

WAG Digest

Volume 12—Issue 4

What We Learned from Our Mistakes :) Come hear local confessions...^S

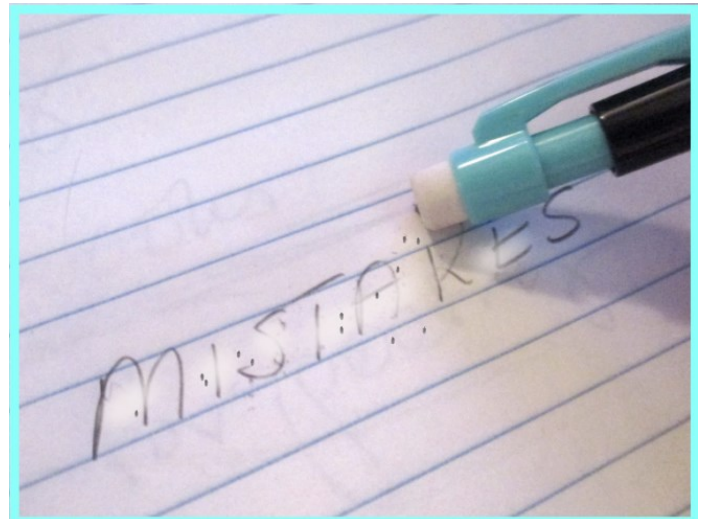
August 28, 2:30 pm - 4:00 pm—Millhopper Library

Join us at 2:30 p.m. on Sunday, August 28th at the Millhopper Library for a discussion from local authors about the mistakes they've made over the years. This humorous and intriguing talk will cover a variety of subjects and help you avoid making the same dumb mistakes.

WAG members will participate in a panel discussion about mistakes they have made and what they learned from them. It might be an error made during the writing process, while critiquing another's work, in submitting work for publication, in contracting with a traditional publisher, in self-publishing, or in promoting their works.

After the panel discussion, the audience will be invited to join in the discussion and ask questions.

Come participate—or just listen and learn. Hearing about the mistakes of others might help you avoid the



same mistakes!

Note the date (last Sunday of the month). We could not meet on our normal second Sunday because meeting rooms in the library were unavailable.

This presentation may be accessed via Zoom at the attached link.

Zoom link::

<https://us02web.zoom.us/j/89973131287?pwd=UWc4WXRaaDI0QWVQWmgwbTBiNHdVQT09>

Meeting ID: 899 7313 1287

Passcode: 316819

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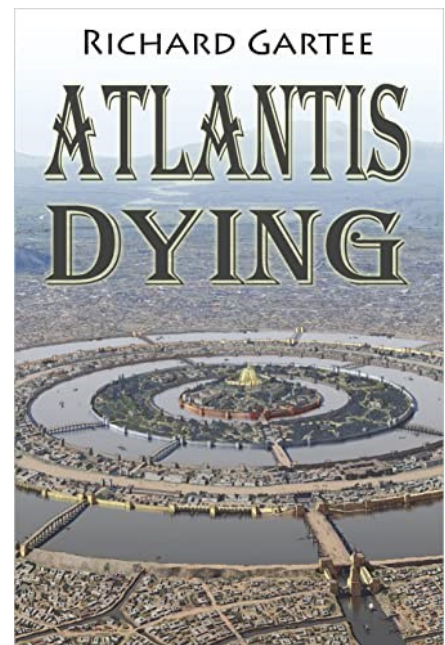
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Join Local Author Richard Gartee in September—How to Write Your 1st Novel (or 2nd or 3rd)

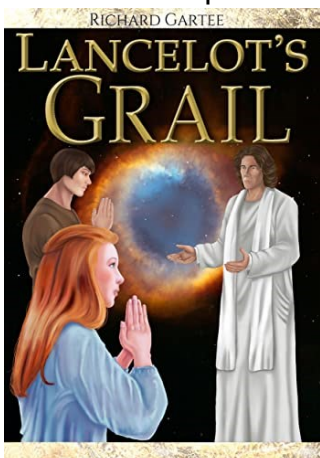
2:30 p.m. on Sunday,
September 11, 2022

Millhopper Library, Meeting Room A
3145 NW 43rd St,
Gainesville, FL 32606

You have an idea for a novel that follows you to bed, and it's all you can think of during your morning shower. Where to start and how to finish?



Award-winning novelist Richard Gartee will discuss the process of novel writing from first draft to final proofread. First-time novelists or even those starting their second or third books will pick up helpful tips on how to keep creativity flowing and reduce the number of revisions.



Gartee has authored seven college textbooks, six novels, five collections of poetry, and a biography. A complete list of his available titles, upcoming events, and forthcoming books are available at www.gartee.com where you can also sign up to receive updates on his newest publications as they become available.

