

WAG Digest

Volume 10, Issue 3

May—June 2019

Speaker Gary Gordon: From Politician to Author June 9, 2:30 PM - 4:00 PM



Gary Gordon, writer, musician, spoken word artist, and producer, will talk at the monthly meeting of the Writers Alliance of Gainesville about his journey from the

Gainesville City Commission (Mayor-Commissioner 1985-86) to author of two novels, *Crossfire Canyon* and *Chief Mican's Revenge*.

On the way, Gordon has written and produced numerous plays and programs in Gainesville and Los Angeles including the weekly *Gary Gordon Comedy Hour* on WUFT-FM and the critically acclaimed play *O.J. Law* in Los Angeles. Following the June 9 program, he'll sign books.

Born in Gainesville, Gordon earned a degree in journalism at Northwestern University. He returned to Gainesville with his wife in October 2017.



Create Your Legacy: E-Publishing

July 14, 2:30 PM - 4:00 PM

Four authors with recently published e-books will discuss the approaches, research, and writing techniques needed to successfully prepare and conserve their own stories and those of their families.

Most of us share a strong core value regarding the importance of better understanding our roots and family histories. Those who come after us will want to know about us. Times are changing more rapidly than ever, and unless we capture and share the stories that relate the history and lifestyles of our generation and those before us, they will be lost forever.



Inside this issue:

WAG Brags	3
12 Essential Strategies for Writing First Person Narrators	6
Conferences	8
Contests	10
Calls for Submission	13



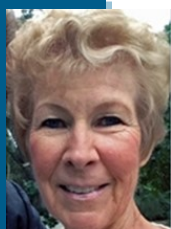
Continued Next Page

Speaker Series

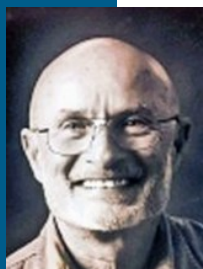
The four authors, Nick West, Ginny Brinkley, Faith Connors, and Tracy Connors invite you to join them for a panel discussion and informal “workshop” colloquy to explore the how-to’s and why’s of legacy e-publishing. The authors will talk for about fifteen minutes each about their personal e-publishing experiences. Then, the four will assemble as a panel to answer, individually or collectively, any questions posed. Feel free to submit your questions in advance to the [WAG Program Coordinator](#), Kimberley Mullins. The panel will also welcome questions from attendees on any aspect of legacy publishing and/or e-publication.



[Faith R. Connors](#), a retired Associate Professor, University of Maryland (UM), directed and managed community service clubs and educational youth programs for UM’s Cooperative Extension Service. She attended the University of Oslo’s International Summer School, and completed other graduate level studies at Bowie State University, the University of Maryland, and Hood College. Her work has been published in *British Business Today*, *All Hands Magazine* (U.S. Navy’s flagship publication), and the *Longman Dictionary of Mass Media and Communication*. She is the author of three books, [Love Midgie](#), [Flavors of the Fjords](#), and [Clark’s Hill Cat](#).



[Ginny Brinkley](#) has been writing almost her entire life. As a young girl growing up in Virginia, she composed stories about her dog and cat, illustrating them with photos from her Brownie Hawkeye camera. Her sci-fi novel, [EarthQuest](#), was begun by her “mad scientist” uncle, and completed by Brinkley and a fellow writing group member after her uncle became incapacitated. Her most recent book is [Goddess: A Child of the Sixties](#), which looks back on her life and the excitement of her first love against a backdrop of the Vietnam War and the iconic music of the 1960s.



[Nick West](#), a Gainesville native, attended Gainesville High School and the University of Florida. He is a veteran of the United States Navy, and together with his family, has owned and operated a landscape business in the area for over forty years. He began his writing career in 2010 when his first novel, [The Great Southern Circus](#), was published. His other print books include *The Long Road Home*, *The Sandspur Special*, and *To Light A New Fire*. He recently published an e-book of historic fiction, [The Great Southern Circus: From the Big Top to Gettysburg](#), which incorporates, expands, and updates *The Great Southern Circus* and its sequel, *The Long Road Home*.



[Captain Tracy D. Connors](#), USN (Retired), graduated from the University of Florida (BA) and the University of Rhode Island (MA), followed by graduate study in public communications at the University of Maryland, and human resource development at Bowie State University. In 2013, he was awarded a Ph.D. with distinction in Human Services at Capella University. Connors has published two major military history works: [Baited Trap, the Ambush of Mission 1890](#) and [Truckbusters from Dogpatch, the Combat Diary of the 18th Fighter-Bomber Wing in the Korean War](#). He served as editor of *Leading at the Strategic Level*, published by the National Defense University. He published the first volunteer resource management handbook in 1995 and has published eight major handbooks for nonprofit organization management.

