

WAG Digest

Volume 11—Issue 2

WAG Meeting (online) Poet and Author Lola Haskins, Guest Speaker for Poetry Month

April 11, 2:30 PM - 4:00 PM

Inside this issue:

Events	1
WAG BRAGS	4
Final draft Improvements	13
Mistakes in Flashbacks	15
Classes	19
Calls for Submission	20
Contests	24

We are honored to have author and poet Lola Haskins as our guest speaker via Zoom on Sunday, April 11, at 2:30 p.m. She will speak on openings and closings. She'll begin with how they work in poetry, and then go on to address how the principles she's laid out apply (or don't) to prose. In addition, Lola will discuss how to construct "endings" for your poems. We invite everyone to link to this Zoom program. (See link below.)

Haskins' most recent book of poetry (her 13th) is *Asylum: Improvisations on John Clare* (University of Pittsburgh Press, 2019), preceded by *How Small, Confronting Morning* (Jacar) and *The Grace to Leave* (Anhinga). The latter and *Still, the Mountain* (Paper Kite) won Florida Book Awards.

Her previous collections include *Desire Lines*, *New and Selected Poems* (BOA Editions) and *The Rim Benders* (Anhinga). Two of her out-of-



print books, *Extranjera* and *Hunger* (which won the Iowa Poetry Prize) will be re-issued by Red Hen Press this year.

Haskins' prose works include *Fifteen Florida Cemeteries*, *Strange Tales Unearthed* (University Press of Florida), and a big-sister advice poetry book, *Not Feathers Yet: A Beginner's Guide to the Poetic Life*, originally from Backwaters Press, now re-issued by the University of Nebraska Press. Her books can be found on Amazon or by contacting her at

lolahaskins.com.

Link to Join this Zoom Meeting:

<https://us02web.zoom.us/j/89973131287?pwd=UWc4WXRaaDI0QWVvQWmgwbTBiNHdVQT09>

Meeting ID: 899 7313 1287

Reminder:
Upcoming
meetings will be
held on Zoom—
you can find the
login information
on the Writers
Alliance Web site.

Upcoming WAG Meetings—Via Zoom

David Eugene Perry: Create Dialogue Fearlessly

May 2, 2:30 PM - 4:00 PM

David Eugene Perry, WAG's guest speaker on May 2, will discuss the importance of dialog in telling stories. The program will be via Zoom. See link below.

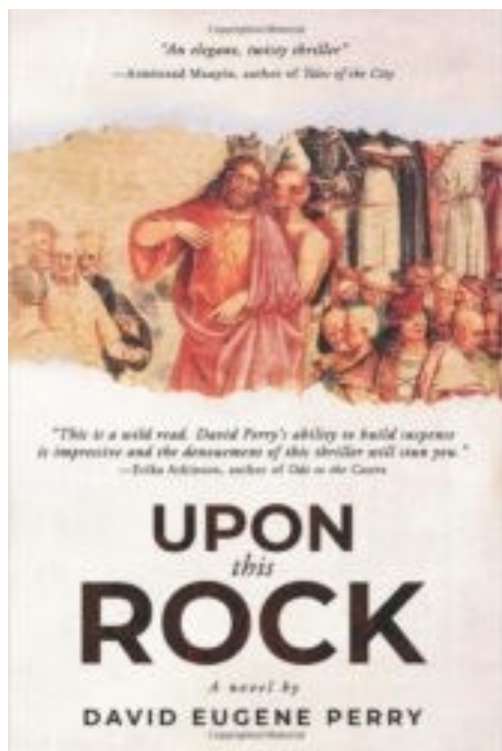


If we think back to our favorite books or movies, it's often a line of dialog we remember. Lines such as "After all, tomorrow is another day." "You had me at Hello."

How do we writers create dialogue that sounds natural? Dialogue that is character-specific? If you want to write lines that grab your readers and give them an emotional experience, then join us on May 2 and hear how Perry creates dialog fearlessly.

Perry is the author of the novel *Upon this Rock*, of which reviewer Armistead Maupin, author of *Tales of the City*, said, "Perry has written an elegant, twisty thriller in which a gay couple investigates a mysterious suicide in a scenic Italian hill town. It's not hard to imagine that this book could do for Orvieto [Italy] what *Midnight in the Garden of Good and Evil* did for Savannah."

After graduating from the State University of New York at Fredonia, Perry worked as a freelance writer and publicist in Washington, DC, with stints along the way as a cocktail pianist and a catering waiter for swank Capitol Hill parties and presidential inaugurations (that's another book, still underway). In San Francisco, he wrote for such publications as *The Advocate*, *American Theatre*, *Opera Now*, *Omni*, and the *San Francisco Examiner*. In 1997, he was offered the job of his childhood fantasies: working his way around the world by ship as editor of the onboard newspaper for the glorious Crystal Symphony. When speaking of his travels, Perry likes to recount Mark Twain's line: "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts."



