

WAG Speaker Series

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Jennie Jarvis, script consultant and award-winning writer and director, will share ideas on how a character must grow and change over the course of a narrative. She will take the conceptual notion of the character arc and give practical feedback on how you can develop your protagonist. Jarvis is the Faculty Chairperson for the Florida Writer's Association Annual Conference. She teaches writing at Full Sail University in Winter Park, Florida. Her textbook, *Crafting the Character Arc: A Practical Guide to Character Creation and Development*, was

published in 2014 by Beating Windward Press. Jarvis is represented by Saritza Hernandez, of the Corvisierso Literary Agency. Her book is now in the top 100 writing books on Amazon and is #14 in the Kindle Store.

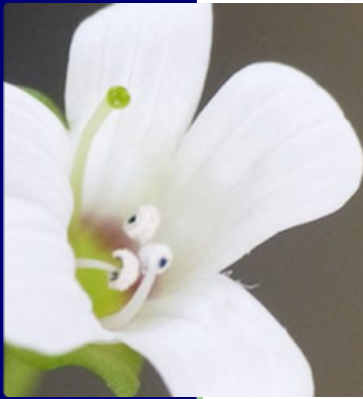
Jarvis has worked in the film and television industry in several major cities around the world. While in Beverly Hills, she served as a script analyst for producers, investors, actors and writers. She has operated as a freelance script consultant for over fifteen years working with clients around the world, and she has written and directed a number of short narrative and documentary films. Major credits include *The Matrix: Revolutions*, *Accepted*, and *American Idol*.

Since returning to her native state of Florida, Jarvis has successfully built and coordinated screenwriting contests as well as served as a judge for film, theater and writing competitions. Jarvis co-owns the blog 5writers.com. She has won awards for screenplays, essays, poetry and short fiction.

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



*Writers Alliance of Gainesville
fosters creative expression
through the written word*

Our new Web site is finally up and running and it looks GREAT. Check it out at www.writersalliance.org.

Thank you to the following talented Web site designers: **Design, development and implementation: Raghu Consbruck** of [Raghu Designs](#) and **Hari Jagarnauth** of [Soleil Studios](#).

Send information, suggestions or questions to our Web master, **Robin Ingle** at: webmaster@writersalliance.org

Important information is available on our site. For instance, here's an update from WAG President **Susie Baxter**:

Revised Bylaws

In January, 2015, the WAG Board formed a committee to update WAG's bylaws. Our current bylaws and the revised bylaws are on WAG's website for your review. They will be voted on at the July 12 meeting [At the Millhopper Library]. Here's a summary of the changes:

Names, terms, and capitalization have been made consistent.

"Contests" defined as the contests associated with *Bacopa Literary Review*. (**Mission Statement and Article 8 I**)

Six-member pods have been defined as *Critique Pods* (**Article 4 D**)

The elected officers, the Executive Board, and the WAG Board, are more clearly defined. Previously, the "board" was undefined. (**Article 5 A-C**)

Article 5 D is new: For time-sensitive business, the Executive Committee shall have all the powers and authority of the WAG Board in the intervals between meetings of the WAG Board.

Positions not mentioned in original Bylaws (e.g., webmaster, social coordinator) are now shown as members of the WAG Board. (**Article 5-C**)

The nominating committee's slate shall be published in the October issue of the WAG newsletter" has been changed to "The nominating committee's slate shall be announced at the October monthly meeting." (**Article 6 C**)

WAG Brags

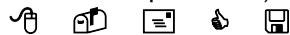
The newsletter is defined as the *WAG Digest* and volunteer positions have been added.
(Article 8)

Check these out before the upcoming vote on the changes: <http://writersalliance.org/members-only/announcements/>



Congratulations to **Aileen McCready**, who wrote:

I just have to share my good news! The website Scary Mommy is going to publish something I wrote! In case you're not familiar with the site, it's scarymommy.com and is a humor site aimed at mothers of young children. The articles tend to be short and kind of irreverent. The one I wrote will appear May 8 and is entitled "My Five Truths About Being a Working Mother" The best part is, it's a paying market! I mean, I'm not about to quit my day job or anything, but it is nice to be compensated. :)



Congratulations to **Kaye Linden**:

I have been accepted to write a total of 27 haiku for their cycle 19 of Daily Haiku. Seven of the ten I have sent will be published in a few weeks. Love it. Kaye

Check out Kaye's contributions at this site as they appear - <http://www.dailyhaiku.org/>.



Patsy Murray sent information about the late **Gil Murray's** books, available online. Gil was the leader of a poetry pod for WAG for many years. Notice that profits from his book will be donated to a local artists workshop:

I'm thrilled that two books of Gil's cartoons are now on-line. One book is "For Music Lovers," and the other book "Gillis", is about all the other topics Gil covered in his cartoons.

"Gillis features the cartooning of Gil Murray, a Gainesville artist who has been published in, among others, The New York Times, The Christian Science Monitor and Evergreen Review. His wordless pen and ink drawings depict relationships between man and woman, camel and hump, goat and goatee, bats and belfries as well as quantum phylogenetics vs. lollipops."