Reminder - 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

Thank you to our great publicity coordinator, **Joan Carter**, for her article on WAG's *Bacopa Literary Review* published in the Gainesville Sun. <https://www.gainesville.com/news/20190405/gainesville-area-writers-chosen-for-international-literary-journal>

Top prizes of \$300 will be awarded in each of five genres: short story, creative nonfiction, poetry, prose poetry, and haiku. And stay tuned for more info about the latest **Bacopa Magazine**, as our submission period closes and the new journal becomes available to the public!

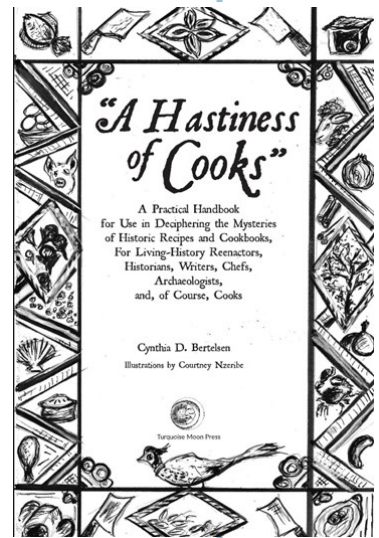


Congratulations to **Cynthia D. Bertelsen** on the publication of her new book, "A Hastiness of Cooks: A Practical Handbook for Use in Deciphering the Mysteries of History Recipes and Cookbooks, for Living-History Reenactors, Historians, Writers, Chefs, Archaeologists, and of Course, Cooks." "A Hastiness of Cooks" takes you step-by-step through the process of recreating recipes like these for the modern table. Step-by-step, the 217-page book shows readers how to recreate historic recipes and analyze cookbooks for the telling details that add hints of authenticity to the dinner table or a Renaissance fair reenactment, the banquet scene in a Tudor-age novel or an unusual scholarly paper.

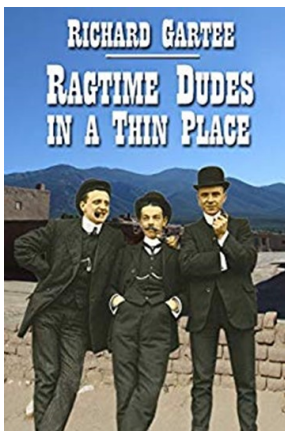
Cynthia is a writer and photographer. Author of the culinary history blog 'Gherkins & Tomatoes', she won the Julia Child Independent Scholar grant awarded by the International Association of Culinary Professionals in 2011, to study changing food habits in France. Cynthia began her blog, Gherkins & Tomatoes, in 2008 and still posts there on various topics related to books and culinary history. One of her most enjoyable pleasures is cooking, using her vast collection of cookbooks and food literature.

Her books are available on Amazon here: https://www.amazon.com/Cynthia-D.-Bertelsen/e/B00F8JERUM?ref=dbs_p_pbk_r00_abau_000000

Website: <https://turquoisemoonpress.com/>



From **Richard Gartee**:



May has been a milestone month with the publication of my newest novel, *Ragtime Dudes in a Thin Place*, which won the prestigious Royal Palm Literary Award, First Place in the category of Fiction Humor.

The story is set in 1904, when Ragtime is new, Victorians are out, and free love is on the rise. Three New York dandies open an emporium in the nascent art colony of Taos, New Mexico, promising the latest wonders from the St. Louis World's Fair. The problem—none of them knows how to run a business. Free love? That they understand. Soon, the handsome young New Yorkers meet freethinking women ready to test the mores of a new century. [Learn More...](#)

Ragtime Dudes in a Thin Place is now on sale in paperback from [Amazon](#) and [Barnes & Noble online](#). A [Kindle version](#) is also available.



WAG Brags

CRITIQUE POD NEWS

Get the most out of your WAG membership by joining a pod! We have current openings in several pods including fiction, science fiction, and screenwriting and we hope to start several more pods too. Email **Dan South** at dsouth1962@gmail.com to join in the fun and support.

Wanted: members to help start two new pods: Science fiction/fantasy that would meet on weekends and fiction/flash fiction that would meet early evening on a week night. Contact **Dan South** at dsouth1962@gmail.com to start the journey.