David Eugene Perry: Create Dialogue Fearlessly

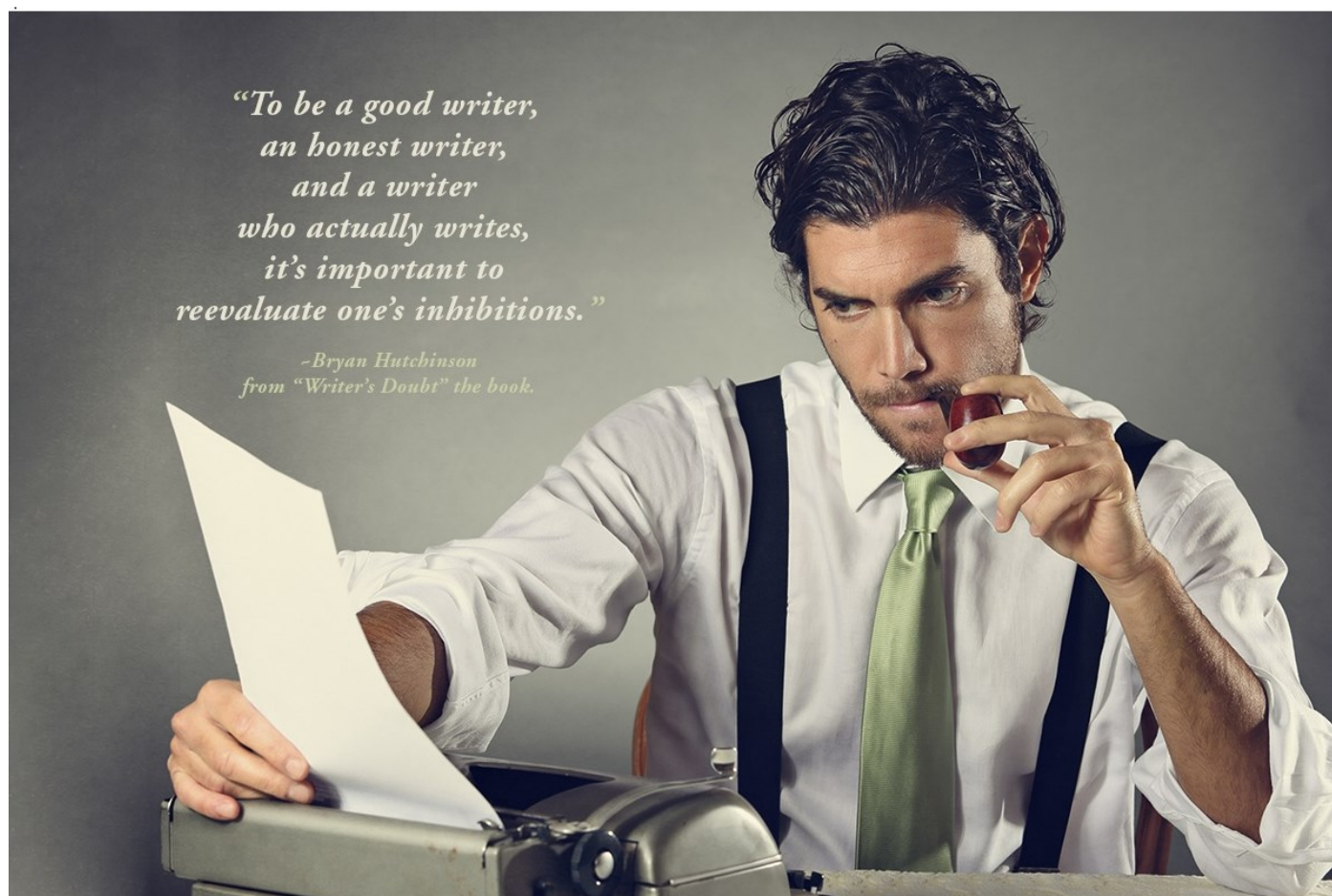
When not writing, Perry and his husband, along with dedicated associates, run a public relations and design firm with a bevy of interesting clients—from stars to those with starry eyes. They make their home in Palm Springs, California. For more information, check out his website, www.davidperry.com.

Link to Join this Zoom Meeting:

[https://us02web.zoom.us/j/89973131287?
pwd=UWc4WXRaaDloOWVQWmgwbTBiNHdVQT09](https://us02web.zoom.us/j/89973131287?pwd=UWc4WXRaaDloOWVQWmgwbTBiNHdVQT09)

Meeting ID: 899 7313 1287

Password: 316819



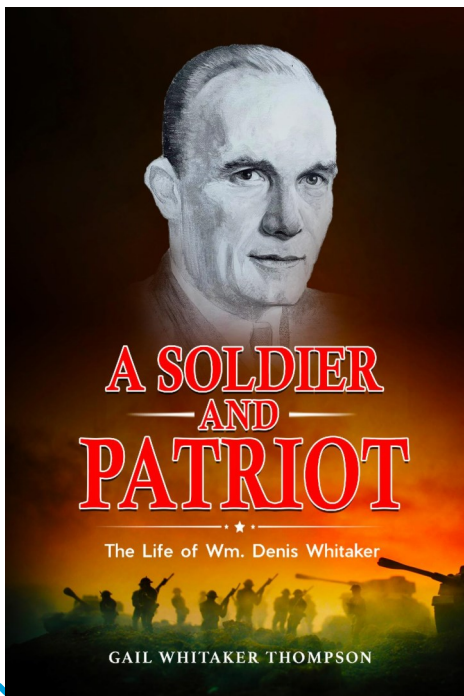
WAG Brags



Don't forget—Explore the Sunshine State Book festival here:

<http://www.sunshinestatebookfestival.com/>

W*R*I*T*E



Congratulations to local author Gail Thompson for publication of her new book, *A Soldier and Patriot*.

A PERSONAL BIOGRAPHY OF MY FATHER

Continued Next Page

WAG Brags

As Gail explains:

It's finally out: *A SOLDIER AND PATRIOT*.

It has taken time but the book is finally available on Amazon in paperback and Kindle. You may have to scroll down a few pages to find it but it is there!!

This has been a labor of love and with the help of many friends and family members I hope I have produced an enjoyable book worth your reading. Thanks to all of you who have helped me and also to those of you who will take the time to read it.

