

WAG Digest - July Aug 2021

Volume 11—Issue 4

WAG Meeting (via Zoom)

Literary Agent, Peter Miller: The Future of Publishing & The Entertainment Business

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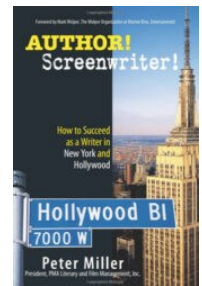
Literary agent Peter Miller, who has represented more than 1,500 books, including 20+ New York Times best-sellers, will be WAG's guest speaker on August 8 at 2:30 p.m. In his talk via Zoom (see link below), he will discuss the metamorphosis of books into movies, television, cable films, and series of all kinds.

The founder and president of Global Lion Intellectual Property Management, Miller is known in both the publishing world and Hollywood as the "The Literary Lion." He has developed, produced, and/or sold more than 250 motion picture and television properties through his companies, Global Lion Management, Inc., and Millennium Lion, Inc., along with film studios, networks, and production companies. Through his online platform, the Global Lion Insider Weekly Newsletter,



and talks like this August 8 presentation, he seeks to inspire and empower authors.

Currently, he is looking for cutting-edge established authors both in fiction and non-fiction with global marketing and motion picture/television/cable production potential. For more information, check out his websites:



<https://globallionmanagement.com/press-kit/> and <https://globallionmanagement.com/>

JOIN THIS FREE ZOOM PROGRAM VIA THE FOLLOWING LINK::

[HTTPS://US02WEB.ZOOM.US/J/89973131287?PWD=UWC4WXRAA.DL0OWVQWMGWBT.BINHDTVQT09](https://us02web.zoom.us/j/89973131287?pwd=UWC4WXRAA.DL0OWVQWMGWBT.BINHDTVQT09)

MEETING ID: 899 7313 1287

PASSWORD: 316819

Upcoming WAG Meetings—Via Zoom

WAG. Where We've Been. Where We Could Go...



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

www.writersalliance.org

We hope to be able to have in-person meetings again soon, but in the meantime, please join us digitally if you can.

September 12, 2:30 PM - 4:00 PM

Join us on Sunday, September 12, at 2:30 p.m. via Zoom for a conversation about the Writers Alliance of Gainesville (WAG) and what it offers its members and the community. The program will be moderated by Jess Elliott, Skipper Hammond, and Wendy Thornton. Talk will include History, Member Benefits, and What the Writers Alliance can do for you. What do you want from WAG? What are your goals? What has WAG done before that you'd like to see again? How can we make things better in the future?

We encourage all members to get involved and not just watch from the bleachers. Events don't run themselves. WAG is an all-volunteer force and can use small and large help. Let's get involved! Attend meetings and events! Meet other members! We all learn from one another.





Reminder: Time is Running out to join the:

GFAA GALLERY EXHIBITION SUBMISSION:

SYNERGY

A Collaboration with the WRITERS ALLIANCE OF GAINESVILLE & the GAINESVILLE FINE ARTS ASSOCIATION. Respond to art through your writing.

Your writing will be displayed in the exhibition with the artwork that you worked from.

DEADLINE FOR WRITERS TO CHOOSE ART—Friday, Aug. 6, 2021—Choose 3 pieces and send to floridawendy@outlook.com. Art will be assigned in the second week of August on a first-come first-served basis.

Deadline for writing submissions: September 2, 2021

Exhibit Dates: September 21 - November 20, 2021* (*NOTE this is a 2-month long exhibition)

SUBMISSION INSTRUCTIONS:

(DEADLINE TO PICK AN ART PIECE IS FRIDAY—AUG. 6:)

- Authors are invited to select three pieces of art in preferential order. Please email floridawendy@outlook.com and indicate your 1st, 2nd and 3rd preferences. Subject of your email should be "SYNERGY"
- You will receive an email with the artwork that you have been assigned to.
- As the goal is to have responses for each piece of art, one work will be assigned to each author.
- There can be up to two writers per piece of artwork.
- Once the author has been matched with a work, they will use it as a writing prompt to create a poem, story or reaction of some kind, NOT a critique. Does the piece evoke an emotion? A memory? Is there a backstory that led to this moment captured in the piece? Use the work to launch a creative response.
- **See guidelines on next page...**

WRITING OPPORTUNITY

CALL TO WRITERS

GFAA GALLERY EXHIBITION SUBMISSION:***SYNERGY***

- See artwork at: <https://www.gainesvillefinearts.org/synergy>

Once the author has been matched with a work, they will use it as a writing prompt to create a poem, story or reaction of some kind, NOT a critique. Does the piece evoke an emotion? A memory? Is there a backstory that led to this moment captured in the piece? Use the work to launch a creative response.