Remember – Upcoming in January 2020



Debut of the Sunshine State Book Festival

Gainesville and north central Florida have a rich cultural landscape with multiple live theater stages, four visual art festivals, music in a variety of forms, bands, orchestras, and ensembles, and a national dance troupe.

With the addition of the Sunshine State Book Festival, the cultural landscape is enriched and enhanced recognizing the many talented and award-winning masters of the written word.

You have the opportunity to contribute to the richness of the area's rich cultural landscape by being a sponsor of the Sunshine State Book Festival.

This packet gives information about the book festival and the benefits of you individually or your business being a sponsor.

Authors: 75 authors representing all [a wide variety of](#) genres will be available for readers and fans to “meet and greet” – talk with them. Festival attendees will want to add books to their personal libraries.

WAG Brags

Prizes: there will be drawing throughout the day for signed copies of books by participating authors.

If you're interested in participating in the Sunshine State Book Festival, go to our Website (www.writersalliance.org) or contact Mallory O'Connor oconnormallm@gmail.com.



And be sure to check out two upcoming events for **Mallory O'Connor:**

**Award-winning author Mallory M. O'Connor introduces
Book One of her new paranormal/cli-fi series:**

Epiphany's Gift

Sunday, June 2, 2:00 p.m.

Oak Hammock at the University of Florida

5100 S.W. 25th Blvd.

Gainesville, Florida 32608

Cassadaga, Florida, was the inspiration for the village of Watoolahatchee. Known as "the psychic capital of the world," Cassadaga is home to the oldest Spiritualist community in the Southeast, with more than twenty working "mediums." O'Connor has been visiting and conducting research there since 1980.

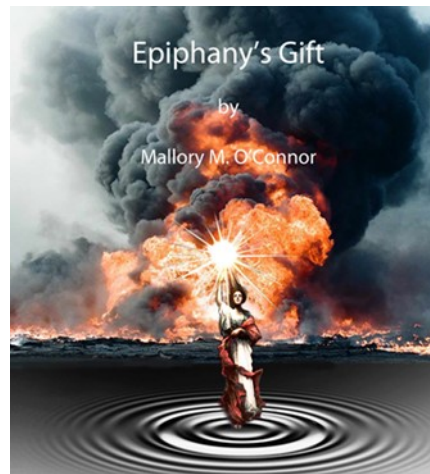
Epiphany's Gift blends literary style with a paranormal/cli-fi twist. This novel will appeal to readers who love a literary page-turner, as well as those who have an interest in paranormal phenomena and environmental issues.

Can't make the June 2 event? Catch her at The Village, 8000 NW 27th Blvd, Gainesville, FL 32606:

Epiphany's Gift

Thursday, June 13, 4:00 p.m.

The Village





Posted on May 17, 2019 by [Writer's Relief Staff](#) •

Since you talk about yourself in first person—I went to the grocery store...I captured the dragon—it stands to reason that writing in the first person would be second nature, right?

Not so, friends, not so.

Writer's Relief understands the perils of the first-person point of view (POV). It is often one of the *most* difficult narrative perspectives to master, and even some of the most gifted writers struggle to pull it off. But don't worry! We know the essential strategies that will help you write a credible first-person narrator who also happens to be a great storyteller too.

WRITER PROBLEM #456: *When you start talking to people in real life as if you're the narrator in the book you're writing.*

12 Creative Writing Tips For First-Person Point Of View Storytelling

Determine your narrator's temporal perspective. Is your narrator looking back on a moment long ago with all the wisdom and perspective that comes with age and hindsight? Or is he/she living in the present (tense) moment—with no idea how the story ends and plenty of room for personal growth? Your choice informs the way your narrator tells the story.

Decide on your narrator's relationship to the reader. Sometimes, first-person narrators are storytellers who knowingly relate the things that happened to them. These self-aware narrators may or may not be reliable as they fashion the story to their liking. But in other circumstances, a first-person narrator tells a story almost as if the audience is a distant afterthought—and the act of telling the truth is central. Your narrator's relationship to the reader will influence the story as it unfolds.

Write with the five senses. First-person writers might feel a tendency to focus on the narrator's internal complexities, but sensory perception—life experienced through the five senses—will make the story come alive. First-person narratives feel more firmly embodied when the action is grounded in sight, smell, hearing, taste, and touch.