WAG BRAGS

This just in from WAG Member Cynthia Bertelsen:

Two silvers, at Florida Authors and Publishers Association (FAPACon) over the weekend.

Congratulations, Cynthia!

WAG BRAGS



WAG BRAGS

Congratulations to WAG Member Alycin Hayes who sent us this information:

Alycin Hayes' adventure travel memoir *"AMAZON HITCHHIKER"* made the top of the list of 33 incredible books about Women Adventurers! Check out this list of great books you will love to read while you dream of your own adventures!

https://heyimreading.com/2022/05/21/books-about-woman-adventurers/?fbclid=IwAR1BH3rsm_1_tJ7opm2Y5WCXk6DvYaKb0oIJx4WX0Hu4gZ8WAGYhnVGSXHs

WAG BRAGS



Wag Brags

Congratulations to WAG Member Mallory O'Connor who sent us this great information on her book which has won numerous awards!

I just got a first place award for Noir Fiction from Firebird Book Awards sponsored by Speak Up Talk Radio. The award is for my novel, Epiphany's Gift, book one of my "psychic detective" series.

2022 WINNER
SPEAK UP TALK RADIO
FIREBIRD BOOK AWARDS



Great Work, Mallory!

W*R*I*T*E

**Being an author is being in charge of
your own personal insane asylum.**

Tenni Guillemets

REGISTER NOW For the **SUNSHINE STATE BOOK FESTIVAL—SPACES FILLING UP FAST!**



The fourth **Sunshine State Book Festival** will be held on Friday evening and all day Saturday, January 27-28, 2023, in the Education Building of Trinity United Methodist Church, 4000 NW 53rd Avenue, Gainesville, Florida.

The event is free and open to the public, and there is plenty of free parking. More than 100 authors will be on hand to meet readers, answer questions, and sign books. There will also be speakers throughout the day. Come spend a few hours at the festival—or spend the day. Food trucks will be on site.

If you'd like to register for the book festival, go to this site:

<https://sunshinestatebookfestival.com/>

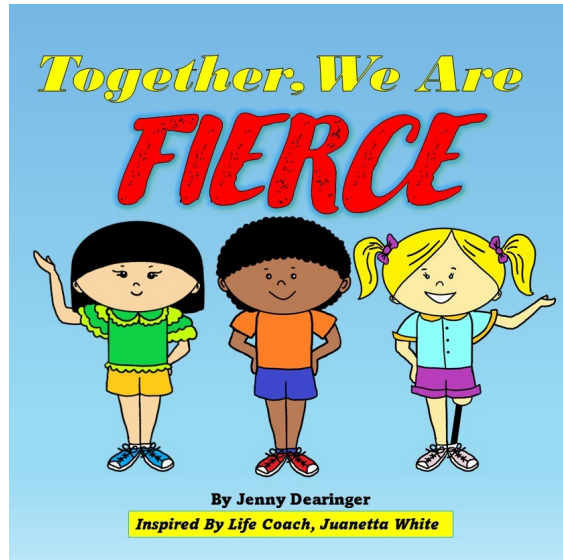
But hurry. The tables have sold out in the past, and this festival looks to be a significant event.

Opportunities

- ◆ Opportunity to meet and engage with authors, purchase books, and have them signed.
- ◆ Children's area with storytellers and kid's activities
- ◆ Hourly drawings for **free** books.
- ◆ Keynote address by a noted author.
- ◆ Readings by a select group of ten festival authors.
- ◆ Sci-Fi/Fantasy Author panel "Other Worlds."

WAG BRAGS

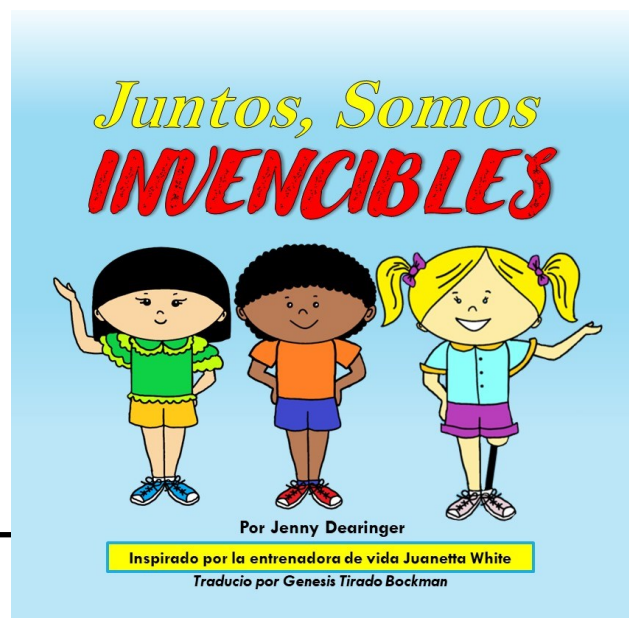
From local Children's Author and Future WAG President, Jennie Dearing, comes this great news:



