

WRITER'S ALLIANCE
OF GAINESVILLE

TOPICS
COMING
IN FUTURE
ISSUES

- Stay Tuned for Pod Updates
- Join Us for upcoming WAG Public Reader Series
—Details and Date coming Soon!

INSIDE THIS
ISSUE:

How To Become 3
an Expert Author

Crazy Is As Crazy 4
Does

WAG Brags 5

Secrets of Success 6

Calls for 17
Submission

Contests 21

Conferences 23

The WAG Digest

VOLUME 3 ISSUE 11-12

DECEMBER 8, 2011

Annual WAG Social

6:00 p.m. December 18 - Digital Worlds Institute
Old Norman Gym, UF Campus

The Writers Alliance is pleased to announce the annual WAG Social will be held at the Digital Worlds Institute, Old Norman Gym, University of Florida Campus at 6:00 p.m., Sunday, December 18. The popular "Newgrass" band Nook & Cranny will perform. (See their performance at the Farm-to-Family concert earlier this year [here: <http://www.youtube.com/watch?v=NZjhq1HICo8&feature=related>](http://www.youtube.com/watch?v=NZjhq1HICo8&feature=related))

We will have a pot-luck dinner, very short readings by WAG members, an opportunity for members to listen to great music, to socialize, to eat-drink-and-become, generally, merry... and read from their work." A \$5.00 donation is requested for each attendee.

Please bring family, friends, anyone you'd like for what is sure to be a fun evening. Please RSVP to floridawendy@cox.net by Wednesday, December 14, so we know how many people to expect. Let us know what type of food or drink you will bring. Alcoholic beverages are welcome!

Directions are available at this link:
http://www.digitalworlds.ufl.edu/resources/directions_REV.asp

Parking is available in the Parking Garage next door to the facility.

Directions from Downtown Gainesville

From downtown Gainesville (east of the University), go West on University Avenue (State Road 26).

Turn left at a traffic light on to SW 13th Street (US441).

Turn left onto SW 8th Avenue.

Turn left onto SW 12th Street.

Turn left into service drive (Sign says Norman Hall (this will be the first left you come to on SW 12th Street)).

A parking garage is located on your left.

THE WAG SPEAKER SERIES

And stay tuned for these great speakers coming in 2012:

January 15 The Road to Publication

WAG member **Rhonda Riley** will talk about how she sold her first novel.

Rhonda will focus primarily on her process of finding an agent and her experience thus far with her editor.

She sold her book, *Adam Hope: A Geography* at auction to [Ecco Press](#), a Harper Collins imprint.

Publication is tentatively set for January 2013. Previously, Rhonda's novel won the 2011 State of Florida "Individual Artist Fellowship" in the literary arts.

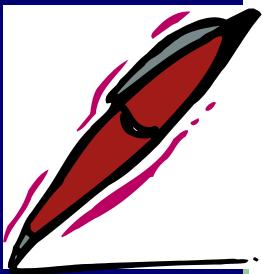
"Adam Hope" is the story of a young woman from Appalachia at the end of World War II. She is sent away to manage her aunt's farm and discovers a mysterious stranger unconscious in the red clay. Thus begins a life-long love affair that leads her to question the meaning of "otherness" in race, religion and marriage, as the country lurches forward into the modern era

February 26 "Ditch of Dreams"

David Tegeder and Steven Noll will discuss writing and publishing their environmental non-fiction book,

SPEAKER SERIES:

(Continued)



"Colleen, with Betsygail Rand, is the author of *Big Bunny*. According to WAG President Wendy Thornton, their [YouTube promo](#) is "delightful."

[Ditch of Dreams: The CrossFlorida Barge Canal and the struggle for Florida's Future.](#)

Tegeder, a professor in the Santa Fe College Dept. of Social & Behavioral Sciences, and Noll, senior lecturer in the U. F. Dept. of History, won two awards for this effort: the 2010 Michael Thomason Book Award from the Gulf South Historical Association for best book on Gulf South history and the 2010 Rembert Patrick Award from the Florida Historical Society for the best scholarly book on a Florida history topics.

"It's a story about notions of progress, politics and economic development," says Tegeder. "The canal as first proposed would have been four times longer than the Panama Canal."

Come to WAG's event on the 26th of February and get involved with this fascinating tale of back-room politics, environmental panic and a land with resources that are too easily bargained- and built-away.

March 25

Children's Author Colleen Rand

Colleen Rand and WAG member Carrie Clickard will talk about putting together a children's book and how to market it.

Colleen, with Betsygail Rand, is the author of *Big Bunny*. According to WAG President Wendy Thornton, their [YouTube promo](#) is "delightful."

April 22

Developing a Platform - How to create a blog and keep on blogging.

WAG members **Stephanie Seguin, Felicia Lee, Mary Bast and Wendy Thornton** will discuss the tricks and tips to setting up a blog, how to find subjects to blog about, and how to make your blog accessible to others. They will also discuss the personal and legal ramifications of blogging.

Can you get in trouble for writing the truth? What do you do when someone objects to your comments?



Hippo Lake, Tanzania—Photo by Sandra Fradd

Build Your Expert Author Platform

by: Laura Cross

A platform encompasses the ways you are visible and attracting potential readers. It conveys your expertise and influence. And if you're pursuing a traditional publishing deal, literary agents and publishers expect nonfiction writers to have established platforms. (It's difficult, if not impossible, to land a book deal or acquire an agent without one.)

Every author's platform strategy will be unique to him or her. One size does not fit all. You must follow a path that is natural for you and your writing. However, there are five essential components or supplies you need to build a writer's platform:

1. Understand Your Brand Image

Establish an author identity and use it consistently throughout your material. Your personal brand is how you package and present yourself to readers to distinguish and differentiate yourself from other writers.

2. Develop and Promote Your Expertise

Are you the go-to expert in your field? You can establish your expertise through:

- Professional credentials
- Writing articles
- Being featured on radio and television, and in print media
- Testimonials and endorsements
- Speaking engagements
- Teaching workshops, seminars, teleclasses, and webinars
- Hosting your own online radio show or podcast
- Creating informational products
- Being a resource for reporters, journalists, and television producers
- Sending out press and news releases
- Creating and distributing online informational videos
- Answering questions via LinkedIn groups and YahooAnswers
- Blogging and guest posts

3. Have an Internet Presence

Every potential author needs a website or blog. If you already have a web presence when you begin approaching media you will have an edge over other writers. A blog can add to your credibility, help you establish your expertise, and provide a means to capture potential readers for your database.