The book is available on Amazon here:

<https://www.amazon.com/SOLDIER-PATRIOT-LIFE-DENIS-WHITAKER-ebook/dp/B08Y99DP6H/>

And check out her website here:

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

W*R*I*T*E

Gary Roen—Book Reviewer

[Midwest Book Review](http://midwestbookreview.com)
midwestbookreview.com



We received this e-mail from book reviewer Gary Roen, Please note: he asks that you only send hard copies of your books. You can contact him at the e-mail listed below:

Also do you have any published authors looking to get their books reviewed. I would love to have hard copies sent my way as I do not do pdf versions but I write for numerous publications including midwestbookreview.com Lake Legal News Our Veterans Voice Bivouac Magazine and bUnike Magazine to name a few. People can reach me at gsroen@aol.com or bgsroen@gmail.com and send books to Gary Roen syndicated book critic 1600 Hull Circle Orlando Florida 32806

WAG Brags

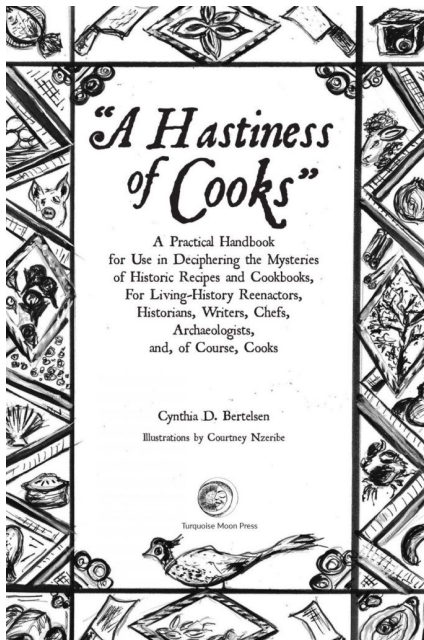
Congratulations to Cynthia Bertelsen for winning the Gourmand World Cookbook Award:

"A Hastiness of Cooks" wins 2020 Gourmand World Cookbook Awards for Culinary History (USA)!!!

COOKBOOKS Winners by Countries – Gourmand Awards 2020

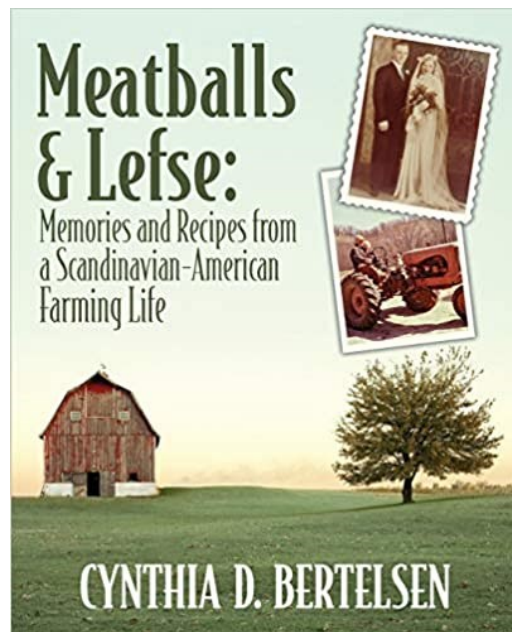
USA – A Hastiness of Cooks, Cynthia D. Bertelsen (Turquoise Moon Press)

<https://www.cookbookfair.com/i.../gourmand-awards/winners-2020>

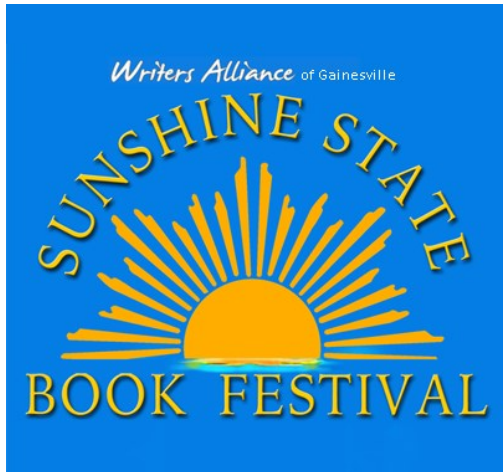


And check out her new book here:

<https://www.amazon.com/Meatballs-Lefse-Memories-Recipes-Scandinavian-American/dp/1734557915/>



Wag Brags



Invitation to Join the 2022 Sunshine State Book Festival Committee!

WAG is optimistic that the pandemic will lift and make it possible for us to have an in-person Sunshine State Book Festival in 2022. But putting on a book festival is an enormous undertaking, requiring the efforts of many.

If you are in favor of the 2022 festival, your help is needed now in its planning.

Previous festival registrar, Kassandra Lamb, said she believes 100–150 authors will register for the 2022 festival. But that cannot happen without WAG members' help.

Joining the planning committee is easy! Just show up at the next Sunshine State Book Festival meeting on Zoom April 25, 2021, at 3:00 p.m.

Meeting ID: 895 5411 3736

Passcode: 280813



Wag Brags

From WAG President, Jess Elliott:

MELROSE MULTI-MARKET

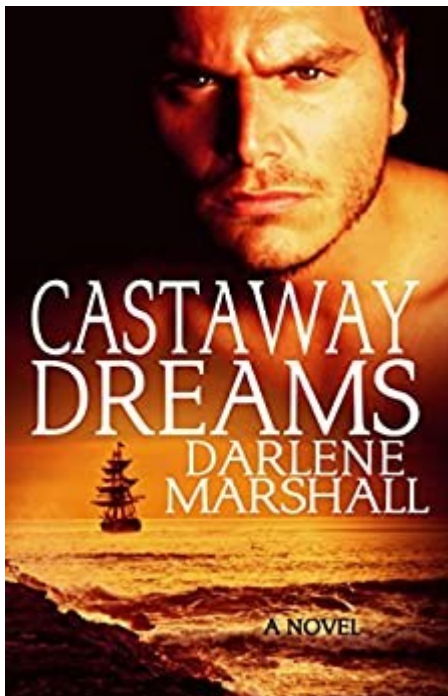
There is a multi-craft event every two months in Melrose-- a 10 x 10 booth space costs \$5, first come, first served, you pull in, pay, and get assigned a spot.