I published two Children's Books this month with Everfield Press. They are the same story, one printed in English and the other in Spanish. The English book is Together, We are FIERCE. The Spanish title is Juntos, Somos INVENCIBLES. Three children each demonstrate how we all have similar dreams of success, but when we get together, our power to create change is even greater. They're written for children ages 4-10, but everyone will relate to the subjects. I kind of take self-affirmation to a community action level. And, as with my other books, I am the illustrator. I actually learned how to draw children! (*Hint- It's all in the placement of the ears.*)

I hope everyone will pick up a copy (only \$12). They are really cute and they have a relevant message. I published under the moniker of Everfield Press, but my books can be found on my Amazon Author Central Page, www.amazon.com/author/jeniferdearinger

Yours,
Jenny Dearing



WAG Brags

THANK YOU TO

JOLENE MACFADDEN

**for conducting our most recent
marketing meeting : Introduction to Digital Market-
ing for Authors**

We hope you can make it to the next event.

We normally meet at 1:00 p.m. on the first Saturday of the month at the Library Partnership: A Neighborhood Resource Center, 912 NE 16th Avenue, Gainesville, Florida. Dates may vary, though, so check the Upcoming Events on the [Home Page](https://writersalliance.org/) of the WAG Website (<https://writersalliance.org/>) for the date and the topic — as well as the Zoom link if you prefer to participate remotely.

W*R*I*T*E

Congratulations to WAG President Jess Elliott whose funny short story, "Who Are We, Really?" was picked up for a podcast called *Pillow Talking*. Jess says it should be coming out "as soon as 2 weeks from now, I'm not sure." Check it out—you can hear it here:

<https://pillowtalking.buzzsprout.com/>



Pillow Talking: a narrative podcast about real-life bedroom conversations. Narrated and produced by Violeta Balhas, these first-person accounts reveal the many facets of intimacy and relationships – including our own. Find out more and submit your story at <https://pillowtalkingproject.com/>

WAG Brags

From local author and WAG Member Jo Ann Lordahl

Hello Wendy - Some publicity for my new book.

Let's get our lives back—together. For starters, my new book *Aging Into Beauty*.

I've been living and writing a long time. First published 1974. When I read in writer's groups, not once but every single time people would take notes on their phones, jot notes on random pieces of paper. This has inspired me to share *Age Into Beauty: A Checklist for Aging*, now available on Amazon.

Hopes from beginning words are that *Age Into Beauty* will bolster us in lending courage to live and die gracefully, and with something like acceptance. And that most especially You, the reader, will find enjoyment, solace, and helpful ideas.

Thank you, Jo Ann!—Her book is available here:

<https://www.amazon.com/Age-into-Beauty-Checklist-Aging/dp/B09YNF5QSN/>



WAG Brags

Just a reminder, the next WAG Meet and Greet will be September 29, 6-8 PM at Curia on the Drag.



2029 NW 6th St.
Gainesville, Florida 32609

All are welcome to this event—you do not have to be a WAG member to attend. The last Meet and Greet was a resounding success. We hope you can make it!



WAG Digest

 Writers
Alliance
OF GAINESVILLE

What's The Best And Worst Advice You Got About Writing?

Posted on January 26, 2021 by PJ Parrish

Ah, but I was so much older then. I'm younger than that now. — The Byrds

Just for yucks, I did a search on Amazon books today for “writing advice.” I got this response — “over 50,000.” No surprise to this veteran observer. Advice is plentiful and cheap. Well, not so cheap in one author’s case: He’s charging \$39.95 for his self-published eBook on self-publishing.

First piece of advice for writers: Don’t over-charge for your stuff.

I’ve gotten lots of advice in my novel writing career. Some of it good. Much of it stupid. It just took me a while to figure out which was which.

My first romance was published by Ballantine Books in 1984. Since then, I’ve worked with two traditional New York houses and Amazon’s Thomas & Mercer imprint. I’ve had at least twelve editors and two agents. I switched from romance to crime. I’ve won two Shamus Awards, two Anthonys, one Thriller Award and was nominated for an Edgar.

I’ve been dropped by three publishers, including a French one, which really stung. I’ve self-published original books and backlist titles on Amazon. I’ve chaired writers conferences and felt lonely at others. I’ve given a couple keynote speeches and endured sharing a signing table at Bouchercon with Charlaine Harris, whose line wound out the door and into the hotel lobby while I had oh, maybe five people. (Charlaine is a real lady BTW...kept talking up my books).