4. Build A List of Contacts

Publishers want to know just how many potential readers there are for your book. The number of fans you have from Facebook, followers on Twitter, connects on LinkedIn, and subscribers to your blog provide tangible figures. Producing a weekly or monthly e-zine or newsletter is an effective way to grow your list of contacts. Your website and blog can include an opt-in page to capture subscribers.

5. Engage In Community

You can network through local and regional events, national conferences and conventions, and online social media, such as Twitter, Facebook, and LinkedIn. Online networking sites give you access to connections and a platform to share your writing and expertise.

Strategy-In-Action Assignment:

1. Outline a platform strategy in each of the five areas
2. Select one or two items to implement and get started this week!

Laura Cross is a business strategist, author, and professional ghostwriter. She provides business, publishing, and platform strategies to help entrepreneurs get known as the go-to experts in their field, become published authors, attract high-paying clients, garner major media, and earn more money with less effort by packaging their expertise. Grab a copy of the Free Audio CD "How to Establish Your Expertise, Become a Published Author, and Leverage Your Knowledge for More Profits, More Prospects, and Major Media" at www.RockYourExpertise.com.

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The author invites you to visit:
<http://lauracrossinternational.com>

"There are advantages to killing your inner editor"



Thirty Days of Craziness

By Wendy Thornton

Well, I did it. I produced 50,956 words in 30 days. That's 173 double-spaced pages. The first draft of my autobiographical family novel, *The Ice Land Saga*, is complete. So what happens when you finish a draft in 30 days? Well, it sucks, of course. And you get one of the little winner stickers (see above) that you get to print out on your own printer. Now begins the real work – editing, polishing, making sense of your mess.

The NANOWRIMO competition, National Novel Writing Month, is sponsored by "The Office of Letters and Light," (<http://www.nanowrimo.org/en>) and takes place every November. This year's total word count was over 3 billion.

Yes, Billion with a B. The group sponsors a Young Writers Program, a month-long script writing competition, and local write-a-thons. Write-a-Thons in Gainesville were held at Library West, Wild Iris, Sweet Dreams Ice Cream Shop, and the Millhopper Library. A pot luck dinner will be held to wrap up the festivities.

Here are some of the things that happened to me during the 30 days of writing this book.

- 1) I started out with two beautiful chapters. I realized there was no way I was going to finish if I kept writing beautiful chapters.
- 2) I started out in first person. I switched to third. I switched to second. I went back to first.
- 3) A friend had to be rescued from an unfortunate incarceration. This took away many hours of my time. I finally explained to her that I was writing a book in a month and needed to have some quiet time. She now wonders which one of us is the crazy one.
- 4) My day job became a pressure cooker, so much so that sometimes I couldn't even get away for lunch to write a few words. I took to scribbling reminders on Post-it notes.
- 5) I found that interpreting the Post-it reminders, "Then he saw hawk," was not always feasible. I had no clue what "She gets foiled," referred to.
- 6) My in-laws came for a visit the week before Thanksgiving – in-laws who hadn't been to my home in 18 years.
- 7) Thanksgiving intruded. My relatives, including my own children, let it be known that it would be inappropriate for me to work on my book while we were recuperating from dinner.
- 8) My friends let it be known that they didn't give a damn about my book anymore and could we please talk about any *any* other subject.
- 9) My pets became downright pushy about getting some attention.
- 10) I created a new NANOWRIMO rule – After your mother warns you everyone better know this is fiction, you rule you should never tell your mother about autobiographical attempts.

The advantage to this admittedly outlandish exercise is that I now have something to polish. I have captured enough memories to make the month worth my while. Admittedly, there are moments of cringe-inducing kitsch.

"What happened then?" he asked.

"I don't know," she answered.

There are advantages to killing your inner editor, as NANOWRIMO advises. One is that sometimes you find the words flowing from your fingers like magic and sometimes they are staggeringly good. Mostly that's when you haven't had any sleep for two days and it's best not to read them over for a while. Sometimes they are shockingly bad.

But the ideas are down, the bones of the piece are on the page. Yes, it's a skeleton, a laughing skeleton and yes it appears to be mocking me, but it's a start on a whole new book.

On to April when I will be writing my graphic novel courtesy of Script Frenzy! <http://www.nanowrimo.org/en/scriptfrenzy> . One hundred pages of playwriting in 30 days. All you playwrights out there, join me, won't you?



WAG MEMBERS IN THE NEWS:

Thank you to all those who came out to the first open WAG Board Meeting. We appreciate your support and value the suggestions that were made!

WAG Member **Cary Ader** will be our new membership coordinator. Cary is the leader of one of our newest pods, a creative writing kick-starter. He will get in touch with new members, remind current members about their dues deadlines, and help promote the Writers Alliance to new potential members. Welcome aboard, Cary!

Our speaker coordinator, **Judy Etzler**, resigned at the last WAG meeting. Thank you to Judy for all her hard work.

If you are interested in being involved in the Writers Alliance in a more substantial way, please e-mail floridawen-dy@cox.net. We have speakers set through April of 2012 but will then be looking for potential speakers to continue our monthly series.

Want to be involved in a Toastmaster's Club for writers? **Bacopa short fiction editor Kaye Linden** sent this e-mail:

Wendy,

Can you place an ad in the next newsletter about the possibility of our starting a Toastmasters club for Writers? We need 20 people who will commit to joining before we can begin. Dues are 36 dollars each six months. New member fee is \$20.

We need three committed members to start. WAG members can e-mail me at kayelinden@gmail.com if interested. I believe Saturday mornings every two weeks would work well.

Kaye

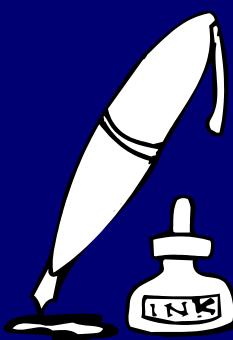
WAG member **Mary Bridgman**, an attorney in Starke, has recently scored a trifecta. Her Thanksgiving essay titled *In Everything Give Thanks* was broadcast on Wednesday, November 23 between 9:00 and 10:00 a.m. on "First Coast Connect" on WJCT 89.9 FM. If you miss the reading or are out of the WJCT listening area, it will be available on the [Connect WJCT archive](http://www.wjctondemand.org/) <http://www.wjctondemand.org/>.

