

- Bacopa
Literary
Review
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The WAG Digest

VOLUME II ISSUE 7

JULY 14, 2010

WAG Speaker Series - Poetry Colloquium

Sunday July 25, 2010

Join local poets David Maas, master of ceremonies for The Word is Spoken and former Bacopa Poetry Editor; Johnny Rocket, lyrical poet extraordinaire; and Wendy Thornton, President of the Writers Alliance of Gainesville and a published poet, as they discuss how to market your poetry. The colloquium will be held on Sunday, July 25 at 2:30 p.m. at the Millhopper Library, 3145 NW 43rd Street Gainesville, FL 32606. (352) 334-1272. Directions can be found at this site:

<http://www.aclib.us/millhopper>

And stay tuned for our next meeting, **Aug. 22 when Susie Baxter** leads a group of self-publishing experts. Don't miss Susie's Self-Publishing Panel. Who they worked with and what publishers they recommend; tricks and secrets of marketing and sales. Can you really sell more books, reach a wider group of readers and make more money by self-publishing? Find out by attending this can't-miss Writer's Alliance event. The self-publishing panel will include:

- * Marjorie Abrams, (M.D. Abrams) Murder on the Prairie, Murder on Hogtown Creek
- * Mary Bast, Out of the Box: Coaching with the Enneagram <http://www.breakoutofthebox.com/book.htm>

* Susie Baxter, Panel Moderator, C.G. and Ethel, A Family History

* Bill Hatfield, Captive Audience, <http://www.whatfield.net>

* Albert Isaac, Endless, and editor of Senior Times and Our Town magazines editor@towerpublications.com

All WAG speaker events are free and open to the public.

Open Mic Reading

On Saturday, July 17th at 4 pm, WAG members (and guests) are invited to read at an open mic session at the Kickin' Devil Cafe. Each reader will have a 10-minute limit. To read, contact floridawendy@cox.net. (See details about the restaurant at www.kickindevilcafe.com/index.html.) The Kicking Devil is located about two blocks west of Sonny's Barbeque just off Waldo Road. This is an adult venue so bring your wickedest work!



Newberry, FL—Photo by Ken Booth

WAG & Member News and Notes :

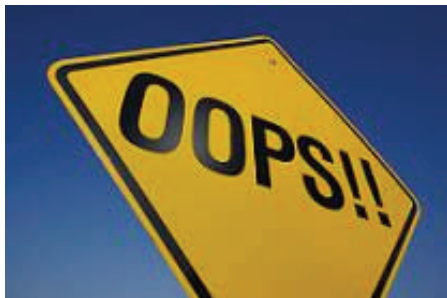


"NOTE TO OUR LOYAL READERS – The WAG DIGEST will not come out in August as your editors take a summer hiatus. E-mail reminders about upcoming events will be sent in August. Enjoy!"

1. On Saturday, July 17th at 4 pm, WAG members (and guests) are invited to read at an open mic session at the Kickin' Devil Cafe. Each reader will have a 10-minute limit. To read, contact floridawendy@cox.net. (See details about the restaurant at www.kickindevilcafe.com/index.html.) The Kicking Devil is located about two blocks west of Sonny's Barbeque just off Waldo Road. This is an adult venue so bring your wickedest work!
2. WAG member and full-time freelance writer Rick Sapp has a new book from Krause Publications, published this month, called "The Gun Digest Book of Green Shooting."
3. *Bacopa Literary Review* 2010 published in April is 125 pages of the finest writing available in fiction, nonfiction and poetry. Only a few remaining and they make classic gifts: \$10 + \$2.50 S&H from WAG.
4. We are pleased to announce our new Web site is up and running. Please check it out at www.writersalliance.org. Note the new domain name – we were thrilled to purchase this more succinct name and hope you will consider contributing. Send announcements of writing events, upcoming publications and other writing materials to: wagmail@cox.net.
5. Wendy Thornton's poem, "Rigged to Blow," about the BP oil leak, has been accepted by the online magazine, Chicago Poetry, for their special section, **STATE OF EMERGENCY: A GROWING ANTHOLOGY OF POETRY, Summer 2010.**



Top Query Letter Mistakes: Avoid These Amateur Errors



Don't make these amateur errors when you're submitting your work to an agent! Some of these may surprise you.