I’ve cracked bestseller lists and had royalty checks that wouldn’t buy a can of dog food. I currently do not have a publisher. I sometimes think I don’t even have a good idea. So what did I learn? That advice about writing is to be taken with a shaker of salt. Here’s some of the best and worst I’ve collected over the last 37 years:

Best: Just Write A Good Book. When I was just starting out and hanging around the periphery at writer’s cons, this was the one thing that was always said on panels. Don’t worry about anything else. Just write the book and make it come from your heart. I still consider this great advice because you can’t fake quality, craft and passion. Editors don’t want less-than, and readers don’t like junk. (Okay you might fool them once but they won’t buy your second book. And nobody loves a one-trick pony).

Best: Hone your craft. Write the kind of book you want to read. Don’t expect shortcuts to success.

Worst: Just Write A Good Book. Because of industry contraction, it’s no longer enough to just write. Today’s crime novelists must be active participants in the marketing, promotion and even publishing process. When I started out, writers were the proverbial mushrooms — kept in the dark, fed a lot a manure and everyone hoped they’d somehow magically sprout into bestselling fungi. My early editors balked at any questions I had and never sought my input. Today, publishers routinely send writers lengthy questionnaires asking for input on everything from cover design, book tone, and market strategy. And if you’re self-publishing, I don’t have to tell you what a hydra-headed beast you must be to survive.

What's The Best And Worst Advice You Got About Writing? Cont.

Best: Get Out! I'm convinced that most writers are naturally introverts. We want to hide in our writer caves with our coffee and imaginary friends. Early on, I was too scared to do signings. I didn't network or go to conferences. When I finally did go, I was too intimidated to talk up other writers, agents or editors. Big mistake. Our community is generous of spirit and the advice of those who've gone ahead is invaluable. Get over yourself and get out there. (And yes, some day we will all meet again face to face, I promise. First round is on me).

Worst: Write What You Know. This sounds good. In theory. If I had heeded it, I would have never had the success I did because what do two middle-aged white female Yankees know about a biracial 20-something man in the South?

Yeah, if you're just starting out, you might want to sow more familiar ground. It gives you confidence. But it doesn't mean that if you're a car mechanic in Des Moines, you can't write about a tribe of Amazon zombies in Belle Époque Paris.

It means you must invest your characters with genuine emotions and experiences. It means you must build a world that is believable even if it is fantastical. Madame zombie, c'est moi.

Best: Writing Will Bring Out The Worst In You. I heard this from a famous writer in the Hyatt bar post-Edgars eons ago. He was two sheets to the wind but what he said still resonates with me. What he meant was is that unlike regular jobs, writers don't have easy ways to gauge our success — no weekly paychecks, no performance reviews, no boss breathing down our necks. This tends to magnify whatever is strong — or weak — within us. Are you a procrastinator? Wait until you paint yourself into that plot corner. Are you a conflict-avoider? Well, being at the mercy of a publishing house is going to drive you nuts. Are you a tangled yarn-ball of self-doubt? That first bad Amazon review is going to have you in tears. Are you full of yourself? No one will sit next to you at the bar. Know your faults and don't let them cripple your writing.

Worst: Outline Your Book Before You Write One Word. For my second and third books, our editors required a full outline. Ours ran 20-30 pages. This is common if you're just starting out because editors are investing in an unseen product from an untested manufacturer. (you). They give you an advance, however paltry, and hope you can produce a great book ON A DEADLINE. So traditional pubs usually want to see where the story's going before they commit.

Now, I abhor outlining. It feels like torture in a straitjacket. (Best advice I got from my agent: Just make something up that sounds good to make them happy then go ahead and change it). I get that many of you must outline. But those of you, like me, who can't but must — well, fake it. You'd be surprised (as I was) that sometimes looking at a map makes you want to take that detour.

What's The Best And Worst Advice You Got About Writing? Cont.

Worst: Do What You Love And The Money Will Follow. This one actually comes from my friend Shane Gericke who points out that more than a million books are published every year and 95 percent of their authors still require a day job. That you love to write does not mean you will make any money at it. When I published my little romance in 1984, I was sure I was going to get rich. Didn't take me long to wise up.

W*R*I*T*E

HAVE A LAUGH

⇒ A writer died and was given the option of going to heaven or hell. She decided to check out each place first. As the writer descended into the fiery pits, she saw row upon row of writers chained to their desks in a steaming sweatshop. As they worked, they were repeatedly whipped with thorny lashes.

"Oh my," said the writer. "Let me see heaven now."

A few moments later, as she ascended into heaven, she saw rows of writers, chained to their desks in a steaming sweatshop. As they worked, they, too, were whipped with thorny lashes.

"Wait a minute," said the writer. "This is just as bad as hell!"

