

WAG Digest

Volume 9, Issue 6

November—December 2018

Join WAG Members At the Book Sale at the Downtown Festival Dec. 1, 10:00 AM—Dec. 2, 5:00 PM

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WAG will participate in Gainesville's fabulous [Downtown Festival & Art Show](#) on December 1 and 2. Our booth will be C24 near the Hippodrome south stage. The festival features about 240 booths of fine art, crafts — and books! Plus live music, performing arts, and a spectacular array of food. Traditionally, about 100,000 fill the streets in downtown Gainesville, from City Hall to the Hippodrome State Theatre. Hours are 10 – 5, Saturday and Sunday.



Readings & Refreshments at the Rosa B. Williams Center

**December 9,
2:30 PM - 4:30 PM**

**WAG's December
event. Join us.
(There will be no
meeting at the
Millhopper
Library this month.)**

Remember last year? We filled up the east room of Sal's Place and enjoyed food and drink while listening to music, short readings and performances.

This year, the program will be held at the [Rosa B. Williams Center](#) 524 NW 1st St. Gainesville, FL 32601. Parking is available across the street from the center.

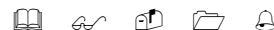
Wendy Thornton is organizing the program, so if you wish to read or perform, send an email to Wendy at floridawendy54@gmail.com. WAG members who read may sell their books. A special table will be set aside for this. Readers will be responsible for their own book sales, so they should have their own change, receipts, etc. Everyone, bring your gift list so you can shop the book sale.

DONATE BOOKS TO PEACEFUL PATHS DURING THE READING!

Again this year, we will also collect books to donate to [Peaceful Paths](#), a non-profit organization that helps children caught in the middle of stressful domestic-violence situations. Peaceful Paths provides a safe place for women and their children, away from their abusers.

A few of the 2017 donated books

Thanks to the generosity of WAG members and guests last year, we donated over 200 books. Let's meet or exceed that number this year. You may bring books for children, middle grade, young adult, or adults. Cash and checks are also accepted. WAG's Program Coordinator, [Roz Miller](#), is handling these donations.



WAG Brags

NEW BOARD MEMBERS

The following new Board Members were unanimously approved by WAG Members at the October WAG Meeting. Congratulations – we look forward to working with you during the next two years!

Pat Caren – President

Bio

When I was a child, books were magical things that contained stories. I was weaned on Mother Goose and Brothers Grimm. Not until third grade, when my teacher read *Little House in the Big Woods* to my class, did I realize that ordinary mortals created those stories. Laura Ingalls Wilder was still alive at the time. That's when the seed was planted, but it has taken a long time to sprout and bear fruit.

I began writing when I was ten. I wrote and illustrated a children's book, *Books, Books, Books! They're Everywhere!* Of course, it was never published and the manuscript has been lost to time. In high school, when I took Creative Writing, the teacher had us write something every week. In college, I majored in Literature. Not interested in newspaper work, I went into teaching until I became disillusioned and changed my career to social work, which is rich in real life stories. Family responsibilities left me little time to write for myself. I dabbled in short stories and occasionally poetry from time to time but was never successful in getting anything published.

Finally, retirement! Immediately, I started to work on my first novel and self-published it. I gave away more copies than I sold. When I thought my second novel was nearly ready, I joined WAG. My pod mates set me straight--I still had a lot to learn! I've re-crafted both novels and hope to see publication before long. I have an extensive collection of rejection emails, but I did manage to get a short story published in *Bacopa* and an essay in another journal.

Because I attend just about every WAG meeting, I was asked to be Membership Coordinator. I was happy to give back to this organization which has helped me so much. I have been asked to be president and am so honored.

I write under Marie Q Rogers, my middle and maiden names, with the q thrown in to distinguish me from others with the same name on the internet. Someday, I hope, this name will become a household word.

WAG Brags

Jess Elliott – Vice President

Bio

I have kept journals throughout my life. English was my best subject in school always, as a child I dreamed of inheriting my grandparents' house in desolate upstate NY, where I would set up the upstairs as my office with a typewriter center stage. I would be like J. D. Salinger-- universally known and yet elusive and terribly, terribly private. [I have the heart of a writer.]

My parents sold that farmhouse when I was fourteen and that dream went fizzy-pooof.

I graduated from the University of the South in Sewanee TN in 1987 with a B.A. in English Literature. I moved to Manhattan and thanks to a recommendation from a cousin in radio, landed a job at W. W. Norton, Inc. Sadly, it was a Devil Wears Prada/Working Girl kind of a job with a difficult boss. My dream job, slush pile reader with a super cool alias, eluded me. A chic and savvy woman with a bob haircut who wore dark sunglasses everywhere she went held that position firmly in her manicured claws. After three years, the boss and I had an agreement that we were unhappy with each other. I got a job at the Museum of Natural History in Benefit Events. [fundraising, ticket sales, party planning-- on a WANG computer... that's how long ago this was...]

An opportunity to go to Japan and teach English presented itself. Off I went! Designed tailored lessons for private students ranging in age from four to seventy-five for three years, six days a week. [I can make plans and be flexible and creative and am extroverted enough to get on a plane and live in an *extremely* foreign country being illiterate for three years. Did learn survival Japanese but not written...]