Cheesy lead. Don't be cute. Skip the rhetorical questions. The "What if you were stuck on a sailboat in a hurricane with a mysterious killer" teasers get old fast. Better to lead with the facts; otherwise your reader may feel as if you're trying to manipulate him or her to create more sensation than pure fact warrants.

Bobbled blurbs. The biggest problems with blurbs are 1) too many characters and secondary characters when only the main character should be the emotional hook, 2) a description that's more thematic than plot-driven (i.e., this book is about peace and love), 3) the author attempts to tell the whole story, including the ending, when he or she should use the blurb as a teaser instead.

Appearance. The letter looks bad, smells, is printed on cheap paper or photocopied, etc. We also receive e-queries that are poorly formatted (all caps, colored and silly fonts, goofy pictures in the signature line) or that lose their formatting once they are sent. **TIP:** Do yourself a favor and test your e-query to make sure it keeps its formatting by sending it to a bunch of your family members and friends to see what it looks like in their inboxes. Then you can send it to agents.

Mentioning prior manuscripts (and/or certain self-published books). If you've written three unpublished book manuscripts in the past, best not to mention them. Otherwise the agent in question may be intimidated by your prior projects, thinking, "If I take on his/her current project, the writer will probably pester me to represent all those previous books that, for whatever reason, didn't sell." The same goes for self-published manuscripts, which agents will look at the same way as unpublished manuscripts UNLESS you have significant accolades for your self-published book.

The multiple personality bio. Often writers will inadvertently begin their bios in first person, but wind up in third. Be on the lookout for pronouns gone wild! Also, some bios will begin in present tense, but then end in past. And, as always, it helps to have a strong bio!

Groveling. It may seem like it makes sense to acknowledge your own humility by pointing out a lack of experience, but resist this urge. Confidence wins hearts.

TMI. While it's always good to convey your own unique personality in your bio, be careful not to include too much information. If your novel is about sailors, it may help to include your background in the Coast Guard. Be personable and interesting, but do so with care.

Listing publishing credits that aren't really publishing credits. Be careful that the publishing credentials you're listing are not part of poetry contest scams or anthology scams. Including bad credits suggests you don't know the market (and therefore don't know good writing).

Query Mistakes (Continued)



"When you say, 'This appeals to everyone,' an agent will read, 'This appeals to no one in particular.'"



Copyright. Industry standard is to not include the copyright symbol on your work. If you do, it's like tattooing your pages with the word "amateur." Do it at your own risk.

Cover art. If you include cover art, you show a) that you don't know how the industry works (since writers get almost no say over their covers), and b) that you might just be the kind of high-maintenance writer who wants complete control.

If you flatter, mean it. Agents can often see straight through the "I greatly admire your agency" bit; they know a generic form letter compliment when they see one. If you're going to take the approach of flattery, be specific in your praise.

Some common phrases that authors should not use in query letters:

This is the first book I've ever written! If this is true, you don't need to say it; better to position yourself as a person who knows the biz (which means you must be a person who knows it!).

I've been writing since I was five. Writers who feel compelled to explain that "I've been writing since I was X years old" or that "It is my greatest wish to get published" inadvertently declare to agents, "I am a newbie." It's presumed that you've been writing since you were X years old and now want to get a book published. That's what every writer wants.

This would make a great movie. Almost everyone thinks his or her book could be a great movie. You want your query letter to ask your agent to do one thing and one thing only: represent and sell your BOOK—not a screenplay, not a series of action figures, not your foreign rights. Let the agent in question decide if your book is screenworthy or not.

This book will appeal to readers of all genres. Literary agents want to work with writers who understand that each genre appeals to a very specific demographic. When you say, "This appeals to everyone," an agent will read, "This appeals to no one in particular."

My friends/parents/teachers like my writing. We often read how new writers get a favorable response to their writing from close ones. But unless your mom or dad is a renowned literary critic, leave off any amateur praise.

Oprah will love this book. If the story is solid and the writing is strong, there's no reason an author should feel obligated to proclaim that a book is the next *Harry Potter*. Don't promise what you have no control over. Your work should speak for itself.

Thank you to Writer's Relief for the use of this article:

"Writer's Relief, Inc. is a highly recommended author's submission service. Established in 1994, Writer's Relief will help you target the best markets for your creative writing. Visit their Web site at <http://www.WritersRelief.com> to receive their FREE Writers' Newsflash (today, via e-mail), which contains valuable leads, guidelines, and deadlines for writing in all genres."