Watch out for first-person clichés. You've probably read a scene where a first-person narrator describes his/her physical looks based on what's in the mirror. Though efficient, readers may be tired of this technique—and other first-person clichés. Familiarize yourself with these tired clichés by reading and critiquing lots of first-person narratives.

12 Essential Strategies (Con't)

Create a narrator worth listening to. Many of the great first-person narratives are larger-than-life characters who make bold moves to reach their goals. But passive first-person narrators can also attain goals. They just do it in quieter—but equally effective—ways.

Match your narrator's voice to his/her backstory. Your character's diction, dialect, and inflections should reflect his or her background. But...

Don't lay accents on too thick. When it comes to regional accents, less is more. Hint at dialect through well-placed word choices—rather than trying to phonetically replicate speech.

Use your narrator's limited knowledge to your advantage. You can see the end of the story, but sometimes your narrator can't. Use your narrator's limited access to heighten tension. He/she can't know what others are thinking. He/she can't control what happens. With first person, limitation becomes a dramatic tool.

Skip passive voice. Some writers tend to lapse into passive voice (or passive statements in general) when writing in first person. For example: *The sound of footsteps filled the room and the floor was darkened by the appearance of a long shadow.* An improvement might be: *I heard footsteps—and not a moment later, a dark shadow crossed my path.*

Avoid too many I's. Too often, first-person narrators start every sentence with "I." Too much "I" perspective can actually be detrimental to a story; when the narrator stands like a filter between the reader and the action, dramatic tension pays the cost. Sometimes the narrator needs to step out of the way and allow a scene to speak for itself.

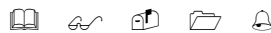
Delete self-referential phrases. *I felt, I thought, I heard, I saw...* These phrases become redundant for first-person narrators. Plus, this sentence construction creates narrative distance between the reader and the narrator, breaking the emotional bond that leads to an immersive reading experience.

Know your genre's first-person tropes. Some book genres are favorites for first-person narration (like some erotica, new adult, or classic detective noir). If your choice to write in first person echoes genre traditions, be sure you've mastered those concepts—even if you decide to ignore them in the end.

Why Are You Writing In First Person?

Although your default setting may be to tell your story in first person, that POV might not actually be the best choice. Experiment with different perspectives—what you learn will help you decide if a first-person narration really is the best POV for your story.

This article has been reprinted with the permission of [Writer's Relief](#), a highly recommended author's submission service. We assist writers with preparing their submissions and researching the best markets. We have a service for every budget, as well as a free e-publication for writers, [Submit Write Now!](#) Visit our site today to learn more.



When it comes to regional accents, less is more.

Conferences



Florida Writers Conference 2019 OCTOBER 17-20

<https://floridawriters.net/conferences/conference-2019/>

Hilton Orlando/Altamonte Springs

350 Northlake Blvd., Altamonte Springs, Florida 32701-5297

407-830-1985 | [Website](#)

Conference Rate: \$104./day plus tax

[To guarantee this reduced rate and reserve your room, click this link.](#) <https://floridawriters.net/conferences/conference-2019/location/>



Conferences



Welcome to SleuthFest 2020

March 25-29, 2020 – A Premier Conference for Writers of All Levels

"Helping mystery writers improve their craft for over 25 years"

Sponsored by the [Florida Chapter of Mystery Writers of America](#)

Doubletree by Hilton Deerfield Beach/Boca Raton

100 Fairway drive | Deerfield Beach | FL-33441

Where: Boca Raton, Florida

SleuthFest is an annual conference for mystery, suspense and thriller writers sponsored by the Florida chapter of Mystery Writers of America.

This conference includes writing and marketing workshops, networking events, and pitch sessions with guest agents and editors. It even includes hands-on forensic workshops!

<http://sleuthfest.com/>



Contests

Cider Press Review Editors' Prize Book Award

Deadline: June 30, 2019

Entry Fee: \$26

Cash Prize: \$1,000

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

A prize of \$1,000, publication by *Cider Press Review*, and 25 author copies is given annually for a poetry collection. The editors will judge. Submit a manuscript of 48 to 80 pages with a \$26 entry fee by June 30. Visit the website for complete guidelines.

Cider Press Review, Editors' Prize Book Award, P.O. Box 33384, San Diego, CA 92163. Caron Andregg, Publisher.