Came home when the Japanese economy took a nosedive, and caved to parental browbeating to get a "real job" with retirement benefits. Fell into a bank job (trust department) where I dutifully stayed for twelve years, until our department was downsized to 1-800-GIVACRP. [I learned about spreadsheets and writing nice letters to clients and make sure they took their IRA distributions on time.]

Unwilling to move to Orlando to savor the wonders of working in a call-center cubicle, I asked the universe for a quirky job and maybe something forensic. I got hired by a psychologist who travelled a lot to do evaluations on particularly scary individuals in prisons around Florida. [More spreadsheets and scheduling, plus billing and payment processing, also kindly nudging him to write the reports that the attorneys were clamoring for--awareness of deadlines.]

He died of cancer. No more job for me as assistant. Attempted to work for a very uptight attorney and decided the stress wasn't worth it. Had a long sit-down. What did I really want to be when I grew up? Oh yeah... the typewriter upstairs in the farmhouse with the horsehair mattresses on the guest beds... I always wanted to write, and you know what? Hague doesn't have mountains; my house doesn't have floor vents, a wash tub standing in the corner, or the smells of my grandparent's house, but it *does* qualify as remote... I can write right here!

I've self-published 3 books in the last four years and am just about finished helping a friend get her memoir on Amazon. I got a tiny feel-good bit published in Woman's World and two short stories published in obscure sc-fi magazines.

Last bit, I swear!...Since 2006 I've been a member and leader of the Adventure Club of Gainesville. I've hosted oodles of parties and arranged for group trips and events. [lots of event planning, contacting participants with updates, making reservations etc.]

Lastly, I'm left-handed and very right-brained. Not wildly detail oriented, a drawback, I know, with possibly a twinge of dyslexia and a loathing for math. BUT I have a MacGyver-like affinity for throwing together a plan with a bit of twine and a candy wrapper, and most of the time, an overall cheerful disposition and hope-for-the-best attitude.

Sorry so windy, but I think you'll have a better idea of who you're working with ☺

Jess Elliott (of the two ts Elliotts)

Books available at:

Ghost Lite - <https://www.amazon.com/Ghost-Lite-J-Elliott/dp/1537576631>

Tales From Kensington: & Other Macabre and Unsettling Offerings - <https://www.amazon.com/Tales-Kensington-Macabre-Unsettling-Offerings/dp/1718914687/>

Monkey Mind - <https://www.amazon.com/Monkey-Mind-Haint-Adventures-Along/dp/1541251679/>

WAG Brags

Jim Harper – Secretary

Bio

James (Jim) W. Harper has worked in communications for The National Oceanic and Atmospheric Administration (NOAA,) the state of Florida, and various universities. He has published more than 300 articles as a freelance journalist in *National Geographic*, *Scientific American*, *Swimmer*, and other magazines and newspapers. His first book published in 2018 is a memoir and environmental manifesto mash-up: *Passion Fruit: Saving the Earth by Coming Out*. He has worked in the Middle East, Europe, and with international fellows from across the globe. He holds dual master's degrees in environmental studies and mass communications.

Jim's book is available here: <https://www.amazon.com/Passion-Fruit-Saving-Earth-Coming-ebook/dp/B07CJ9F9QM/>

Connie Biddle - Treasurer

The fourth "official" member of the WAG Board of Directors is the Treasurer. Thank you to Connie Biddle Morrison for continuing as our Treasurer as we bring in and approve a new one. We appreciate your exemplary service, Connie!

New coordinators have come forward to handle various WAG programs. We will be listing these new coordinators in the next issue of the WAG Digest. Thank you to all our incredible volunteers! As we continue to grow, we appreciate your service!



WAG Brags

Author Cassie Dandridge Selleck to Speak December 2, 2:30 PM - 3:30 PM

The Local Author Series presents **Cassie Dandridge Selleck**.



Selleck is the author of three novels, including Amazon best seller [The Pecan Man](#), its sequel [The Truth About Grace](#), and the first in her Beanie Bradsher Series, [What Matters in Mayhew](#). A native Floridian, originally from Leesburg, Selleck is an avid reader, storyteller and photographer. She and her husband Perry now live on the Suwannee River near Mayo.

The Pecan Man is a work of Southern fiction set in the 1970s in what locals recognize as Leesburg. Its protagonist Ora Lee Beckworth narrates the story of why an innocent black man dies in prison for a crime he didn't commit. In the retelling Ora learns much about herself and what it means to be a family. The novel has sold over 200,000 copies on Amazon, has been chosen by book clubs across the country, and has been optioned for film rights by BCDF Pictures.



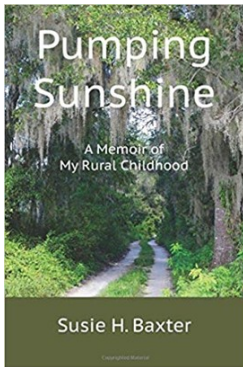
Thank you to local poet, **Jimmy (J.N.) Fishhawk**, for organizing local poets to perform at the University of Florida's Pop Up Culture event. This event came together suddenly, and we were pleased to have WAG Members and Civic Media Center members work together to read their original poetry on campus for UF students.