The books were designed by the director of a non-profit school for cartooning here in Gainesville, FL, called Sequential Artists Workshop (SAW.) The director, Tom Hart, and Gil were closely connected through their passion for cartooning. Tom admired Gil's cartoons, and wanted to create these books as a tribute to him. All profits will go to the school. I think Gil would have done the same.

Thank you, Patsy!



"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."

WAG Brags

Gainesville author **Darlene Marshall** received the New England Chapter Romance Writers of America (NECRWA) Readers' Choice Award for her historical romance *THE PIRATE'S SECRET BABY* (Amber Quill Press). This is Marshall's seventh award-winning historical romance, and she's working on the follow-up story, *WHAT THE PARROT SAW*. Her books are available in print and ebook editions from all major retailers including Amazon, NOOK and Kobo.

THE PIRATE'S SECRET BABY--NECRWA Readers' Choice Award--"Pirates, a ship-board romance, a new father upended by his unexpected responsibilities and a woman who manages to keep her head and agency? Sign me up, Captain." Dear Author Reviews



WAG Member **Wendy Thornton** will be teaching a community education class on Publishing 2 at Santa Fe College, beginning in June, 2015. This class is specifically for authors with completed works that they are looking to publish. More information will be available at this site: <http://www.sfcollge.edu/cied/communityed/> The Description is below:

.PUBLISH + PROMOTE YOUR WORK

Hurray, you're published. What comes next? These days, even though your book has a publisher, you may find you're responsible for promoting and marketing your work. This can be harder than the writing itself. We will explore strategies to help you set up a Web site, find markets for your work, and even learn to perform public readings. Oh, and now it's time to start the next book.

ENG0004.IFI
6 W, starts 06/10, 06.00 pm—08.00 pm
Instructor: Wendy Thornton
SF - NW Campus, B-04
Fee \$54.00



Congratulations to WAG Secretary **Bonnie Ogle**. Bonnie's *Beavers in the House* appears in the April, 2015 edition of Boysquest Magazine. The article tells the story of Dorothy Richards, who raised beavers at her home and helped repopulate the Adirondacks.





Top 4 Free & Incredibly Useful Writing Apps

Whether or not you've fully embraced the digital era, as a writer you have plenty to gain from it. Sometimes it's just a matter of knowing where to look. Fret not: your hardbound books and loose-leaf paper are not under threat. But there's simply no use clinging to the past when there's a glut of free resources available to writers at the click of a button. Need feedback on a poem? There's an app for that. A clean, distraction-less place to store notes and inspiration? It's a free download away. You've got nothing to lose here-- so go ahead, experiment, find the app that fits your needs, and get to writing!

1. Draft - <https://draftin.com/>

This handy little web app offers streamlined word processing with version control and collaboration. Translation: you can accept or ignore feedback from editors and anyone who reviews your writing after you've received it. Their changes are not automatically added to your draft, but you can go through afterwards, line by line, deciding what you'd like to keep. A bunch of other great features make Draft worth a free download, not the least of which is its Hemingway Mode. Should you choose to use it, Hemingway Mode puts you in a write first, edit later mindset. You cannot go back, only forward. No deleting. The only writing you can do comes after what you've already written. When you're ready to do a full-out edit, just shift back into normal mode.

2. Storehouse - <https://www.storehouse.co/app>

If you enjoy dabbling in visual storytelling, Storehouse might become your new favorite tool. This iPad app gives users the means to create stunning, multi-faceted narratives blending text, video, and photography. If you've got great text that might pair well with brilliant imagery, head on over to Storehouse and start experimenting. Your story may come to life in a way you never imagined was possible.

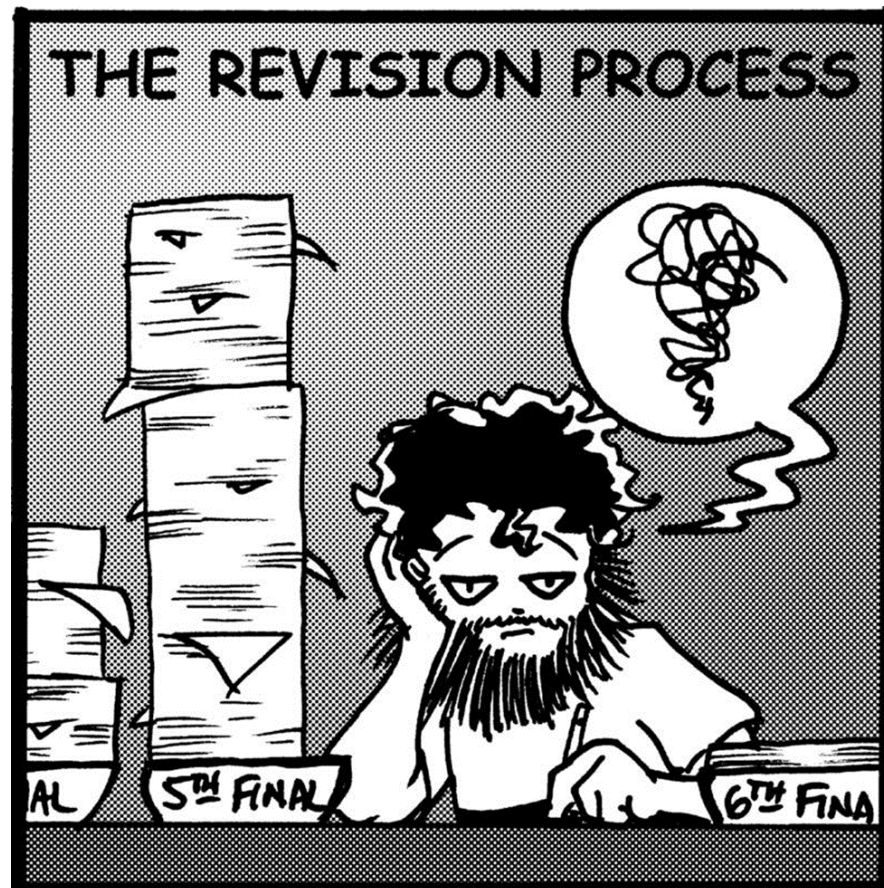
Top 4 Apps(Continued)