"Chicken Soup for the Soul has sent me a contract for one of my essays," Mary says. "It is called *Wedding Dress Blues* and will likely be included in the book 'Here Comes the Bride,' which should go on sale in May 2012. Also [The Florida Writer](http://www.thefloridawriter.com) magazine will publish *He Was a Musician*, one of my favorite pieces about my late father, in its next issue."

Larry Brasington's "The Last Bridge" has been published by [the Nautilus Engine](http://thenautilusengine.blogspot.com/2011/08/last-bridge-by-larry-brasington.html), a webzine of speculative fiction. Zombies. Wolves. Emperors. And the search for an ancient Witch Crown! Read-on.... <http://thenautilusengine.blogspot.com/2011/08/last-bridge-by-larry-brasington.html>

The Bacopa Contests are over and the judges are now reviewing the many fantastic submissions. We want to thank all of you who submitted work to Bacopa. We look forward to producing a truly impressive third volume of the journal. And thank you to all the Bacopa editors for their hard work!

"As for the rest of us, we just can't seem to help but look to our fellow writers who've achieved so much and wonder: What's their secret?"



THE 90 TOP SECRETS OF BESTSELLING AUTHORS

By Jessica Strawser — *Writers Digest*

Writing advice: It can be all at once inspiring and contradictory, uplifting and off-putting, insightful and superficial. There are successful writers who impart wisdom freely and willingly, and then there are literary icons who claim to have none to dispense at all. As for the rest of us, we just can't seem to help but look to our fellow writers who've achieved so much and wonder: What's their secret?

Here, some of the most successful writers in recent (and not-so-recent) memory share their take on everything from how they get ideas (or go find them), to the best way to start a manuscript (or why the only important thing is that you start at all), to their most methodical writing habits (and quirkiest rituals), to writing with the readers in mind (or ignoring them entirely). The quotes were pulled from 90 years' worth of *Writer's Digest* magazines (as fascinating as it is to observe what's changed since 1920, it's equally refreshing to realize how much good, sound writing wisdom remains the same).

We trust you'll find some quotes to be admirably succinct, others to be charmingly old-fashioned but timeless all the same. Above all, we hope you'll find them all useful as you embark on another year of your own writing life.

INSPIRATION & IDEAS

—No. 1—

"Every idea is my last. I feel sure of it. So, I try to do the best with each as it comes and that's where my responsibility ends. But I just don't wait for ideas. I look for them. Constantly. And if I don't use the ideas that I find, they're going to quit showing up."

—Peg Bracken

—No. 2—

"If you stuff yourself full of poems, essays, plays, stories, novels, films, comic strips, magazines, music, you automatically explode every morning like Old Faithful. I have never had a dry spell in my life, mainly because I feed myself well, to the point of bursting. I wake early and hear my morning voices leaping around in my head like jumping beans. I get out of bed quickly, to trap them before they escape."

—Ray Bradbury

—No. 3—

"Good writing is remembering detail. Most people want to forget. Don't forget things that were painful or embarrassing or silly. Turn them into a story that tells the truth."

—Paula Danziger

—No. 4—

"I have never felt like I was creating anything. For me, writing is like walking through a desert and all at once, poking up through the hardpan, I see the top of a chimney. I know there's a house under there, and I'm pretty sure that I can dig it up if I want. That's how I feel. It's like the stories are already there. What they pay me for is the leap of faith that says: 'If I sit down and do this, everything will come out OK.'"

—Stephen King

—No. 5—

"A writer need not devour a whole sheep in order to know what mutton tastes like, but he must at least eat a chop. Unless he gets his facts right, his imagination will lead him into all kinds of nonsense, and the facts he is most likely to get right are the facts of his own experience."

—W. Somerset Maugham

THE 90 TOP SECRETS

(Continued)

—No. 6—

“Don’t put down too many roots in terms of a domicile. I have lived in four countries and I think my life as a writer and our family’s life have been enriched by this. I think a writer has to experience new environments. There is that adage: No man can really succeed if he doesn’t move away from where he was born. I believe it is particularly true for the writer.”

—Arthur Hailey

—No. 7—

“Sit and quiet yourself. Luxuriate in a certain memory and the details will come. Let the images flow. You’ll be amazed at what will come out on paper. I’m still learning what it is about the past that I want to write. I don’t worry about it. It will emerge. It will insist on being told.”

—Frank McCourt

—No. 8—

“My advice is not to wait to be struck by an idea. If you’re a writer, you sit down and damn well decide to have an idea. That’s the way to get an idea.”

—Andy Rooney

—No. 9—

“As writers we live life twice, like a cow that eats its food once and then regurgitates it to chew and digest it again. We have a second chance at biting into our experience and examining it. ... This is our life and it’s not going to last forever. There isn’t time to talk about someday writing that short story or poem or novel. Slow down now, touch what is around you, and out of care and compassion for each moment and detail, put pen to paper and begin to write.”

—Natalie Goldberg

GETTING STARTED

—No. 10—

“I have a self-starter—published 20 million words—and have never received, needed or wanted a kick in the pants.”

—Isaac Asimov

—No. 11—

“Two questions form the foundation of all novels: ‘What if?’ and ‘What next?’ (A third question, ‘What now?’, is one the author asks himself every 10 minutes or so; but it’s more a cry than a question.) Every novel begins with the speculative question, What if ‘X’ happened? That’s how you start.”

—Tom Clancy

—No. 12—

“I think my stuff succeeds, in part, because of what it’s about—a diagnosis by attempting the adventures oneself of universal American daydreams. Now, I’m not saying that any writer who decided to select that device or notion could have written a bestseller; you have to add ingredients that are very special, I agree, but I think I started out with a good pot to make the stew in.”

—George Plimpton

—No. 13—

“Beginning a novel is always hard. It feels like going nowhere. I always have to write at least 100 pages that go into the trashcan before it finally begins to work. It’s discouraging, but necessary to write those pages. I try to consider them pages -100 to zero of the novel.”

