

WAG Digest

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WAG Meeting (online): COVID-19 Chronicles

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

The last few months have consisted of social distancing and self-isolation. How have you spent your days?

WAG member Ronnie Lovler will moderate this online program. She is a former journalist with extensive experience in Latin America; she was a correspondent and producer for both CNN and CBS and reported from every country in Latin America. A chapter she wrote in the book, *[Alone Together: Tales of Sisterhood and Solitude in Latin America](#)*, is a reflection of those experiences. She now works independently as a writer, editor, researcher and translator. She also teaches online writing classes at the University of Florida and public speaking classes at Santa Fe College.



Each WAG member who wishes to share will be given about three minutes to speak. To participate as a speaker, email Ronnie at programs@writersalliance.org, by June 10. Briefly describe your topic, include a short bio, and confirm that your presentation will not exceed three minutes. To attend the Zoom

program on the 14th, just click on the link below. You will be prompted to download the Zoom App to your computer. Link to join Zoom Meeting:

<https://us02web.zoom.us/j/89973131287>

If you already have Zoom, type in this Meeting ID #: 899 7313 1287

To learn more about Zoom, read [Richard Garte's informative blog post](#). (<https://writersalliance.org/pod-meetings-resume-with-zoom/>)

J. N. Fishhawk: The Hunt for Live Language: Finding Poetry Everywhere July 12, 2:30 PM - 4:00 PM



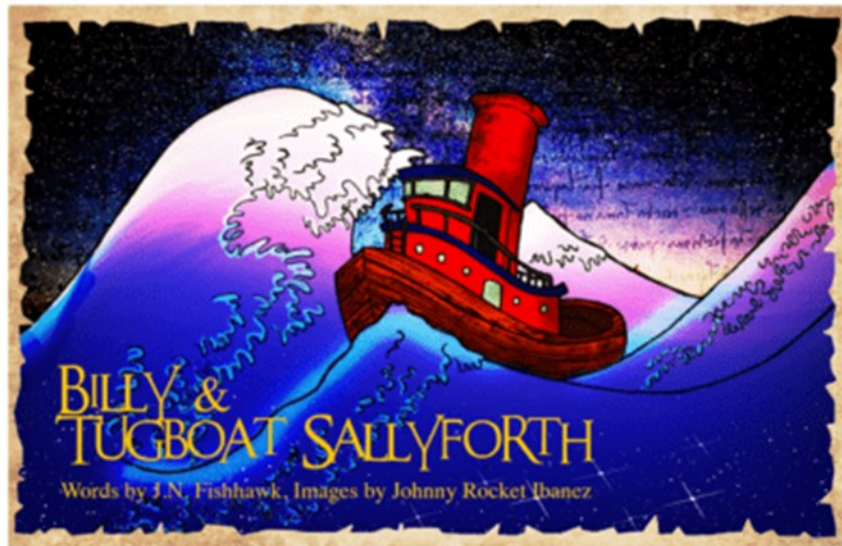
Program via Zoom. Zoom Link will be available on the Writers Alliance Website.

J. N. Fishhawk, Poetry Editor for *Bacopa Literary Review*, will speak on Sunday, July 12, at 2:30 p.m.

Unless we are actually sitting down to read, listen to, or compose a poem, most of us don't think about poetry much, if at all. Fishhawk will speak from his own experience of a life in poetry—reading it, writing it, listening to it, organizing events around it, watching it performed live on stage, and seeking it in all aspects of life. He will argue that poetry is all around us, all the time, and is easily accessible to all.

Fishhawk is a Florida born poet and writer who has called the swamplands of North Central Florida home for over 26 years. His work has appeared in a variety of print and online journals, such as *Steel Toe Review*.

He is also the author of two poetry chapbooks. His first-in-a-series children's book [*Billy and Tugboat Sallyforth*](#), with coauthor Johnny Rocket Ibanez, debuted at the 2020 Sunshine State Book Festival.



