

WAG Digest

Volume 10, Issue 4

July—August 2019



WAG Speaker Series: August 2019 Speaker Jess Elliott: Maximizing Goodreads

What is Goodreads? What's in it for me?

- Do you love books? Read a lot?
- Want to keep track of the books you've read and want to read?
- Are you an author? Want your book to get more attention for free?

Or maybe you'd like to:

- See what your friends are reading?
- Get the latest news on what's hot?
- Win a free book?
- Contact an author?

Learn how to maximize Goodreads.
It's easy.
It's fun.
It's FREE!

should use it and how to get the most out of it.



WAG Speaker Series:

**September 2019
Speaker Dillon
Knight Kalkhurst:
Getting off the corporate ladder and digging in the trenches
September 8,
2:30 PM - 4:00 PM**

Dillon Knight Kalkhurst, a successful entrepreneur with over twenty years in a corporate setting, will speak about the experiences and skills he would like to pass on to current and future authors.

1. Why he wrote *A Guide to Generational Harmony*.

2. Why he choose self-publishing over a traditional publisher.

3. How long it took to get his book written and delivered to his audience.

4. What his marketing strate-

gies were and still are, and where he started.

5. What it's like to be a speaker.

6. What steps he would suggest to a potential author who is interested in doing motivational speaking.

7. Where to go from there.

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.



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August 11,

2:30 PM - 4:00 PM

Jess Elliott will talk at the monthly meeting of the Writers Alliance of Gainesville about the website Goodreads, how and why you

GENERATION EVERYONE!



A GUIDE TO GENERATIONAL HARMONY

@ Work, School & Home

Dillon Knight Kalkhurst

WAG Brags

WAG INVITED TO MUSEUM NIGHTS AT THE HARN



It's happening again! What you may ask...drumroll please. MUSEUM NIGHTS at the Harn Museum and the Writer's Alliance of Gainesville has been invited!

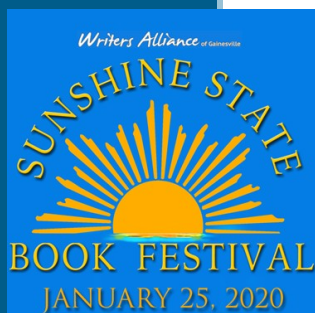
What does that mean to you? Well, if you have a novel, memoir, book of poetry, etc. now is your time to showcase your craft. We are looking for authors and/or poets

to participate and celebrate literature. The show starts at 6pm and will end at 9 pm, set up is at 5:30 pm. But, the best part is free parking and refreshments!

We'd love to have you. If you're interested in participating and/or would like to display your books, please contact me via email at kimberley.mulins@outlook.com or cell: (352) 246-0917.



Want to be a volunteer at WAG's January 2020 Sunshine State Book Festival? Contact floridawendy@cox.net to sign up. Or go to this site to get a table – they're selling out fast! <http://www.sunshinestatebookfestival.com/>



CRITIQUE PODS

REMINDER – If you're interested in joining a critique pod, the following pods are open:

Porcupine Pod - PorcupinePod@writersalliance.org

Leader: [Penny Church-Pupke](#) (

Meeting time: 1:30 PM, Last Saturday of the month

Place: Jason's Deli

Note: Members email 2,500-3,500 words; at meeting, we discuss each work for about 20 minutes.

Opening? Open



WAG Brags

The Voyagers (SciFi, etc.) (Novel/Short Story) - VoyagersPod@writersalliance.org

Leader: [Chad Mitchell](#)

Meeting time: Every other Thursday at 7 P.M.

Place: Oaks Mall Food Court

Note: Submit 10 pages or less via email by prior Sunday, 1 P.M.

Opening? Open



Screenwriters - dsouth1962@gmail.com

Leader: [Dan South](#)

Meeting time: 6:30 PM, every other Tuesday

Place: Millhopper Library

Opening? Open

Galactic Ghost Elves (scifi/horror/fantasy) – dsouth1962@gmail.com

Leader: [Dan South](#)

Opening? Open



Memoirists - MemoiristsPod@writersalliance.org

Leader: [Melissa Baker](#)

Meeting time: Will resume meeting in August.