We had 15 minutes to present our particular type of art. Three local poets went on the UF campus and performed some of their original poetry, with Jimmy as coordinator. Thanks to our participation this year, we hope to be invited back next year and to include more WAG members and local poets. Jimmy is the poetry editor for WAG's Bacopa Literary Review. Thank you for your performance, Jimmy!



WAG Brags

Congratulations to WAG Member **Elizabeth McCulloch** who writes:
My first novel, *Dreaming the Marsh*, will be published by Twisted Road, expected release Sept 2019. Thrilled to death, of course.
So are we, Elizabeth!



Congratulations to **Susie Baxter** whose new book, *Pumping Sunshine*, won first place in the Autobiography or Memoir section of the 2018 Royal Palm Literary Awards. She also won a medal as First Runner Up in All Categories! This wonderful book about growing up in rural Florida is a great read, and is available here:



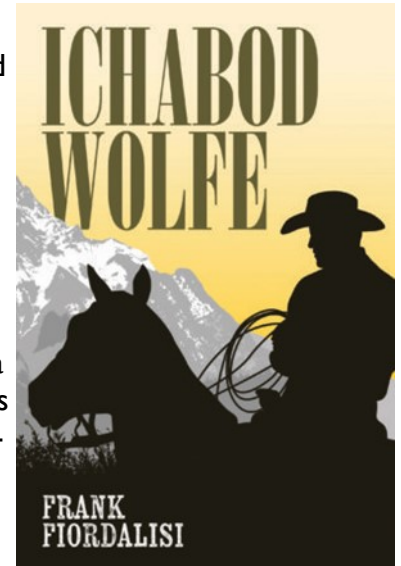
<https://www.amazon.com/Pumping-Sunshine-Memoir-Rural-Childhood/dp/0998082821/>



Congratulations to WAG member **Frank Fiordalisi**, who gave a talk about his book, *Ichabod Wolfe* at the main Alachua County Library on November 18 as part of the Local Author Series. Frank's book, *Ichabod Wolfe*, is about a thirteen year old boy, who is orphaned when his parents and siblings are murdered in the months preceding the War Between the States. While trying to avenge the death of his family, Ichabod makes powerful enemies that vow to kill him. He journeys to a remote town on the Colorado frontier, where he is mentored by the town's sheriff and becomes a deputy.

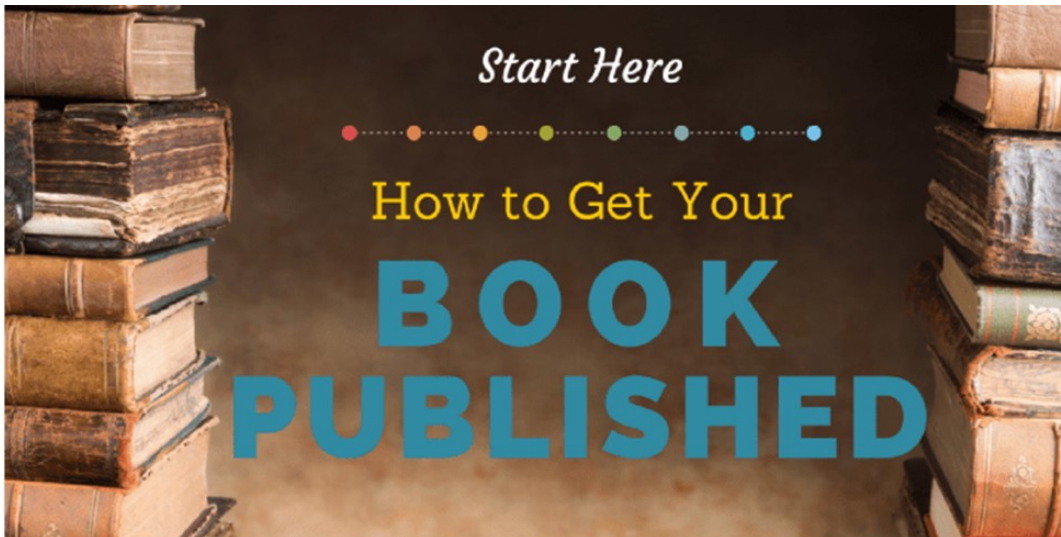
The book is available here:

<https://www.amazon.com/Ichabod-Wolfe-Frank-Fiordalisi/dp/1981114807>



Great work, Frank!





<https://www.janefriedman.com/start-here-how-to-get-your-book-published/>

PART II – Part I is available in the September/October 2018 WAG Digest

Posted on [June 12, 2017](#) by [Jane Friedman](#) | [301 Comments](#)

Step 2. Find publishers and agents.

Once you know what you're selling, it's time to research which publishers or agents accept the type of work you've written. Again, be aware that most New York publishers do not accept unagented submissions—so this list includes where to find both publishers and agents. This is not an exhaustive list of where you can find listings, but a curated list assuming you want to focus on the highest-quality sources. Some writers really dislike conducting this research. While I think writers should undertake this task for themselves, if you prefer to hire someone to find appropriate agents and publishers for you to submit to, try [Copy Write Consultants](#).