University of North Texas Press Katherine Anne Porter Prize

Deadline: June 30, 2019

Entry Fee: \$25

Cash Prize: \$1,000

Website: <http://untpress.unt.edu/contest>

A prize of \$1,000 and publication by University of North Texas Press is given annually for a collection of short fiction. Using the online submission system, submit a manuscript of 100 to 200 pages with a \$25 entry fee between May 1 and June 30. Visit the website for complete guidelines.

University of North Texas Press, Katherine Anne Porter Prize, 1155 Union Circle #311336, Denton, TX 76203. J. Andrew Briseño, General Editor.



Bauhan Publishing May Sarton New Hampshire Poetry Prize

Deadline: June 30, 2019

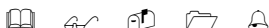
Entry Fee: \$25

Cash Prize: \$1,000

Website: <http://www.bauhanpublishing.com/may-sarton-prize>

A prize of \$1,000, publication by Bauhan Publishing, and 100 author copies is given annually for a poetry collection. Deborah Gorlin will judge. Submit a manuscript of 50 to 80 pages with a \$25 entry fee by June 30. Visit the website for complete guidelines.

Bauhan Publishing, May Sarton New Hampshire Poetry Prize, P.O. Box 117, Peterborough, NH 03458.



Contests

Autumn House Press Deadline: June 30, 2019

Entry Fee: \$30

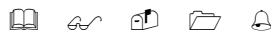
Cash Prize: \$1,000

E-mail address: info@autumnhouse.org

Website: <http://www.autumnhouse.org>

Three prizes of \$1,000 each and publication by Autumn House Press are given annually for a poetry collection, a book of fiction, and a book of creative nonfiction. Each winner also receives a \$1,500 travel and publicity grant. Cornelius Eady will judge in poetry, Aimee Bender will judge in fiction, and Paul Lisicky will judge in nonfiction. Submit a manuscript of 50 to 80 pages of poetry or 200 to 300 pages of prose with a \$30 entry fee by June 30. All entries are considered for publication. Visit the website for complete guidelines.

Autumn House Press, Literary Prizes, 5530 Penn Avenue, Pittsburgh, PA 15206.



Crab Orchard First Book Award

Deadline: July 8, 2019

Entry Fee: \$25

Cash Prize: \$1,000

Website: <http://craborchardreview.siu.edu/submissions-first-book.html>

A prize of \$1,000, publication by Southern Illinois University Press, and a \$1,500 honorarium to give a reading at Southern Illinois University in Carbondale is given annually for a poetry collection. U.S. poets who have not published a full-length book of poems in an edition of over 500 copies are eligible. Traci Brimhall will judge. Using the online submission system, submit a manuscript of 50 to 80 pages with a \$25 entry fee between May 15 and July 8. Visit the website for complete guidelines.

Crab Orchard, First Book Award, Southern Illinois University, English Department, Mail Code 4503, 1000 Faner Drive, Carbondale, IL 62901. Jon Tribble, Series Editor.



Understanding **BOOK EDITORS:** Who you need & when you need them



A DEVELOPMENTAL EDITOR

Looks at the **"big picture."** They focus on things like **plot, character development, theme, point of view**, etc.

When: If you want guidance writing your story, or when you've finished a draft and want to know if it "works" or not.



A LINE EDITOR

Focuses on **writing style & voice**, pointing out **awkward phrasing, unnecessary repetition, telling vs. showing, passive voice, dialogue**, and flagging any **inconsistencies**.

When: You know your draft is structurally sound and "works."



A COPY EDITOR

Corrects **spelling, grammar, and punctuation**. They will address **commonly confused words** as well as **ensure consistency** with capitalization, hyphenation, and numerals.

When: Your draft works, and your prose has been polished.



A PROOF READER

Makes sure your book is as error-free as possible. They check the "proof copy" for **typographical errors** as well as look for **layout and page number problems**.

When: The book is formatted for print or digital publication.



ACQUISITION EDITOR

Works for a publishing company. They **acquire manuscripts & evaluate the book's ability to sell** once it gets published.

When: After a developmental edit, a line edit & a copy edit if you plan to traditionally publish.

www.savannahgilbo.com

Calls for Submission

Special for WAG members

I am the managing editor of *Odet*, a Tampa-based literary journal that recently marked the release of its third edition and is now actively soliciting submissions for its next volume, to be published in the first quarter of 2020. As in the past, we are seeking stories, poetry, essays, memoirs, and artwork and photographs for possible inclusion, **and especially want to invite members of your group to submit some of their work for consideration.** The theme for this edition is "Point A to Point B" as described in the paragraph below, which is pasted from our website.

