

- How to Beat
Writer's
Block
- Finding an
Agent—
Even if You
Didn't Know
They Were
Lost

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The WAG Digest

VOLUME III ISSUE 3

MARCH 20, 2011

Jack Owens to Speak March 27 on Electronic Publishing

The WAG Speaker series continues
with WAG Member Jack Owen on
Sunday, March 27 at 2:30 p.m. at the Millhopper Library.

Jack, a semi-retired journalist, says he spent his childhood in England trying to get into the Royal Navy...and his youth trying to get out. "The reality was more Bligh and BS than I was prepared to tolerate. Between the service, sailing and my journalism assignments I managed to see, feel, taste, hear and (phew) smell my fill. Some of that was recorded in newspapers, magazines and a couple of books during the past half century."

Jack will speak about [electronic publishing](#). Check out his blog, [Jack Owen's Dogwatch Yarns](#): <http://jackowensdogwatchyarns.blogspot.com> and his novel [The Jekyll Island Enigma](#) recently released on BarnesandNoble.com.

NICK WEST – Circus Family – April 17

And stay tuned for some exciting events in April and May. April 17, **Nick West** will speak at the library (Note the earlier deadline). Nick is a UF graduate who stayed home, worked hard, raised a family and whose landscape business West Farms is now recognized throughout the area. Nick has a genetic predisposition to the circus, his ancestors including bareback riders in a horse-drawn circus prior to the U.S. Civil War and perhaps other colorful characters. As a youngster he even dreamed of running away from home and joining the circus himself - and he holds fast to that treasure of imagination. During the last few years his interest has grown into full circus research and dozens of entertaining stories.

"I have always been interested in writing," Nick says, "and it seemed a book was the logical step. The challenge was to blend historical accuracy with interesting characters. My book, [The Great Southern Circus](#), is the result of my research and all those stories I heard from my grandmother when I was a kid."



Crescent Beach, FL Photo by Ken Booth

POD CORNER:

Susie Baxter

WAG stalwart Dorothy Staley has retired from the position of Pod Coordinator. Her service to members has been patient and detailed. From all of us, Dorothy, "Thank you."

Our new Pod Coordinator is **WAG** member Susie Baxter, who is a specialist in memoir writing. Susie has published a book of recollections, *C.G. and Ethel: A Family History*. The book is available in public libraries in Alachua, Suwannee and Lafayette Counties or from the author.

Three new pods have launched within the last month: a Children's Literature Pod and a Memoir Pod in Gainesville, and a Fiction/Nonfiction/Inspirational Pod in High Springs. Susie is also working with **WAG** members in the Ocala area to develop a multi-genre pod there. For more information on any of the critique pods (or about her book!) contact **Susie Baxter** at susiebaxter@aol.com.

Pod Availability Update

Writers are encouraged to visit a critique pod to see firsthand the benefits of participation. **WAG** members who visit may submit their works for review on the second visit. Also, non-**WAG** members are allowed one visit per pod. For information on visiting, contact the pod's leader. Don't see what you're looking for? For information on helping organize a new critique pod or to lead one, contact our **pod coordinator**, Susie Baxter. If you would like to contact a specific pod leader, please e-mail floridawendy@cox.net for contact information.

Pod 1 - Novel/Short Fiction

Leader - **Robin Ecker**

Meeting time - 4:00 p.m. every Thursday

Place - West Gainesville

Pod 2 - Nonfiction/Memoir

Leader - **Susie Baxter**

Meeting time - 6:30 p.m. every other Monday

Place - Member homes

Leader Message: We email manuscripts ahead of time (about 2,500 words). At each meeting, we spend about twenty minutes discussing each member's work.

Pod 3 - Poetry

Leader - **Gil Murray**

Meeting time - 6:30 p.m. first Thursday each month

Place - Books, Inc.

Pod 4 - Short Fiction

Leader - **Wendy Thornton**

Meeting day - 1st Thursday of each month

Place - Sun Center downtown, 6:30 p.m.

Leader Message: The short fiction pod encourages each member to produce one short story a month, but we're flexible. Some members are writing books of short stories, while others are just beginning their writing career. We currently have room for two new members.

"Writers are encouraged to visit a critique pod to see firsthand the benefits of participation. **WAG** members who visit may submit their works for review on the second visit. Also, non-**WAG** members are allowed one visit per pod. For information on visiting, contact the pod's leader."



Pods Popping Up All Over

Pod 5 - Novel

Leader - Dorothy Staley

Meeting time - 11:00 a.m. every other Saturday

Place - Books, Inc.

Leader Message: We e-mail manuscripts ahead of time and come ready to critique. Although we're writing quite different novels (thriller/adventure, literary woman's, big foot crime mystery, etc.) we all benefit from one another's critiques.