3. OmmWriter - <http://www.ommwriter.com/>

As its name implies, OmmWriter is meant to be a zen-like space where you can get your best writing done. Its creators describe it as "your own private writing room where you can close the door behind you to focus on your writing in peace." This web app works on iPad, Mac and PC, a welcome alternative to traditional, cluttered word processing devices. With backgrounds and audio tracks for whatever mood you're in (or seeking to create), you can fine tune your ambiance and let the words flow.

4. Evernote - <https://evernote.com/>

This is *the* ultimate note-taking app, available for android, iPhone or iPad, syncing your updates across all devices (Mac and PC, too!). When you're in the thick of a giant research project for a book or article in-the-making, Evernote should be your go-to application. Beyond allowing you to jot down anything that comes to mind-- whenever and wherever-- it lets you organize those thoughts alongside saved web articles, PDFs, photos, and handwritten notes. To-do lists and tags allow you to easily sort through your material and prioritize, fast. This app is a total game-changer for all writers.



Dialogue Technique

Dos

And

Don'ts



WritersRelief.com

When writing [dialogue](#) for stories or novels, you would think it'd be easy to talk the talk. But writing strong dialogue between characters requires knowing how to use specific craft techniques effectively—and knowing which grammar mistakes to avoid!

Dialogue Techniques For Creative Writers

Mimic the cadences of natural speech, but only to a point. For example: If writers actually wrote, um, like people talked—you know, in real life—then readers would have to, like, stumble through [dialogue](#) because of all the annoying, gosh, pauses, and stuff that happen in lots of real-life conversations.

Control the flow. Every time a character interrupts a conversation to explore a thought or make an observation, the pacing slows down. Sometimes that's a good thing—just be careful you don't lose the reader's attention. Be sure to remove any unnecessary conversation interruptions.

Keep speeches short. Unless your character has a really good reason for talking for a long time, and he or she is genuinely charismatic and compelling, resist the urge to write lines of dialogue longer than a few sentences.

Give each speaker a subtly unique voice. Characters who are truly developed in the writers' mind will often have their own subtle patterns of speech and diction. That doesn't mean every character needs an excessively distinct style. It just means each character should be fully developed.

Use dialogue to imply action. Rather than interrupting your dialogue for minor blocking, use it to imply action. “Hey, give me the phone. Thanks a lot. What was that number again?” There's no reason to interrupt the dialogue with a dull line like, “She did give him the phone.”

Dialogue Technique Dos And Don'ts

If you need to get emotional, put the words in your character's mouth. Readers love when characters make big confessions or give voice to their epiphanies. It helps us to inhabit the moment with them.

And 7 Common Errors That Will Kill Your Dialogue Fast

Adverbs. If a line is truly evocative of the underlying emotion, then an adverb isn't necessary. "*Oh, how I hate my life,*" she said ~~gloomily~~.

Any word but "said" as a dialogue tag. Along with using excessive adverbs, new writers also tend to use words other than "said" in their tags. "*I hate my life,*" she moaned. Or "*I didn't know you were coming,*" he giggled. First, a person can't "giggle" or "moan" a sentence. A giggle is one thing. A moan is another. Characters *speak* sentences; hence, "said." You might occasionally get away with words like "whispered" or "cried." But take care.

Using "said" too much. The other side of the "said" coin is using it over and over. Readers should be able to tell which character is speaking without every single line being tagged with "Mary said" or "Shawn said."

Dialect. With some exceptions (David Mitchell's *Cloud Atlas*, anyone?) heavy-handed dialect is passé. When imitating natural speech, make as few changes as possible to reflect your speaker's diction. "*Ah am go-eeng to zee cin-ee-mah*" is far more irritating to read than "*I am going to zee cinema*"—but both versions get the inflection across.