REMEMBER—this is a creative response—NOT A CRITIQUE OF THE ART. USE YOUR CREATIVITY TO RESPOND TO THE VISUAL ART AS A VERBAL ARTIST!

Specifications for writing:

- 500 words max
- 1.5 spaced
- Arial font 14 pt
- Word document

- Title - Arial bold 16 pt
- Author - Arial 16 pt
- Body - Arial 14 pt

WAG

Sad to report the passing of an important WAG Member, Patty McCurdy:



Pattie Macurdy

WAG member Pattie Macurdy will be missed. She passed away on July 7 at her home near Gainesville. She participated in a memoir pod, and for a while, sent out notices about Marketing Coalition meetings. Her memoir, *Sunsets and Buzzards*, which she completed at the age of 90, is available on Amazon. She continued adding pieces to her blog up until a week before her death. <https://pattieremembers.wordpress.com/>

W*R*I*T*E

Looking for assistance for the 2022 Sunshine State Book Festival:

Speaker Greeter: Work with the Speaker Coordinator on Sunday Jan 30, at the Matheson to greet speakers when they arrive, help them get settled, provide water, and generally see to their needs.

Audio-Visual Assistance: Work with the Speaker Coordinator on Sunday, Jan 30, at the Matheson to assist speakers in setting up audio-visual equipment.

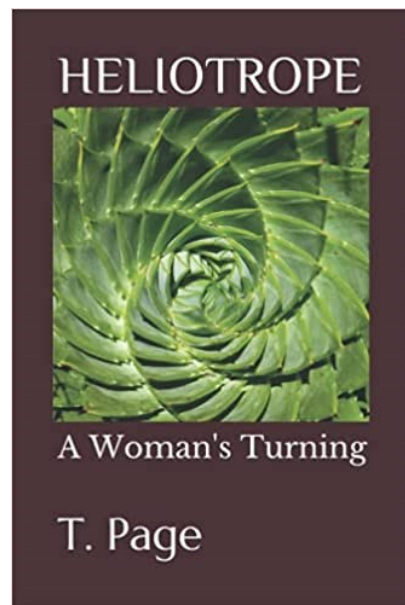
If interested, send an e-mail for floridawendy@outlook.com.

WAG Brags

Congratulations to WAG Member T. Page on the publication of her book, *Heliotrope: A Woman's Turning*. The book is available on Amazon as a paperback or on Kindle:

<https://www.amazon.com/HELIOTROPE-Turning-T-S-Page/dp/B094KL6NBF/>

This is a work of poetry from one woman's lifetime. It chronicles the love and trials, as well as the beauty of life lived inwardly and outwardly with discernment. A record of change, with its acceptance of the way of the universe and a gratitude for the wisdom an introspective life brings.



W*R*I*T*E

The Writers Alliance is surveying new members to see what they want from our organization. You may get a phone call or an e-mail from members requesting information about how our organization can best serve you. We are happy to announce that, despite the Covid vaccine shutdown, we have managed to continue to grow and stay involved in various organizations, while offering our fellow writers a number of opportunities. But we want to do more, so please, help us help you. Tell us what you're looking for, and how the Writers Alliance can help. Stay tuned.

WAG Brags

Congratulations to Mallory O'Connor on the release of her new book, third in her trilogy:

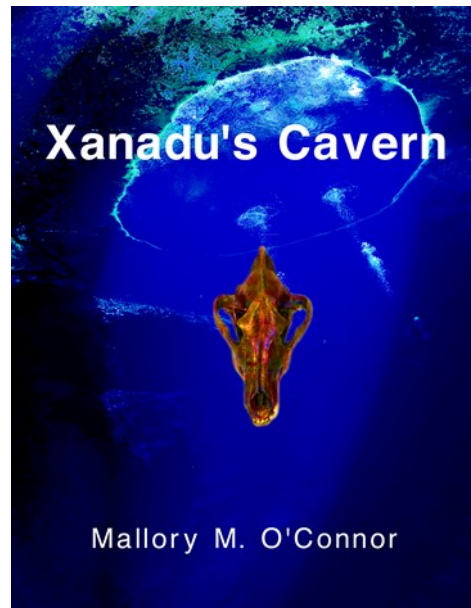
Xanadu's Cavern

Published by Book Baby

ISBN: 9781098385064

Release date: 6-24-21

Xanadu's Cavern is the third book of Mallory O'Connor's occult thriller series. The book continues to follow the adventures of psychic Epiphany Mayall as she confronts art theft, environmental destruction, and murder.