WAG Brags

Cynthia D. Bertelsen's Gherkins & Tomatoes

A Writer's Musings on Nature and Culture, Since 2008

Congratulations to Cynthia Bertelsen for her interview with Elatia Harris on her latest book. As Cynthia said:

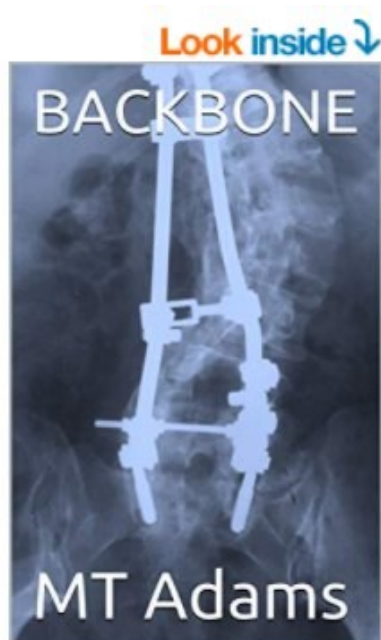
During the week of May 11 – 15, Elatia Harris interviewed me about my latest book, *Wisdom Soaked in Palm Oil*, available from both Amazon.com and IngramSpark. Read the whole interview below.

<https://gherkinstomatoes.com/2020/05/20/cooking-in-africa-memories-and-reflections-during-covid-19-isolation/>

W*R*I*T*E

Congratulations to Mary Adams, writing as MT Adams, a longtime supporter of local Alachua County writers. Mary's new book, *Backbone*, is out now on Amazon

Backbone is a memoir about unusual medical events, two surgical errors, and their unforeseen far-reaching aftershocks that permanently altered a life. The story includes the actions of heroic individuals who protected, but cannot be told without including those who abandoned, misled, and covered up. At times a medical thriller, it tells the story of the person behind the x-ray as well as the relationships that unraveled. The author hopes this book raises awareness for Cauda Equina Syndrome (CES), a sub-spinal cord injury. Ultimately, it is the story of fears confronted, learning to trust gut instincts, and rebuilding a new life with courage, determination, and genuine backbone.



BACKBONE Kindle Edition

by MT Adams (Author) | Format: Kindle Edition

★★★★★ 8 ratings

> See all 2 formats and editions

Kindle

\$0.00 kindleunlimited

Read with Kindle Unlimited to also enjoy access to over 1 million more titles
\$3.49 to buy

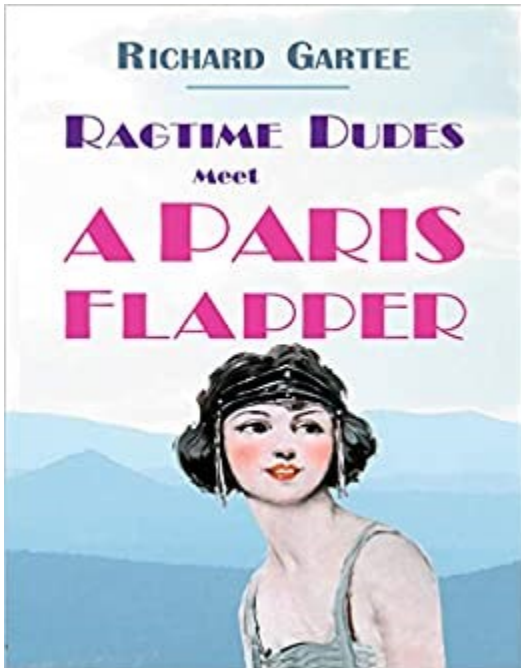
Paperback

\$9.97

1 New from \$9.97

Backbone is a memoir about unusual medical events their unforeseen far-reaching aftershocks that perma