The Fairy Tale

By Kaye Linden

Have you ever thought about writing a fairy tale? Until recently, I believed the genre belonged to the "olden days." In a mythology class last semester, I re-read and analyzed the Grimm Fairy Tales. The Grimm brothers reworked these stories so they were "acceptable" to the upper echelons of European society. Nevertheless, various versions of stories such as *Little Red Riding Hood* offer symbolism, social commentary and entertainment.

These are tales we read to our children, and their characters become intrinsic dwellers within our subconscious. Despite their name, they rarely contain fairies. While studying fairy tales from all over the world, I noticed a number of significant parameters that appear to make the fairy tale, a fairy tale. I have outline these below:



1. Among other characters, there usually exists one or more of:
 - a. a beautiful daughter
 - b. a handsome prince
 - c. a lovely princess in need of rescue
 - d. a witch
 - e. a jealous queen
 - f. an ugly, mean stepmother,
 - g. a father who is taken advantage of by the ugly, mean stepmother/wife. (*Cinderella, Rapunzel, Sleeping Beauty*.)

Characters in these stories are usually flat. They interact with many characters in a short story frame, and this doesn't leave much room for development.

2. Animals act in many roles — rescuers, tricksters (The Wolf and the Fox) princes who are under a spell (ugly frog).
3. Fairy tales convey multiple suggestions about how to live in a difficult world. Examples of these are: good wins over evil, the nice guy always gets the girl, the miser loses out in the end etc. I have to laugh when the frog morphs overnight into a handsome prince, after sleeping under the virginal princess's pillow ! At exactly what point did he transform? The middle of the night? The wedding is always the next day! (e.g. *The Three Daughters and the Frog King*, or *Rapunzel*) *Rapunzel*, in some versions, becomes pregnant after multiple visits from the prince. The message in this version, is, "be sure you make it right afterwards." Get married!



"Despite the
'happily ever
after endings,'
these tales
contain cruelty
and violence."



Fairy Tales

(Continued)

4. If you want to write a traditional tale, begin with "once upon a time" and end with "they lived happily ever after." Within this frame, the fairy tale lives long and prospers. Fairy tales exist in worlds with which we are familiar, but cannot touch. We feel we have lived there once. Reading these tales is like coming home to the stuff of our childhood dreams — or nightmares.
5. Fairy tales contain elements of enchantment: magic wands, spells, sorcery, far-away lands (those amazing events don't often happen in our kitchens), animals who behave like humans, humans who behave like animals (!), ghosts or supernatural creatures. One Grimm tale, *Small People*, is about tiny people who can "jump through the eye of a needle...penetrate stardust ...ride on the back of an ant..."
6. Despite the "happily ever after endings," these tales contain cruelty and violence. The bad dragon might be dragged through the streets and quartered in order for the village to live happily ever after. In *The Luck of the Dumb*, robbers have to kill everyone "who set(s) foot in the forest" before one neighbor and his wife can live happily ever after.
7. Language and word choice remain simple. These tales offer easy reading with entertainment from the characters' actions and interactions.

Certainly, other parameters exist. For example, in fairy tales, logic and chronological sequence often fly out the window. Metamorphoses, from pumpkin to carriage, or witch to beautiful maiden, are not surprising transformations in this genre. The frame of the fairy story, its very title, offers a fabulous setup for extraordinary worlds.

Can you write a fairy tale? Follow the above parameters and then break them if you wish. Send them to me at kayelinden@gmail.com. We'll place one or two in the next WAG newsletter.

If you would like a discussion about a particular aspect of short stories, please email me at the above address. I'd love to hear from you.

In the next few months, I will discuss fable, parable, myth and legend. Write, write, write...

Kaye



"The public will flock to your door, demanding, more, more, more if you just observe these simple rules of performance art."