Place: Pod Leader's Home

Note: Contact leader for details

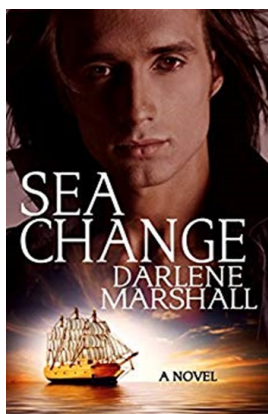
Opening: Open, expected to resume in August.



WAG Brags

Stories From Stonington, by Ronald and Janet Haase

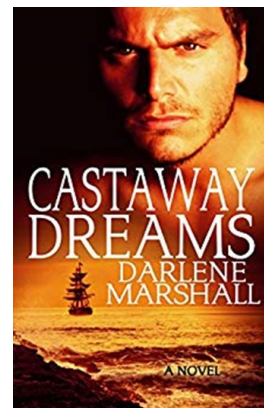
Congratulations to **Ronald Haase** and his wife **Janet** for publication of their new book, *Stories From Stonington*. The work is a collection of short fiction that takes place in a small fishing village on the rocky coast of Maine. Check out Ronald's great pen and ink drawings in the book, along with the stories of people in the Harbor Café, the Burnt Cove Store, and the Town Dock, where lobstermen take off at dawn. If you'd like a copy of the book, contact Ronald at haase@ufl.edu. The price is \$12.



Congratulations to **Darlene Marshall** who writes:

Publishers Marketplace reports international rights for Darlene Marshall's *Sea Change* and *Castaway Dreams* sold to Margaret Calpena at J'ai Lu (France) in a two-book deal for publication in spring, 2020, via Barbara Collins Rosenberg of the Rosenberg Group.

Can't wait to see the new books, Darlene!



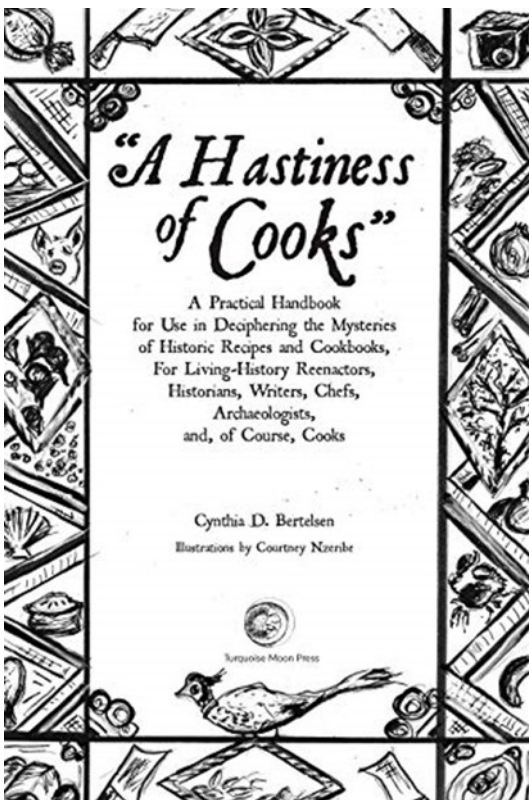
WAG Brags

Marketing Coalition Meeting August 3, 1:00 PM - 3:00 PM

The Marketing Coalition of the Writers Alliance of Gainesville (WAG) will meet on Saturday, August 3, 2019, 1:00 to 3:00 p.m. at the Library Partnership, 912 NE Sixteenth Ave. Gainesville, FL.

This meeting is a question and answer session in which attendees are invited to bring any publishing or marketing issues they would like help with.