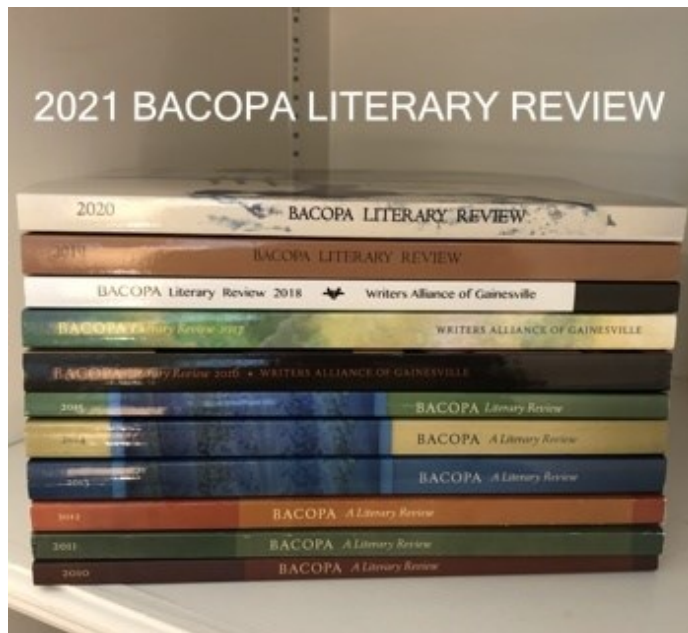
re-

For thirty years, Epiphany Mayall has worked as a psychic medium in the small Spiritualist community of Watoolahatchee, Florida. But when a renowned cave diver and environmental activist goes missing, Epiphany is asked by her friend, Alexa Destin, to help find him. His disappearance coincides with a fight between local environmentalists and an Australian developer who wants to build an up-scale subdivision and golf course on 2500 acres adjacent to fragile springs and caves along the Watoola River in Florida. Epiphany suspects foul play, but there's nothing to connect the diver to the developer. Epiphany decides to ask for help from Maro Gaido, a Chicago-based PI and ex-FBI arts crimes investigator who has previously worked with her on art theft cases. They soon discover that the diver's disappearance is also somehow connected to the illegal removal of valuable fossils from the same springs and caverns where the diver went missing.

As Maro and Epiphany dig deeper, they also find that RAcE Energy, a rogue energy company headed by billionaire Derrick Rarian, is also involved. They have encountered RAcE Energy several times during their investigations into the international black market in stolen art and antiquities, and they understand what they are up against. Nevertheless, they are determined to continue their investigation. Cassadaga, Florida, was the inspiration for the village of Watoolahatchee. Known as "the psychic capital of the world," Cassadaga is home to the oldest Spiritualist community in the Southeast, with more than twenty working "mediums." O'Connor has been visiting and conducting research there since 1980.

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

WAG BRAGS—Bacopa available in October!



The *Bacopa Literary Review 2021*, the print journal published by the Writers Alliance of Gainesville will debut at our October 10 meeting.

The journal will include selections from our 2021 contest, which opens May 1, 2021, and closes on May 31, 2021. There is no submission fee.

Prizes will be \$300 for the first prize and \$100 for the second prize in each of four genres: fiction, creative nonfiction, poetry, and prose poetry.

The [Bacopa Literary Review Editors' blog](#) shows the quality of writing the editors seek by highlighting respected works from previous *Bacopa* issues as well as other sources. Also see the [General Submission Guidelines](#).