As explained in the attached press release, there is **no entry fee and accepted written works will automatically be considered for a simultaneous contest facilitated by Safety Harbor Writers & Poets with cash prizes for prose and poetry.** The submission deadline is July 15, and participation is limited to Florida residents only. Complete submission guidelines are on our site, www.theodet.com. This year, too, we are facilitating a separate poetry contest in memory of Roger Howard, a local poet (and friend) who recently passed away, generously funded by his wife. Entries to that contest must be made separately--see <http://safetyharborwritersandpoets.com>--and winners will also automatically be considered for inclusion in *Odet*, even if not matching our theme.

We would be grateful if you would pass this on to the members of your group.

Please feel free to contact me with any comments or questions at warren.firschein@gmail.com, or our editor in chief, Laura Kepner, at safetyharborwritersgroup@gmail.com.

Thanks in advance, and best wishes,

Warren Firschein

Safety Harbor

warren.firschein@gmail.com



Aji Call for Submissions for Fall 2019 Issue

Deadline: Until the Fall 2019 issue is full.

Ever get the feeling someone's secretly trying to suck out your brains? Are you living in an unscripted version of wondering who to trust as the world you thought you knew shifts slowly but surely into nightmare? *Aji magazine's* Fall 2019 theme is the zombie apocalypse, and—you're invited! Submissions welcome on this or on any subject until we've accepted enough high quality work to fill the Fall 2019 issue. Submission guidelines are available here: www.ajimagazine.com/submissions.html.



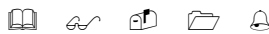
The MacGuffin is currently looking for poetry, prose, and fine art to include in our upcoming Summer and Fall 2019 issues. Tell us about your favorite summer vacation or that time your lemonade stand got robbed at water gunpoint. Or maybe stick with a more perennial Fall theme and send a lyric poem about scoring the winning touchdown at Homecoming, or a heartfelt ode to that girl who played flute in the marching band and never called you back. We accept all work via email and post. For full submission guidelines, head over to www.schoolcraft.edu/macguffin/ or email us at macguffin@schoolcraft.edu.



Contests

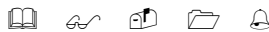
Bridge: The Bluffton University Literary Journal Seeking Submissions! Deadline: August 31, 2019

Bridge: The Bluffton University Literary Journal is a magazine of arts and letters compiled by Bluffton's English and Writing Program. We're currently reading submissions for our Spring 2020 print issue and would love to hear from you! *Bridge* accepts original, unpublished work by artists and writers age 14-24. We're looking for stunning stuff: send us your short fiction, creative nonfiction/memoir, journalism, poetry, plays for stage and screen, comics, and fine art. *Bridge* is committed to showcasing the brilliance of young creatives from around the world. Check us out at: bridgebluffton.submittable.com/submit.



About Place Journal Call for Submissions: Infinite Country Deadline: August 1, 2019

Each issue of *About Place Journal*, the arts publication of the Black Earth Institute, focuses on a specific theme. From 6/1 to 8/1 we'll be accepting submissions for our Fall 2019 issue *Infinite Country: Deepening Our Connection to Place, Culture and One Another*. Our mission: to have art address the causes of spirit, earth, and society; to protect the earth; and to build a more just and interconnected world. We publish prose, poetry, visual art, photography, video, and music which fit the current theme. More about this issue's theme and our submission guidelines: aboutplacejournal.org/submissions/.



Contests

Seeking Rural LGBTQ and POC Voices and Allies

Deadline: Rolling

Mount Island is a new literary magazine dedicated to supporting rural LGBTQ and POC writers and artists. We accept original writing and art in all genres and mediums. Contributors are paid a \$20 honorarium. Allies welcome in select categories. We are currently reading for online publication, and will open for submissions to our annual themed print anthology in the fall. For more information visit mountisland.com/submit



Through the Gate: A Journal of Fantastical Poetry

Deadline: Rolling

Through the Gate is now open to submissions. We are looking for fantastical poems of literary and emotional depth. Our definition of *fantastical* is fluid, encompassing fantasy, magic realism, myth, and folklore. We desire poetry that is atypically beautiful and unconventionally imaginative. We place no limitations on what we will consider with regard to form and style. We seek to celebrate work by poets who identify as women, BIPOC, LGBTQIA+, nonbinary, disabled, neurodiverse, and any other marginalized identity. We pay \$20 per poem and publish biweekly, except in February, May, August, and November, during which we publish weekly. throughthegate.net





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.