"Oh no, it's not," replied an unseen voice. "Here, your work gets published."

- ⇒ What do you get when you cross a writer with a deadline? A really clean house.
- ⇒ What's it like to be an aspiring writer? It's difficult to put into words.
- ⇒ Why are writers always cold? They're surrounded by drafts.

To read more, go here:

<https://thoughtcatalog.com/january-nelson/2020/03/26-hilarious-jokes-about-making-a-living-as-a-writer/>

The Building Blocks of Scene

July 21, 2022 July 14, 2022 by [Sharon Oard Warner](#)

Imagine you're standing in the express line at your favorite grocery store.

On your way inside, you bypassed the cart corral. Now, as you wait at the tail end of a longish line, you're regretting it. Here you are: juggling a frozen pizza, a cucumber, and a package of paper napkins. Tucked under one arm is a weighty glass bottle of Merlot and under the other, a bottle of red wine vinaigrette.

Overhead, the fluorescent lights flicker. The line isn't moving, and you are weary. You close your eyes for maybe a second, and when you open them again, a whip-thin, tattooed man has slipped in line ahead of you, a jar of pickles pressed to his chest. The young woman queued up behind you hisses over your shoulder: "So, are you going to let that go?" Her question is loud enough for bystanders to hear.

The interloper's back stiffens. He cocks his head and makes an odd clicking noise with his tongue that sounds menacing.

"What the hell is wrong with you?" asks the strident young woman. Is she addressing you or the interloper?

From the front of the line, half a dozen faces swivel in your direction. You feel yourself blushing. If there's anything you hate, it's for someone to make a scene, especially when you are forced to be part of it.

Making a scene on the page

Reflect now on what your mother meant when she said, "Don't make a scene." She was asking/pleading with you not to do anything in public that would draw the attention of others. If there aren't bystanders on hand to gawk, well, it isn't really a scene. Note that "making a scene" need not be embarrassing or distressing, though that's usually the case. Sometimes, a public display is carefully orchestrated—as in attention-getting marriage proposals and flash mob performances. The common denominator in all these situations, be they negative or positive, is emotion. Whatever is experienced by the participants—fear, jealousy, embarrassment, awe—is transferred to the audience. Such experiences tend to be memorable.

Scenes are the building blocks of narrative, regardless of the form that narrative takes. Anyone who writes short stories, novellas, novels, memoirs, screenplays or dramatic plays must be proficient in crafting compelling scenes. All the significant moments in any narrative get conveyed through scenes. In fact, the decision to write in scene or in summary is decided based on importance. If the event or moment is noteworthy, chances are you will want to develop it through scene. What's less important ends up being summarized.

As someone who has grown up in a culture obsessed with fictional narratives, you have been exposed to hundreds of thousands of scenes—beginning in your babyhood when, if you were lucky, your parents read to you at bedtime. From there, you have learned to read for yourself, and, if you want to write stories, you must have fallen in love with them. You have attended plays, gone to movies, watched television, played video games, all of which are dependent on scenes. So, you know their makeup well. But you have partaken of them, and now you will need to be able to take them apart.

The Building Blocks of Scene—page 2

Creating a public display of emotion, one way of describing what it means to “make a scene,” can and often does happen spontaneously, but creating scenes on paper usually requires considerable planning and forethought. In *The Scene Book: A Primer for the Fiction Writer*, author Sandra Scofield defines scenes as “those passages in narrative when we slow down and focus on an event in the story so that we are ‘in the moment’ with characters in action.” If the scene is compelling enough, the reader becomes a bystander of sorts, and characters come to life.

The building blocks of scene

Some of what I am about to explain may seem self-evident, but I know from my own experience as a reader and writer of fiction, a creative writing instructor, and a book reviewer, that writing a compelling scene is hard work. I also know that well-constructed, compelling scenes are essential to the success of narrative prose.

So, let’s begin with the basics:

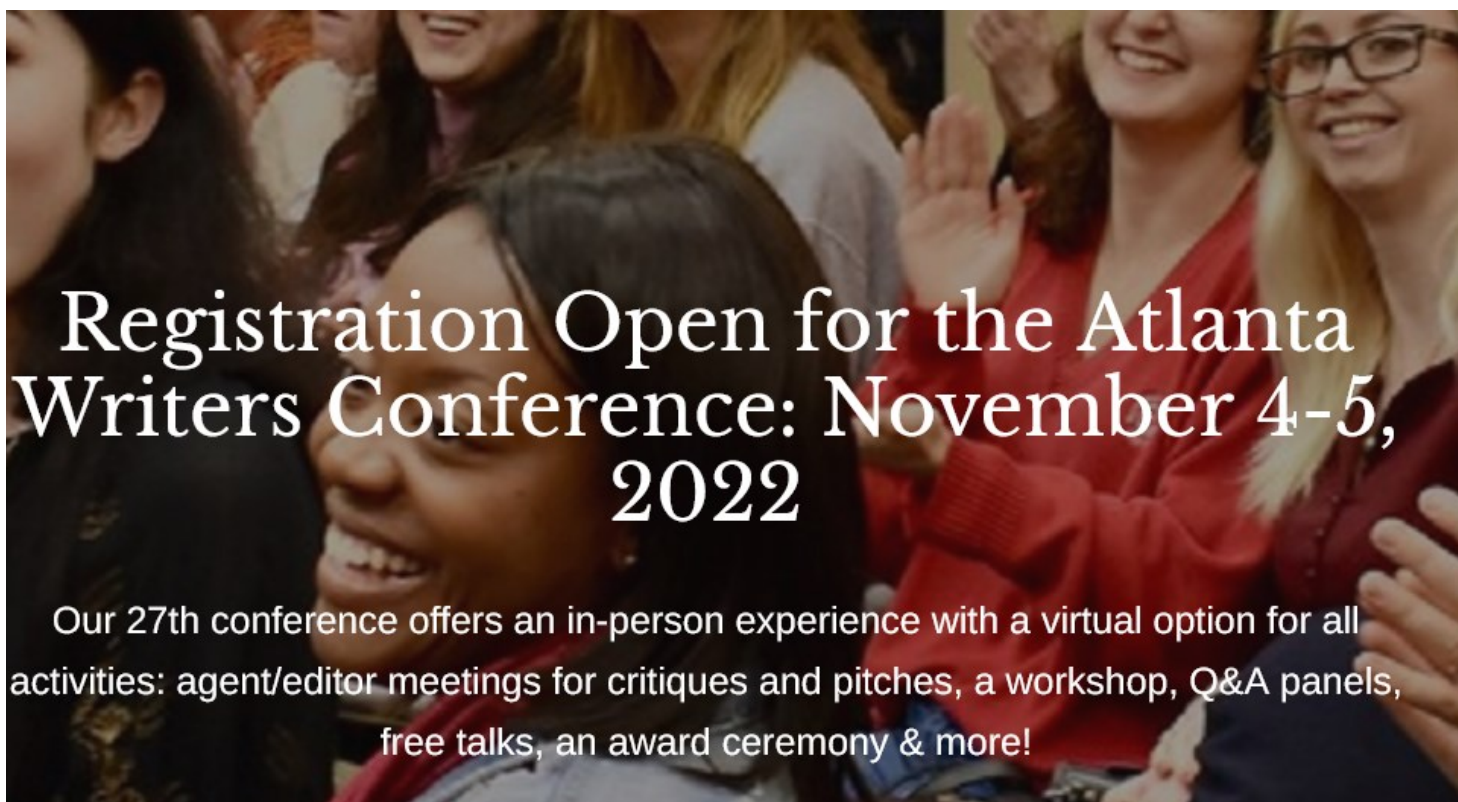
- All scenes have a beginning, a middle, and an end.
- Most scenes are preceded by orienting information: who, what, when, where. Readers can’t relax and enjoy the proceedings until they have their bearings.
- Scenes are composed of action, description, dialogue, and thought. In any given scene, one of these components may well dominate while another recedes. (Think about it: Sometimes, we are doing a lot of talking, other times a lot of thinking.)
- In general, the longer the scene, the more critical it is to the overall narrative. Most often, plot point scenes will be among the most developed scenes in any narrative.
- Readers enjoy scenes more than they enjoy summary. (Don’t believe me? Take note of your reading habits. Do you rush through exposition or page ahead to see when the next scene takes place? Most of us do.)
- Scenes are rarely provided in their entirety. We writers skip over the niceties—the hellos and goodbyes, the chitchat and weather talk. We use summary as well as other techniques to fast-forward, slow down, or pause. Longer fictional narratives will usually include one or more scene sequences. A sequence is a group of three or more related scenes that take the narrator/protagonist through a significant piece of action. An excellent example of a sequence is the opening of *Fahrenheit 451*. Montag burns books, is surprised on his way home by Clarice, discovers his unconscious wife, calls the EMTs, and finally takes a lozenge himself to get to sleep. As in this example, sequences will themselves have a beginning, middle, and end.

Stay Tuned for Part 2 of this article on Scene making...

Atlanta Writers Conference

Bringing the top literary professionals to you!

<https://atlantawritersconference.com/>



Registration Open for the Atlanta Writers Conference: November 4-5, 2022

Our 27th conference offers an in-person experience with a virtual option for all activities: agent/editor meetings for critiques and pitches, a workshop, Q&A panels, free talks, an award ceremony & more!