Pod 6 - Memoir/Personal Essay

Leader - Patricia Magee Young

Meeting time - 1:30 p.m., 2nd and 4th Monday of the month

Place - Crispers and member homes

Pod 7 - Science/Speculative Fiction

Leader - Avery Cahill

Meeting time - once a month, time varies

Place - Gainesville

Pod 8 - Fiction/Nonfiction (inspirational)

Leader - Patricia Carr and Pat Aylward

Meeting time - 6:30 p.m., last Tuesday of the month

Place - FUMC, High Springs

Pod 9 - Memoir

Leader - Patsy Murray

Meeting time - 3:00 p.m., every other week

Place - Member homes

Pod 10 - Children's Literature

Leader - Doc Harris

Meeting time - 6:30 p.m. [First meeting 3/22]

Place - Books, Inc



Calling all writers! Two New Pods Forming

Inspirational Writing in High Springs

The Writers Alliance of Gainesville (WAG) is starting a new critique pod for writers in the Crescent Communities. This pod will focus on fiction and non-fiction with an emphasis on inspirational writing and will meet on the last Tues. of each month at 6:30 p.m. at the First United Methodist Church of High Springs, which is located at 17405 N.W. U.S. Hwy. 441.

For more information about the new critique pod, contact Patricia Carr at 386-454-7032 or Pat Aylward at 386-454-5258 or come to the next meeting which will be held on Tues., March 29.

Children's Literature Pod forming

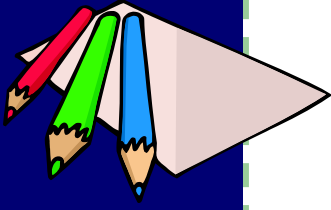
Leader—Doc Harris,

Meeting time—6:30 PM, Tuesdays

Meeting Place—Books, Inc.

How to Build an Author Website

Simon Hayes



“Not only will your page get indexed by Google, but some of those people will link back to your site when they receive visitors from you.”



If you're putting together a website to promote your work, don't forget that you're also giving people an impression of yourself. If your website is a disorganized amateur effort, people will assume your work is the same. Totally unfair, but that's life.

I'm not a professional web designer but I do know a crappy site when I see one. Maybe mine isn't all that special, but it's caviar and champagne on ice compared to some - and I'm not talking about a few simple pages knocked out in Publisher. The worst offenders are sites locked to a certain resolution (e.g. 800x600), which look like picture postcards in the middle of my 1400 x 1050 screen. (There's no problem with fixing the width to 800, as per the page you're reading now, but at least do something with the borders outside.) There are sites designed around a fixed font, and when you increase that size they look like someone sneezed into a scrabble box. Or they have glitzy little navigation buttons which look like someone took an envelope and shrunk it to the size of a stamp. Others are so heavy on flashy graphics and animations it's a ten minute wait for everything to load ... and I'm on fast broadband.

Remember - websites can be displayed on any size screen. To test yours, try the smallest and largest font sizes in your browser (both Internet Explorer AND Firefox) to see what happens. If you have a very large screen, resize the browser window to roughly 800 x 600 to see what the site looks like. Yeah, that bad.

The start page

For your home page I recommend a cover shot of your current book, a brief summary of yourself and your work, and navigation links to your other pages. How you arrange it all is your business, but links down the left are traditional. If you're doing it all yourself, check out css files to simplify the design and allow for quick makeovers.

What else should your site have?

Try a page for each project you've been involved with, whether non-fiction articles or stories in a magazine or a collection of short fiction you helped to edit and publish. List all the story titles, the contributors and the publisher, with links to everything. Not only will your page get indexed by Google, but some of those people will link back to your site when they receive visitors from you. (The cluey ones will, and you have to be cluey in this game.) It doesn't matter how old the project is, the more info you provide the more search engines will love you.

Other things?

I remember a blog post by Jonathan Strahan where he was begging authors to include a press page on their site. You don't need much: An author photo, a cover shot and downloadable press release for each book, your bio and your bibliography. Put them all on their own page and label it 'Press Material', then provide a nice clear link to it.

A word about personal information

Ask yourself what an agent, a publisher, or your current or future employer might think when reading your site. Details about your after-hours hijinks at work or the way you use their lasers to run off fifty copies of your manuscript might be entertaining, but they're better left to your blog. And if your blog is controversial, edgy, in-your-face, whatever, maybe you shouldn't link to it from your website.

If that sounds dull and stodgy, bear this in mind: When schools are debating whether to bring me in for an author visit, my publisher sends them to my website. What would they think if my site was crammed with sordid tales of weekend debauchery? (That'd be fiction anyway, since I don't drink.)

How to Build an Author Website

Continued

You might not care about schools, but your site may also play host to industry professionals, to reviewers and reporters, and to readers of your books. Address yourself to them, not those hanging out for tidbits from your private life.

What about design?

Let's talk about business cards for a second. You can get glossy, professional ones or you can run off a batch on an inkjet and cut them up with a pair of scissors. If you were chatting to a top literary agent at a convention, which sort of business card would you rather press into their hand?

Websites are no different, except that you're not there to explain it's just a temporary site while your other one is being put together. Worse, people form an opinion of you and your work before the page has even finished loading.