Weather permitting, I'm planning on having a tent and tables to promote my books at the next event, **April 11**. I'm happy to share table space with this stipulation: other authors who wish to join me must bring their own books, be responsible for their own book sales and help with take down. I'm not collecting books or selling books other than my own.

If interested in sharing a booth, please contact [Jess Elliott—jesspbr@hotmail.com](mailto:jesspbr@hotmail.com)

If you want a booth of your own, Debbie Massie is running these events. For more info call her at : 352- 318-4760.

W*R*I*T*E



WAG member Darlene Marshall will be attending the *Festival du Roman Féminin 2020* in Paris in late April at the invitation of her French publisher, J'ai Lu pour Elle. The festival coincides with the release of her books:

À la merci du corsaire (*Sea Change*--High Seas #1) and the upcoming release of the

French edition of *Castaway Dreams* (High Seas #2) later this year.

For more information go to Darlene's Facebook page: <https://www.facebook.com/pg/DMarshallAuthor> or the Festival page: <https://www.facebook.com/FestivalDuRomanFeminin/>

Wag Brags



The Writers Alliance of Gainesville has created a private group on Facebook for members. If you're interested in joining, please see the link below. This Facebook page is a place for Writers Alliance members to chat, ask questions of each other about writing, and of course, trade brags!

Here is the link for our "WAG Members Private Group:"

<https://www.facebook.com/groups/347111752667996>

Please join, and if you have already joined this Facebook WAG group you may want to also invite any friends you have that are WAG members to join as well.

W*R*I*T*E



Local author Diana Kanoy's new book, *She Swims with Alligators* is now available on Amazon. (<https://www.amazon.com/She-Swims-Alligators-Harmonizing-Encounters/dp/1735320706/>) Diana earned graduate degrees from the University of Florida including a doctorate, and she later taught at the College of Central Florida in Ocala.

Always at home in nature, she lives in a forested country environment with a lake in front and a swamp behind. She was inspired by experiences while swimming in her rural lake, where she has unintentionally encountered alligators, in sometimes heart-stopping situations.

Diana's aim in publishing is to entertain, to educate about the ecological value of alligators, to encourage safety around Florida wetlands, and to promote care for the environment.

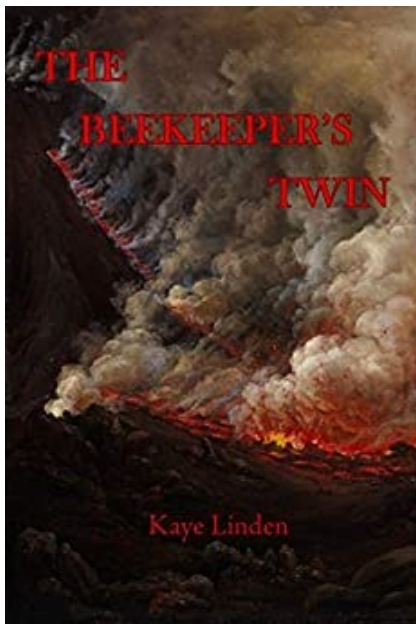
She invited Florida nature photographers to submit wild alligator photos to illuminate the poems, resulting in a beautiful "coffee table" book. She enjoys making presentations and doing poetry readings from its pages. Check out Diana's website AlligatorBook.com!



Thank you to the Civic Media Center and Third House Books for a great evening of poetry on World Poetry Day, Sunday, March 21st. "Poems in the Key of Community" was organized by the hosts of the CMC's weekly Thursday Night Poetry Jam open mic, in collaboration with Gainesville independent bookstore Third House Books and the ARTSPEAKS local poetry reading series.

Reader/performers included Gainesville spoken word artist and Poetry Jam host Naud La, and Alachua County Poet Laureate and ARTSPEAKS founder E. Stanley Richardson. Other featured readers included Brittany Cole, Terrence Commons, Alana Jackson, Terri Bailey, and Marvin Wilson Jr. We appreciate your talent and your support for GainesVillage. We look forward to the next event!

W*R*I*T*E



Congratulations to Kaye Linden on the publication of the sequel to her fantasy adventure novel, *Prasanga*.

The new book, called *The Beekeeper's Twin*, is now available on Amazon.

Get your copy here: <https://www.amazon.com/Beekeepers-Twin-Kaye-Linden-ebook/dp/B08X1D2719/>

Wag Brags

Congratulations to former WAG president **Kimberley Mullins** for being invited to join an anthology for New World Theater. Her piece, *Black by Unpopular Demand*, was accepted for the *08:46 Monologue Collection*.

(<https://www.newworldtheatre.org/08m46s/>)

The selected works will be published in an anthology entitled, *08:46*. All the profits from the sale of the publication will be split between the contributing writers and charitable organizations that are committed to dismantling systemic racism.

W*R*I*T*E

Interested in submitted to our Writers Alliance Literary Magazine, *Bacopa*? Check out the editors' blogs to see what types of material they are looking for. Submissions are open from May 1 until May 31, 2021 and there are no submission fees this year.