AT THE OCTOBER 10 DEBUT, A NUMBER OF WORKS FROM THE JOURNAL WILL BE SHARED. THE PROGRAM IS FREE AND OPEN TO THE PUBLIC, WHETHER IN PERSON OR BY ZOOM. WAG MEMBERS MAY PICK UP THEIR FREE COPY OF THE JOURNAL WHEN WE MEET IN PERSON. THE JOURNAL WILL SELL FOR \$10 AND WILL ALSO BE AVAILABLE ON AMAZON.

How to Effectively Manage Multiple Narrators in Your Novel

<https://www.janefriedman.com/how-to-effectively-manage-multiple-narrators-in-your-novel/>

Posted on [December 14, 2020](#) by [Ken Brosky](#)



Photo by Tim Gouw from Pexels

Today's guest post is from author [Ken Brosky](#) ([@KenBrosky](#)).

I read a book recently that will remain unnamed. The book was entertaining, and at its core was a pretty darned good mystery with some fantastic twists that made the ending a payoff for the ages. I enjoyed it from start to finish.

But I just couldn't shake some negative feelings about the narration. This particular book, you see, was entirely first-person narration ("I did this, I did that, I thought this," etc.) with a crucial tweak: multiple narrators. This meant each chapter had a different character telling a different scene in the story. In this case of this book, all the narrators were suspects in a murder. And as the clues fell into place, it became clear that every one of the narrators was keeping secrets ... and could ultimately be the murderer.

Manage Multiple Narrators, Cont.

But here's the thing that kept bugging me: all the narrators sounded pretty identical. They didn't have enough flavor to distinguish themselves, so I found myself continually flipping back to the beginning of the chapter to ensure I was imagining the right person telling the story in my head. That lack of distinct "voice" caused the multiple narrators to mix together.

There's nothing wrong with this book, just like there's nothing wrong with using multiple narrators in a first-person story. But—and I think this is a *big* but—you need to ensure their voices are distinct. This isn't easy. It requires a lot of practice. It requires an intricate understanding of narration. And it requires some serious back-ground work.

1. Identify why you're doing this

Why does your story need multiple first-person narrators? You gotta have a reason, Dear Writer. And it should be compelling. Are the narrators separated from each other? Do they come from drastically different backgrounds, thus ensuring every scene is interpreted differently? Are they working against each other or with each other? Keep in mind that your audience will need to mentally keep the narrators separate, which requires extra work. Reward your audience for actively reading!

2. Make sure the narrators' voices are distinct

This is the most important step. The characters you choose to tell the story need to come out. Watch the incredible movie *Knives Out*. Think about how differently the narration would sound from the mouth of Inspector Blanc, compared to the snarky Ransom Drysdale, compared to the kind-hearted Marta Cabrera.

Everyone speaks a little differently—*use this*. For example, I say "ain't" all the time at home, but not at work. I don't have a huge vocabulary; I get by on a thesaurus way more than any professional writer should. On the other hand, my wife uses a lot more big words (she read a dictionary for fun once, so she's got me beat there!). She's a farmer, I'm a teacher. The way we would narrate midwifing a calf (which we've both done on our farm) would be drastically different. For example, I—the city slicker—would be much more grossed out by the various fluids on my hands and clothes ... she would be much more professional in her narration given the fact that she grew up on a farm!

Your characters have to sound distinct or your story will be lost.

Manage Multiple Narrators, Cont.

All of this does *not* mean simply using a few different slang words or lazily switching up how often narrators use contractions. First-person narration has to embody the character's language and personality.

The best way to explore this is to write dialogue. Let your narrators get together in a room and talk for awhile. What differences pop up? If you've developed your characters well enough, they should begin to distinguish themselves the more they talk. You should be able to take out all the dialogue tags and still know exactly who's talking.

3. Come up with a killer plan

This is arguably the hardest part of the entire process. Every chapter needs a *reason* for existing with a specific narrator. As if planning out chapters wasn't hard enough to begin with! Now, you have to make an even more crucial decision: who tells this part of the story? A single mistake here can come back to bite you during revisions, potentially throwing off the entire novel! So what do you do?

I have an idea I've used, and it's an idea tried by other authors as well. It's not going to make you happy, though. Ready? Are you sure? OK, here it is: write the chapter in third-person narration first. Get a sense for what happens in the scene, *then think about which character in the scene will tell their version of what happened in the most compelling way*. Imagine a dinner scene with all your narrators. Who's got the most interesting perspective? The most *important* perspective? This kind of planning can go a long way.