Your site doesn't have to be flashy and it certainly doesn't have to be expensive, but it should look professional. You want your visitors to refer others, and the only way to be sure of that is to give them a site they'll be happy to recommend.

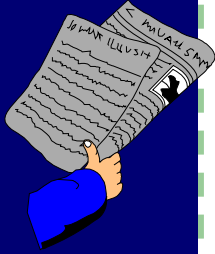
Generating Traffic

There are endless books and websites devoted to this topic, so I'm not going to cover it much. Links from other sites are the single most important factor, which means providing content for them to link to.

Thank you to science fiction writer Simon Hayes for his kind permission to use this article. Check out his Web site and the the Hal Spacejock SF/Humour series at <http://www.spacejock.com.au/contact.html>



WAG Brags



Congratulations to WAG Members

- WAG member Rhonda Thomas Riley reports that she is one of four recipients of the 2011 State of Florida "Individual Artist Fellowships" in the literary arts. She received the award based on the first chapter of her novel *Adam Hope: A Geography*. The Fellowships are awarded annually for various arts. The next Fellowships awarded will be for 2012. Information and deadlines can be found at www.florida-arts.org/grants/fellowship/. *Congratulations Rhonda!*
- Kaye Linden's story "The New Uluru" will be narrated by Nicole Candian at **The Shortest Stories** on February 28th. Kaye says "I would greatly appreciate comments and votes from anyone who has time." And you can listen to a preview now - check it out at the web site - look for the big red rock! (Kaye says her stories "A Shaman Goes Walkabout" is scheduled for the March 25th issue of **The Linnets Wings** and "Shadowing the Shadow" for the March issue of **6-Tales**.)
- A note from WAG's Felicia Lee that she has been named a finalist in **Creative Nonfiction's** competition for best food blog entry. The winning entry will appear in their March issue. More than 600 entries were submitted to the competition. Read Felicia's nominated story [here](http://open.salon.com/blog/rellowrump/2010/05/29/the_burger_of_a_lifetime) - http://open.salon.com/blog/rellowrump/2010/05/29/the_burger_of_a_lifetime
- Kal Rosenberg's new book, *Damaged Goods*, is now available. Kal is one of the founding members of the Writer's Alliance. **Damaged Goods has been nominated for the 2010 Florida Book Award and one of the stories *The Nightwalker Dances with Ginger Rogers* for a Pushcart Prize.** Please see his Web site for more information: <http://www.kalthewriter.com/>

On-line Publication Opportunity

A new Web site, *Sounding the Depths*, is seeking stories about how specific songs have made an impact on your life. This doesn't have to be about your favorite song – it can be one that makes you mad or one that makes you crazy, but write about what it means to you in a way that will make the feelings come alive for readers.

WAG member Wendy Thornton says, "Tell me the song that makes you think of that lost love, of that football game you won, of that weekend at the beach or in the mountains. Tell me the song you heard when you headed off to war, or the song your mother loved the most or your grandfather. Tell me the song that is the soundtrack for your life, the one that brings you to the heights of delight and resonates in the depths of your soul. If I like what you say, I'll publish your story on this blog <http://floridawendy.typepad.com/sounding-the-depths/> and put your picture up, too." Send your stories to floridawendy@cox.net.

WAG MEMBERS In the News

Short Story Critique Class: Come Home to Stories

Flash fiction specialist and 2011 Bacopa editor Kaye Linden will be offering a new Santa Fe Community Ed class beginning April 11.

Creative short -short stories
6-7.30 pm Mondays
Eng0023.1F1

Short Story Critique class
7.35 – 9.05 pm Mondays
Eng0003.1F1

Santa Fe NW college campus
Community ed. 395 5193

The class is for those interested in learning basic, intermediate, and advanced short story writing. There will be lectures and discussion of the necessary skills, critique of established short stories, as well as in-class creative writing exercises, and how to market and publish "flash fiction." Critique class follows back to back and builds upon writing skills through discussion of critique process and etiquette and discussion of student stories. These classes are interactive and fun — facilitated by a published MFA writer.

6 week session begins 4/11

“A professional
writer is an
amateur who
didn't quit ”
- Richard Bach



Top 10 Questions for Creating Believable Characters

From [Ginny Wiehardt](#), former About.com Guide

Creating the more complex [round characters](#) takes time -- time spent thinking about how your characters look, where they're from, and what motivates them, for instance. The questions below provide structure to this all-important thought process. While the reader will not need to know all the details, it's important that you do. The better you know your characters, the more realistic your story or novel will end up being.

1. Where does your character live?

Michael Adams ("Anniversaries in the Blood"), the novelist and writing professor, believes that setting is the most important element of any story. It's definitely true that [character](#), if not [story](#), in many ways grows out of a sense of place. What country does your character live in? What region? Does he live alone or with a family? In a trailer park or an estate? How did he end up living there? How does he feel about it?