Our 27th Atlanta Writers Conference is now accepting registrations! This will be an in-person event held at the Westin Atlanta Airport Hotel, with optional virtual participation in all conference activities via Zoom for those unable to travel. Please use the links at the top of the page to read all the conference details, editor and agent profiles, pricing options, submission deadlines, etc. before you register.

NOTE: You must be a 2022 Atlanta Writers Club (AWC) member to participate in the conference (i.e., your dues need to be current through May 7, 2022). If you are not a current member or need to renew your membership, the registration process will add \$50 in nonrefundable annual dues for the Atlanta Writers Club (AWC)—with membership valid for 365 days—to the total amount for the conference activities you select. The membership period of 365 days grants you access to two annual conferences, monthly AWC meetings, free workshops, and an annual writing contest with cash prizes. *If you are not interested in the benefits of AWC membership, consider the \$50 to be a nonrefundable conference registration fee.*

Costs are available at this site:

<https://atlantawritersconference.com/the-cost/>

Register here:

<https://atlantawritersconference.com/registration/>

Calls for Submission

- Spring 2023 Issue of Valley Voices **Seeks Work on Goodbye**
- **Deadline:** December 30, 2022

The word may mean departure, detachment, death, divorce, breakup, a fresh start, a new life, a promising career, or a bright future. There are many, different ways to say goodbye, so there should be many, different meanings in the word or similar words such as farewell, adieu, bon voyage, zaijian, or Godspeed. It can be tearful, fearful, painful, peaceful, joyful, mournful, beautiful, awful, mirthful, sorrowful. When Li Po says goodbye to his friend Meng Haoran, he says: "A lonely sail, distant shades, extinguished by blue— / There, at the horizon, where river meets sky." We look forward to reading work that sparks with fresh images, funny stories, and interesting details that attract not only the editors' eyes but also the readers' as well. [View full guidelines.](#)

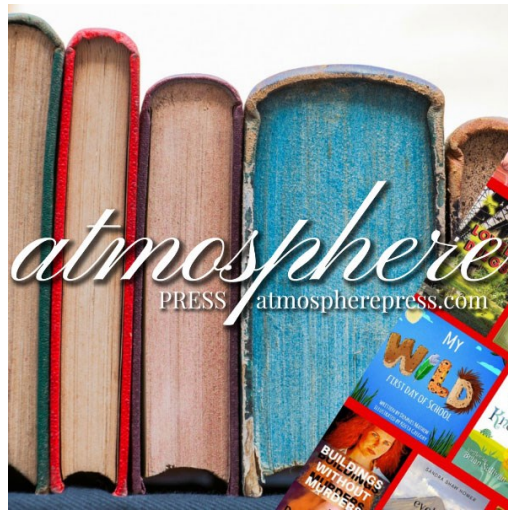
<https://libguides.mvsu.edu/valleyvoices/valley-voices>

W*R*I*T*E

- Pensive Seeks Submissions for Spring 2023 Issue
- **Deadline:** November 15, 2022

Pensive: A Global Journal of Spirituality & the Arts, innovative online publication from Northeastern University, welcomes unpublished poetry, prose, visual art, translations. Visit www.pensivejournal.com; submit via Submittable February 1-May 15 or August 1-November 15. No fee. Historically underrepresented and international voices encouraged. Recent contributors include Baca, Bruchac, M. Collins, Chess, Cording, Espada, Glancy, Hoffman, Lea, Marchant, D.S. Martin, MEH, Metres, Piercy, Samaras, Sholl, and more. Spring issue is opened-themed, with special section on spiritual responses to current events & voices from "inside" and "outside" (e.g. incarcerated, homeless, refugee communities, and their allies).

Calls for Submission



- Atmosphere Press Reading Book Manuscripts in All Genres
- **Deadline:** Rolling

Atmosphere Press currently seeks book manuscripts from diverse voices. There's no submission fee, and if your manuscript is selected, we'll be the publisher you've always wanted: attentive, organized, on schedule, and professional. We use a model in which the author funds the publication of the book, but retains 100% rights, royalties, and artistic autonomy. This year Atmosphere authors have received featured reviews with *Publishers Weekly*, *Kirkus*, and *Booklist*, and have even appeared on a giant billboard in Times Square. Submit your book manuscript at atmospherepress.com.

W*R*I*T*E

- Parhelion Annual Halloween Issue
- **Deadline:** September 30, 2022

It's time for Halloween submissions! *Parhelion* [is on the hunt](#) for wonderfully creepy, keep-me-up-at-night, goosebump raising short stories—big bonus if the setting is Halloween/fall. Looking for smart stories that make the reader think twice. Not looking for genre horror or gory, violent, or extreme fantasy pieces. Check out our archives for the stories we've published in the past. (Please note, the Halloween Issue is short story only, poetry and CNF are **not** open at this time.) This is one of our favorite issues, so we're looking forward to seeing your work!