WAG Brags

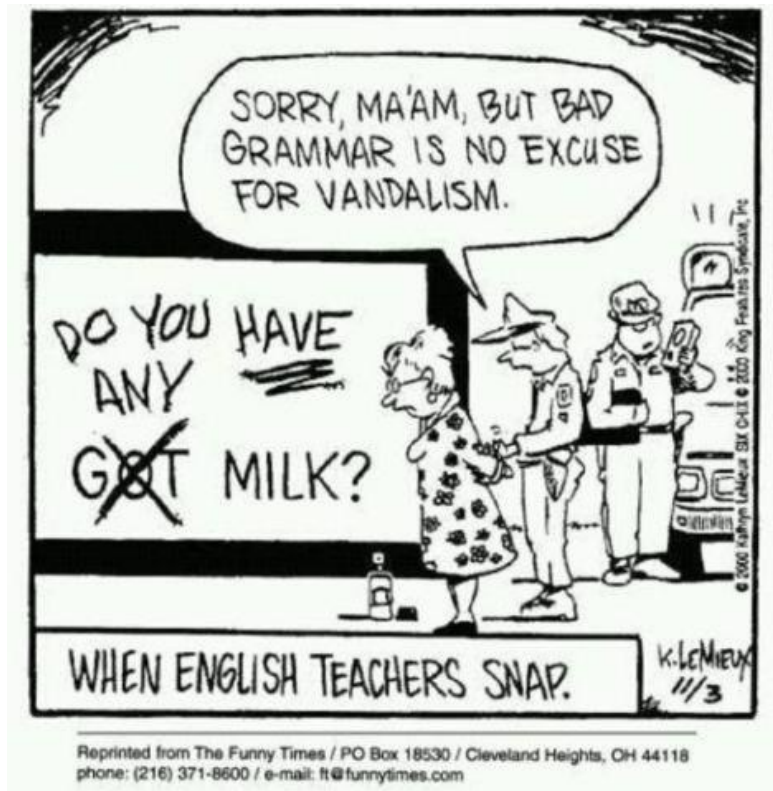


Join Author Richard Gartee on Zoom June 7 –

WAG member Richard Gartee is celebrating the publication of his newest novel, *Ragtime Dudes Meet a Paris Flapper* with an online presentation via Zoom on **Sunday June 7, 2020 at 2:30 PM**. Visit www.gartee.com for the Zoom link and meeting ID.

His latest novel to win the Royal Palm Literary Award tells the story of Cherie, an American flapper living it up in Paris, who returns with her sister to their tiny New Mexico hometown to reconnect with three ragtime dudes and help a shell-shocked war veteran recover. A charming sequel to

Ragtime Dudes in a Thin Place.

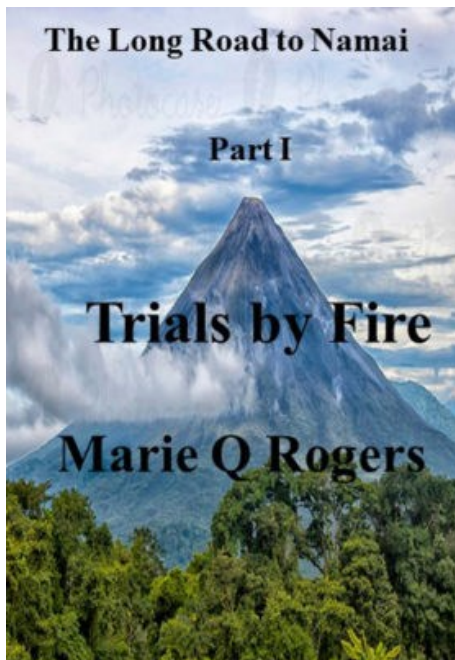


WAG Brags

W*R*I*T*E*

The Alachua County Library's Local Author Series will continue, although we're not sure of the method yet. So stay tuned for the following events. (More information will be forthcoming as it is available):

Local Author Series – Marie Q. Rogers – Date TBD

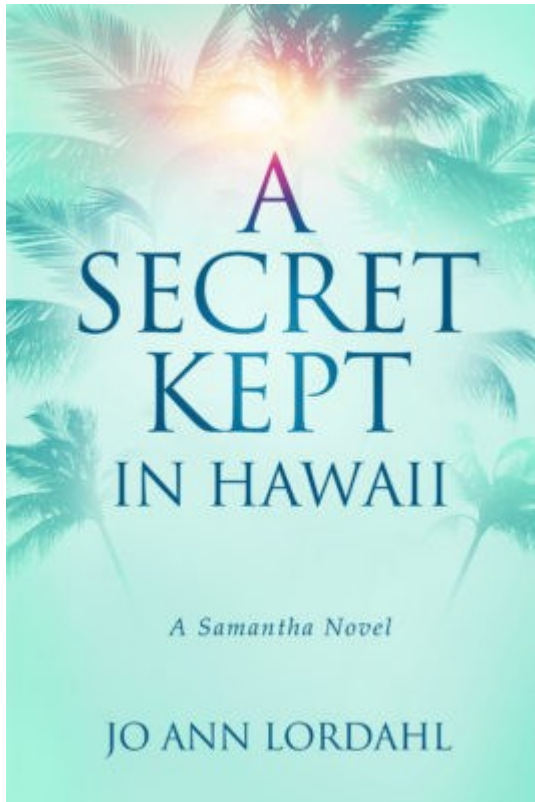


Author Marie Q. Rogers asks you to imagine yourself taken without warning from all you know—family, home, friends—to a distant world where people possess abilities you didn't know exist. Such is Fern's experience in *Trials by Fire*, the first book of *The Long Road to Namai*, Rogers' two-book science fiction series. Among Rogers' many interests is edible wild plants and herbs. Her knowledge of wild-crafting came in handy in writing *Trials by Fire*.