[WritersMarket.com](#). Thousands of listings can be found here—it's by far the best place to research book publishers. You'll have to pay a modest monthly fee to access their database. [You can also purchase the print edition](#), which comes with free access to the online database.

[PublishersMarketplace.com](#). This is the best place to research literary agents; not only do many have member pages here, but you can search the publishing deals database by genre, category, and/or keyword to pinpoint the best agents for your work. Subscription required.

[AgentQuery.com](#). About 1,000 agent listings and an excellent community/resource for any writer going through the query process. Free.

Continued Next Page

Having a
website
should be
the
cornerstone
of your
online
strategy

How to Get Your Book Published (Part II))(Con't)

[QueryTracker.net](#). About 200 publisher listings and 1,000 agent listings. Basic service is free.

[Duotrope.com](#). Geared toward the literary market; very useful if you're shopping around poetry, short stories, essays, or literary novels. Subscription required.

December 19, 2017

Fiction:
Debut

Author of the viral short story "Cat Person," and recent University of Michigan MFA graduate Kristen Roupenian's short story collection *YOU KNOW YOU WANT THIS*, which will "explore the complex — and often dark and funny — connections between gender, sex, and power, across genres," for publication in spring 2019, and a novel, to [Alison Callahan](#) at [Scout Press](#), in a major deal, for \$1.2 million or more (according to other bidders), by [Jenni Ferrari-Adler](#) at [Union Literary](#) (US).

The query letter is the time-honored tool for writers seeking publication. It's essentially a sales letter that attempts to persuade an editor or agent to request a full manuscript or proposal.

Here's an example of a deal report in Publishers Marketplace. It tells you the agent who represented the author, the editor/publisher who bought the book, and the working title.

Step 3. Prepare your submission materials.

Every agent and publisher has unique requirements for submitting materials. The most common materials you'll be asked for:

- **Query letter.** This is a 1-page pitch letter that gives a brief description of your work. (More on this below.)
- **Novel synopsis.** This is a brief summary (usually no more than 1-2 pages) of your story, from beginning to end. It must reveal the ending. [Here's how to write a novel synopsis.](#)
- **Nonfiction book proposal.** These are complex documents, usually 20-30 pages in length, if not double that. For more explanation, [see my comprehensive post.](#)
- **Novel proposal.** This usually refers to your query letter, a synopsis, and perhaps the first chapter. There is not an industry standard definition of what a "novel proposal" is.
- **Sample chapters.** When sending sample chapters from your novel or memoir, start from the beginning of the manuscript. (Don't select a middle chapter, even if you think it's your best.) For nonfiction, usually any chapter is acceptable.

The All-Important Query Letter

The query letter is the time-honored tool for writers seeking publication. It's essentially a sales letter that attempts to persuade an editor or agent to request a full manuscript or proposal.

[Here's my definitive post on writing a query for a novel.](#)

[Here's how to write a query for a nonfiction book.](#)

Here's an example of a query letter for a novel.

Step 4. Submit your materials.

Almost no agent or editor accepts full manuscripts on first contact. This is what "No unsolicited materials" means when you read submission guidelines. However, almost every agent or publisher will accept a one-page query letter unless their guidelines state otherwise. (If they do not accept queries, that means they are a completely closed market.) After you send out queries, you'll get a mix of responses, including:

How to Get Your Book Published (Part II)(Con't)

- No response at all, which is usually a rejection.
- A request for a partial manuscript and possibly a synopsis.
- A request for the full manuscript.

If you receive *no* requests for the manuscript or book proposal, then there might be something wrong with your query.

If you succeed in getting your material requested, but then get rejected, there may be a weakness in the manuscript or proposal.

How Long Should You Keep Querying?

Some authors are rejected hundreds of times (over a period of years) before they finally get an acceptance.

If you put years of time and effort into a project, don't abandon it too quickly. Look at the rejection slips for patterns about what's not working. Rejections can be lessons to improve your writing.

Ultimately, though, some manuscripts have to be put in the drawer because there is no market, or there isn't a way to revise the work successfully. Most authors don't sell their first manuscript, but their second or third (or fourth!).

Protecting your rights

You have nothing to fear in submitting your query or manuscript to an agent or publisher. If you're worried about protecting your ideas, well, you're out of luck—ideas can't be protected under copyright, and no publisher or agent will sign a nondisclosure agreement or agree to talk with a paranoid writer who doesn't trust them. (Just being blunt here.)

If you're worried about protecting your copyright, then I have good news: your work, under law, is protected from the moment you put it in tangible form.

Do you have to “know someone”?

No, but referrals, connections or communities can certainly help! See the related question below about conferences.

The self-publishing option

Typically, writers who get frustrated by the endless process of submission and rejection often look to self-publishing for satisfaction. Why waste countless months or years trying to please this or that picky agent/editor when you can easily get your book available on Kindle (or as print-on-demand) at almost no cost to you?

Such options may afford you the ability to hold your book in your hands, but it rarely leads to your physical book reaching bookstore shelves—which ends up surprising authors who've been led to believe otherwise. Self-publishing requires significant and persistent effort into marketing and promotion, not to mention an entrepreneurial mindset. It usually takes a few books out on the market before you can really gain momentum, and most first-time authors don't like to hear that—they're not that committed to writing without an immediate payoff or some greater validation.