2. Where is your character from?

In a similar vein, where did your character's life begin? Did she grow up running around the woods in a small Southern town, or learning to conjugate Latin verbs in a London boarding school? Obviously this influences things like the kinds of people your character knows, the words she uses to communicate with them, and the way she feels about a host of things in her external world.

3. How old is your character?

Though this might seem like an obvious question, it's important to make a clear decision about this before you begin writing -- otherwise, it's impossible to get the details right. For instance, would your character have a cell phone, a land line, or both? Does your character drink martinis or cheap beer? Still get money from his parents, or worry about what will happen to his parents as they get old?

4. What is your character called?

Would a rose by any other name smell as sweet? According to novelist Elinor Lipman, absolutely not: "Names have subtext and identity. If your main characters are Kaplans, you've got yourself a Jewish novel, and if your hero is Smedley Winthrop III, you've given him a trust fund. Nomenclature done right contributes to characterization." Your character's name provides a lot of information -- not only about ethnicity -- but about your character's age, background, and social class.

5. What does your character look like?

Is your character tall enough to see over the heads of a crowd at a bar or to notice the dust on the top of his girlfriend's refrigerator? Does she deal with weight issues and avoid looking at herself in the mirror? Though you need not have a crystal clear picture of your character in mind, physical details help your readers believe in the character, and help you imagine how your character moves through the world.

6. What kind of childhood did he or she have?

As with real people, many things about your character's personality will be determined by his background. Did his parents have a good marriage? Was she raised by a single mom? How your character interacts with other people -- whether he's defensive or confident, stable or rootless -- may be influenced by his past.

7. What does your character do for a living?

As with all of these questions, how much information you need depends in some part on the [plot](#), but you'll need some idea of how your character makes money. A dancer will look at the world very differently from an accountant, for instance, and a construction worker will use very different language from either one. How they feel about a host of issues, from money to family, will be in some part dependent on their choice of careers.

8. How does your character deal with conflict and change?

Most stories involve some element of conflict and change -- they're part of what makes a story a story. Is your character passive or active? If someone confronts her, does she change the subject, head for the minibar, stalk off, or do a deep-breathing exercise? When someone insults him, is he more likely to take it, come up with a retort, or excuse himself to find someone else to talk to?

9. Who else is in your character's life?

Relationships -- how people interact with others -- reveal character. They're also excuses for [dialogue](#), which break up exposition, offering another way of providing necessary information. Think about who will best help you convey this information, and what kinds of people would realistically be in your character's world in the first place.

10. What is your character's goal or motivation in this story or scene?

In longer stories or novels, you will have to ask this question repeatedly. Many of your character's actions will result from the intersection of what she's trying to achieve and her personality, which is composed of everything you've invented in answering the above questions. When in doubt about how your character should behave, ask yourself what your character wants from the situation, and think about the answers you've given to all of the above.



“It’s Spring –
Get Outdoors.
Check out the
list of paying
outdoor
markets under
Calls for
Submissions
p 9.”

Calls for Submission

Here is an upcoming local opportunity in March you might be interested in.

Hippodrome Community Voices contest:

Write a short monologue for the Hippodrome Community Voices program. See more information here:

<http://thehipp.org/education/MonologueSubmissionGuidelines.pdf>

Submission deadline for this writing contest is March 24.

Cæsura 2011 Issue Call for Work: Brothers and Sisters

In the Vietnamese tradition, people address each other as “anh” or “ch?”—brother or sister. Even strangers in the street are greeted with such familial terms. This complicates the relationship shared between real siblings, those with whom we are supposed be as close hands and feet. What does it really mean to call someone “brother” or “sister”? What kind of closeness is required of us when we relate to another person in such familial ways?

Cæsura, the literary journal of Poetry Center San Jose, seeks poetry, essays and reviews on the subject of brothers and sisters. Think of how the terms are used: blood brothers, brothers in arms, sister cities, sisters of mercy, brother’s keeper, etc. We are looking for work that presents the “brothers and sisters” relationship in all its incarnations—within families, in a culture, in a community, and even in religious groups.

The editors of Cæsura invite you to submit 1-3 poems addressing our theme. Submissions should not exceed 4-pages in total. All styles are welcome.

In addition to poetry, we are interested in essays and reviews of poetry or mixed genre collections (please query), as well as black and white art and photography.

The deadline for submissions is June 30, 2011. Notification of the status of your submission will be sent by August 2011. The 2011 issue of Cæsura will be published in September of 2011.

Cæsura Submission Guidelines

Provide the following contact information with your submission: name, address, phone number, and email address.

We take first-print publication rights. Previously published work (in print or online) will not be considered. We accept simultaneous submissions on the condition that you notify us immediately upon acceptance elsewhere. We reserve the right to post work accepted for publication on our website.

Send your work in an email attachment in Word .doc format or pasted as plain text into the body of an email message to caesura@pcsj.org. If your work requires the preservation of a particular visual format or contains special characters, also send a hard copy to:

Cæsura
Poetry Center San José
1650 Senter Road
San Jose, CA 95112

If you would like hard copy material returned to you, include an SASE.