<http://bacopaliteraryreview.blogspot.com/>

If you'd like to submit your work starting on May 1, click here:



<https://writersallianceofgainesville.submittable.com/submit>

Bacopa Literary Review is an annual international print journal published by the Writers Alliance of Gainesville.*

Mary Bast, Editor-in-Chief
J.N. Fishhawk, Associate Editor/Poetry Editor
J. Nishida, Fiction Editor
Stephanie Seguin, Creative Nonfiction Editor
Kaye Linden, Prose Poetry Editor

Stay updated by checking WAG's Bacopa 2021 page: <https://writersalliance.org/bacopa-literary-review>

WAG Brags



What do you get for being a member of the Writers Alliance? Here is a list of our programs available to our members:

Monthly programs are open to the public, but only members can enjoy these perks, information about which is found on our website:

- Critique Pods—small groups that read and comment on each other's writing
- Promotion of your books on WAG's website, with links to purchase them
- Listing of your website/blog on our website
- A free copy of the annual [*Bacopa Literary Review*](#)
- Participation in WAG-sponsored book sales
- Speakers' Bureau program: WAG members who are available to speak to outside groups
- Services: editing and other services you offer to other writers
- Beta readers: read manuscripts for authors and give feedback

While we hope to go back to in-person meetings at the local libraries soon, we are grateful for the opportunities we've had to continue our meetings via Zoom and online.

We are currently looking for members to assist with our accounting, Web site, etc. We are a federal and state non-profit and you can use this information to promote your own work as a dedicated writer.

We hope you'll join us and become involved with the WAG Board and the Sunshine State Book Festival. Let's keep our dynamic organization going full strength. If you'd like to become more involved, or you have suggestions about what the Writers Alliance can do for local authors, please contact floridawendy54@gmail.com.

WAG Brags

Let your work
sit untouched
for a while!

<https://writersrelief.com/2020/09/10/5-writing-tips-to-improve-your-final-draft-writers-relief/>



You've been writing, editing, proofreading, and rewriting your short story, poems, or novel. At long last, you're at the point where you feel your WIP (work in progress) is done! Pat yourself on the back, do a happy dance, get a celebratory snack—but don't start submitting just yet. The experts at Writer's Relief know that there's a good chance you still have more work to do before you're ready to submit to literary editors and agents. Use these writing tips to improve your final draft and boost your odds of getting published.

Let your work sit untouched for a few days. This may seem counterintuitive, but it's a crucial step to get yourself in the best headspace for editing. While some writers jump into edits the moment they've typed "The End," it's better to put the draft aside for a few days, weeks—or even longer. You'll come back to your draft with fresh eyes and will be able to see any needed changes you didn't notice before.

Ask someone to read through the draft. Whether you have a friend or family member who's a grammar geek, or a standing relationship with another writer or [critique partner](#), it's helpful to have another reader review your draft. By the time you've finished a draft, you're so close to the work that you may find it hard to remain objective, and you may miss plot holes, clunky lines, or passages begging for character development. An outside reader will notice these discrepancies and ask questions you might not have considered—but an editor or agent definitely would.

Final Draft Fixes (Con't.)

Research publishing industry guidelines for [your genre](#). Though you should never write solely to satisfy trends, it's also a good idea to make sure your writing is following the current publishing industry standards for length, topics, and format. No matter how strong your writing is, a literary journal editor or literary agent may simply have to pass it up if it falls too far outside the submission guidelines. If you're writing prose, take the time to research how long pieces should be (whether they're stories, essays, or books). If you're writing poetry, find out whether editors are interested in rhyming poetry, prose poetry, free verse, or other forms. Knowing if your draft meets the criteria for the markets where you plan to submit will ensure you're sending your work to the right places!

Cross your t's, dot your i's, and check for typos. You say you've proofread? Okay. Proofread again. We can't say it enough: Proofread, proofread, proofread! Though a single spelling or grammatical error isn't likely to make or break your draft's chance of publication, multiple errors and typos probably will. Even if you're a naturally gifted grammarian, it's easy to make small mistakes or typos as you're writing. If you've already proofread and aren't finding any issues, try reading your piece aloud—you'll be more likely to catch errors the eye flits over while reading! Again, ask someone with grammar skills to review your work for you. The [Writer's Relief proofreading experts can help](#).

Cross your t's,
dot your i's, and
check for typos.
You say you've
proofread?
Okay.
Proofread
again!

And The Best Tip For Improving Your Final Draft...

Know when to stop. It's tempting to keep returning to your piece to edit...and edit...and edit. Maybe you wake up in the middle of the night with a brilliant new idea you want to add, or you find yourself spending days trying to reword one pivotal line. While editing your draft is always necessary, eventually you have to [stop editing and start submitting](#).

After You've Submitted Your Final Draft

Once your final draft is polished and submitted, you can do another happy dance, get another cookie—and start working on your next project! Don't sit waiting and worrying about responses. Move on to writing your next draft, and use these tips to make sure your final draft is always your very best work. Remember, the more well-written submissions you send out, the better your odds of getting your work published!



Jane Friedman

5 Mistakes When Writing Flashbacks in Memoir (and Fiction)

Posted on [February 25, 2020](#) by [Sarah Chauncey](#) | [5 Comments](#)



Flashbacks are scenes that take place prior to the narrative arc of a story. They can illuminate any number of story elements, from revealing the origins of an unusual habit to new information about a relationship. Flashbacks can give the reader a depth of context not available in the primary narrative.

Alternately, flashbacks can help the reader understand your reaction to an event in the primary timeline. For example, maybe you had a fight with your spouse, and the exchange reminded you of how you used to cower in your closet when your parents fought. While you can *tell* with that line, *showing* via a flashback can be more engaging for the reader.

Continued Next Page

Mistakes
when writing
Flashbacks!

Writing Flashbacks (Con't.)

However, flashbacks can be tricky to write. Written unskillfully, flashbacks can leave a reader disoriented and disengaged.