Finally, most self-published authors find that selling their book is just as hard—if not harder than—finding a publisher or agent.

That said, independent authors are fiercely passionate about their work and their process, and some are much happier and satisfied going it alone. But those who succeed and profit often devote years of their life, if not their entire lives, to marketing and promoting their work. In short: It's a ton of work, like starting a small business (if you do it right).

So, you can self-publish, but it all depends on your goals and what will satisfy you.

Posting your work online

Many writers wonder if they'll ruin their chances at traditional publication if they self-publish an ebook, use Wattpad, or put chapters on their website. In brief, no, you are not ruining your chances. [Read more about this issue here.](#)

Publishing is a business, just like Hollywood or Broadway. Publishers, editors, and agents support authors or projects that will make money and provide a good return on investment.

How to Get Your Book Published (Part II))(Con't)

Navigating the publishing industry

- Publishing is a business, just like Hollywood or Broadway. Publishers, editors, and agents support authors or projects that will make money and provide a good return on investment. It used to be that this return on investment could happen over a period of years or several books. Now, it needs to happen with one book and in less than one year.
 - Professionalism and politeness go a long way toward covering up any amateur mistakes you might make along the way.
 - Unless you live under a lucky star, you will get rejected again and again and again. The query and submission process takes enormous dedication and persistence. We're talking about years of work. Novelists and memoirists often face the biggest battle—there's enormous competition.
 - Never call an agent or editor to query or ask questions (or just chat) if you are not a client or author. Never query by telephone—and I wouldn't do it even if the guidelines recommend it. You'll mess it up.
 - Agents and editors do not want you (a non-client or author) to visit them at their offices. Do not plan a visit to New York and go knocking on doors, and don't ask an agent/editor for a lunch or coffee appointment if you don't have a relationship already. If you'd like to interact with an agent or editor, attend a writers conference.
 - When working with a traditional publisher, you have to give up a lot of power and control. The publisher gets to decide the cover, the title, the design, the format, the price, etc. You have to go through rounds of revisions and will likely have to change things you don't want to change. But you must approach the process like a professional, not a high-maintenance *artiste*.
 - You'll be far more attractive to a publisher if they believe you'll be an active marketer and promoter of your book. If you come to the table with media savvy or an established platform (audience or readership), you'll have an easier time getting that first deal.
- For nonfiction authors: Don't go looking for a publishing deal because you need the authority or platform that a book can give you. Rather, you must already have the platform and authority, and thus be qualified to write a book. YOU bring the audience to the publisher, not the reverse.

Why you should attend writing conferences

Your education and insight into the industry will advance exponentially. You'll gain an understanding that's often impossible from just reading about it. You will meet agents and editors, and start to see them as real people. If you have an appointment or consultation with a publishing professional, it will shorten your path to publication. You can get the reasons, immediately, that an agent or editor may not be responding favorably to your work.

Many writers are familiar with the reasons to attend conferences, but not all understand how to get more out of them. Here are 3 ways you can get the most out of your experience.

- Select a conference where you can meet with a specific author, editor or agent who is absolutely ideal for your work (after lengthy and intensive research). Get a critique session or an appointment—but only if you feel like you've taken your work as far as you possibly can on your own. This is important.
- During any formal appointments or critiques, plan to talk about 10-20% of the time. Before meeting, develop a specific list of questions that, if you had the answers, you would know specifically what your next steps are (for your project or your career) when you leave. Do not attend any appointment expecting to be offered a deal or representation. Go for the learning experience and the opportunity to have a professional consultation. That's what it is.

How to Get Your Book Published (Part II))(Con't)

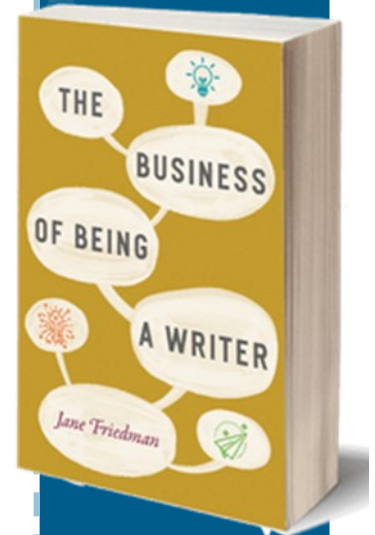
Closely study the backgrounds/bios of every speaker, agent, and editor who is attending. Be knowledgeable for any chance conversations you have; having this knowledge will also spark questions you could ask during panels or social hours. Don't be the person who asks the obvious question you could've figured out by paying attention to the program. Delve deeper. Make your questions count.