—Barbara Kingsolver

—No. 14—

“When I start on a book, I have been thinking about it and making occasional notes for some time—20 years in the case of Imperial Earth, and 10 years in the case of the novel I’m presently working on. So I have lots of theme, locale, subjects and technical ideas. It’s amazing how the subconscious self works on these things. I don’t worry about long periods of not doing anything. I know my subconscious is busy.”

—Arthur C. Clarke

—No. 15—

“An outline is crucial. It saves so much time. When you write suspense, you have to know where you’re going because you have to drop little hints along the way. With the outline, I always know where the story is going. So before I ever write, I prepare an outline of 40 or 50 pages.”

—John Grisham

THE 90 TOP SECRETS

(Continued)



—No. 16—

“I do a great deal of research. I don’t want anyone to say, ‘That could not have happened.’ It may be fiction, but it has to be true.”

—Jacquelyn Mitchard

—No. 17—

“Being goal-oriented instead of self-oriented is crucial. I know so many people who want to be writers. But let me tell you, they really don’t want to be writers. They want to have been writers. They wish they had a book in print. They don’t want to go through the work of getting the damn book out. There is a huge difference.”

—James Michener

—No. 18—

“Don’t quit. It’s very easy to quit during the first 10 years. Nobody cares whether you write or not, and it’s very hard to write when nobody cares one way or the other. You can’t get fired if you don’t write, and most of the time you don’t get rewarded if you do. But don’t quit.”

—Andre Dubus

—No. 19—

“Writing is like being in love. You never get better at it or learn more about it. The day you think you do is the day you lose it. Robert Frost called his work a lover’s quarrel with the world. It’s ongoing. It has neither a beginning nor an end. You don’t have to worry about learning things. The fire of one’s art burns all the impurities from the vessel that contains it.”

—James Lee Burke

STYLE & CRAFT

—No. 20—

“What a writer has to do is write what hasn’t been written before or beat dead men at what they have done.”

—Ernest Hemingway

—No. 21—

“You have to follow your own voice. You have to be yourself when you write. In effect, you have to announce, ‘This is me, this is what I stand for, this is what you get when you read me. I’m doing the best I can—buy me or not—but this is who I am as a writer.’”

—David Morrell

—No. 22—

“Oftentimes an originator of new language forms is called ‘pretentious’ by jealous talents. But it ain’t whatcha write, it’s the way atcha write it.”

—Jack Kerouac

—No. 23—

“I think I succeeded as a writer because I did not come out of an English department. I used to write in the chemistry department. And I wrote some good stuff. If I had been in the English department, the prof would have looked at my short stories, congratulated me on my talent, and then showed me how Joyce or Hemingway handled the same elements of the short story. The prof would have placed me in competition with the greatest writers of all time, and that would have ended my writing career.”

—Kurt Vonnegut

—No. 24—

“You should really stay true to your own style. When I first started writing, everybody said to me, ‘Your style just isn’t right because you don’t use the really flowery language that romances have.’ My romances—compared to what’s out there—are very strange, very odd, very different. And I think that’s one of the reasons they’re selling.”

—Jude Deveraux



THE 90 TOP SECRETS

(Continued)

—No. 25—

“I guess I believe that writing consists of very small parts put together into a whole, and if the parts are defective, the whole won’t work.”

—Garrison Keillor

—No. 26—

“I’m very concerned with the rhythm of language. ‘The sun came up’ is an inadequate sentence. Even though it conveys all the necessary information, rhythmically it’s lacking. The sun came up. But, if you say, as Laurie Anderson said, ‘The sun came up like a big bald head,’ not only have you, perhaps, entertained the fancy of the reader, but you have made a more complete sentence. The sound of a sentence.”

—Tom Robbins

—No. 27—

“We, and I think I’m speaking for many writers, don’t know what it is that sometimes comes to make our books alive. All we can do is to write dutifully and day after day, every day, giving our work the very best of what we are capable. I don’t think that we can consciously put the magic in; it doesn’t work that way. When the magic comes, it’s a gift.”

—Madeleine L’Engle

PURPOSE

—No. 28—

“The only obligation any artist can have is to himself. His work means nothing, otherwise. It has no meaning.”

—Truman Capote

—No. 29—

“Indeed, great fiction shows us not how to conduct our behavior but how to feel. Eventually, it may show us how to face our feelings and face our actions and to have new inklings about what they mean. A good novel of any year can initiate us into our own new experience.”

—Eudora Welty

—No. 30—

“You need that pride in yourself, as well as a sense, when you are sitting on Page 297 of a book, that the book is going to be read, that somebody is going to care. You can’t ever be sure about that, but you need the sense that it’s important, that it’s not typing; it’s writing.”

—Roger Kahn

—No. 31—

“They have to be given some meaning, the facts. What do they mean? The meaning’s going to be influenced by a lot of things in you and your own culture. And some of these things you may be unaware of. But every historian has some kind of philosophy of life and society. ... All kinds of strands and currents and factors are involved. You have to separate and put together and from that we should deduce that there’s no situation in the present that’s simple, either. No simple answers. And the historian, when he looks over one of these situations, is going to try and consider all these things and try to be objective and fair and balanced, but what he picks out as the meaning will, of course, be what he himself believes.”

—T. Harry Williams

—No. 32—

“I’ve always had complete confidence in myself. When I was nothing, I had complete confidence. There were 10 guys in my writing class at Williams College who could write better than I. They didn’t have what I have, which is guts. I was dedicated to writing, and nothing could stop me.”

—John Toland

—No. 33—

“I write in a very confessional way, because to me it’s so exciting and fun. There’s nothing funnier on earth than our humanness and our monkeyness. There’s nothing more touching, and it’s what I love to come upon when I’m reading; someone who’s gotten really down and dirty, and they’re taking the dross of life and doing alchemy, turning it into magic, tenderness and compassion and hilarity. So I tell my students that if they really love something, pay attention to it. Try to write something that they would love to come upon.”

—Anne Lamott

THE 90 TOP SECRETS

(Continued)

—No. 34—

"[The writer] has to be the kind of man who turns the world upside down and says, lookit, it looks different, doesn't it?"

—Morris West

—No. 35—

"The real writer learns nothing from life. He is more like an oyster or a sponge."