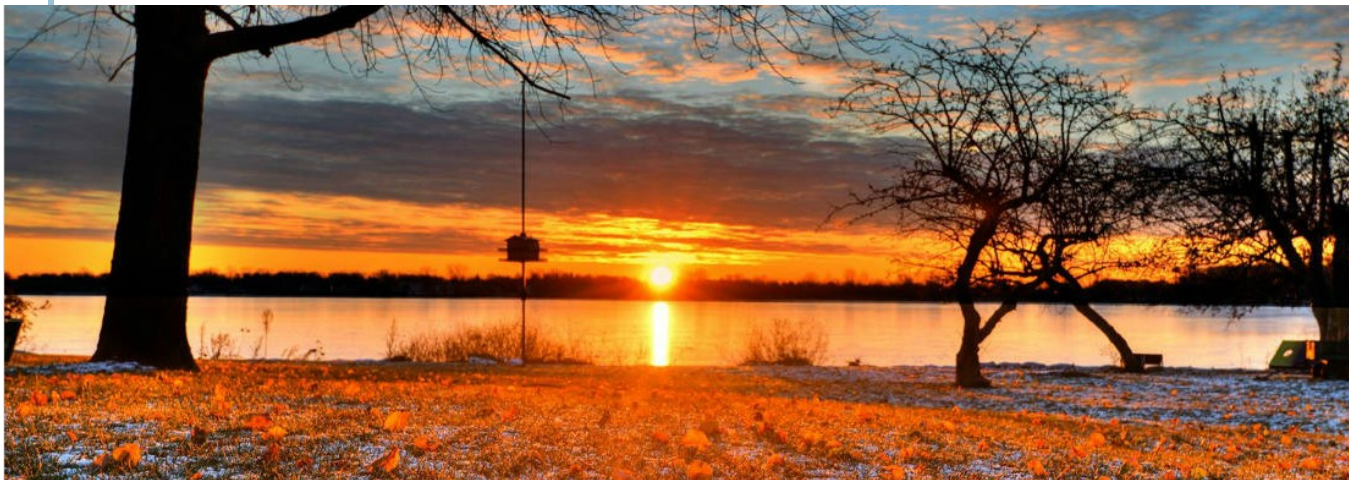
Members of the Marketing Coalition meet monthly to discuss and share successful marketing ideas and strategies for their books. If you are a WAG member interested in promoting your book(s), we invite you to attend to see what the Marketing Coalition is all about.



Congratulations to WAG Member, **Cynthia Bertelsen** for publication of her new book, "A Hastiness of Cooks: A Practical Handbook for Use in Deciphering the Mysteries of Historic Recipes and Cookbook "

Check out this great review from Amazon: "This beautifully illustrated book is the best imaginable intro to the world of historical European recipes -- the kind you thought were for reading and wondering about only. Actually, performing and adapting these recipes is well within reach, once you have this book. You'll find out about blending the spices that flavored food hundreds of years ago, about equipment you will need to use, and -- most importantly -- how to decode the unclear-to-us recipes that were self-apparent to their long ago originators." Elatia Harris

Cynthia's book is available here: https://www.amazon.com/Hastiness-Cooks-Deciphering-Living-History-Archaeologists/dp/0692195572/ref=tmm_pap_swatch_0?encoding=UTF8&qid=1564252525&sr=8-l



Start Here: How to Write a Book Proposal

Posted on May 28, 2017 by Jane Friedman

Book proposals are used to sell nonfiction books to publishers.

A book proposal argues why your book (idea) is a salable, marketable product. It acts as a business case or business plan for your book that persuades a publisher to make an investment. Instead of writing the entire book, then trying to interest an editor or agent (which is how it works with novels), you write the proposal first. If a publisher is convinced by your argument, it contracts you and pays you to write the book.

If properly developed and researched, a proposal can take weeks or longer to write. While proposal length varies tremendously, most are somewhere around 10 to 25 pages double-spaced, not including sample chapters. It's not out of the question for a proposal to reach 50 pages or more for complex projects once sample materials are included.

New writers might find it easier to simply write the book first, then prepare a proposal—which isn't a bad idea in the case of narrative nonfiction, since many editors and agents want assurance that an unknown writer has sufficient writing chops to pull off their project. **But having the manuscript complete does not get you off the hook when it comes to writing the proposal.**

Note: You may occasionally hear someone refer to novel proposals, which typically includes a query or cover letter, a synopsis, and a partial or complete manuscript. This bears little to no relation to a non-fiction book proposal.