<https://parhelionliterary.com/>

Calls for Submissions

About Place Journal

Reading Period: Jan 1 to Mar 10, Jun 1 to Aug 1

Genre: [Poetry](#), [Fiction](#), [Creative Nonfiction](#) <https://www.aboutplacejournal.org/>

Genres: [BIPOC Voices](#), [Creative Nonfiction](#), [Fiction](#), [Flash Fiction](#), [Formal Poetry](#), [Graphic/Illustrated](#), [Literary Fiction](#), [Lyric Essay](#), [Nature/Environmental](#), [Poetry](#), [Political](#), [Prose Poetry](#), [Short Fiction](#), [Speculative](#)

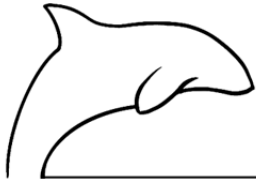
W*R*I*T*E

<https://bwr.ua.edu/submit/guidelines/>



Black Warrior Review reads general fiction and poetry submissions from **December 1 – March 1** and **June 1 – September 1**. Nonfiction general submissions are always open. Submissions are accepted through Submittable at bwr.submittable.com/submit. There is a \$3 submission fee for our general categories. We use these fees to pay contributors.

Calls for Submissions



Orca

A LITERARY JOURNAL

<https://orcalit.com/guidelines-2/>

Beginning with our fall issue our schedule will revert to two literary issues and one literary-speculative in each calendar year. The next speculative issue is now scheduled to be released in August. The next literary issue is now scheduled for December. Beginning in 2023 our schedule will look like this: June, speculative issue; October, literary issue; February 2024, literary issue.

We offer 100 fee-free submissions each month.

We are open for submissions to both genres year-round..

W*R*I*T*E



PLOUGHSHARES AT EMERSON COLLEGE

<https://www.pshares.org/submit/journal/guidelines>

Manuscript Guidelines

- Typed, double-spaced (poetry may be single-spaced) pages.
 - Numbered pages.
 - If in hard copy, submit with text on one side of the page.
- Fiction and nonfiction: Less than 7,500 words. Excerpts of longer works are welcome if self-contained. Significantly longer work (7,500–20,000 words) can be submitted to the [Ploughshares Fall Longform Issue](#).
- Poetry: Submit 1-5 pages at a time with each poem beginning on a new page.

Calls for Submissions



General submissions are open January-March for the Fall issue (closed April-May-June)

and July-October for the Spring issue (closed November-December).

January 1 - March 31 general submissions are open to Poetry, Flash Fiction, Short Fiction.

July 1 - October 31 general submissions are open to Poetry.

October 1 - October 31 general submissions are open to Short Fiction.

December 10 - December 25 hardship application/submissions are open to Poetry.

CONTEST SUBMISSIONS

Submissions for our Laux/Millar RR Poetry Prize open January 1 - June 1, Even Years.

Submissions for our Flash Fiction Prize will be open July 1 - October 31, Every Year.

Submissions for our Multi-Genre Geri Digiorno Prize open January 1 - June 1, Odd Years.

Raleigh Review is a nonprofit magazine of poetry, fiction, and art. We believe that great literature inspires empathy by allowing us to see the world through the eyes of our neighbors, whether across the street or across the globe. Our mission is to foster the creation and availability of accessible yet provocative contemporary literature.

We are looking for poetry, flash fiction, and short fiction that is emotionally and intellectually complex.

See more info here:

<https://www.raleighreview.org/submit.html>

Contests

Black Lawrence Press St. Lawrence Book Award

Deadline: August 31, 2022

Entry Fee: \$27

Cash Prize: \$1,000

Website: <https://blacklawrence.com/submissions-and-contests/the-st-lawrence-book-award>

A prize of \$1,000 and publication by Black Lawrence Press is given annually for a debut collection of poems, short stories, or essays. The editors will judge. Using only the online submission system, submit a poetry manuscript of 45 to 95 pages or a prose manuscript of 120 to 280 pages with a \$27 entry fee by August 31. Visit the website for complete guidelines.

Black Lawrence Press, St. Lawrence Book Award, 279 Claremont Avenue, Mt. Vernon, NY 10552.

W*R*I*T*E

Gulf Coast Barthelme Prize for Short Prose

Deadline: August 31, 2022

Entry Fee: \$26

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 work of flash fiction, or a micro essay of up to 500 words with a \$26 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, English Department, 3687 Cullen Boulevard, Houston, TX 77204. (713) 743-3223. Nick Rattner, Editor.



Writer's Alliance of Gainesville
A not-for-profit Florida corporation

P.O. Box 358396

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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.