—Gore Vidal

—No. 36—

"I think most writers ... write about episodes meaningful to them in terms of their own imaginations. Now that would include a great deal of what they experience, but I'm not sure there's an autobiographical intention. ... I believe I'm telling the truth when I say that, when I wrote *Catch-22*, I was not particularly interested in war; I was mainly interested in writing a novel, and that was a subject for it. That's been true of all my books. Now what goes into these books does reflect a great deal of my more morbid nature—the fear of dying, a great deal of social awareness and social protest, which is part of my personality. None of that is the objective of writing. Take five writers who have experienced the same thing, and they will be completely different as people, and they'd be completely different in what they do write, what they're able to write."

—Joseph Heller

CHARACTERS

—No. 37—

"A genuine creation should have character as well as be one; should have central heating, so to say, as well as exterior lighting."

—James Hilton

—No. 38—

"The writer must always leave room for the characters to grow and change. If you move your characters from plot point to plot point, like painting by the numbers, they often remain stick figures. They will never take on a life of their own. The most exciting thing is when you find a character doing something surprising or unplanned. Like a character saying to me: 'Hey, Richard, you may think I work for you, but I don't. I'm my own person.'"

—Richard North Patterson

—No. 39—

"Writers shouldn't fall in love with characters so much that they lose sight of what they're trying to accomplish. The idea is to write a whole story, a whole book. A writer has to be able to look at that story and see whether or not a character works, whether or not a character needs further definition."

—Stephen Coonts

—No. 40—

"When I was a Hollywood press agent, I learned how the Hollywood casting system worked. There was a roster of actors who were always perfect as doctors or lawyers or laborers, and the directors just picked the types they needed and stuffed them into film after film. I do the same [with my characters], book after book."

—Richard Condon

—No. 41—

"I said the hell with Plot. I'm going to write stories about people that interest me, the way I see them. I'm sick of formula. I'm sick of Hero, Heroine, Heavy. ... I'm sick of Characters. I'm going to write about men and women, all classes, types and conditions, within the limits of my own capabilities. People with faults, with nasty tempers, with weaknesses and loves and hates and fears and gripes against each other. People I can believe in because I know and understand them. People who aren't like anybody else's characters because they are themselves, like 'em or don't. ... And all of a sudden I began to sell."

—Leigh Brackett



THE 90 TOP SECRETS

(Continued)

—No. 42—

“When you are dealing with the blackest side of the human soul, you have to have someone who has performed heroically to balance that out. You have to have a hero.”

—Ann Rule

—No. 43—

“People do not spring forth out of the blue, fully formed—they become themselves slowly, day by day, starting from babyhood. They are the result of both environment and heredity, and your fictional characters, in order to be believable, must be also.”

—Lois Duncan

—No. 44—

“To me, everything in a novel comes down to people making choices. You must figure out in advance what those choices are going to be.”

—Marion Zimmer Bradley

—No. 45—

“The character on the page determines the prose—its music, its rhythms, the range and limit of its vocabulary—yet, at the outset at least, I determine the character. It usually happens that the fictitious character, once released, acquires a life and will of his or her own, so the prose, too, acquires its own inexplicable fluidity. This is one of the reasons I write: to ‘hear’ a voice not quite my own, yet summoned forth by way of my own.”

—Joyce Carol Oates

PLOT & STRUCTURE**—No. 46—**

“For a book to really work, form and function must go hand in hand, just like with buildings, as any decent architect will tell you.”

—Tracy Chevalier

—No. 47—

“The problem for me is finding my own plots. They take a long time. ... I like to have it happen, just like in our own lives. We don’t always know where they’re going, and if we make formal decisions on a given night, if we sit down and put a list of things we’re going to do on a piece of paper, they almost never work out right.”

—Norman Mailer

—No. 48—

“There is no finer form of fiction than the mystery. It has structure, a story line and a sense of place and pace. It is the one genre where the reader and the writer are pitted against each other. Readers don’t want to guess the ending, but they don’t want to be so baffled that it annoys them. ... The research you do is crucial. In mystery fiction, you have to tell the truth. You can’t fool the reader and expect to get away with it.”

—Sue Grafton

—No. 49—

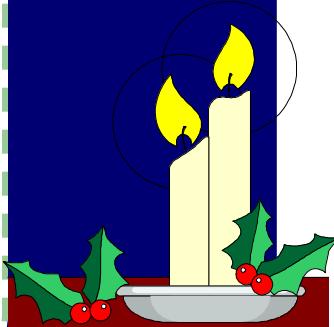
“Sometimes one can overanalyze, and I try not to do that. To a great degree, much of the structure has got to come naturally out of the writing. I think if you try to preordain, you’re going to stifle yourself. You’ve got a general idea, but the rest has to come naturally out of the writing, the narrative, the character and the situation.”

—Robert Ludlum

—No. 50—

“I make a very tight outline of everything I write before I write it. ... By writing an outline you really are writing in a way, because you’re creating the structure of what you’re going to do. Once I really know what I’m going to write, I don’t find the actual writing takes all that long.”

—Tom Wolfe



THE 90 TOP SECRETS

(Continued)

—No. 51—

“We’re past the age of heroes and hero kings. If we can’t make up stories about ordinary people, who can we make them up about? ... Most of our lives are basically mundane and dull, and it’s up to the writer to find ways to make them interesting.”

—John Updike

—No. 52—

“Too many writers think that all you need to do is write well—but that’s only part of what a good book is. Above all, a good book tells a good story. Focus on the story first.

Ask yourself, ‘Will other people find this story so interesting that they will tell others about it?’ Remember: A bestselling book usually follows a simple rule, ‘It’s a wonderful story, wonderfully told’; not, ‘It’s a wonderfully told story.’”

—Nicholas Sparks

—No. 53—

“Transitions are critically important. I want the reader to turn the page without thinking she’s turning the page. It must flow seamlessly.”

—Janet Evanovich

RITUALS & METHODS

—No. 54—

“Write. Rewrite. When not writing or rewriting, read. I know of no shortcuts.”