Cartoony language. If you're writing a character who may come off as a stereotype, be careful not to choose words that resonate as trite, generic, or cliché. Not all surfers say "dude" after every sentence. [Write well-developed characters.](#)

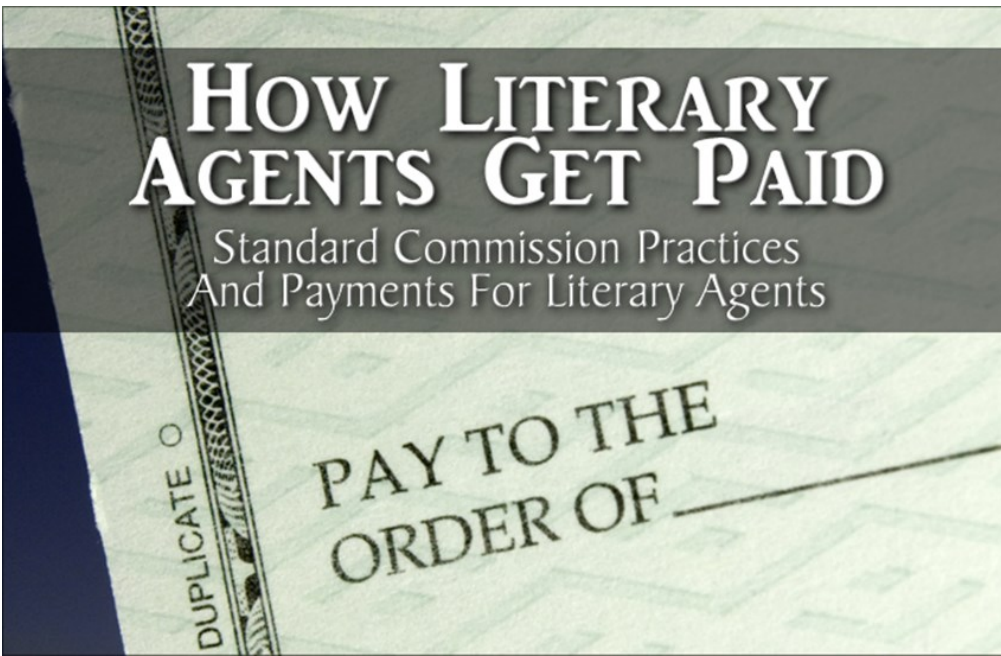
Repeatedly using character names. New writers often have their characters calling each other by name multiple times during a single conversation, even when they're the only people in the room. Unless characters have a meaningful reason to use first names to grab attention—"Jack! Look out for the falling piano!"—avoid it.

Thinking aloud when alone. If your character is often talking to himself or herself, you could be looking at a symptom of poor plotting. "If you are inclined to leave your character solitary for any considerable length of time, better question yourself. Fiction is association, not withdrawal." —A. B. Guthrie

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!

HOW LITERARY AGENTS GET PAID

Standard Commission Practices
And Payments For Literary Agents



Posted on February 26, 2014 by [Writer's Relief Staff](#)

Have you ever wondered how [literary agents](#) make money? Or how much commission a literary agent makes on the sale of a book or novel? The answer is: It varies! Here's a brief overview of standard literary agent commissions and percentages of sales.

Most Literary Agents Work On Commission

Industry standard practice is that literary agents are paid for their work through the commission they make when they sell your book and not by directly charging the author(s) they represent. As a client, you may be required to pay for the cost of making phone calls and mailing packages. But, otherwise, a literary agent only makes money through commission on book sales to publishers.

If you receive interest from a literary agent who charges a fee to represent your writing or for anything other than the [nominal costs](#) mentioned above, be very suspicious.

Literary Agent Standard Commission On Book Sales To Domestic Publishers

Generally speaking, literary agents take 15% of your total income from the first sale of your book before taxes. For example, if you receive a \$10,000 [advance](#) on the first sale of the book to a major publisher, your literary agent will take a commission of \$1,500. If you make any royalties beyond your advance, your agent will receive 15% of those royalties. Some literary agents have been known to contract higher or lower commissions, but 15% is currently the standard rate.

How Literary Agents Get Paid

Literary Agent Commission On Foreign Subsidiary Rights And Translations

Literary agents tend to receive a 20% commission on foreign rights sales or translations. What this 20% commission actually *means* to you depends on your book contract and your [literary agency contract](#).

Scenario number one: Let's say your publisher has retained the right to license translations on your behalf to other publishers around the world. And, now, let's say a publisher in France has decided to pay your American publisher for the right to create and sell a French translation. You receive half of that payment; the other half goes to your publisher. But wait! What does your agent get out of it? Your literary agent will most likely take a 20% commission on the amount you receive from your publisher. So while you were paid half of the total contracted payment, your agent will receive 20% of your half.

Scenario number two: If your literary agent has retained your translation rights (so that your *agent* can find publishers around the world, instead of allowing the publisher to do it), your agent will still take 20% of the amount you are paid. Because many literary agencies have subsidiary partners in other countries to help them sell translation rights, it is likely that your literary agent will split the commission: Your literary agent keeps 10% and the foreign rights subsidiary agent keeps the other 10%.