Ten Rules for Reading in Public: How to Develop an Audience

By Wendy Thornton

The following rules will help you develop a following. The public will flock to your door, demanding, more, more, more if you just observe these simple rules of performance art:

1. If you are told you have seven minutes to read, ignore that deadline. Whoever set time limits was being arbitrary and capricious and should not be allowed to make such decisions. It is your job to overthrow authority.
2. If you're shy, don't make an effort to project your voice. It's up to the audience to pay attention, by gory. And if they don't, tough!
3. Always spend more time introducing your work (and by extension, yourself) than actually reading. For instance, if your piece is a twenty-line poem about your last boyfriend, do spend at least twenty minutes explaining how he done you wrong, how you loved him so, and how you got revenge. That way, the audience will know exactly what to expect when you start your poem.
4. If you're reading fiction, be sure to include a section with multiple characters. You can stop reading as each character makes an appearance on the literary stage, introduce them, give a back-story, and explain what will happen to them further along in your thousand-page novel. This will intrigue potential fans.

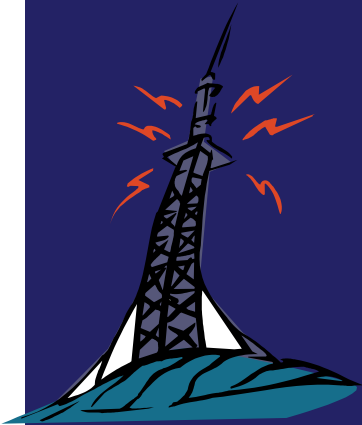
Continued Page 8



10 Rules (Continued)



5. Be sure to rhyme your poems. Although no reputable literary journal will publish rhymed poetry anymore, you'll be on the vanguard of a resurgence.
6. When other people are reading, interrupt them to ask questions. This will initiate a dialogue and the rest of the audience will be intrigued.
7. Alternatively, you could speak loudly to your neighbor while others are reading. That way, the audience will have something else to listen to if they're bored with the performer.
8. Don't bring your best work. Someone might steal your idea. Bring something that sucks, so even if they do take your idea and make it their own, it won't be a good one.
9. Get emotional about your piece. Audiences really appreciate it when you cry while reading. They may look uncomfortable, but secretly they're intrigued.
10. And last but not least, if you forget where you are in a work or get confused about what you're reading, be sure to drop a number of expletives, stop reading and make a big deal about starting over. This will establish you as an edgy writer and increase your popularity.



Trenton, Florida—Photo by Ken Booth

Calls for Submission

OCEAN MAGAZINE

P.O. Box 84 ** Rodanthe, NC 27968-0084 ** United States

Phone: (252)256-2296

E-mail: Diane@Oceanmagazine.org

Website: www.Oceanmagazine.org

Freelance Facts

Established: 2004

Multiple Submissions: Yes

Guidelines available online.

100% freelance written

Circulation: 40,000

Byline given.

Pays on publication..

Buys one-time rights.

Queries accepted by e-mail

Sample copy available for \$3 digital, \$8.45 print.

Responds in 1 day to 2 months.

Publish time after acceptance: Publishes ms an average of 2-4 months after acceptance.

Nonfiction

Does not want poor writing.

Buys mss/year: 24-36

Submission Method: Query.

Length: 75-5,000 words.

Pays \$75-250.

Pays expenses of writers on assignments: No

Needs:

book excerpts

essays

general interest

historical

inspirational

interview

opinion

personal experience

Continued Page 10



Gainesville, Florida—Photo by Ken Booth



Calls for Submissions

photo feature
technical
travel
spiritual

Needs:

adventure
fantasy
historical
novel concepts
romance
slice-of-life vignettes



Buys 1-2 mss/year

Length: 100-2,000 words.

Photography

Reviews 3x5, 4x6, 5x7, 8x10, 10x12 prints, JPEG files.

Identification of subjects, model releases required. Reviews 3x5, 4x6, 5x7, 8x10, 10x12 prints, JPEG files. Negotiates payment individually. Buys one-time rights.

Negotiates payment individually.

Buys one-time rights.

Poetry

Max Number of Poems: 6

Buys 12 poems/year

Pays \$75-150

Tips

"Submit with a genuine love and concern for the ocean and its creatures."

Fillers

Length: 20-100 words.

Calls for Submissions

PADDLER MAGAZINE

Paddlesport Publishing

12040 98th Ave. NE ** Suite 205 ** Kirkland, WA 98034

E-mail: editor@paddlermagazine.com

Website: www.paddlermagazine.com

About

Paddler magazine is written by and for those knowledgeable about river running, flatwater canoeing and sea kayaking. Our core audience is the intermediate to advanced paddler, yet we strive to cover the entire range from beginners to experts. Our editorial coverage is divided between whitewater rafting, whitewater kayaking, canoeing and sea kayaking. We strive for balance between the Eastern and Western U.S. paddling scenes and regularly cover international expeditions. We also try to integrate the Canadian paddling community into each publication.