—Larry L. King

—No. 55—

“When I really do not know what I am saying, or how to say it, I’ll open these Pentels, these colored Japanese pens, on yellow lined paper, and I’ll start off with very tentative colors, very light colors: orange, yellow or tan. ... When my thoughts are more formulated, and I have a sharper sense of trying to say it, I’ll go into heavier colors: blues, greens and eventually into black. When I am writing in black, which is the final version, I have written that sentence maybe 12 or 15 or 18 times.”

—Gay Talese

—No. 56—

“I think that the joy of writing a novel is the self-exploration that emerges and also that wonderful feeling of playing God with the characters. When I sit down at my writing desk, time seems to vanish. ... I think the most important thing for a writer is to be locked in a study.”

—Erica Jong

—No. 57—

“I’ll tell you a thing that will shock you. It will certainly shock the readers of Writer’s Digest. What I often do nowadays when I have to, say, describe a room, is to take a page of a dictionary, any page at all, and see if with the words suggested by that one page in the dictionary I can build up a room, build up a scene. ... I even did it in a novel I wrote called

MF. There’s a description of a hotel vestibule whose properties are derived from Page 167 in R.J. Wilkinson’s Malay-English Dictionary. Nobody has noticed. ... As most things in life are arbitrary anyway, you’re not doing anything naughty, you’re really normally doing what nature does, you’re just making an entity out of the elements. I do recommend it to young writers.”

—Anthony Burgess

—No. 58—

“The conclusion to be drawn is that I am happiest writing in small rooms. They make me feel comfortable and secure. And it took me years to figure out that I need to write in a corner. Like a small animal burrowing into its hole, I shift furniture around, and back myself into a cozy corner, with my back to the wall ... and then I can write.”

—Danielle Steel



THE 90 TOP SECRETS

(Continued)

—No. 59—

“I try to keep my space very, very contained, because I feel that inspiration and the spirits and the story and the characters live there for as long as I’m writing.”

—Isabel Allende

—No. 60—

“If I’m at a dull party I’ll invent some kind of game for myself and then pick someone to play it with so that I am, in effect, writing a scene. I’m supplying my half of the dialogue and hoping the other half comes up to standards. If it doesn’t, I try to direct it that way.”

—Evan Hunter

—No. 61—

“I like to say there are three things that are required for success as a writer: talent, luck, discipline. ... [Discipline] is the one that you have to focus on controlling, and you just have to hope and trust in the other two.”

—Michael Chabon

—No. 62—

“I threw the thesaurus out years ago. I found that every time you look up a word, if you want some word and you can think of an approximately close synonym for it and look it up, you only get cliché usages. It’s much better to use a big dictionary and look up derivations and definitions of various usages of a different word.”

—James Jones

—No. 63—

“I try to write a certain amount each day, five days a week. A rule sometimes broken is better than no rule.”

—Herman Wouk

—No. 64—

“I think writing verse is a great training for a writer. It teaches you to make your points and get your stuff clear, which is the great thing.”

—P.G. Wodehouse

REVISION & EDITING

—No. 65—

“I do not rewrite unless I am absolutely sure that I can express the material better if I do rewrite it.”

—William Faulkner

—No. 66—

“... Falsely straining yourself to put something into a book where it doesn’t really belong, it’s not doing anybody any favors. And the reader can tell.”

—Margaret Atwood

—No. 67—

“I’m a tremendous rewriter; I never think anything is good enough. I’m always rephrasing jokes, changing lines, and then I hate everything. *The Girl Most Likely To* was rewritten seven times, and the first time I saw it I literally went out and threw up! How’s that for liking yourself?”

—Joan Rivers

—No. 68—

“I’ve always felt that my ‘style’—the careful projection onto paper of who I think I am—was my only marketable asset, the only possession that might set me apart from other writers. Therefore I’ve never wanted anyone to fiddle with it. ... Editors have told me that I’m the only writer they know who cares what happens to his piece after he gets paid for it. Most writers won’t argue with an editor because they don’t want to annoy him; they’re so grateful to be published that they agree to having their style ... violated in public. But to defend what you’ve written is a sign that you are alive.”

—William Zinsser



THE 90 TOP SECRETS

(Continued)

—No. 69—

“I almost always write everything the way it comes out, except I tend much more to take things out rather than put things in. It’s out of a desire to really show what’s going on at all times, how things smell and look, as well as from the knowledge that I don’t want to push things too quickly through to climax; if I do, it won’t mean anything. Everything has to be earned, and it takes a lot of work to earn.”

—Peter Straub

—No. 70—

“If you’re writing for a magazine or a newspaper, then you’re a guest. It’s as if you’re a guest violinist in some great conductor’s orchestra. You play to his rhythm, to his audience. You’re invited in and he edits you and tells you what he wants. On the other hand, when you’re writing a book, the only reason you’re writing it is to say it your own way, in your own words, and tell the story the way you see it.”

—Teddy White

—No. 71—

“There’s really a shortage of good freelance writers. ... There are a lot of talented people who are very erratic, so either they don’t turn it in or they turn it in and it’s rotten; it’s amazing. Somebody who’s even maybe not all that terrific but who is dependable, who will turn in a publishable piece more or less on time, can really do very well.”

—Gloria Steinem

PUBLISHING

—No. 72—

“One of my agents used to say to me, ‘Mack, you shouldn’t submit anything anywhere unless you [would] read it aloud to them.’ ”

—MacKinlay Kantor

—No. 73—

“If you have the story, editors will use it. I agree it’s hard. You’re battling a system. But it’s fun to do battle with systems.”

—Bob Woodward

—No. 74—

“Publishers want to take chances on books that will draw a clamor and some legitimate publicity. They want to publish controversial books. That their reasons are mercenary and yours may be lofty should not deter you.”

—Harlan Ellison

—No. 75—

“I would advise anyone who aspires to a writing career that before developing his talent he would be wise to develop a thick hide.”

—Harper Lee

—No. 76—

“The most important thing is you can’t write what you wouldn’t read for pleasure. It’s a mistake to analyze the market thinking you can write whatever is hot. You can’t say you’re going to write romance when you don’t even like it. You need to write what you would read if you expect anybody else to read it.”

And you have to be driven. You have to have the three D’s: drive, discipline and desire. If you’re missing any one of those three, you can have all the talent in the world, but it’s going to be really hard to get anything done.”