Your business case may matter more than the writing

People don't like to hear this, but for many nonfiction books, the artfulness of the writing doesn't matter as much as the marketability of the book or the author.

If your book's purpose is to impart useful information or to benefit readers' lives, then you're selling it based on the marketability of your expertise, your platform, and your concept. The book proposal persuades agents/editors that readers will pay \$20 or more for the benefit that your book provides. While everyone expects the writing to be solid, they're probably not expecting a literary masterpiece. That is: To learn how to lose weight, readers don't need a poet; they need a clear communicator who can deliver her ideas and methods in a way that will help readers achieve their goals.

Especially in fields such as health, self-help, or parenting, your credibility and platform as a professional in the field may be most critical; your background must convey authority and instill confidence in the reader. (Would you, as a reader, trust a health book by an author with no medical experience or degrees? Would you be OK reading a serious guide on how to invest in the stock market by someone who is living in a van down by the river?)

Some types of nonfiction can be credibly pitched by anyone with proven journalistic or storytelling skills. (Think of a narrative nonfiction book, such as [Seabiscuit](#).) If your book must succeed based on its ability to artfully weave a story, then your strength as a writer becomes more and more important. It's still necessary to prove there's a market for that story, but you won't be successful in your pitch if you can't deliver on the writing.

If your book doesn't require a narrative structure, then your skills as a writer mainly have to be up to the task of producing and revising a book manuscript with an editor's or agent's guidance. (In some cases, a ghostwriter may come into play, but this typically requires deep pockets on the part of the author or a very motivated publisher.)

The biggest mistake writers make in their book proposals

It's natural to assume the book proposal should discuss what your book is about. But this is a mistake. Rather than focusing on the content, **focus on why the content will benefit the reader or why the reader will care.** At the publishing house I worked at, this was called "evidence of need." Why this book? Why does it matter? What need does it fulfill? Your proposal must focus on these questions, and not get lost in explaining your book's ideas. Always discuss the content in relation to the reader's need or society's needs.

Continued Next Page

Start Here: How to Write a Book Proposal (Con't)

The problem with pitching memoir

Submission guidelines vary tremendously when it comes to pitching memoir. Some agents don't require a book proposal for memoir, while others want only the book proposal and the first few chapters. Some agents may even ask for both the proposal and the complete manuscript if you're an unpublished author.

Professional, published writers can typically sell a memoir based on the proposal alone, if they clearly have writing chops or publication credits to back up the proposal. New, emerging writers who have no publishing track record will likely be asked to submit a complete manuscript to prove they can write, sometimes in addition to the book proposal itself.

Your memoir is not salable unless you're confident of several things.

1. **Your writing must be outstanding.** If your memoir is your very first book or very first writing attempt, then it may not be good enough to pass muster with an editor or agent.
 2. **You must have a compelling and unusual story to tell.** If you're writing about situations that affect thousands (or millions) of people, that's not necessarily in your favor. Addiction and cancer memoirs, for example, are common, and will put you on the road to rejection unless you're able to prove how yours is unique or outstanding in the field.
- You have the start of a platform.** If you have a way to reach readers, without a publisher's help, then you're more likely to get a book deal.

Finding a literary agent (and do you need one?)

If you are writing a book that has significant commercial value, or you want to publish with a New York house, then [you'll need to submit your work to literary agents](#). Projects that don't necessarily require agents include scholarly works for university presses, books likely to be published by regional or independent presses, and other niche titles with little commercial value.

The most common book proposal sections

While there's no single "best" way to write and assemble a book proposal—it will depend on the category, the author, and the publishers' submission guidelines—the following sections appear in almost every book proposal.

Competitive title analysis

This section analyzes competing book titles and why yours is different or needed. The analysis typically includes 5-10 titles. You might be okay discussing just a few titles if your book is on a specialized topic or for a very narrow audience.