What follows are the five mistakes I see most often in memoir manuscripts, though these principles are also relevant to fiction. If you're writing fiction, just substitute "your main character" for "you."

1. Including irrelevant flashbacks

When used properly, flashbacks can be illuminating. When used haphazardly, they detract from the primary narrative and leave the reader confused (or worse, bored).

You should understand how each flashback enhances the story. If it doesn't, cut it. Flashbacks should be earned, just as any plot development is earned.

Ask yourself these three questions about every flashback in your current draft:

- How does this flashback serve the story?
- Could the information be revealed chronologically within the time frame of the primary narrative?
- Is there a direct relevance to the present-day scene?

Writers sometimes pepper their manuscripts with flashbacks to appear more "literary," though from my perspective, there is nothing intrinsically literary about a flashback. I'm a big fan of chronological structure, because it keeps the reader clearly oriented. However, you may want to reveal certain information from the past at a specific, strategic point in your narrative.

A related mistake is the use of multiple flashbacks to shine light on one particular issue. For example, let's say that you had a job as a dog walker in college. If that's relevant to your (primary narrative) decision to adopt an English Springer Spaniel 20 years later, it *might* warrant a flashback. Write one compelling flashback that gives the reader a taste of your experience, but don't create five or six different dog-walking flashbacks to make your point.

2. Writing a flashback "because it really happened"

Sometimes, especially in memoir, writers want to include everything interesting that happened, and they rationalize including an irrelevant flashback by saying, "But it really happened!"

With memoir in particular, it can be difficult for a writer to discern which events are relevant to the story and which aren't. Implausible, mind-boggling experiences that defy logic happen every day. It's very cool that you (or the character) had that experience, but that alone is not a reason to include it in your story.

Make sure your flashbacks are relevant. It doesn't matter if "It really happened."

Continued Next Page

3. Forgetting to anchor

One of an author's tasks is to keep the reader oriented in the time frame of your story. Inserting flashbacks randomly, or without "anchoring," can leave readers adrift and confused.

To "anchor" is to use a phrase or sentence to introduce the flashback: "Twenty years earlier...", "Before my sister was born...", "The sound of the fire sirens took me back a decade..." The strongest anchors help the reader follow the narrator's train of thought and connect the dots about why you're transitioning to another time and place: Your new coworker has a vocal tic similar to your abusive mother's. The smell of a clove cigarette takes you back to your semester in Paris. You hear a songbird from that time you went camping in northern Michigan.

Depending on the length of the flashback scene, you may need to anchor on the other side, too, to re-orient the reader to the primary narrative. Better to err on the side of anchoring too much—a beta reader or editor can tell you if you've overdone it—than to leave readers wondering where in your world they are.

4. Leading the reader by the nose

Nearly all of us—myself included—have a strong need to be understood. That often translates on the page into a final, punctuating (and *telling*) sentence that reiterates how you felt or one that explains your actions. For example, "My father's stubbornness that morning infuriated me" or "I figured I was better off without Ben, anyway."

I call this "leading the reader by the nose" and—surprise!—readers, like all of us, don't like being told how they should feel or what they should think.

The trick is to create the scene in a way that the reader's emotional or cognitive response is virtually inevitable. If you write it well, using [characterization](#), action and [dialogue](#) to bring the reader into your experience, the reader will feel what you felt.

Also, no matter how much you cringe at your past behavior or worldview, resist the urge to rationalize or justify your behavior—that only comes across as defensive, and then the reader will wonder why you're so defensive.

5. Writing recollections instead of flashbacks

A recollection is a thought. A flashback is a scene. Reading about a character's thoughts can be less compelling than giving readers the opportunity to have an experience with them. Flashbacks bring the reader into the moment with you, whenever that moment happened.

Anchor Your
Scene

Continued Next Page

Writing Flashbacks (Con't.)

On the page, what makes something a “recollection” rather than a flashback is point of view. If you’re writing a recollection, you retain your present-day POV and reflect on an event that happened in the past. Here’s an example of a well-written recollection from Mira Bartok’s [The Memory Palace](#):

The last time I visited my mother in a hospital, it was over 20 years ago. She was in a lock-down ward at Cleveland Psychiatric Institute (CPI) and had asked me to bring her a radio. She had always needed a radio and a certain level of darkness. In her youth, my mother had been a musical prodigy. When I was growing up, she listened to the classical station night and day. I always wondered if her need for a radio meant more than just a love of music. Did it help block out the voices in her head?

In a flashback, you create a scene as though it were happening in real time. By this, I don’t mean write it in the present tense. Rather, I mean that the scene should [immerse the reader in your flashback experience](#). Flashbacks [retain your POV at the time](#), rather than superimposing your present-day POV onto the memory.

Here’s an example of a skillful flashback from Huda al-Marashi’s memoir, [First Comes Marriage](#):

In the fifth grade, I had a sleepover for my birthday (my parents’ rule was that I could have friends over, but I couldn’t spend the night at anyone’s house). When the conversation turned to my friends’ on-screen crushes, I wanted to shush them. In my house, there was nothing innocent about girls discussing boys. It wasn’t long before Mama picked up on the topic and called me out of the living room and into the kitchen to ask, “Are your friends talking about boys?”

I nodded, mortified and ashamed, and then added, “But they’re not real boys. Just actors.”

She didn’t meet my gaze. “Already?” she said, as if she were addressing herself. “These are eleven-year-old girls. What’s wrong with this country?”

That I could feel so much shame just being in the company of girls talking about boys made it clear—this was a taboo unlike any others.

Some literary memoirists skillfully weave recollections into their stories in a way that creates the same emotional impact as flashbacks. For the average memoirist—let’s say those who have yet to win a major literary prize—I believe flashbacks should be shown, rather than recounted. However, there is a place for recollections in both memoir and fiction, and not every glance backward has to be a fleshed-out flashback.