Visual Art

Submit black and white photographs and graphic art in .jpg or .pdf format (if your work is accepted, we may request a .tif or high resolution .jpg file) to caesura@pcsj.org.

http://www.pcsj.org/caesura_2011_call.html

Calls for Submission

**Ready to get outdoors and enjoy this beautiful weather?
Research an article for one of the paying markets below.**

FLORIDA SPORTSMAN

Wickstrom Communications Division of Intermedia Outdoors
2700 S. Kanner Hwy.
Stuart FL 34994
Phone: (772)219-7400 * Fax: (772)219-6900
E-mail: editor@floridasportsman.com
Website: www.floridasportsman.com

About

Florida Sportsman is edited for the boat owner and offshore, coastal, and fresh water fisherman. It provides a how, when, and where approach in its articles, which also includes occasional camping, diving, and hunting stories--plus ecology, in-depth articles and editorials attempting to protect Florida's wilderness, wetlands, and natural beauty.

Covers: Monthly magazine covering fishing, boating, hunting, and related sports--Florida and Caribbean only.

Freelance Facts

- Simultaneous Submissions: No Answer
- Guidelines available at www.floridasportsman.com/submission_guidelines.
- Buys nonexclusive additional rights.
- Circulation: 115,000
- Byline given.
- Pays on acceptance.
- No kill fee.
- Queries accepted by mail, e-mail
- Sample copy free.
- Responds in 2 months to queries. Responds in 1 month to mss.
- Publish time after acceptance: Publishes mss an average of 6 months after acceptance.
- 30% freelance written.

Submit seasonal material 6 months in advance.

Nonfiction

Needs: essays, environment or nature, how-to, fishing, hunting, boating, humor, outdoors angle personal experience, in fishing, etc., technical, boats, tackle, etc., as particularly suitable for Florida specialties

Buys mss/year: 40-60 Submission Method: Query. Length: 1,500-2,500 words. **Pays \$475.**

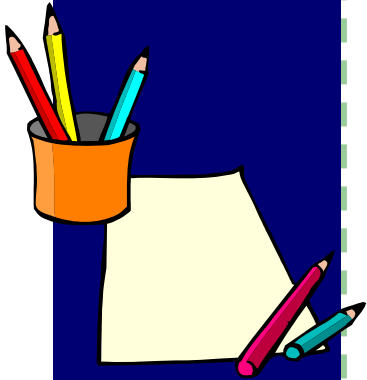
Photography

Send photos. Hi-res digital images on CD preferred. Reviews 35mm transparencies, 4x5 and larger prints.

Offers no additional payment for photos accepted with mss. Pays up to \$750 for cover photos. Buys all rights.

Tips

"Feature articles are sometimes open to freelancers, however there is little chance of acceptance unless contributor is an accomplished and avid outdoorsman and a competent writer-photographer with considerable experience in Florida."



“You can’t wait
for inspiration.
You have to go
after it with a
club.”

- Jack London

Calls for Submission

RUNNING TIMES

Rodale, Inc.
c/o Zephyr Media
P.O. Box 20627
Boulder CO 80308
Phone: (203)761-1113
Fax: (203)761-9933
E-mail: editor@runningtimes.com
Website: www.runningtimes.com

About

"Running Times is the national magazine for the experienced running participant and fan. Our audience is knowledgeable about the sport and active in running and racing. All editorial relates specifically to running: improving performance, enhancing enjoyment, or exploring events, places, and people in the sport."

Covers: Magazine published 10 times/year covering distance running and racing.

freelance Facts

- Established: 1977
- Simultaneous Submissions: No Answer
- Guidelines available online.
- Buys first North American serial rights, buys second serial (reprint) rights, buys electronic rights.
- Circulation: 102,000
- Byline given.
- Pays on publication.
- No kill fee.
- Queries accepted by mail, e-mail
- Sample copy for \$8.
- Responds in 1 month to queries. Responds in 2 months to mss.
- Publish time after acceptance: Publishes mss an average of 3 months after acceptance.
- 40% freelance written
- Submit seasonal material 6 months in advance.

Editorial lead time 4-6 months.

Nonfiction

Needs: book excerpts, essays, historical, how-to, training, humor, inspirational, interview, new product, opinion, personal experience, with theme, purpose, evidence of additional research and/or special expertise, photo feature news, reports. No basic, beginner how-to, generic fitness/nutrition, or generic first-person accounts.

Buys mss/year: 35 Submission Method: Query. Length: 1,500-3,000 words.

Pays \$200-1,000 for assigned articles. Pays \$150-300 for unsolicited articles.

Photography

State availability. Identification of subjects required. **Negotiates payment individually.** Buys one time rights.

Calls for Submission

Columns/Departments

Training (short topics related to enhancing performance), 1,000 words, Sports-Med (application of medical knowledge to running), 1,000 words, Nutrition (application of nutritional principles to running performance), 1,000 words.