For each entry in your competitive title analysis, begin by listing the title, subtitle, author, publisher, year of publication, page count, price, format, and the ISBN. If it has a specific edition number, include that, too. You don't need to list things such as Amazon ranking, star rating, or reviews. Also don't worry about including the sales numbers of the competing titles. There's no way for an average author to find out that information, and the agent or editor can look it up if required. Then comes the most important part: for each competitor, you briefly summarize the book's approach in relation to your own (about 100-200 words per title). You should be able to clearly differentiate your title from the competition, and show why there's a need for your book. Resist trashing the competition; it will come back to bite you. And don't skimp on your title research—editors can tell when you haven't done your homework, plus fully understanding the competition should help you write a better proposal. ([I discuss the research process here.](#))

People don't like to hear this, but for many nonfiction books, the artfulness of the writing doesn't matter as much as the marketability of the book or the author.

Continued Next Page

How to Write a Book Proposal (Con't)

Whatever you do, don't claim there are no competitors to your book. If there are truly no competitors, then your book might be so weird and specialized that it won't sell. Keep in mind that for some nonfiction topics and categories, the availability of online information can immediately kill the potential for a print book. Travel is a good example—its print sales have declined by 50 percent since 2007. Many book ideas I see pitched should really start out as a site or community—even if only to test-market the idea, to

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).

It can be very tempting to make a broad statement about who your audience is, to make it sound like anyone and everyone is a potential reader. Avoid generic statements

learn more about the target audience, and to ultimately produce a print product that has a ready and eager market once it's published.

Target market or target audience

Who will buy your book? Why will it sell? In as much detail as possible, discuss an identifiable market of readers who will be compelled to spend money on your information or story in book form.

Avoid generically describing the book buying audience in the United States, or—for example—broadly discussing how many memoirs sold last year. Publishers don't need to be given broad industry statistics; they need you to draw a clear portrait of the specific type of person (beyond "book buyers") who will be interested in your book. We need to be able to envision who the readers are and how they can be marketed to.

It can be very tempting to make a broad statement about who your audience is, to make it sound like anyone and everyone is a potential reader. Avoid generic statements like these:

- A Google search result on [topic] turns up more than 10 million hits.
 - A U.S. Census shows more than 20 million people in this demographic.
 - An Amazon search turns up more than 10,000 books with "dog" in the title
- These are meaningless statistics. The following statements show better market insight:
- Media surveys indicate that at least 50% of quilters plan to spend about \$1,000 on their hobby this year, and 60% indicated they buy books on quilting.
 - Recent reviewers of [X books] complain that they are not keeping up with new information and trends.
 - The New York Times recently wrote about the increased interest in military memoirs; [X and Y] media outlets regularly profile soldiers who've written books about their experience.

For more guidance, see my post on [How to Define and Describe Your Readership](#).

Marketing plan

What can you specifically do to market and promote the book? Never discuss what you *hope* to do, only what you *can* and *will* do (without publisher assistance), given your current resources. Many people write their marketing plan in extremely tentative fashion, talking about things they are "willing" to do if asked. This is deadly language. Avoid it. Instead, you need to be confident, firm, and direct about everything that's going to happen with or without the publisher's help. Make it concrete, realistic, and attach numbers to everything.

How to Write a Book Proposal (Con't)

Weak

I plan to register a domain and start a blog for my book.

Strong

Within 6 months of launch, my blog on [book topic] already attracts 5,000 unique visits per month.

Weak

I plan to contact bloggers for guest blogging opportunities.

Strong

I have also guest blogged every month for the past year to reach another 250,000 visitors, at sites such as [include 2-3 examples of most well-known blogs]. I have invitations to return on each site, plus I've made contact with 10 other bloggers for future guest posts.

Weak

I plan to contact conferences and speak on [book topic].

Strong

I am in contact with organizers at XYZ conferences, and have spoken at 3 events within the past year reaching 5,000 people in my target audience.

The secret of a marketing plan isn't the number of ideas you have for marketing, or how many things you are willing to do, but how many solid connections you have—the ones that are already working for you—and how many readers you NOW reach through today's efforts. You need to show that your ideas are not just pie in the sky, but real action steps that will lead to concrete results and a connection to an existing readership.