Literary Agent Commission On Film Rights, Calendar Rights, And Audio Rights

Most literary agents will continue to take a 15% commission on whatever payment you receive.

Self-Publishing Literary Agent Commission

Some literary agents are beginning to [help their clients self-publish books](#)—for a fee. In exchange for the literary agency taking on the work of self-publishing a book on behalf of the client, the literary agency may take a commission of 15% on all sales. However, this is new territory at the time of this writing, so there are no industry standards in place.

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

Deadline: 7/15/2015
 Submit to: **Sliver of Stone. Online Form**
 Theme: N/A
 Type: Poetry (3 poems MAX), and prose (3,500 words MAX)
 URL: Sliver of Stone



Deadline: 7/20/2015
 Submit to: **The Cossack Review. Online Form**
 Type: Poetry (5 poems), fiction (20,000 words MAX), and nonfiction (10,000 words MAX)
 URL: The Cossack Review



Deadline: 8/1/2015
 Submit to: **Helen: A Literary Magazine. Jocelyn Paige Kelly, Founding Editor. Online Form**
 Theme: Animal
 Type: Poetry (12 pages MAX), fiction (50 - 5,000 words), and creative nonfiction (1,500 - 5,000 words)
 URL: Helen: A Literary Magazine



Deadline: 8/1/2015
 Submit to: **Stoneboat Literary Journal, PO Box 1254, Sheboygan, WI 53082-1254. Or send online. Online Form**
 Theme: N/A
 Type: Poetry (5 poems MAX), fiction (5,000 words MAX), and nonfiction (5,000 words MAX)
 URL: Stoneboat Literary Journal



Deadline: 8/31/2015
 Submit to: **Saranac Review. Online Form**
 Type: Poetry (5 poems MAX), fiction, and creative nonfiction (7,000 words MAX). Reads year-round.
 URL: Saranac Review



Calls for Submission

Deadline: 12/31/2015
 Submit to: Workers Write! Blue Cubicle Press, PO Box 250382, Plano, TX 75025-0382. Or send via email. Email Address
 Theme: Tales from the Construction Site (fiction about laborers, carpenters, plumbers, welders, foremen, safety inspectors, individual contractors – anyone who builds or works in construction for a living)
 Type: Short stories (5,000 words MAX)
 URL: Workers Write! - <http://www.workerswritejournal.com/>



Stoneboat Seeks Submissions for Fall Issue

Deadline: August 1, 2015
 Stoneboat literary journal is accepting submissions of poetry, literary fiction, creative nonfiction, graphic literature, b&w art, and photo essays through August 1st for the Fall 2015 issue. Quality is our only publication consideration—we want work that excites us and makes us want to turn the page. We are entering our sixth year of publication and have featured work by Robert Vivian, Philip Dacey, and Simon Perchik; we've also interviewed Chad Harbach and Sandra Kleven. Visit our website and/or read back issues to determine if your work would be a good fit. We prefer electronic submissions but also accept hardcopy. www.stoneboatwi.com



Fabulous Feminist Creative Writing and Artwork

Deadline: Rolling
 Work with a feminist consciousness that challenges the status quo and says things that are difficult to say may be hard to find a home for, but it's exactly what S/tick is looking for. S/tick provides a place for women and feminists to share their grief, anger, and joy. Please send us your bright and touching art, poetry, and prose with a biting feminist bent. Preference will be given to women and artists in Canada, though if neither of these red dresses fits you, simply ensure you redress something of interest to women! s-tick.tumblr.com



Calls for Submission

Flyover Country Review call for submissions

Deadline: Rolling

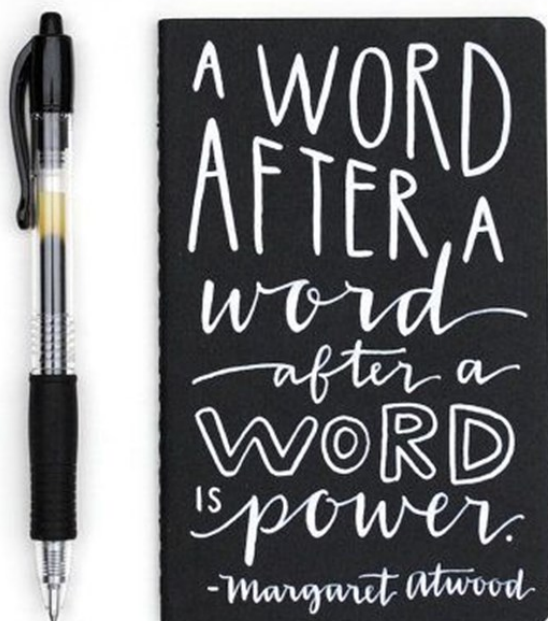
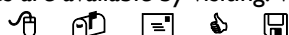
Flyover Country Review, an online magazine of Midwestern literature, seeks submissions of short fiction, poetry, nonfiction, visual art, and photography for publication online and in print. Visit us at www.flyovercountryreview.com, on Facebook at facebook.com/fcreview, and on Twitter @flyoverreview. Submissions can be emailed to as per our submissions guidelines: www.flyovercountryreview.com/submissions-2/.