—Nora Roberts



THE 90 TOP SECRETS

(Continued)

—No. 77—

"It's wise to plan early on where you'd like to go, do serious self-analysis to determine what you want from a writing career. ... When I began, I thought I'd be comfortable as a straight genre writer. I just kept switching genres as my interests grew. I've since been fortunate that—with a great deal of effort—I've been able to break the chains of genre labeling, and do larger and more complex books. But it's difficult, and few people who develop straight genre reputations ever escape them."

—Dean Koontz

—No. 78—

"Inevitably, you react to your own work—you like it, you don't like it, you think it's interesting or boring—and it is difficult to accept that those reactions may be unreliable. In my experience, they are. I mistrust either wild enthusiasm or deep depression. I have had the best success with material that I was sort of neutral about ..."

—Michael Crichton

—No. 79—

"There's no mystique about the writing business, although many people consider me blasphemous when I say that. ... To create something you want to sell, you first study and research the market, then you develop the product to the best of your ability."

—Clive Cussler

—No. 80—

"A cop told me, a long time ago, that there's no substitute for knowing what you're doing. Most of us scribblers do not. The ones that're any good are aware of this. The rest write silly stuff. The trouble is this: The readers know it."

—George V. Higgins

—No. 81—

"If you can teach people something, you've won half the battle. They want to keep on reading."

—Dick Francis

READERS

—No. 82—

"I don't care if a reader hates one of my stories, just as long as he finishes the book."

—Roald Dahl

—No. 83—

"Always remember the reader. Always level with him and never talk down to him. You may think you're some kind of smart guy because you're the great writer. Well, if you're such a smart guy, how come the reader is paying you? Remember the reader's the boss. He's hired you to do a job. So do it."

—Jay Anson

—No. 84—

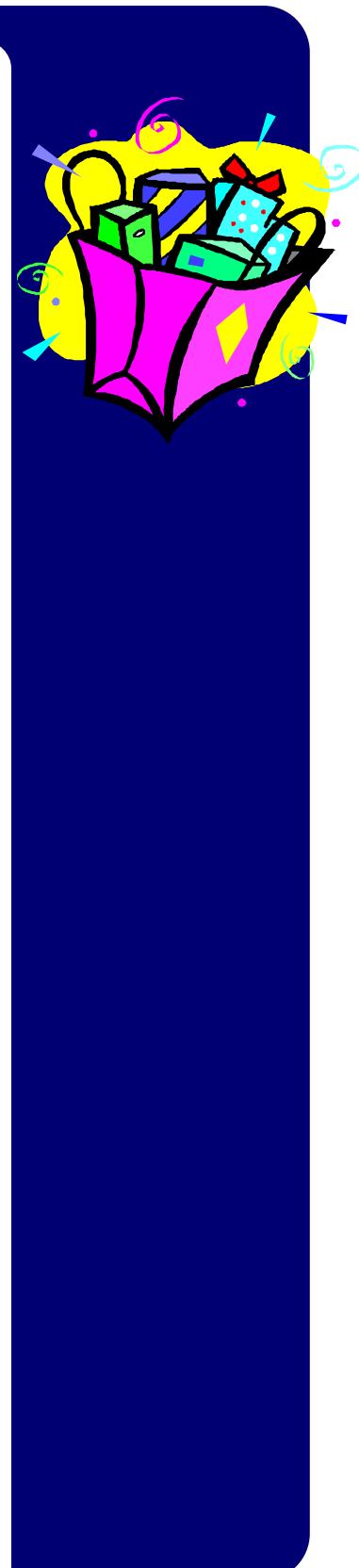
"In truth, I never consider the audience for whom I'm writing. I just write what I want to write."

—J.K. Rowling

—No. 85—

"I don't believe one reads to escape reality. A person reads to confirm a reality he knows is there, but which he has not experienced."

—Lawrence Durrell



THE 90 TOP SECRETS

(Continued)

—No. 86—

“Write out of the reader’s imagination as well as your own. Supply the significant details and let the reader’s imagination do the rest. Make the reader a co-author of the story.”

—Patrick F. McManus

—No. 87—

“The critics can make fun of Barbara Cartland. I was quite amused by the critic who once called me ‘an animated meringue.’ But they can’t get away from the fact that I know what women want—and that’s to be flung across a man’s saddle, or into the long grass by a loving husband.”

—Barbara Cartland

—No. 88—

“You better make them care about what you think. It had better be quirky or perverse or thoughtful enough so that you hit some chord in them. Otherwise it doesn’t work. I mean we’ve all read pieces where we thought, ‘Oh, who gives a damn.’ ”

—Nora Ephron

—No. 89—

“We all tell a story a different way. I’ve always felt that footsteps on the stairs when you’re alone in the house, and then the handle of the door turning can be scarier than the actual confrontation. So, as a result, I’m on the reading list from age 13 to 90.”

—Mary Higgins Clark

—No. 90—

“To gain your own voice, you have to forget about having it heard. Renounce that and you get your own voice automatically. Try to become a saint of your own province and your own consciousness, and you won’t worry about being heard in *The New York Times*.”

—Allen Ginsberg



Tanzania—Photo by Sandra Fradd

Calls for Submission

The American Literary Review

The American Literary Review is now accepting submissions for its 2011-2012 reading period. A biannual journal, *ALR* has been published since 1990 through the Creative Writing Program of the Department of English at the University of North Texas. Since the journal's inception, we have made it a point to publish excellent poetry, fiction, and nonfiction by writers at all stages in their careers. Submit one work of fiction, up to five poems, or one work of nonfiction by postal mail. Please note that we do not accept online or email submissions. Visit www.engl.unt.edu/alr/ for full submission guidelines.

Stone Highway Review.

Rolling deadline.