Author bio

It can be helpful to begin with a bio you already use at your website or at LinkedIn. But don't just copy and paste your bio into the proposal and consider the job done. You have to convince agents and editors you're the perfect author for the book. Show how your expertise and experience give you the perfect platform from which to address your target audience. If this is a weak area for you, look for other strengths that might give you credibility with readers or help sell books—such as connections to experts or authorities in the field, a solid online following, and previous success in marketing yourself and your work.

Overview

This comes at the very beginning of your proposal; think of it as the executive summary, around two to three pages. I suggest you write it last. It needs to sing and present a water-tight business case.

Chapter outline (or table of contents)

A chapter outline works well for narrative or meaty works, especially those that are text-heavy and anticipated to come in at 80,000 words or more. For each chapter, you write a brief summary of the idea, information, or story presented, usually 100-200 words per chapter.

If writing a chapter outline seems redundant or unnecessary for your book's content, then use a table of contents. And if you want to use both, that's completely acceptable. The most important thing is to show how your book concept will play out from beginning to end, and strongly convey the scope and range of material covered.

Sample chapters

If you're writing a narrative work that has a distinct beginning, middle, and end, then include sample material that starts at the *beginning* of the book. If your work isn't a narrative, then write or include a sample chapter that you think is the meatiest or most impressive chapter. Don't try to get off easy by using the introduction; this is your opportunity to show that you can deliver on your book's promise.

Common problems with book proposals

- They've been submitted to an inappropriate agent, editor, or publisher.
- The writer hasn't articulated a clearly defined market or need—or the writer has described a market that's too niche for a commercial publisher to pursue.
- The concept is too general or broad, or has no unique angle.

You have to convince agents and editors you're the perfect author for the book.

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How to Write a Book Proposal (Con't)

- The writer wants to do a book based on his or her own amateur experience of overcoming a problem or investigating a complex issue. (No expertise or credentials.)
- The writer concentrates only on the content of the book or his own experience—instead of the book's hook and benefit and appeal to the marketplace.
- The proposed idea is like a million others; nothing compelling sets the book apart.

If you're told the market isn't big enough, maybe you approached too big of a publisher. Is there a smaller publisher that would be interested because they have a lower threshold of sales to meet? Big houses may want to sell as many as 20,000 copies in the first year to justify publication; smaller presses may be fine with a few thousand copies.

The most common problem leading to rejection: no author platform

A sizable platform and expertise is typically required to successfully sell a nonfiction book to a major publisher, especially for competitive categories such as health, self-help, or parenting. ([Here's a definition of platform.](#)) An agent or editor is going to evaluate your visibility in the market, and will want to know the following:

- The stats and analytics behind your online following, including all websites, blogs, social media accounts, e-mail newsletters, regular online writing gigs, podcasts, videos, etc.
- Your offline following—speaking engagements, events, classes/teaching, city/regional presence, professional organization leadership roles and memberships, etc.
- Your presence in traditional media (regular gigs, features, any coverage you've received, etc.)
- Your network strength—reach to influencers or thought leaders, a prominent position at a major organization or business
- Sales of past books or self-published works

You typically need to be visible to tens of thousands of people, with verifiable influence, to interest a major publisher. Traditional houses are pickier than ever; producing anything in print is a significant investment and risk. They need to know there's an audience waiting to buy. Plus, given the significant change in the publishing industry, authors shouldn't consider a print book their first goal or the end goal, but merely one way, and usually not the best way, for making money.

Jane Friedman

[View posts by Jane Friedman](#)

Jane Friedman ([@JaneFriedman](#)) has 20 years of experience in the publishing industry, with expertise in digital media strategy for authors and publishers. She is the co-founder and editor of [The Hot Sheet](#), the essential newsletter on the publishing industry for authors.

In addition to being a columnist for *Publishers Weekly*, Jane is a professor with The Great Courses, which released her 24-lecture series, [How to Publish Your Book](#). Her book for creative writers, [The Business of Being a Writer](#) (University of Chicago Press), received a starred review from Library Journal.

Jane speaks regularly at conferences and industry events such as BookExpo America, Digital Book World, and the AWP Conference, and has served on panels with the National Endowment for the Arts and the Creative Work Fund. [Find out more.](#)



Classes and Conferences

IngramSpark Academy Self-Publishing Essentials

Free online self-publishing courses to help you publish like a pro™.