Further reading

Sometimes, it's good to learn from the best. Try these five super-distinct novels to get a better sense of how authors approach "voice" in first-person narration.

[*When No One Is Watching*](#) — Alyssa Cole wrote an awesome thriller about disappearances taking place in Brooklyn. Cole switches between two narrators: a black woman and a white man. Her writing is absolutely fantastic.

[*Cloud Atlas*](#) — David Mitchell crafts a sci-fi epic that uses multiple narrators from different time periods. Beyond daring and innovative, taking obvious care to ensure the narration is distinct and realistic for its time period.

Manage Multiple Narrators, Cont.

Further reading, cont.

[The MaddAddam Trilogy](#) — Margaret Atwood uses third and first-person narration. Read the entire trilogy to see how she utilizes both, and when she uses them to show unique perspectives!

[Getting Mother's Body](#) — Suzan-Lori Parks is a master storyteller. The unique voice of her narrator in this classic is a testament to her greatness.

[The Shadows](#) — Alex North switches between third and first-person narration at crucial points. While it may feel jarring at first, this is becoming a more commonly accepted form of narration, so it's worth studying from the best.

*W*R*I*T*E*

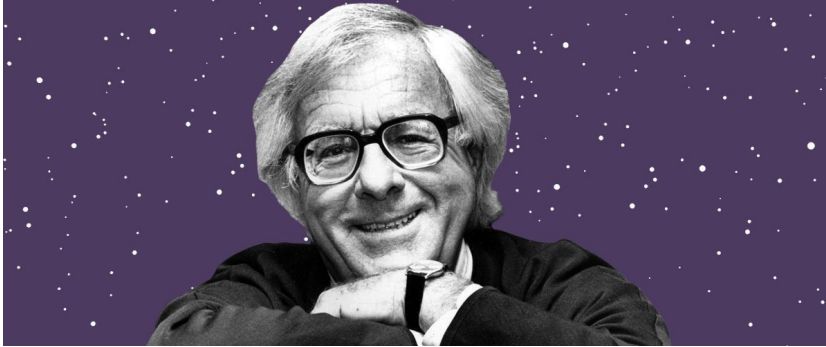
Write the chapter in third-person narration first.

WRITER FIGHTS: FAULKNER VS. HEMINGWAY



reparrishcomics

Writing Advice



Ray Bradbury's Greatest Writing Advice

"I've had a sign over my typewriter for over 25 years now: *Don't think!*"

The intellect is a great danger to creativity . . . because you begin to rationalize and make up reasons for things, instead of staying with your own basic truth—who you are, what you are, what you want to be. I've had a sign over my typewriter for over 25 years now, which reads "Don't think!" You must never think at the typewriter—you must *feel*. Your intellect is always buried in that feeling anyway.

Run fast, stand still. This, the lesson from lizards. For all writers. . . What can we writers learn from lizards, lift from birds? In quickness is truth. The faster you blurt, the more swiftly you write, the more honest you are. In hesitation is thought. In delay comes the effort for a style, instead of leaping upon truth which is the *only* style worth deadfalling or tiger-trapping.

-from "Run Fast, Stand Still, or, the Thing at the Top of the Stairs, or, New Ghosts from Old Minds," in *Zen in the Art of Writing*

Take off the safety harness:

You've got to jump off the cliff all the time and build your wings on the way down.—from a speech at Brown University, 1995

Write only for yourself:

You can't write for other people. You can't write for the left or the right, this religion or that religion, or this belief or that belief. You have to write the way you see things. I tell people, Make a list of ten things you hate and tear them down in a short story or poem. Make a list of ten things you love and celebrate them.—from a 2010 interview with Sam Weller, published in [The Paris Review](#)

<https://lithub.com/ray-bradburys-greatest-writing-advice/>

Calls for Submissions

The Antihumanist

Their tagline is 'Flash Fiction and Philosophy'. They publish fiction – weird, speculative, horror, and literary – and essays on the antihuman theme, which challenges human-centered themes, and also commission artwork. Send up to 1,000 words for fiction, 750-1,500 words for essays, up to 350 words for letters. Pay is \$0.05/word for prose, and \$150 for cover art. They are reading submissions for their second issue until 1 September 2021. Details

[here](https://theantihumanists.com/) (<https://theantihumanists.com/> - deadline details)

[here](https://theantihumanists.com/fiction-submissions/) (<https://theantihumanists.com/fiction-submissions/> - fiction guidelines)

and [here](https://theantihumanists.com/essay-submissions/) (<https://theantihumanists.com/essay-submissions/> - essay guidelines).