Sarah Chauncey

[Sarah Chauncey](#) is a creative nonfiction writer, editor and writing coach. She helps narrative nonfiction authors elevate their writing through techniques from literary nonfiction, journalism, theatre, long and short fiction, screenwriting for film and television, and digital media. [Read her blog](#) (<https://www.sarahchauncey.com/blog/>) for more writing tips, or [follow her on Facebook](#).

In a flashback, you create a scene as though it were happening in real time.

Continued Next Page

Upcoming Writing Classes

Susie Baxter's Write-Your-Memoir course is offered through the Community Education Program of Santa Fe College. Classes will begin on Tuesday, April 13 at 10:00 a.m., and meet every Tuesday through May 4. Here's the course description:

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. All will have a chance to share stories, although sharing is not mandatory.

ENG0048.1F6

Dates/Time: Tuesdays, Apr 13 - May 4, 10 a.m. - noon

Location: ONLINE-ZOOM

Course Fee: \$49.00

Lab Fee: \$0.00

Notes: No senior waivers. Class is limited to 12.

To register, call Santa Fe at (352) 395-5193.

W*R*I*T*E

WAG Member **Wendy Thornton** will be offering her Publishing class in April:

PUBLISHING YOUR WORK via ZOOM through Santa Fe College:

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. How do you self-publish most effectively? We will cover the latest info on the publishing world in general.

ENG0002.1F1

6 Thu., starts 04/08/2021, 06:00 PM - 07:00 PM

Instructor: Thornton, Wendy

ONLINE-ZOOM

Fee \$29.00

NOTE: No sr. waivers.

Start 2021
with a plan
to submit
your work.

Calls for Submission



Posted March 24, 2021
Call For Submissions: Fiction, Essays, Photography, Art, Poetry,
Digital Storytelling

The objective of *Nzuri* (meaning Beautiful/Fine in Swahili) is to promote the artistic, aesthetic, creative, and scholarly work consistent with the values and ideals of Umoja community. African American and Other Writers and Artists are urged to submit their best written or artistic work for consideration. Check out open submission opportunities for *Nzuri Journal of Coastline College* at [Submittable](#). We are now accepting submissions in all categories for the Spring 2021 issue. Essays and fictional pieces should be a maximum of 4,000 words. Website: NzuriJournal.com.

W*R*I*T*E

Calls for Submission



BreakBread
LITERACY PROJECT

Posted March 22, 2021
BreakBread Magazine Seeks Young Creatives 13-25

Deadline: Rolling

BreakBread Magazine is a magazine for all young creatives between the ages of 13 and 25. We are always looking for vivid, timely poetry, nonfiction, short stories, comics, and visual arts (photography, illustrated narratives, and hybrid work) that explore new directions in arts and letters. Submissions are always free. Visit breakbreadproject.submittable.com/submit to send us your work. Check out our website:

(https://www.breakbreadproject.org/?utm_source=newpages&utm_medium=classified&utm_campaign=young_creatives_13-25_cfs&utm_content=breakbread_magazine) for more information.

W*R*I*T*E

Posted March 15, 2021—**Haunted Waters Press**
HWP Seeks Fiction/Poetry/Flash for Paid Print Publication/Awards
Deadline: August 31, 2021

Haunted Waters Press seeks submissions for consideration in the 19th issue of the literary journal *From the Depths*, the 2nd edition of our fiction anthology *Tin Can Literary Review*, and online publication in *SPLASH!*

Check out

Poets &

Writers

[https://](https://www.pw.org/)

www.pw.org/

Continued Next Page



Calls for Submission



Works selected for print publication receive payment plus online interview. Recipients of the 2021 HWP Awards receive cash awards, print publication in *From the Depths*, and featured author interview. Works appearing in *SPLASH!* enter the HWP Print Pool for future offers of paid publication.

Visit us at www.hauntedwaterspress.com. Be sure to stop by the *HWP Contributor Showcase* to meet our authors and read their work.

W*R*I*T*E

Call for Submissions: *Speckled Trout Review*
Deadline: May 1, 2021

Speckled Trout Review is an independent literary magazine publishing an online issue every spring and a special print issue in the fall. In our short time, we have published former poet laureates, Pushcart Prize nominees, Best of the Net recipients, contributors whose work has landed in *Ploughshares*, *Prairie Schooner*, *POETRY*, *Tar River Poetry*, *ThreePenny Review*, and numerous anthologies. Please read specific submissions guidelines, which can be found at www.speckledtroutreview.com. Deadline for the Spring 2021 (3.1) issue is May 1.

Calls for Submission



Oyster River Pages Seeks Submissions for Annual Issue

Deadline: May 31, 2021

Oyster River Pages is a literary and artistic collective seeking submissions of fiction, creative nonfiction, poetry, and visual arts that stretch creative and social boundaries. We believe in the power of art to connect people to their own and others' humanity, something we see as especially important during these tumultuous times. Because of this, we seek to feature artists whose voices have been historically decentered or marginalized. Please see www.oysterriverpages.com for submission details.

W*R*I*T*E



Awakenings Review Seeks Poetry, Fiction, Nonfiction, & Photography

Established in 2000, *The Awakenings Review* is an annual lit mag committed to publishing poetry, short stories, nonfiction, and photography by writers, poets, and artists who have a relationship with mental illness: either self, family member, or friend. Our striking hardcopy publication is one of the nation's leading journals of this genre. Creative endeavors and mental illness have had a close association. *The Awakenings Review* publishes works derived from writers' and poets' experiences with mental illness, though mental illness need not be the subject of your work. Visit www.AwakeningsProject.org for submission guidelines.