You can write the absolute best content, publish your book with the utmost quality, and have the broadest book distribution possible, but investing in your publisher education is another critical piece to help you sell more books!

Courses include:

How to Build an Author Platform

How to Increase Book Sales Potential: Metadata for Books

Social Media Marketing for Self-Publishers

To sign up, go to:

https://www.ingramspark.com/self-publishing-courses?utm_campaign=2019%20Advertising&utm_source=BookLife&utm_medium=July%20Eblast:%20Academy



Self-Publishing

WAG Digest Editor Wendy Thornton will be teaching her Self-Publishing I class at Santa Fe College (Community Ed) this fall. Contact Wendy at floridawendy@cox.net if you're interested in taking the class.



Contests and Opportunities

SUBMIT A POEM

The 2019 Poetry of the Sacred Contest is Open Now!

Online submission form closes at 11:59 pm (EST) on August 12, 2019.

The *Thomas Merton Prize in Poetry of the Sacred* is inspired by the contemplative legacy of Thomas Merton – poet, hermit, activist, artist and interfaith pioneer – whose life continues to inspire millions.

Poetry has been called ‘the language of the soul’ and this annual contest encourages poets to awaken the reader to the deep meaning and beauty of a contemplative life.

The winning poem will also be published in the 2019-2020 Winter issue of *Parabola Magazine*, an internationally recognized magazine devoted to the world's religious and cultural traditions.

Submission Details:

- Entry fee of \$15.00 per one poem, non-refundable.
- Online submissions only.
- Submissions should be less than 1000 words.
- Submissions should be **one single piece of work**. Please do not include multiple poems in one entry.
- Submitted work should be **unpublished**. Simultaneous submissions are expected and welcome.
- Poem must be **anonymous**—the author's name or address must not appear anywhere on the attached document containing the poem.
- One winning poem will receive the *Merton Prize in Poetry of the Sacred* and \$500.
- Three honorable mention poems will receive \$100.
- Online submission form closes at 11:59 pm (EST) on August 12, 2019.

Submit to: <https://centerforinterfaithrelations.submittable.com/submit/141960/2019-poetry-of-the-sacred-contest>



Contests and Opportunities

Blue Mesa Review Fiction, Poetry, and Nonfiction Contest Deadline August 31st

Just a reminder, BMR is accepting submissions for our 2019 summer contest. We are excited to read your work. Here is a short list of things to do before submitting your entry.

1. Seek out work by our judges and give it a read.
2. Choose something you've written that you are truly proud of.
3. Share that work and the contest info with a trusted writer-friend.
4. Polish your work, consult the submission guidelines, **and be sure to get it in by August 31st.**
5. Please submit up to 6,000 words of prose or a collection of 3 poems. There is an entry fee of \$12 per submission. Submit to: <https://blumesareview.submittable.com/submit>



Quill Prose Award Deadline: August 31, 2019 Entry Fee: \$10 Cash Prize: \$1,000

E-mail address: editorial@redhen.org

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

A prize of \$1,000 and publication by Red Hen Press is given annually for a short story collection, a novel, or an essay collection by a queer writer. Uzodinma Iweala will judge. Submit a manuscript of at least 150 pages with a \$10 entry fee by August 31. Visit the website for complete guidelines.

Red Hen Press, Quill Prose Award, 1540 Lincoln Avenue, Pasadena, CA 91103. (626) 356-4760.



Looking for a job? Check this out...

R+L Global Logistics, in Ocala,

is looking for a marketing copywriter to add to our team of writers. We offer many company benefits (Medical, Dental, Vision, STD, LTD, Paid Time Off, Holiday Pay, 401k and Company Resorts) and you'll be hard-pressed to find a team that is more fun and supportive! To view the full job description and apply, visit:

RLGLOBAL.HIRECENTRIC.COM

Marketing Copywriter - Ocala - Ocala, FL

R+L Global Logistics is seeking a Marketing Copywriter to join our growing logistics company. The ideal Marketing Copywriter candidate will be creative, motivated and sales oriented. Individuals who are strategy driven and have a desire to be a part of our growing organization are encouraged to ap....