Covers: Bimonthly magazine covering paddle sports.

Freelance Facts

Established: 1991

Multiple Submissions: No Answer

Guidelines available online.

70% freelance written

Circulation: 40,000

Byline given.

Pays on publication..

No kill fee.

Buys first North American serial rights, buys one-time electronic rights rights.

Queries accepted by mail,e-mail

Sample copy for \$3 with 8 1/2" SASE.

Responds in 6 months to queries.

Publish time after acceptance: Publishes ms an average of 6 months after acceptance.

Nonfiction

Buys mss/year: 75

Submission Method: Query.

Length: 100-3,000 words.

Pays 10-25¢/word (more for established writers) for assigned articles. Pays 10-20¢/word for unsolicited articles.

Calls for Submissions

Pays expenses of writers on assignments: Sometimes

Needs:

book excerpts	essays
general interest	historical
how-to	humor
Inspirational	interview
new product	opinion
personal experience	photo feature
Technical	travel
must be paddlesport related	

Photography

State availability

Reviews contact sheets, negatives, transparencies.

Offers \$25-200/photo.

Buys one time rights.

Columns

Hotline (timely news and exciting developments relating to the paddling community. Stories should be lively and newsworthy), 150-750 words, Paddle People (unique people involved in the sport and industry leaders), 600-800 words, Destinations (informs paddlers of unique places to paddle—we often follow regional themes and cover all paddling disciplines), submissions should include map and photo, 800 words. Marketplace (gear reviews, gadgets and new products, and is about equipment paddlers use, from boats and paddles to collapsible chairs, bivy sacks and other accessories), 250-800 words. Paddle Tales (short, humorous anecdotes), 75-300 words. Skills (a How-to forum for experts to share tricks of the trade, from playboating techniques to cooking in the backcountry), 250-1,000 words. Query.

Pays 20-25¢/word.

Tips

We prefer queries, but will look at manuscripts on speculation. No phone queries please. Be familiar with the magazine and offer us unique, exciting ideas. Most positive responses to queries are on spec, but we will occasionally make assignments.

Calls for Submissions

FOLIATE OAK LITERARY MAGAZINE

University of Arkansas-Monticello
562 University Dr.
Monticello, AR 71656
United States

E-mail: Foliateoak@Uamont.edu

Website: www.Foliateoak.Uamont.edu

Magazine: 6×9, 80 pages. Monthly. Estab. 1980. Circ. 500.

Freelance Facts

Established: 1973

Available online.

Circulation: 500

Byline Given

Queries accepted by e-mail

Available on request.

Responds within 1 month.

Fiction

Adventure, comics/graphic novels, ethnic/multicultural, experimental, family saga, feminist, gay, historical, humor/satire, lesbian, literary, mainstream, science fiction (soft/sociological). No religious, sexist or homophobic work. Receives 80 unsolicited mss/month. Accepts 20 mss/issue, 160 mss/year. Does not read mss May-August. Publishes ms 1 month after acceptance. Publishes 130 new writers/year. Recently published work by David Barringer, Thom Didato, Joe Taylor, Molly Giles, Patricia Shevlin, Tony Hoagland. Length: 50-2,500 words, average length: 1,500 words. Publishes short shorts. Also publishes literary essays, literary criticism, poetry. Rarely comments on rejected mss.

How to Contact: Send complete ms as an e-mail attachment (Word or RTF). Postal submissions will not be read. Please include author's name and title of story/poem/essay in e-mail header. In the e-mail, please send contact information and a short bio. Responds in 4 weeks. Only accepts submissions August through April. Accepts simultaneous submissions and multiple submissions. Please contact ASAP if work is accepted elsewhere. Sample copy for SASE and 6×8 envelope. Writer's guidelines online. Reviews fiction.

Payment & Terms: Pays contributor's copy. Acquires electronic rights. Sends galleys to author. Not copyrighted.



Calls for Submissions

Tips

"We're open to honest, experimental, offbeat, realistic and surprising writing, if it has been edited. Limit poems to five per submission, and one short story or creative nonfiction (less than 2,500 words). You may send up to three flash fictions. Please put your flash fiction in one attachment. Please don't send more writing until you hear from us regarding your first submission. We are also looking for artwork sent as .jpg or .gif files."