Buys 10 mss/year. Pays \$50-200.

Fiction

Any genre, with running-related theme or characters. Buys 1 ms/year. Send complete ms. Length: 1,500-3,000 words. **Pays \$100-500.**

Tips

"Thoroughly get to know runners and the running culture, both at the participant level and the professional, elite level."

THE ARTILLERYMAN

Historical Publications, Inc.

234 Monarch Hill Rd.

Tunbridge VT 05077

Phone: (802)889-3500

Fax: (802)889-5627

E-mail: mail@artillerymanmagazine.com

Website: www.artillerymanmagazine.com

Contact: Kathryn Jorgensen, editor.

About

Emphasis on Revolutionary War and Civil War but includes everyone interested in pre-1900 artillery and fortifications, preservation, construction of replicas, etc.

Covers: Quarterly magazine covering antique artillery, fortifications, and crew-served weapons 1750-1900 for competition shooters, collectors, and living history reenactors using artillery.

Freelance Facts

- Established: 1979
- Simultaneous Submissions: Yes
- Buys one-time rights.
- Circulation: 1,500
- Byline given.
- Pays on publication.
- Queries accepted by mail, e-mail, fax
- Sample copy and writer's guidelines for 9x12 SAE with 4 first-class stamps
- Responds in 3 weeks to queries.
- Publish time after acceptance: Publishes ms an average of 6 months after acceptance.

60% freelance written



"look for contests that offer copies of the journal or subscriptions to the magazine as part of the entry fee."

Continues next page



Calls for Submission

Nonfiction

Needs: historical, how-to, interview, new product, nostalgic, opinion, personal experience, photo feature, technical, travel, reproduce ordinance, equipment/sights/implements/tools/accessories, etc. **Buys mss/year: 24-30**

Submission Method: Send complete ms.

300 words minimum

Pays \$20-60.

Reprints: Send tearsheet or photocopy and information about when and where the material previously appeared.

Photography

Send photos. Captions, identification of subjects required. **Pays \$5 for 5x7 and larger b&w prints**

Tips

"We regularly use freelance contributions for Places-to-Visit, Cannon Safety, The Workshop, and Unit Profiles departments. Also need pieces on unusual cannon or cannon with a known and unique history. To judge whether writing style and/or expertise will suit our needs, writers should ask themselves if they could knowledgeably talk artillery with an expert. Subject matter is of more concern than writer's background."

* * * * *

FUR-FISH-GAME

2878 E. Main
Columbus OH 43209-9947
E-mail: ffgcox@ameritech.net

Covers: Monthly magazine for outdoorsmen of all ages who are interested in hunting, fishing, trapping, dogs, camping, conservation, and related topics

Freelance Facts

- Established: 1900
 - Simultaneous Submissions: No Answer
 - Guidelines for #10 SASE.
 - Buys first rights, buys all rights.
 - Circulation: 111,000
 - Byline given.
 - Pays on acceptance.
 - No kill fee.
 - Sample copy for \$1 and 9x12 SAE.
 - Responds in 2 months to queries.
 - Publish time after acceptance: Publishes ms an average of 7 months after acceptance.
- 65% freelance written

Nonfiction

Submission Method: Query. Length: 500-3,000 words.

Calls for Submission

Pays \$50-250 or more for features depending upon quality, photo support, and importance to magazine.

Photography

Send photos. Captions, True required.

Reviews transparencies, color 5x7 or 8x10 prints, digital photos on CD only with thumbnail sheet of small images and a numbered caption sheet.

Pays \$35 for separate freelance photos.

Tips

"We are always looking for quality how-to articles about fish, game animals, or birds that are popular with everyday outdoorsmen but often overlooked in other publications, such as catfish, bluegill, crappie, squirrel, rabbit, crows, etc. We also use articles on standard seasonal subjects such as deer and pheasant, but like to see a fresh approach or new technique. Instructional trapping articles are useful all year. Articles on gun dogs, ginseng, and do-it-yourself projects are also popular with our readers. An assortment of photos and/or sketches greatly enhances any manuscript, and sidebars, where applicable, can also help. No phone queries, please."

SOUTHERN BOATING MAGAZINE

Southern Boating & Yachting, Inc.

330 N. Andrews Ave.

Ft. Lauderdale FL 33301

Phone: (954)522-5515

Fax: (954)522-2260

E-mail: louisa@southernboating.com

Website: www.southernboating.com

Contact

Contact: Louisa Beckett.

About

Upscale monthly yachting magazine focusing on the Southeast U.S., Bahamas, Caribbean, and Gulf of Mexico.

Covers: Monthly boating magazine

Freelance Facts

- Established: 1972
- Simultaneous Submissions: No Answer
- Buys one-time rights.
- Circulation: 40,000
- Byline given.
- Pays within 30 days of publication..
- No kill fee.
- Queries accepted by e-mail
- Sample copy for \$8.
- Publish time after acceptance: Publishes ms an average of 2 months after acceptance.