When to hire professional help

Should you hire a freelance editor to help improve your manuscript before submitting? There's no one right answer for everyone, but [I discuss considerations and guidelines here.](#)

Reasons you might fail to get published

- **You rush to submit your work before it's ready.** This is particularly true of writers who are dizzy with excitement after having just completed their very first book-length manuscript. But if you've just spent months (or years!) writing a manuscript, why rush it to an agent or editor, and why rush it to just ANY agent or editor? And why rush it if you're new to the publishing business?
 - **It's tough to achieve objectivity.** When you finish a significant manuscript or proposal that took a long time to complete, you need time away and distance to assess it without feeling attached. And especially if you're trying to identify, from a market or commercial standpoint, why your work is appealing to agents or editors, a great amount of distance is required. This is my theory on why so many queries and proposals fail. The work itself may be outstanding, but the writer hasn't achieved the necessary distance to either evaluate or communicate the commercial merit of her own work.
 - **It's tough to make progress without a mentor.** A good critique partner can be invaluable to your growth as a writer. When you don't have the time or willingness to take enough steps back from your work, or see its flaws, others can offer a really hard push.
 - **It's easy to take validation from family and friends as a sign you ought to write and publish.** Has your family encouraged you? Have your friends told you that you're a brilliant writer? Do your children love your stories? While you need support, you also need to ignore what these people are telling you. They're not publishing professionals. You need to write because you can't do anything else. Because you would suffer if you didn't. Your motivation to write has to come from within. Don't write (only) because you were given validation or permission by someone close to you. What you really need (require) is your own inner conviction.
- Also consider: What is your motivation for trying to get published? A little self-reflection might be in order before you chase after an agent or publisher. Mostly what this game boils down to is patience. If you don't have it, you will get frustrated and give up.



Calls for Submission

Authors Publish

University of Saint Katherine Press: Now Accepting Manuscript Submissions

By publishing both academic and creative works that contribute to a global exploration and understanding of human life from a range of Christian perspectives, University of Saint Katherine Press participates in the discovery and dissemination of *Inquiry Seeking Wisdom*, which is a central purpose of the University of Saint Katherine.

University of Saint Katherine Press publishes poetry, essays, and short fiction, as well as academic books in the humanities and social sciences, science, technology, medicine, and education. They are open to submissions in all of these categories. All of the books they publish reflect on Christianity in some way. This is a small press with a niche focus.

Manuscripts need not be completed when you submit.

All authors that want to submit must follow their specific guidelines and first submit a proposal.

They take between 3 and 6 months to respond to all submissions. They accept submissions through email or post.

To learn more, visit their submission page <https://usk.edu/press-and-review/>



Colorado Prize for Poetry

Center for Literary Publishing

\$2,000 honorarium & book publication. • Book-length poetry manuscripts accepted until the postmark **deadline of January 14, 2019**. The winner will be announced by May 2019. • The winning book will be published by the Center for Literary Publishing in the fall of 2019. • The **\$25 entry fee** includes a one-year subscription to *Colorado Review*. Make checks payable to Colorado Review. • **The final judge is Kazim Ali**. Friends & students (current & former) of the judge are not eligible to compete, nor are Colorado State University employees, students, or alumni. • Manuscripts may consist of poems that have been previously published, but the collection as a whole must be unpublished. •

Manuscripts should be at least 48 pages but no more than 100 pages. • For an additional \$3 you may **submit online at** <https://coloradoprize.submittable.com>. • **To submit by US mail, include two title pages:** first with manuscript title & author's name, address, phone number, & e-mail address; second with manuscript title only. Author's name should not appear anywhere else in the manuscript. • Manuscripts will not be returned. • Enclose an SASE for contest results & a self-addressed, stamped postcard for notification of the entry's safe arrival.

Calls for Submission

Questions? Please call **970.491.5449**, visit <https://coloradoprize.colostate.edu> or send an e-mail to creview@colostate.edu.

Send manuscripts to the address below.

**Colorado Prize for Poetry
Center for Literary Publishing
9105 Campus Delivery
Colorado State University
Fort Collins, CO 80523-9105**



Once again, The Washington Post has published the winning submissions to its yearly neologism contest, in which readers are asked to supply alternate meanings for common words...and the winners are:

1. Coffee (n.), the person upon whom one coughs.
2. Flabbergasted (adj.), appalled over how much weight you have gained.
3. Abdicate (v.), to give up all hope of ever having a flat stomach.
4. Esplanade (v.), to attempt an explanation while drunk.
5. Willy-nilly (adj.), impotent.
6. Negligent (adj.), describes a condition in which you absentmindedly answer the door in your nightgown.

7. Lymph (v.), to walk with a lisp.
8. Gargoyle (n.), gross olive-flavored mouthwash.
9. Flatulance (n.) emergency vehicle that picks you up after you are run over by a steamroller.
10. Balderdash (n.), a rapidly receding hairline.
11. Rectitude (n.), the formal, dignified bearing adopted by proctologists.
12. Pokemon (n), a Rastafarian proctologist.
13. Circumvent (n.), an opening in the front of boxer shorts worn by Jewish men..
14. Frisbeetarianism (n.), (back by popular demand): The belief that when you die, your Soul flies up onto the roof and gets stuck there.

Contests

Poetry Contest

Deadline: December 15, 2018

Entry Fee: \$15

Cash Prize: \$1,000

E-mail address: publicpoetry1@aol.com

Website: <http://www.publicpoetry.net/contests>

A prize of \$1,000, publication in an e-book anthology, and an invitation to give a reading in Houston, Texas, is given annually for a poem on a theme. This year's theme is "Enough." Using the online submission system, submit up to two poems of no more than 40 lines each with a \$15 entry fee (\$20 for three poems) by December 15. Late entries will be accepted until January 15, 2019, for a \$25 entry fee. Visit the website for complete guidelines.