Contests

Announcing The Hunger Spring Prose Contest and Open Submissions

Deadline: May 1, 2021

Submissions to our [Spring Prose Contest](https://www.thehungerjournal.com/spring-prose-contest?utm_source=newpages&utm_medium=classified&utm_campaign=2021_spring_prose_contest&utm_content=hunger_journal)
(https://www.thehungerjournal.com/spring-prose-contest?utm_source=newpages&utm_medium=classified&utm_campaign=2021_spring_prose_contest&utm_content=hunger_journal)

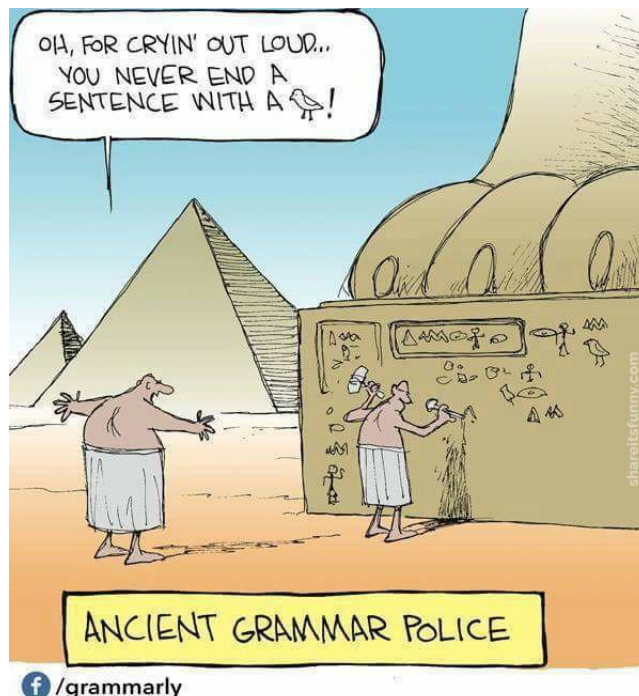
are being accepted from March 1, 2021 - May 1, 2021. The winner will receive a \$100 prize and publication in our Spring Issue. Finalists not chosen as the winner will also be considered for publication. The contest entry fee is \$5 for one story, essay, or hybrid prose piece of up to 5,000 words. Multiple submissions are allowed with a separate entry fee for each submission. *The Hunger* editors will choose 10 finalists to send to the contest judge, who will select the winning piece. Finalists will be notified by mid-May and a winner will be announced by early June. Contest Judge: Jackson Bliss.

W*R*I*T*E

Swan Scythe Press Announces its 2021 Poetry Chapbook Contest!

Deadline: June 15, 2021

Swan Scythe Press announces its 2021 poetry chapbook contest. Entry fee: \$18. We are accepting submissions from March 1 to June 15 (postmark deadline). Winner receives \$200 and 25 perfect-bound chapbooks. The 2020 winner is Lana Issam Ghanam for *Evolution of Stone*. For full submission guidelines, visit www.swanscythepress.com and swanscythepress.submittable.com/submit.



Contests

Florida Review

Deadline: April 15, 2021

Entry Fee: \$25

Cash Prize: \$1,000

E-mail address: flreview@ucf.edu

Website: <http://floridareview.cah.ucf.edu>

Three prizes of \$1,000 each and publication in *Florida Review* are given annually for a group of poems, a short story, and an essay. The editors will judge. Submit three to five poems or up to 25 pages of prose with a \$25 entry fee, which includes a subscription to *Florida Review*, by April 15. All entries are considered for publication. Visit the website for complete guidelines.

Florida Review, Editors' Awards, University of Central Florida, English Department, P.O. Box 161346, Orlando, FL 32816. Jake Wolff, Editor.



Contests

Poetry International Prize

Deadline: April 30, 2021

Entry Fee: \$15

Cash Prize: \$1,000

E-mail address: poetryintl@gmail.com

Website: <http://poetryinternational.sdsu.edu/submissions/pi-prize.html>

A prize of \$1,000 and publication in *Poetry International* is given annually for a single poem. Using only the online submission system, submit up to three poems with a \$15 entry fee (\$3 for each additional poem) by April 30. All entries are considered for publication. Visit the website for complete guidelines.

Poetry International, Poetry International Prize, San Diego State University, Department of English and Comparative Literature, Mail Code 6020, 5500 Campanile Drive, San Diego, CA 92182. (619) 594-1522. Sandra Alcosser, Editor in Chief.

*W*R*I*T*E*

University of Mississippi Willie Morris Award for Southern Fiction

Deadline: April 30, 2021

Cash Prize: \$10,000

E-mail address: wmawards@olemiss.edu

Website: <http://williemorrisaward.org>

A prize of \$10,000 is given annually for a novel published during the previous year that is set in the South and reflects Willie Morris's "hope for belonging, for belief in a people's better nature, for steadfastness against all that is hollow or crass or rootless or destructive." The winner will also receive an all-expenses paid trip to Oxford, Mississippi, for the awards ceremony. Susan Kingsolving will judge. Submit a novel of at least 50,000 words published in 2020 by April 30. There is no entry fee. Visit the website for complete guidelines.

University of Mississippi, Willie Morris Award for Southern Fiction, 615 Grove Loop, University, MS 38677. Susan Nicholas, Coordinator.



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

The Writers Alliance of Gainesville (WAG) promotes, encourages and supports aspiring and experienced regional writers. This goal is accomplished via WAG monthly meetings, public readings, ongoing small critique groups, a literary journal, writers' contests, and collaborations with schools and civic organizations to foster creative expression through the written word.

THE FOUR HORSEMEN OF PROCRASTINATION