Calls for Submission

- 50% freelance written
 - Submit seasonal material 3 months in advance.
- Editorial lead time 3 months.

Nonfiction

Needs: how-to, boat maintenance, travel, boating related, destination pieces

Buys mss/year: 50 Submission Method: Query. Length: 900-1,200 words. **Pays \$500-750 with art.**

Photography

State availability of or send photos. Captions, identification of subjects, model releases required.

Reviews transparencies, prints, digital files. **Offers \$75/photo minimum** Buys one-time rights.

Columns/Departments

Weekend Workshop (how-to/maintenance), 900 words, What's New in Electronics (electronics), 900 words, Engine Room (new developments), 1,000 words.

Buys 24 mss/year. Pays \$600.



Contests

Annual Tupelo Press Award

for a First or Second Book of Poetry

January 1–April 15, 2011

Judge's Prize:

\$3,000, publication and national distribution

Open to all poets who have not yet published a full-length collection of poetry and those who have published only one full-length book.

The final judge will be D.A. Powell.

GUIDELINES:

This competition has historically been open to any poet writing in English who has not previously published a full-length collection of poetry. In 2011, in recognition of how difficult publishing a second book can be, we will also accept submission of manuscripts from poets who have previously published one full-length book of poems.

Manuscript Requirements:

Submit a previously unpublished, full-length poetry manuscript of between 48 and 88 pages (of poems). Include two cover pages: one with the title of the manuscript only, the other with title of manuscript, name, address, telephone number, and email address. Include a table of contents and, if applicable, an acknowledgments page for prior publications in periodicals or online venues. Cover letters or biography notes are optional; if included, these will not be read until the conclusion of the contest.

- *The First Book Award is open to anyone writing in the English language, whether living in the United States or abroad. Translations are not eligible for this prize.*
- *In 2011, in recognition of the many difficulties of publishing a second book, this contest is open to submissions from those who have previously published one book of poems.*
- *Individual poems in a contest manuscript may have been previously published in magazines, print or web journals, or anthologies, but the work as a whole must be unpublished (this includes previously self-published books).*
- *Simultaneous submissions to other publishers or contests are permitted, as long as you notify Tupelo Press promptly if your manuscript is accepted elsewhere.*
- *All finalists will also be considered for publication.*

Tupelo Press endorses and abides by the Ethical Guidelines of the Council of Literary Magazines and Presses (CLMP), which can be reviewed [here](#), along with more about Tupelo Press's ethical considerations for literary contests.

Before you submit a manuscript to a Tupelo Press competition, please consider exploring the work of the poets we have published. We're drawn to technical virtuosity combined with abundant imagination; memorable, vivid imagery and strikingly musical approaches to language; willingness to take risks; and penetrating insights into human experience.



Contests

Terms:

A reading fee of \$25 (US) by check or Pay Pal must accompany each submission. If sending a check, please make this payable to Tupelo Press, Inc. Multiple submissions are accepted, so long as each submission is accompanied by a separate \$25 reading fee.

Why a reading fee? We are an independent, nonprofit literary press. Reading fees help defray, though they don't fully cover, the cost of reviewing manuscripts and publishing the books we select through our competitions.

Notification:

If mailing your submission, you may include a stamped, self-addressed postcard for confirmation of your manuscript's receipt. The online Submissions Manager (see below) automatically confirms receipt.

If you like, enclose a stamped, self-addressed envelope (SASE) for notification of the winner. An email announcement will also be sent to all entrants. Do not enclose a SASE for return of manuscript; all manuscripts will be recycled at the conclusion of the competition, except those under consideration for future publication.

Kindly refrain from requesting an individual response to confirm our receipt of your manuscript and/or payment. Both the electronic submission manager and the PayPal system offer automated confirmations. For those wishing acknowledgment of a paper manuscript, your self-addressed stamped postcard will serve this purpose. We receive thousands of manuscripts each year and cannot offer individual acknowledgments beyond these. Thank you for your understanding.

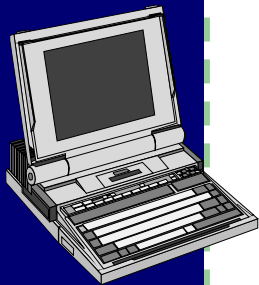
Results will be announced in late July 2011.

[Online Submission](#)

<http://www.tupelopress.org/first.php>



Miami, FL—Photo by Ken Booth



Contests

The Iowa Poetry Prize

Eligibility

The Iowa Poetry Prize, open to new as well as established poets, is awarded for a book-length collection of poems written originally in English. Previous winners, current University of Iowa students, and current and former University of Iowa Press employees are not eligible.

Manuscript

Manuscripts should be 50 to 150 pages in length. **Put your name on the title page only; this page will be removed before your manuscript is judged.** Poems included in the collection may have appeared in journals or anthologies; poems from a poet's previous collections may be included only in manuscripts of new and selected poems. Manuscripts will be recycled; please do not include return packaging or postage.