Public Poetry, Poetry Contest, 2617C West Holcombe Boulevard #543, Houston, TX 77025. Fran Sanders, Director.



Willow Books Literature Awards

Deadline: December 15, 2018

Entry Fee: \$25

Cash Prize: \$1,000

Website: <http://willowlit.net/willow-books-literature-awards>

Two prizes of \$1,000 each and publication by Willow Books are given annually for a poetry collection and a book of fiction or creative nonfiction by writers of color. Using the online submission system, submit a poetry collection of 45 to 90 pages with a \$25 entry fee or a story collection, novella, novel, essay collection, or memoir of up to 200 pages with a \$30 entry fee by December 15. Visit the website for complete guidelines.

Willow Books, Literature Awards, c/o Aquarius Press, P.O. Box 23096, Detroit, MI 48223. (877) 979-3639.



Codhill Press Poetry Award

Deadline: December 20, 2018

Entry Fee: \$30

Cash Prize: \$1,000

Website: <http://www.codhill.com/submissions/codhill-press-poetry-award-guide>

A prize of \$1,000, publication by Codhill Press, and 25 author copies is given annually for a poetry collection. Pauline Uchmanowicz will judge. Submit a manuscript of 48 to 70 pages with a \$30 entry fee by December 20. All entries are considered for publication. Visit the website for complete guidelines.

Codhill Press, Poetry Award, P.O. Box 280, Bloomington, NY 12411. Pauline Uchmanowicz, Contest Coordinator.



Contests

Before Columbus Foundation American Book Awards

Deadline: December 31, 2018

E-mail address: beforecolumbusfoundation@gmail.com

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

Awards are given annually for books published in the United States during the previous year to recognize "outstanding literary achievement from the entire spectrum of America's diverse literary community." Submit two copies of a book (or bound galley) published in 2018 by December 31. There is no entry fee. Visit the website for complete guidelines.

Before Columbus Foundation, American Book Awards, Raymond House, 655 13th Street, Suite 302, Oakland, CA 94612. (916) 425-7916.



Virginia Commonwealth University Cabell First Novelist Award

Deadline: December 31, 2018

Cash Prize: \$5,000

E-mail address: firstnovelist@gmail.com

Website: <http://www.firstnovelist.vcu.edu>

A prize of \$5,000 is given annually for a first novel published during the previous year. The winner and the winner's agent will also receive lodging and travel expenses to attend the First Novelist Award Night at Virginia Commonwealth University in Fall 2019. A committee of novelists and critics will judge. Submit three copies of a book published in 2018 by December 31. There is no entry fee. Visit the website for complete guidelines. Virginia Commonwealth University, Cabell First Novelist Award, English Department, P.O. Box 842005, Richmond, VA 23284. Kate Vatter, Contact.



Contests

River Styx Micro-Fiction Contest

Deadline: December 31, 2018

Entry Fee: \$10

Cash Prize: \$1,500

Website: <http://www.riverstyx.org/submit/microfiction-contest>

A prize of \$1,500 and publication in *River Styx* is given annually for a short short story.

Submit up to three stories of no more than 500 words each with a \$10 entry fee, which includes a copy of the prize issue (for an additional \$10, entrants will receive a subscription to *River Styx*) by December 31. All entries are considered for publication. Visit the website for complete guidelines.

River Styx, Micro-Fiction Contest, 3139A South Grand Boulevard, Suite 203, St. Louis, MO 63118. Shanie Latham, Managing Editor.



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

The Lascaux Prize in Poetry will reopen 1 January 2019 and close 31 March. Poems may be previously published or unpublished, and simultaneous submissions are accepted. Winner receives **\$1,000**, a bronze medallion, and publication in *The Lascaux Review*. The winner and all finalists will be published in *The 2020 Lascaux Prize Anthology*.

Two copies of the anthology will be supplied to every poet appearing in it. Entry fee is \$10. Poets may enter more than once, and as many as five poems may be submitted per entry. There are no length restrictions. All genres and styles are welcome.

*

The Lascaux Prize in Flash Fiction

The Lascaux Prize in Flash Fiction will reopen 1 January 2019 and close 30 June. Stories may be previously published or unpublished, and simultaneous submissions are accepted. Winner receives **\$1,000**, a bronze medallion, and publication in *The Lascaux Review*. The winner and all finalists will be published in *The 2020 Lascaux Prize Anthology*.

Two copies of the anthology will be supplied to every writer appearing in it. Entry fee is \$10. Writers may enter more than once, and as many as three stories may be submitted per entry. Length should not exceed 1,000 words. All genres and styles are welcome. Contest participants receive free downloads of the Lascaux Prize anthologies to date.

*

The Lascaux Prize in Creative Nonfiction

The Lascaux Prize in Creative Nonfiction will reopen 1 January 2019 and close 30 September. Pieces may be previously published or unpublished, and simultaneous submissions are accepted. Winner receives **\$1,000**, a bronze medallion, and publication in *The Lascaux Review*. The winner and all finalists will be published in *The 2020 Lascaux Prize Anthology*.