W*R*I*T*E

Split Rock Review Seeks Submissions for Issue 17

Deadline: August 31, 2021

Split Rock Review is an independent, online journal that publishes poetry, short creative nonfiction and fiction, comics, hybrids, book reviews, interviews, photography, and art that explore place, environment, and the relationship between humans and the natural world. We seek submissions for Issue 17 (Fall 2021). First 300 submissions are FREE during the months of July and August. Expedited and Tip Jar submission options are also available each month. Simultaneous submissions are OK. We encourage you to read past issues to see if we're a good home for your work. For submission guidelines, visit our website: www.splitrockreview.org/submit.



Time to
Submit

Calls for Submission

<https://airlightmagazine.org/>



Submissions

We are looking for new and innovative works of literary arts across all mediums and genres. Please send your work to us via [Submittable](#). Submissions sent by email (unless specifically requested by the editors) will not be read. We are particularly interested in work from female-identifying, BIPOC, and LGBTQ creators.

While *Air/Light* is based in Los Angeles and approaches the literary arts from a Southern California perspective, we want to read and publish work by everyone from everywhere.

What we read:

Nonfiction: Personal essays, critical essays, memoir, reviews, reportage, travel, interviews. Anything up to 4000 words.

Fiction: All genres and styles, up to 4000 words.

Poetry: No more than 10 pages per submission. We are interested in poems of all shapes and sizes, traditional or those that play with genre and form.

Cross-genre: Original work that blurs the lines of genre and form, whether text only or incorporating images and other multimedia elements.

Collaborations: Collaborative essays by two or more writers, or by a writer and an artist, up to 4000 words.

Visual Art: Original work in any style or genre, from comics to fine art and collage.

Music: Original recordings, compositions, and mixes.

Video: Short films, video essays, experimental collage, or anything in this territory.

Digital, multimedia, and interactive: Digital, multimedia, and interactive: Video games, twine narratives, choose-your-own-adventure web stories, interactive experiences, VR/AR/XR art.

Calls for Submission



Submit Your 50-word Story to 50 Give or Take

Deadline: Rolling

50 Give or Take daily delivers micro-fiction of fifty words or less straight into your inbox. Please [subscribe](#) (it's free!) to get an idea of what is published, before submitting your work. All accepted *50 Give or Take* pieces will be published in a print collection at the end of every year, starting in 2021. All you have to do is submit your: *50-word story, one-line bio, web-site or social media URL, and a vertical photo of yourself* to . Good luck!

W*R*I*T*E

The Blue Mountain Review

Our Doors are Open

Deadline: 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 all life through its stories. Stories are vital to our survival. What we sing saves the soul. Our goal is to preserve and promote lives told well through prose, poetry, music, and the visual arts. We've published work from and interviews with Jericho Brown, Kelli Russell Agodon, Robert Pinsky, Rising Appalachia, Turkuaz, Michel Stone, Michael Flohr, Lee Herrick, Chen Chen, Michael Cudlitz, Pat Metheny, Melissa Studdard, Lyrics Born, Terry Kay, and Christopher Moore.

bluemountainreview.submittable.com/submit



Check out

Poets &

Writers

<https://>

www.pw.org/

Continued Next Page



Calls for Submission

The American Journal of Poetry Volume XII Call for Submissions
Deadline: Rolling



Now reading for Volume XII, our Winter/Spring 2022 issue. Please visit us to read our previous volumes filled with poems from poets the world over, from the first-published to the most acclaimed in literature. A unique voice is highly prized. Be bold, uncensored, take risks. Our hallmark is "STRONG Rx MEDICINE." We are the home of the long poem! No restrictions as to subject matter, style, or length. Published biannually online. Submissions accepted through our online submission manager, Submittable; a submission fee is charged.

theamericanjournalofpoetry.com

W*R*I*T*E

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

Woodcrest Magazine

Deadline: December 1, 2021

Woodcrest is pleased to announce an open submission period beginning July 2021. We welcome submissions from everyone. The literary journal of Cabrini University, *Woodcrest* aims to publish work that is surprising, challenging, and grounded in the human experience. We want to read your submissions of **poetry, fiction, nonfiction, hybrid genres, and graphic arts**. Please use our Submittable page for more information about submissions: woodcrestmagazine.submittable.com/submit.