bioStories New Call for Submissions

Submissions accepted year-round.

bioStories is an on-line literary magazine of creative nonfiction focused on biography and autobiography. We publish weekly “feature essays”, semi-annual digital issues, and digital and print thematic anthologies. We read submissions year round for essays keeping with our tradition of “sharing the extraordinary in ordinary lives.” Writers are encouraged to visit the website to gain a full sense of our reading tastes and literary mission of presenting exceptional writers exploring the subtleties of the lives we might otherwise overlook. We are also currently looking for artwork and cover art that reflects our literary focus. Full submission guidelines are available by visiting: www.biostories.com.



Contests

Hidden River Arts William Van Wert Fiction Award

Deadline: June 30, 2015

Entry Fee: \$17

Website: <http://hiddenriverarts.wordpress.com>

E-mail address: hiddenriverarts@gmail.com

A prize of \$1,000 is given annually for a short story or a novel excerpt. Using the online submission system, submit up to 25 pages of fiction (and a synopsis if submitting a novel excerpt) with a \$17 entry fee by June 30. Visit the website for the required entry form and complete guidelines.

Hidden River Arts, William Van Wert Fiction Award, P.O. Box 63927, Philadelphia, PA 19147.



Nowhere Magazine Spring Travel Writing Contest

Deadline: July 1, 2015

Entry Fee: \$15

Website: <http://nowheremag.com>

A prize of \$1,000 and publication in *Nowhere Magazine* will be given annually for a short story or essay that "possesses a powerful sense of place." John Jeremiah Sullivan will judge. Unpublished and published pieces that have not already been chosen as a contest winner are eligible. Using the online submission system, submit a story or essay of 800 to 5,000 words with a \$15 entry fee by July 1. All entries will be considered for publication. Visit the website for complete guidelines.

Nowhere Magazine, Spring Travel Writing Contest, 1582 Atlantic Avenue, Brooklyn, NY 11213.



Tuscany Press Prize for Catholic Fiction

Deadline: June 30, 2015

Entry Fee: \$10

Website: <http://tuscanypress.com/tuscany-prize.php>

E-mail address: publisher@tuscanypress.com

A prize of \$5,000 will be given annually for a novel of Catholic fiction that "captures the imagination of the reader and is infused with the presence of God and faith." A second-place prize of \$2,000 and a third-place prize of \$1,000 will also be given. The novels of all three winners will be published by Tuscany Press. A prize of \$1,000 and publication in a Tuscany Press anthology will also be given for a short story of Catholic fiction. Previously unpublished and self-published novels are eligible; only unpublished stories are eligible. Submit a novel of at least 50,000 words or a short story of 1,000 to 9,000 words with a \$10 entry fee by June 30. Visit the website for complete guidelines.

Tuscany Press, Prize for Catholic Fiction, 17 Tennyson Road, Wellesley, MA 02481. Peter Mongeau, Publisher.



Contests

Fairy Tale Review

Awards in Poetry and Prose

Deadline: July 15, 2015

Entry Fee: \$10

Website: <http://www.fairytalereview.com>

E-mail address: fteditorial@gmail.com

Two prizes of \$1,000 each and publication in *Fairy Tale Review* are given annually for a group of poems and a work of prose influenced by fairy tales. Joyelle McSweeney will judge in poetry, and Brian Evenson will judge in prose. Submit up to five poems totaling no more than 10 pages or up to 6,000 words of fiction or nonfiction with a \$10 entry fee by July 15. Finalists are considered for publication. Visit the website for complete guidelines.

Fairy Tale Review, Awards in Poetry and Prose, c/o Kate Bernheimer, English Department, University of Arizona, Tucson, AZ 85721. Kate Bernheimer, Editor.



The Caterpillar Short Story Prize 2015

A short story written by an adult for children aged 7-11.

Prize: €1,000 and publication in *The Caterpillar*

Word limit: 2,000

Subject: Any

Deadline: 30 September 2015

See www.thecaterpillarmagazine.com for more details.



The Raven Short Story Contest

Deadline: 15 September 2015

Winner notified: 15 November 2015

Winner published in: Issue 10, Spring 2016

Prize: \$500

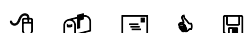
Entry fee: \$25

Earlybird fee (before 1 October): \$20

Entry fees include a 1-year digital subscription to *Pulp Literature*

This contest is for previously unpublished short fiction up to 5000 words in length. Multiple entries welcome. Total entries limited to 100.

<http://pulpliterature.com/contests/>



Contests

The Slamdance Screenwriting and Teleplay Competition - \$5,000 Cash Prize

Final deadline: July 21, 2015

Entry fee: \$30-\$90.