Publication

The winning manuscript will be published by the University of Iowa Press under a standard royalty agreement.

Submission

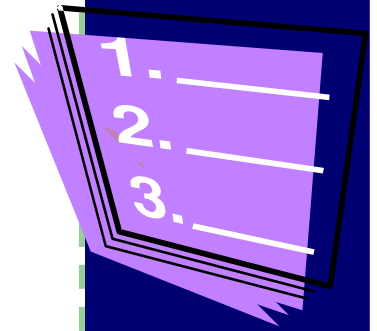
Manuscripts should be mailed to:

The Iowa Poetry Prize
University of Iowa Press
119 West Park Road
100 Kuhl House
Iowa City IA 52242-1000

Submissions must be postmarked during the month of April.

A \$20 reading fee is payable to the University of Iowa Press Poetry Fund. We consider simultaneous submissions but ask that you notify us immediately if your manuscript is accepted elsewhere. Only the winners will be notified. The results will be announced on our website in the summer.

<http://www.uiowapress.org/authors/iowa-prize.htm>



Contests

New Letters

A Magazine of Writing and Art

\$4,500 in awards for writers

THE NEW LETTERS LITERARY AWARDS

Deadline: May 18, 2011.

The \$1,500 *New Letters* Prize for Poetry
for the best 2011 group of three to six poems

The \$1,500 Dorothy Churchill Cappon Prize for the Essay
for the 2011 best essay

The \$1,500 Alexander Patterson Cappon Prize for Fiction
for the best 2011 short story

Submit by regular post or electronically. Simultaneous submissions of unpublished entries are accepted with proper notification upon acceptance elsewhere.

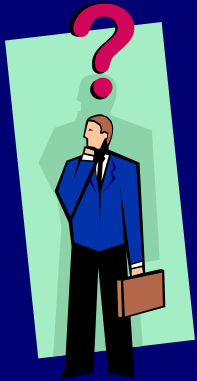
UPLOAD YOUR WRITING ONLINE by midnight Wednesday, May 18th (Entries sent after midnight May 18th can not be considered or refunded). Please read guidelines carefully to insure best service.

Enclose with each entry:

- \$15 for first entry; \$10 for every entry after. Entry fee includes the cost of a one-year subscription, renewal, or gift subscription to *New Letters*, shipped to any address within the United States. (Subscriptions mailed outside the U.S. require a \$12 postal surcharge.) Make checks payable to *New Letters*. Two cover sheets—the first with complete name, address, e-mail address, phone number, category, and title(s); and the second with category and title only. Your personal information should not appear anywhere else on the entry. For sample cover sheets, [click here](#).
- A stamped, self-addressed postcard for notification of receipt and entry number. A stamped, self-addressed envelope for a list of winners. This is optional. Please send only one envelope if submitting more than one entry.



Key West, FL—Photo by Ken Booth



Contests

RULES AND NOTES

- All entries will be considered for publication in *New Letters*.
 - Fiction and essay entries are not to exceed 8,000 words. A single poetry entry may contain up to six poems, and those poems need not be related.
 - Multiple entries are accepted with appropriate fees. Please make cover sheets for each entry of fiction, essay, or group of poems.
 - Manuscripts will not be returned.
 - No substitutions after submissions. No refunds will be offered for withdrawn material.
 - Current students and employees of the University of Missouri-Kansas City, and current volunteer members of the *New Letters* and BkMk Press staffs, are not eligible.
- Postmark by May 18, 2011.

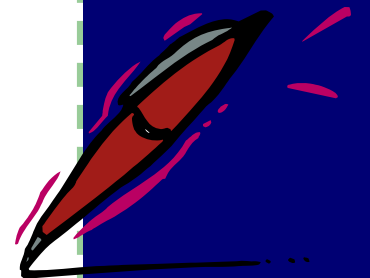
MAIL ENTRIES TO: *New Letters* Awards for Writers UMKC, University House 5101 Rockhill Road Kansas City, MO 64110-2499

OR

Submit online at the Web site - <http://www.newletters.org/awards.asp>



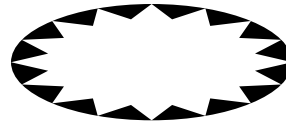
—Photo by Glenn Moody





Writer's Alliance of Gainesville
A not-for-profit Florida corporation
p.o. box 358396
gainesville/florida/32635-8396
[352-336-8062/wagmail@cox.net](mailto:wagmail@cox.net)

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



BACOPA Winners Read from Their Work—May 22

And May 22, we are pleased to invite you to readings from the winners of the 2011 Bacopa Literary Review, WAG's literary magazine. Winners of the annual Bacopa contest for short fiction, non fiction and poetry will read from their winning writing. Both the 2010 (only a few of these Collector's Editions are available) and the 2011 editions of this terrific annual review will be available for purchase at this event. Read it from beginning to end. Ask the authors to autograph their work! Begin your collection of Bacopas now.