WOODCREST

OPEN FOR SUBMISSIONS: WOODCREST MAGAZINE IS READING

Woodcrest is pleased to announce an **open submission period beginning July**. We welcome submissions from everyone.

The literary journal of Cabrini University, *Woodcrest* aims to publish work that is surprising, challenging, and grounded in the human experience. We want to read your submissions of poetry, fiction, non-fiction, hybrid genres, and graphic arts.

Please use our Submittable page for more information about submissions:
<https://woodcrestmagazine.submittable.com/submit>

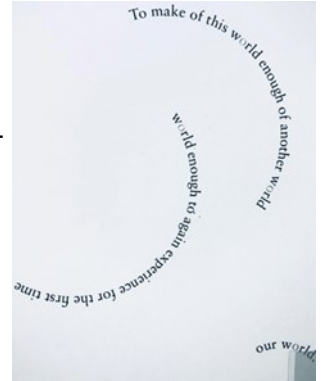


WOODCREST

Calls for Submission

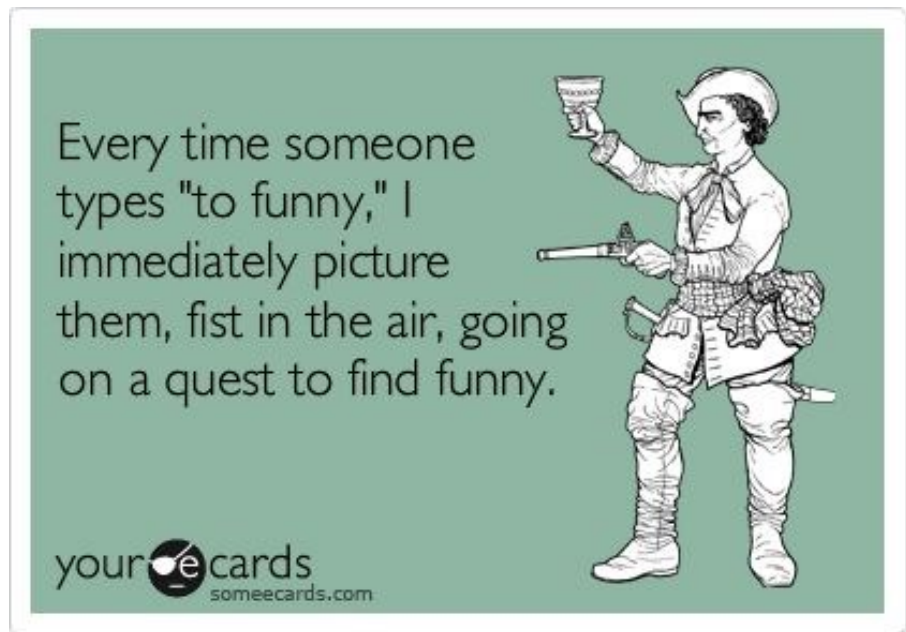
Interim's Fourth All Women's Print Anthology Open to Submissions

Interim is looking for women's writing that explores the meaning and ethics of place in the broadest sense of the word, writing that seeks location as dwelling and indwelling simultaneously so as better to know what it means to belong somewhere. Speaking of the house, in *The Poetics of Space* Bachelard claims "all really inhabited space bears the essence of the notion of home." Send poems, essays, flash fiction, and/or hybrid forms that play with notions of place for our fourth all women's print anthology, forthcoming in December, 2021. Because we believe the truth is experimental, we'll especially appreciate work with innovative approaches.



<https://www.interimpoetics.org/>

W*R*I*T*E



Writing Contests



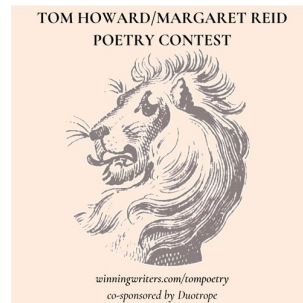
Tom Howard/Margaret Reid

Poetry Contest

Deadline: September 30, 2021

19th year, sponsored by Winning Writers. Win \$3,000 for a poem in any style and \$3,000 for a poem that rhymes or has a traditional style. Total prizes: \$8,000.