Two copies of the anthology will be supplied to every writer appearing in it. Entry fee is \$10. Writers may enter more than once. Length should not exceed 10,000 words. All topics are welcome; pieces should be written in a narrative (nonacademic) style. Contest participants receive free downloads of the Lascaux Prize anthologies to date.



Contests

Black Caucus of the American Library Association

Literary Awards

Deadline: December 31, 2018

Cash Prize: \$500

E-mail address: gladys.bell@hamptonu.edu

Website: <http://www.bcala.org/book-award>

Four prizes of \$500 each are given annually for a poetry collection, a first novel, a book of fiction, and a book of nonfiction (including creative nonfiction) by an African American writer published in the United States in the previous year. The awards honor books that depict the "cultural, historical, and sociopolitical aspects of the Black Diaspora." Publishers may nominate books published in 2018 by December 31. There is no entry fee. Visit the website for complete guidelines and a list of jurors to whom books should be sent.

Black Caucus of the American Library Association, Literary Awards, Hampton University, Harvey Library, 130 East Tyler Street, Hampton, VA 23668. (757) 727-5185. Gladys Smiley Bell, Chair.



Nowhere Magazine Travel Writing Contest

Deadline: December 31, 2018

Entry Fee: \$20

Cash Prize: \$1,000

Website: <http://nowheremag.com/contests>

A prize of \$1,000 and publication in *Nowhere Magazine* is given twice yearly for a poem, a short story, or an essay that "possesses a powerful sense of place." Porter Fox 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 poem of up to 800 words or a story or essay of 800 to 5,000 words with a \$20 entry fee by December 31. All entries are considered for publication. Visit the website for complete guidelines. *Nowhere Magazine*, Travel Writing Contest, 1582 Atlantic Avenue, Brooklyn, NY 11213.



Gemini Magazine Poetry Contest

Deadline: January 2, 2019

Entry Fee: \$7

Cash Prize: \$1,000

E-mail address: editor@gemini-magazine.com

Website: <http://www.gemini-magazine.com>

A prize of \$1,000 and publication in *Gemini Magazine* is given annually for a poem. The editors will judge. Submit up to three poems of any length with a \$7 entry fee by January 2, 2019. Visit the website for complete guidelines.

Gemini Magazine, Poetry Contest, P.O. Box 1485, Onset, MA 02558. (339) 309-9757. David Bright, Editor.



Contests

Ellen Meloy Fund Desert Writers Award

Deadline: January 15, 2019

Cash Prize: \$5,000

E-mail address: fund@ellenmeloy.com

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

A prize of \$5,000 is given annually to enable a creative nonfiction writer "whose work reflects the spirit and passions for the desert embodied in Ellen Meloy's writing" to spend creative time in a desert environment. Using the online submission system, submit up to 10 pages of creative nonfiction, a project description, and a one-page biography between November 1, 2018, and January 15, 2019. There is no entry fee. Visit the website for the required entry form and complete guidelines.

Ellen Meloy Fund, Desert Writers Award, P.O. Box 484, Bluff, UT 84512. Mark Meloy, Executive Director.



Literal Latté K. Margaret Grossman Fiction Award

Deadline: January 15, 2019

Entry Fee: \$10

Cash Prize: \$1,000

E-mail address: litlatte@aol.com

Website: <http://www.literal-latte.com>

A prize of \$1,000 and publication in *Literal Latté* is given annually for a short story. Submit a story of up to 10,000 words with a \$10 entry fee (\$15 for two stories) by January 15, 2019. All entries are considered for publication. Visit the website for complete guidelines.

Literal Latté, K. Margaret Grossman Fiction Award, 200 East 10th Street, Suite 240, New York, NY 10003. (212) 260-5532. Jenine Gordon Bockman, Editor.



Classes and Conferences

I ♥ Books – A Book-Signing Event May 11, 2019, 10:00 AM - 4:00 PM

The Florida Writers Association (FWA) is sponsoring a multi-genre book-signing event in Gainesville to bring readers and authors together. This is the FWA's fourth annual [I ♥ Books](#) but the first time in Gainesville.

Like all events at Alachua County public libraries, the event is free for book fans. Come meet more than forty authors including some new-to-you writers and perhaps a few favorites!

Authors wishing to sign their books should register early. Check out the [I ♥ Books](#) page of the FWA website.



Kaye Linden will teach a class on "Outlining Your Novel" for the Santa Fe college winter session. The class will begin in January and run for six weeks from 6 to 7.30 pm on Wednesdays. Watch for the upcoming Santa Fe Community Ed catalogue and register early.



Perky Granger writes:

The St. George Island Writers' Retreat for Women has a few openings in each of its two week-long sessions, January 6-13 and January 27 to February 3. Author/editor Adrian Fogelin offers two workshops daily and private consultations about writers' works in progress. Blocks of writing time and opportunities to read from their work for group feedback are available. The retreat is held in a beachfront home on St. George Island, and the registration fee includes instruction, lodging, meals and the fellowship of supportive writers. For more information and a registration form, contact WAG member Perky Granger, PersisGranger@aol.com (best) or 352-463-3089.





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](mailto:wagmail@cox.net)

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.

**The man who
invented autocorrect,
should burn in
hello.**