Calls for Submission

Sleet's Special Millennial Edition: Call for Submissions **Deadline: September 15, 2019**

Sleet Magazine, now 10 years old, is calling on Millennials! Our Winter edition will feature only writing by Millennials. Tell us how you feel, what you love, hate, dream of. . . We are looking for poetry, fiction, irregulars, and CNF. As always, at the end of the day, our magazine is about love in all its wacky forms. See guidelines at www.sleetmagazine.com.



Utopia Science Fiction Call for Submissions **Deadline: August 31, 2019**

Utopia Science Fiction is seeking quality science fiction. We're looking for character rich, diverse settings. We're looking for well-written, engaging plots that steer away from common tropes. We're open to a vast variety of writing styles and topics. Surprise us! We prefer pieces with a more optimistic vibe, but will consider anything not outright dystopian. We pay our authors and offer feedback on submissions whether accepted or not. Short stories must be under 6,000 words. We accept poetry with a Sci-Fi vibe and we're more than happy to take articles on science facts or scientific technologies or discoveries. www.utopiasciencefiction.com



Call for Submissions on Special Borders Issue **Deadline: September 1, 2019**

We are currently accepting submissions for a special issue of *Tiferet Journal* entitled "Borders." In this issue, we will focus on breaking down walls and crossing borders of culture, faith, gender, and spiritual beliefs to promote understanding, compassion and cross-cultural connections. www.tiferetjournal.com



2019 Mizmor Anthology Spiritually Engaged Poems **Deadline: August 15, 2019**

Mizmor Anthology editors consider original-unpublished works by writers from all parts of the world. We are interested in spiritually engaged poems from a broad range of perspectives. We like accessible works that find fresh meaning in old traditions that recognize the challenges of our generation. We evaluate works on several levels, including its skillful use of craft; its ability to hold interest; and layers of meaning. www.poeticapublishing.com

Calls for Submission



Zizzle Literary Seeks Diverse Voices for 2020 Special Edition Submissions: Rolling ‘

PAY: \$100/flash story; \$250 /short story. Fee: \$3. Length: 500 – 1,000 words/flash story, or 2,000 – 4,500 words/short story. Submission Guidelines: zizzlelit.com. Do you share our mission to cultivate young literature lovers? We publish literary fiction that appeals to kids from age 11 to teens and grown-ups. Selected pieces may be illustrated. Notable contributors include two O. Henry Award winners, Karen Heuler and Merrill Joan Gerber. Subscribe to our newsletter: zizzlelit.com/sign-up.



The Revolution (Relaunch) Seeks Socially Engaged Writing

The Revolution (Relaunch) is a revisionary, radical, and creative resurgence of the women's rights newspaper founded by Elizabeth Cady Stanton and Susan B. Anthony (1868-1872). We're interested in flash with a socio-political bent—from work that engages with literature and film to current events and politics. We also publish memoir and poetry. If you're inspired to produce evocative, first-person, social-justice oriented writing—sexual, racial, economic, border-related, or other—then we'd love the opportunity to read your work. All prose submissions should be under 750 words. Submit no more than one piece of prose and no more than three poems or three pieces of visual art to . therevolutionre-launch.com



Calls for Submission

Parhelion Literary Magazine: Submissions Open for our Fall Issue! Deadline: August 31, 2019

The *Parhelion* staff loves Halloween and we're excited about the October issue because we're going dark. It's a theme! For some general guidelines, keep in mind we skew literary/upmarket. Think Henry James's *Turn of the Screw* and Shirley Jackson's *The Lottery*. We're not looking for blatant horror or vampires and werewolves (we do, however, like ghost stories and witches and magical realism). We're looking for smart, complex, thought-provoking pieces that weave in elements of the spooky season. We can't wait to read what you come up with for our Halloween issue. Knock our socks off with your spellbinding tales! parhelionliterary.com



Sad but True



Readers when a character dies:



Writers when they kill characters:





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.