You may find Marie rambling the back roads, exploring historical sites, and enjoying the mountains. When not traveling, she lives in the woods of North Florida, putting the finishing touches on several novels. Her short pieces have appeared in *Bacopa Literary Review* and *Pilcrow & Dagger*, and she posts creative nonfiction on her website, marieqrogers.com.

*W*R*I*T*E*

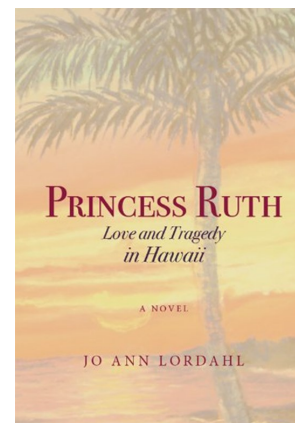
Wag Brags



Jo Ann Lordahl will talk about *A Secret Kept in Hawaii*, the second in a series about a young woman who moves to the Garden Island of Kaua'i. Samantha embarks on a spiritual quest to face her personal struggles with fidelity, militarism and the care of the 'aina (land). A worthy sequel to *Princess Ruth: Love & Tragedy in Hawai'i*, some say.

Jo Ann now lives in Gainesville, Florida after 14 years in Hawai'i. Her psychology background, research and tenacity have produced a breadth of published work, including two novels set in Hawai'i, prize-winning poetry, the lyric play *Four Women Speak*, and over 20 books (9 nonfiction, 5 novels, 6 romances, 6 poetry, 2 memoir).

W*R*J*T*E



<https://www.janefriedman.com/start-here-how-to-write-a-book-proposal/>



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.

How to Write a Book Proposal (Con't)

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 nonfiction book proposal.

Your business case may matter more than the writing

Your business case matters most.

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.)

How to Write a Book Proposal (Con't)

The biggest mistake writers make in 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.

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.

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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.

Careful when pitching memoir. Make sure you follow agent or publishers' instructions.

How to Write a Book Proposal (Con't)

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.

Do a
Competitive
Title Analysis

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.

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 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.

How to Write a Book Proposal (Con't)

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.

Don't use
meaningless
statistics!

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

<https://www.janefriedman.com/define-readers-book-proposal/>

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 watertight business case.

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 Write a Book Proposal (Con't.)

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.
- 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.

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Do you need
a literary
agent?

How to Write a Book Proposal (Con't)

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 non-fiction 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.



<https://www.janefriedman.com/>

Jane Friedman ([@JaneFriedman](#)) has 20 years of experience in the publishing industry, with expertise in digital media strategy for authors and publishers.

Contests

AMERICAN POETRY JOURNAL 15 YEARS

American Poetry Journal Book Award & City of Asylum Residency

Guidelines:

Full-length poetry books are 48 or more pages not including front and back matter. Shortlisted books are considered for publication.

About:

Awardee will receive a 1-4 week residency at City of Asylum in Pittsburgh (all travel and accommodation costs are funded by City of Asylum). Winner must commit to present their work at a public event or teach one craft workshop at City of Asylum during their residency, and agree to at least one week of residency during January 2021 (residency dates and length chosen by award recipient).