Contests

Creative Nonfiction:

<http://www.creativenonfiction.org/thejournal/submittocnf.htm>

ISSUE THEME and CONTEST: Food

postmark deadline September 3, 2010

For an upcoming issue, we're seeking true stories that incorporate or involve food.

Essays must be vivid and dramatic; they should combine a strong and compelling narrative with a significant element of research or information, and reach for some universal or deeper meaning in personal experiences. We're looking for well-written prose, rich with detail and a distinctive voice.

Creative Nonfiction editors will award \$1000 for Best Essay and \$500 for runner-up.

Guidelines: Essays must be: unpublished, 5,000 words or less, postmarked by **September 3, 2010**, and clearly marked "Food" on both the essay and the outside of the envelope. There is a \$20 reading fee (or send a reading fee of \$25 to include a 4-issue CNF subscription); multiple entries are welcome (\$20/essay) as are entries from outside the U.S. (though subscription shipping costs do apply). Please send manuscript, accompanied by a cover letter with complete contact information (address, phone, and email), word count, SASE and payment to:

Creative Nonfiction

Attn: Food

5501 Walnut Street, Suite 202

Pittsburgh, PA 15232





Contests

BOOK PROJECT: Immortality

postmark deadline September 17, 2010

For a new book project, entitled "Immortality," we're seeking new essays from a variety of perspectives on immortality in all its manifestations--biological and medical longevity, as well as the "eternal life" of art and literature, athletes, technology, religion, and genetics. We're looking for essays by writers, physicians, scientists, philosophers, clergy--anyone with an imagination, a vision of the future, an understanding of the past, and a dream (or fear) of what it means to live forever.

Essays must be vivid and dramatic; they should combine a strong and compelling narrative with a significant element of research or information, and reach for some universal or deeper meaning in personal experiences. We're looking for well-written prose, rich with detail and a distinctive voice.

For examples, see Creative Nonfiction #38 (Spring 2010).

Guidelines: Essays must be: unpublished, 5,000 words or less, postmarked by **September 17, 2010**, and clearly marked "Immortality" on both the essay and the outside of the envelope. Please send manuscript, accompanied by a cover letter with complete contact information (address, phone, and email), word count, and SASE to:

Creative Nonfiction

Attn: Immortality

5501 Walnut Street, Suite 202

Pittsburgh, PA 15232

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

Paraguas Books is happily accepting submissions in Spanish and English from North American and Latin American authors in all categories of fiction, non-fiction, and children's literature.

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

Mapping Me: A Landscape of Women's Stories anthology of fiction, creative non-fiction, poetry, photography and artwork. Sept 1

<http://www.juked.com/print/index.asp#submissions>

Juked is accepting submissions of fiction, creative non-fiction, poems, long poems, and poetic sequences for issue #8. Simultaneous submissions are encouraged. Deadline: August 31, 2010



Contests

<http://memoirjournal.squarespace.com/contest/>

**Memoir (and)
Memoir in Prose or Poetry**

Prize: \$500/\$250/\$100+pub

Graphic Memoir

Prize: \$100+pub

All submissions eligible to win.

Deadline: August 15 (annual)

No entry fee

<http://www.gulfcoastmag.org/index.php?n=7>

Gulf Coast

Donald Barthelme Prize for Short Prose

The prize awards \$1000 and publication to one prose poem, micro-essay, or short story of 500 words or less.

Prize: \$1000+pub

Judge: Joe Bonomo

Deadline: August 31 (annual)

Fee: \$15 (postal), \$18 (online) (includes one-year subscription)





Contests

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

Black Warrior Review

Fiction, Poetry & Nonfiction Contests

Prize: \$1000 / category + pub

Judges: Peter Markus (fiction), Claudia Rankine (poetry), Lia Purpura (nonfiction)