The purpose of the **Slamdance Screenwriting and Teleplay Competition** is to discover and support the talents of emerging screenwriters. Slamdance awards a cash prize of \$5,000 to a screenwriter who has written the best screenplay of any genre, and a cash prize of \$2,000 to a screenwriter who has written the best teleplay. A screenwriter can receive up to \$7,000 if he or she wins both categories.

([click here to read more](#))



In addition to cash prizes, the grand prize winner and finalists receive ongoing publicity, connections with movie producers and film agents, and free festival passes to the

Slamdance Film Festival. To enter, you can submit a screenplay of any genre in one of four categories. Full-length feature scripts should be between 70 and 120 pages in length, and teleplays should be 60 or 30 minutes long. Each entrant receives constructive feedback from an industry professional.

<http://slamdance.com/>

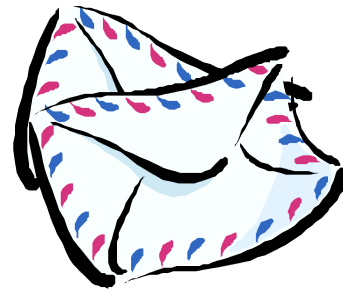
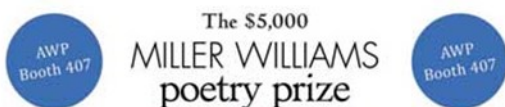


Photo by Anne Davis

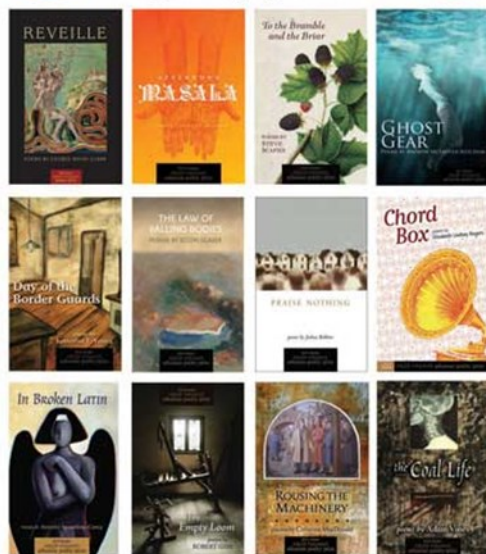
Contests



The \$5,000
MILLER WILLIAMS
poetry prize

\$5,000 Miller Williams Poetry Prize

Deadline: September 30, 2015



Visit www.uapress.com for more information. | Deadline 9/30

Every year, the University of Arkansas Press accepts submissions for the Miller Williams Poetry Series and from the books selected awards the \$5,000 Miller Williams Poetry Prize in the following summer. Applications are accepted year-round. The deadline for the following year's prize is September 30th. The series and prize are named for and operated to honor the cofounder and longtime director of the press, Miller Williams. The series is edited by Billy Collins. For more information visit

www.uapress.com.



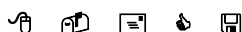
Bringing Marginalized Voices Into the Mainstream

Southern Gothic Revival Anthology Short Fiction Contest

We are seeking stories that reveal the lives of marginalized groups and individuals by developing complex characters and realistic settings. For Twisted Road Publications, "Southern Gothic" means examining the social order of the new south, which we believe is as fragile and the realities behind it as disturbing as anything Faulkner imagined. However, since some of the best stories in the "Gothic" tradition are from outside the region, entries do not necessarily have to be set in the south.

The final judge for the competition is National Book Award finalist **Dorothy Allison**.

DEADLINE: All entries must be submitted electronically or postmarked by July 31, 2015



Conferences and Workshops

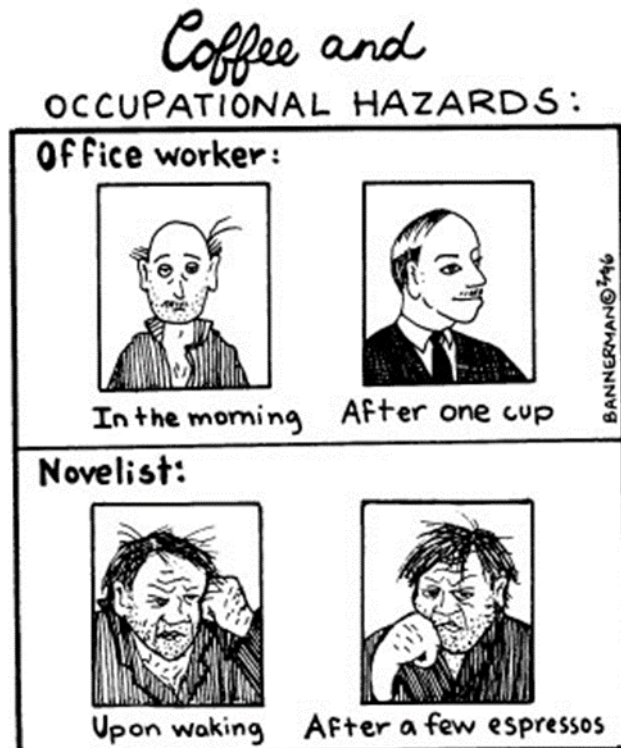
DRAGON CON

Sept 2-5, 2011 – Atlanta, GA
P.O. Box 16459
Atlanta GA 30321

Website: www.dragoncon.org

About

Fiction: P.O. Box 16459, Atlanta GA 30321. (770)909-0115. Fax: (770) 909-0112. E-mail: dragoncon@dragoncon.org. Website: www.dragoncon.org. Annual. Labor Day Weekend, September 2-5, 2011. "Dragon*Con is the largest multi-media, popular culture convention focusing on science fiction and fantasy, gaming, comics, literature, art, music, and film in the US."