The top two winners will also receive two-year gift certificates from our co-sponsor, Duotrope (a \$100 value). Both published and unpublished work accepted. Winning entries published online. Submit two poems for one \$15 entry fee. Length limit: 250 lines per poem. Judged by S. Mei Sheng Frazier. This contest is recommended by Reedsy. See past winners, advice from the judge, and submit online at winningwriters.com/tompoetrynp21.



Best time to
submit your
writing—anytime!

Blair's Lee Smith Novel Prize is Open,

Judge: Deesha Philyaw

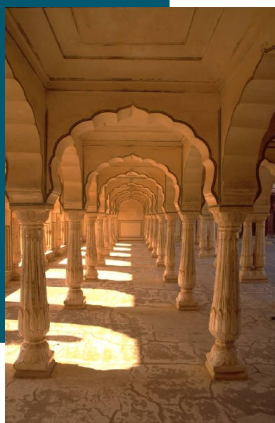


Deadline: September 1, 2021

The Lee Smith Novel Prize is open for submissions, closing September 1. Final judge is Deesha Philyaw (*The Secret Lives of Church Ladies*). Winner receives \$1,000 and publication. No submission fee; suggested donation is optional. Submissions should be full-length, literary fiction novel manuscripts of at least 25,000 words. Identifying information and author name **SHOULD NOT** appear in the manuscript. Manuscript files should be named with the novel's title only. Author's biography and list of published works may be included in the cover letter of Submittable. Simultaneous submissions accepted. Blair does not publish genre fiction. Finalists announced early 2022.

Submit here: <https://www.blairpub.com/submissions>

Come on—
you knew
that was
coming :)



Contests



Missouri Review's 31st Annual Jeffrey E. Smith Editors' Prize

Deadline: October 1, 2021

The *Missouri Review* is pleased to announce that the 31st annual Jeffrey E. Smith Editors' Prize is now open. Winners in fiction, poetry, and nonfiction receive \$5000 and publication, promotion, and an event to be determined later. All entries are considered for publication in *TMR*, or in our web-exclusive features, BLAST and/or Poem of the Week. Visit our website to learn more: www.missourireview.com/contests/jeffrey-e-smith-editors-prize/.

*W*R*I*T*E*

Gulf Coast

Barthelme Prize for Short Prose

Deadline: August 31, 2021

Entry Fee: \$20

Cash Prize: \$1,000

E-mail address: editorinchief@gulfcoastmag.org

Website: <http://gulfcoastmag.org>

A prize of \$1,000 and publication in *Gulf Coast* is given annually for a short work of prose. Submit a prose poem, a piece of flash fiction, or a micro-essay of up to 500 words with a \$20 entry fee, which includes a subscription to *Gulf Coast*, by August 31. Visit the website for complete guidelines.

Gulf Coast, Barthelme Prize for Short Prose, University of Houston, 4800 Calhoun Road, Houston, TX 77204. (713) 743-3223. Nick Rattner, Editor.

Contests

Gemini Magazine Flash Fiction Contest

Deadline: August 31, 2021

Entry Fee: \$7

Cash Prize: \$1,000

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

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

A prize of \$1,000 and publication in *Gemini Magazine* is given annually for a short short story. The editors will judge. Submit a story of up to 1,000 words with a \$7 entry fee by August 31. Visit the website for complete guidelines.

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

W*R*I*T*E

Black Warrior Review

Deadline: September 1, 2021

Entry Fee: \$15

Cash Prize: \$1,000

E-mail address: blackwarriorreview@gmail.com

Website: <http://bwr.ua.edu>

Three prizes of \$1,000 each and publication in *Black Warrior Review* are given annually for a poem, a short story, and an essay. Eduardo C. Corral will judge in poetry, K-Ming Chang will judge in fiction, and Su Cho will judge in nonfiction. Using only the online submission system, submit up to three poems of any length or a story or essay of no more than 7,000 words with a \$15 entry fee, which includes a subscription to *Black Warrior Review*, by September 1.

There is no entry fee for the first 600 Black and/or Indigenous writers who submit. All entries are considered for publication. Visit the website for complete guidelines.

Black Warrior Review, Writing Contests, University of Alabama, Office of Student Media, P.O. Box 870170, Tuscaloosa, AL 35487.



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.

**How do
you make a
writer loose
their mind?**

See above.