Deadline: September 1, 2010

Fee: \$15

<http://smu.edu/southwestreview/Contests.asp>

The Southwest Review

Morton Marr Poetry Prize

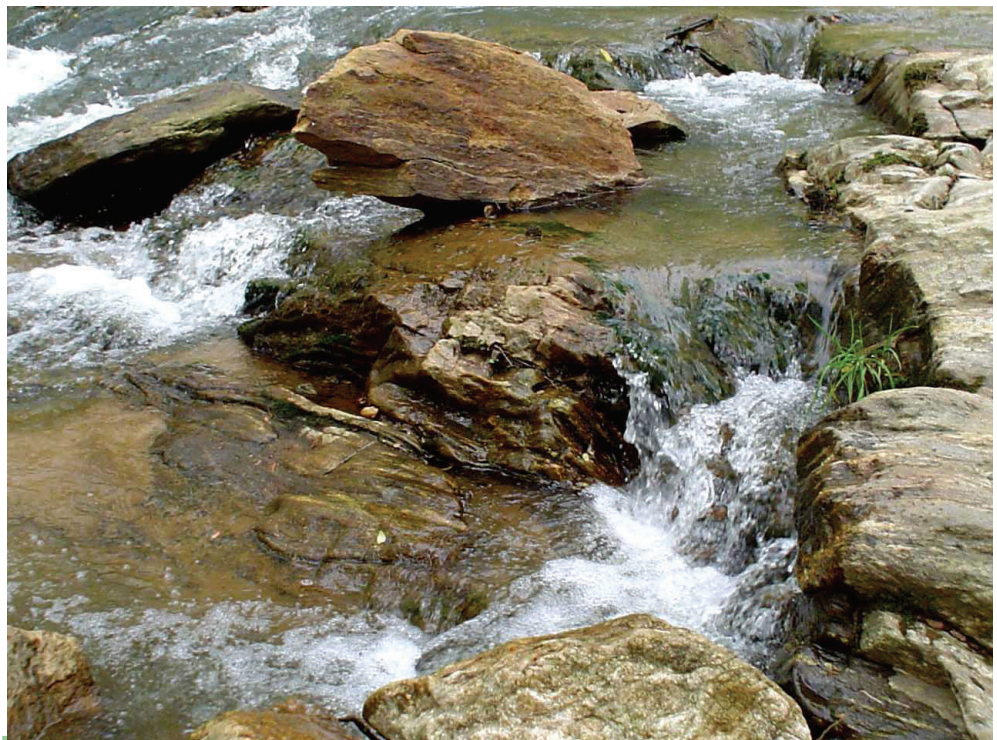
\$1k+pub/\$500

Deadline: Postmark September 30 (annual)

Fee: \$5

Contestants may submit no more than six, previously unpublished poems in a "traditional" form (e.g. sonnet, sestina, villanelle, rhymed stanzas, blank verse, etc.).

Continued Page 18



Contests

POCKETS FICTION-WRITING CONTEST

Website: www.pockets.org

Upper Room Publications,

P.O. Box 340004, Nashville TN 37203-0004.

(615) 340-7333. Fax: (615) 340-7267. E-mail: pockets@upperroom.org.

Website: www.pockets.org.

Pockets is a devotional magazine for children between the ages of 6 and 11. Contest offered annually for unpublished work to discover new children's writers. Prize: \$1,000 and publication in Pockets. Categories: short stories. Judged by Pockets staff and staff of other Upper Room Publications. No entry fee. Guidelines available on website or send #10 SASE. Deadline: Must be postmarked between March 1-August 15. Entries must be unpublished. Because the purpose of the contest is to discover new writers, previous winners are not eligible. No violence, science fiction, romance, fantasy or talking animal stories. Word length 1,000-1,600 words. Open to any writer. Winner announced November 1 and notified by U.S. mail. Contest submissions accompanied by SASE will be returned Nov. 1. "Send SASE with 4 first-class stamps to request guidelines and a past issue, or go to www.pockets.org."



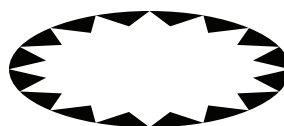


Photos by Ken Booth



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
<http://writersalliance.org>

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 Literary Review
Announcing
Our second annual contest
Fiction * Non-fiction * Poetry

The Writers Alliance of Gainesville is pleased to announce that we're almost ready for submissions to our second edition of our literary journal, Bacopa. (Want to know what Bacopa is? See the picture to the right. Maybe you've seen this plant around Gainesville.)

**WE DON'T CARE WHERE, WHEN, OR IF
YOU'VE PUBLISHED.**

We just want quality fiction, nonfiction, and poetry for our literary journal. See details soon at our new web site:

**<http://www.writersalliance.org> for further
information**

