How to Make Your Imaginary Creatures Extraordinarily Real** by Philip Athans
Learn where monstrous creatures come from and why readers love them, how to stage the "reveal," i.e. what to show when, how to craft a creature that appeals to the five senses, and much more.
- **Writing a Series: Challenges and Opportunities** by Michael J. Sullivan
Series are ubiquitous in science fiction and fantasy, and you'll learn about both the craft and the business aspects of series writing in this presentation.

Pitch Your Science Fiction or Fantasy Novel to a Literary Agent

Join us for the live event and have a chance to get written feedback on your query letter from a literary agent who works with science fiction and fantasy authors. Participating agents include **Marisa Corvisiero** and **Cate Hart** (both of the Corvisiero Literary Agency), **Mark Gottlieb** (Trident Media Group), and **Leon Husock** (L. Perkins Agency). Click on the “Participating Literary Agents” tab for more information!

Register now to join us for this unique online event!

acyrologia

An incorrect use of words - particulately replacing one word with another word that sounds similar but has a diffident meaning - possibly fuelled by a deep-seeded desire to sound more educated, witch results in an attempt to pawn off an incorrect word in place of a correct one. In academia, such flaunting of common social morays is seen as almost sorted and might result in the offender becoming a piranha, in the Monday world, after all is set and done, such a miner era will often leave normal people unphased. This is just as well sense people of that elk are unlikely to tow the line irregardless of any attempt to better educate them. A small percentage, however, suffer from severe acyrologiaphobia, and it is their upmost desire to see English used properly. Exposure may cause them symptoms that may resemble post-dramatic stress disorder and, eventually, descend into whole-scale outrage as they go star-craving mad. Eventually, they will succumb to the stings and arrows of such a barrage, and suffer a complete metal breakdown, leaving them curled up in the feeble position.

"I love deadlines. I like the whooshing sound they make as they fly by."

Douglas Adams, Author, *The Hitchhiker's Guide to the Galaxy*

"Give someone a book, they'll read for a day. Teach someone how to write a book, they'll experience a lifetime of paralyzing self doubt." - Lauren DeStefano, author of *Burning Kingdoms*