Conferences and Workshops



Southeastern Writers Workshop will be June 19-23, 2015 at Epworth by the Sea on scenic St. Simons Island, Georgia.

The weekend workshop (June 20-21) is dedicated to fiction writing. The weekday workshop (June 22-23) is focused on nonfiction writing. Registration for a single workshop is \$249. Full conference tuition for both workshops is \$445; however, those opting to stay on campus at Epworth by the Sea receive a discounted tuition of \$395. Full conference tuition includes entry to all sessions, 3 FREE manuscript evaluations with one-on-one feedback from our faculty, and access to an agent and two publishers. Plus 15 contests with CASH PRIZES! The Awards Ceremony is June 23. Already published and want to sell your work during our conference? Register then [email us](#) and our bookstore manager will help you set that up!



Spain—Photo by Anne Davis



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.

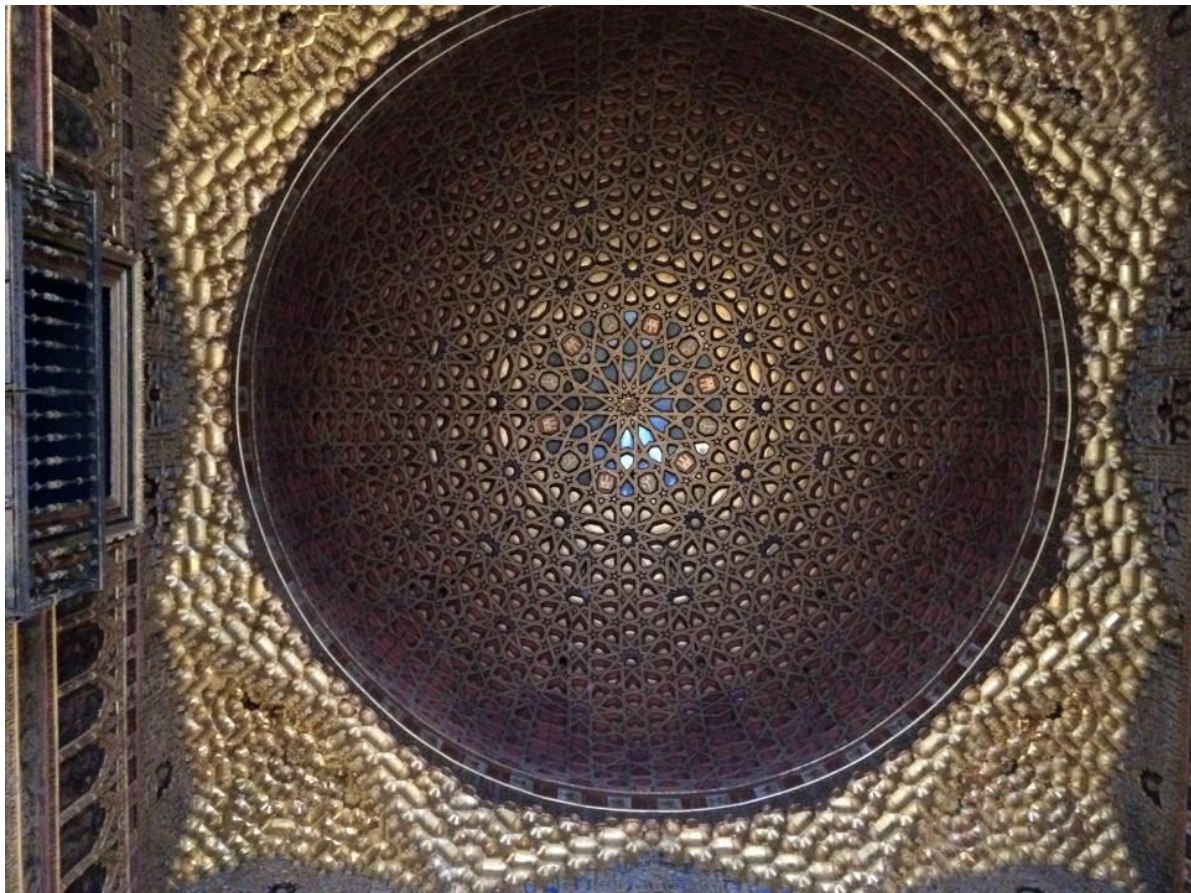


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