The winner will also receive an additional \$500 award from American Poetry Journal and publication of their full-length book in 2021. The Winner and shortlist be announced November 1st. We're looking for work on any subject, from new or established poets in traditional, experimental, or hybrid work. Shortlisted books are considered for publication. **Deadline for submission is September 15, 2020.**

<https://www.apjpoetry.org/book-award-residency>

Contests



North Street Book Prize

(<https://winningwriters.com/our-contests/north-street-book-prize>)

Please submit during February 15-June 30, 2020. Submit one or more self-published books in these categories:

- Mainstream/Literary Fiction
- Genre Fiction
- Creative Nonfiction & Memoir
- Poetry
- Children's Picture Book
- Graphic Novel & Memoir

PRIZES

One grand prize winner will receive \$5,000, a marketing analysis and one-hour phone consultation with Carolyn Howard-Johnson, a \$300 credit at BookBaby, and 3 free ads in the Winning Writers newsletter (a \$525 value)

Length limit: 200,000 words maximum. You may submit a collection of short stories or essays as a single entry. No restriction on age of author. No restriction on year of publication. Submit an ebook or a printed book. All countries eligible except Syria, Iran, North Korea, and Crimea (due to US government restrictions). All contestants receive a free PDF download of *How To Get Great Book Reviews Frugally & Ethically* by Carolyn Howard-Johnson and free guides from BookBaby. [Read about the winners of our fifth contest.](#) The results of our sixth contest will be announced on February 15, 2021. Entry fee: \$65 per book.

CLASSES

Want to take a class by Zoom? Here are two upcoming writing classes by WAG Members:

PUBLISHING YOUR WORK

Whether you have a book of poetry, memoir, graphic novel, mystery, or other you no doubt want your work in print or available as an e-book. How do you get your work published in today's competitive market? Learn about the different types of publishing options available, how to prepare a query letter, find an agent or self-publish, depending on your individual needs. Now that Create Space is no longer in existence, how do you self-publish most effectively? We will cover the latest info on the publishing world in general.

ENG0002.1A1

Number of Weeks: 6

Days: We

Starts: 06/03/2020, 6:00 PM - 8:00 PM

Instructor: Wendy Thornton

Location: ONLINE-ZOOM Online

Course Fee: \$69.00

Lab Fee: \$0.00

Notes: No sr. waivers. Have pen and paper for notes.

WRITE YOUR MEMOIR

If you wish to write about your life for yourself, your family, or for the world, this course is for you. Participants will write short stories about everyday life, the people who influenced them, and life-changing events. Can't remember the details? Handouts and charts will aid recall. Classmates will have a chance to share stories, though sharing is not mandatory.

ENG0048.1F6

Number of Weeks: 4

Days: Tu

Starts: 06/02/2020, 10:00 AM - 12:00 PM

Instructor: Susie Baxter

Location: ONLINE-ZOOM Online

Course Fee: \$49.00

Lab Fee: \$0.00

Notes: No sr. waivers. Class is limited to 12. Have pen and paper for notes.

REGISTER AT: <https://www.sfcollege.edu/cied/communitved/registration/index>

Call for Submissions

borrowed solace is open for fall submissions

Deadline: July 31, 2020

borrowed solace is looking for “Mystical” works for the fall themed 2020 literary journal. We accept nonfiction, fiction, poetry, and art. Submissions close July 31, 2020; and you can review our guidelines, what the editors are looking for, and submit here at www.borrowedsolace.com. We want to read what mystifies you!

W*R*I*T*E

Red Planet Magazine Call for Submissions

Deadline: Rolling

Red Planet Magazine is an independent literary magazine emphasizing a theme of speculative fiction, and is open for submissions year-round on a rolling basis. Contributors receive a digital copy of the issue in which their work has been featured. Please visit www.redplanetmagazine.com for additional information.

W*R*I*T*E

About Place Journal Call for Submissions: Works of Resistance, Resilience

Deadline: August 1, 2020

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 2020 issue *Works of Resistance, Resilience*. 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/.

W*R*I*T*E



Posted May 26, 2020

We Want the Best Stories in All Genres
Submissions accepted year-round.

The Blue Mountain Review launched from Athens, Georgia in 2015 with the mantra, “We’re all south of somewhere.” As a journal of culture the *BMR* strives to represent life through its stories. Stories are vital to our survival. Songs save the soul. Our goal is to preserve and promote lives told well through prose, poetry, music, and the visual arts. Our editors read year-round with an eye out for work with homespun and international appeal. We’ve published work with Jericho Brown, Kelli Russell Agodon, Robert Pinsky, Rising Appalachia, Nahko, Michel Stone, Genesis Greykid, Cassandra King, Melissa Studdard, and A.E. Stallings. www.southerncollectiveexperience.com/submission-guidelines/



Writer's Alliance of Gainesville

A not-for-profit Florida corporation

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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.



W*R*I*T*E