Stone Highway Review is a new journal of poetry and short prose. We like work that haunts, electrifies, tingles. We like creativity. We believe the imagination contains as much truth as "truth." Send your poetry and short prose, your hybrid work, creative nonfiction work, and anything else you think we would love to read. We are excited about innovative and interesting work that crosses boundaries in both genre and content. We want to be surprised.

www.stonehighway.com/

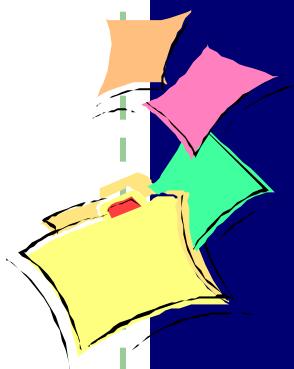
Bellingham Review

Bellingham Review publishes literature of palpable quality: poems, stories, and essays so beguiling they invite us to touch their essence. We accept electronic and mailed submissions September 15-December 15. Electronic submissions should be sent through Submish-mash, a link to which is available on our website. We prefer poetry submissions of up to 3 poems. For prose longer than 6,000 words, please submit a query. For our full contributor guidelines, as well as a sample of work we typically accept, please visit our website:

www.bhreview.org



Easter Island—Photo by Sandra Fradd



Calls for Submission

inter|ruption,

inter|ruption, a new online journal of poetry and art, is reading submissions for its one-year anniversary issue, which will be launched in February 2012. Check out the website for submission guidelines. Past contributors include Petery Shippy, Dean Young, Noelle Kocot, John Gallaher, Brooklyn Copeland, Bob Hicok, and many more. In the words of Sampson Starkweather, issue 3 contributor, "please/ please/ take me/ to where/ your thinking/ ends." Submit submit submit! www.interruptione.com

South85.

South85. Online submission deadline: April 30, 2012

South85 is holding a call for submissions for its inaugural issue, Spring 2012, and subsequent Fall 2012 issue. Poetry, fiction, and non-fiction will be considered for publication in our new online journal. Visit: www.south85journal.com.

Antiphon

Antiphon on-line poetry magazine.

Online submission deadline: January 15, 2012

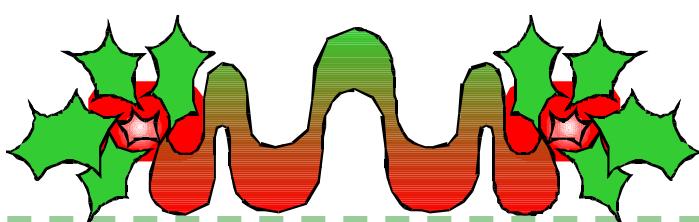
Antiphon is now accepting submissions of all well-crafted poetry for Issue Two, to be published in February 2012. We also have advance notice of Issue Three, summer 2012, where part of the magazine will be joining the celebrations of the centenary of Alan Turing, famous for his role in the development of modern computing. We'd like poems on the theme of modern technology and its effects - computing, social networking, cell-phones - work commenting on the wide-ranging changes such technology has produced. See antiphon.org.uk for details and submission guidelines.

Inertia Magazine

Inertia Magazine Accepting Submissions for Issue 12.

Online submission deadline: February 15, 2012

Inertia Magazine, an electronic literary journal published in New York, is seeking submissions for our next issue to appear Spring/Summer 2012. We consider poetry, short fiction and critical prose as well as personal essays, art, and music. For poetry, please submit no more than five poems. No more than one work of fiction/prose or nonfiction may be submitted at one time. Submit art in JPEG (up to 500k) and music in MP3 format. Please take a look at us, including our latest issue, #11: www.inertiamagazine.com. Submission guidelines at www.inertiamagazine.com/submissions.php



Calls for Submission

Inner Art Journal.

Inner Art Journal. Online Submission deadline: December 31, 2011.

Inner Art Journal publishes tanka, haiku and short free form poetry. We are looking for work that shares perception and insight. We don't want unnecessary emotion or wordiness. We publish quarterly. Submit via submishmash at innerartjournal.com. See our site for examples of the kind of work we prefer. We accept submissions year-round. The deadline for the January issue is 12/31/11.

NICHE

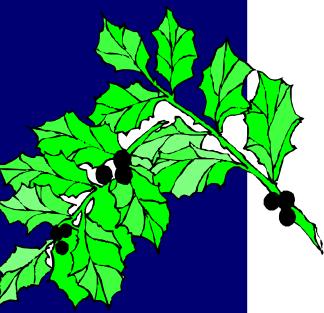
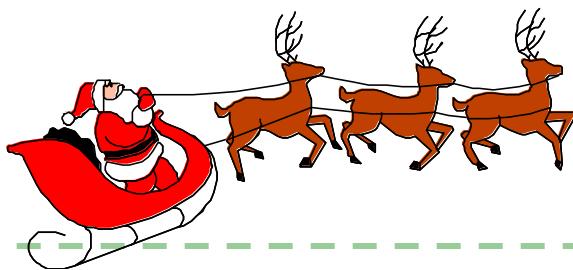
NICHE is an online literary magazine that's seeking poetry, fiction, creative nonfiction, essays, reviews, interviews, audio (music and readings), and artwork (including comics and photography) for its inaugural issue. Though NICHE was designed to be inclusive, we only accept work that is original, well-crafted, and previously unpublished. To submit through our Submission Manager and for further submission guidelines please visit us at www.nichelitmag.com. The deadline for the first issue is December 1st.

Whole Terrain,

Deadline: 12/31/2011 Submit to: Editor, Whole Terrain, Antioch University New England, 40 Avon Street, Keene, NH 03431-3552. Email submissions are encouraged. Theme: **Net works. Must explore ecological and social issues.** Type: Poetry (3 poems), short stories, and essays (2,000 words MAX) [Whole Terrain](http://wholeterrain.org/) <http://wholeterrain.org/> Email: wholeterrain@antioch.edu.

Sistahs Keepin' It Real...More of Life's Spices

Deadline: 12/31/2011 Submit to: Sistahs Keepin' It Real...More of Life's Spices. Send via pasted-in text (no attachments). Or send via website. Theme: **Life-affirming true stories from mature women of color ages 40 to 80.** Type: Poems and true stories (2,000 words MAX). URL1: [Nubian Images Publishing](http://nubianimagespublishing.com) Email: submision@nubianimagespublishing.com



Calls for Submission

Hayden's Ferry Review.

Deadline: 01/01/2012

Submit to: Hayden's Ferry Review. Be sure you mention the theme in your submission.

Submit link: <http://hfr.submishmash.com/Submit>

Theme: **Artifacts** (see more details on the site)

Type: Poetry (6 poems MAX), short stories, and essays

Alive Now

Deadline: 01/03/2012

Submit to: Beth A. Richardson, Editor. Alive Now, 1908 Grand Avenue, P.O. Box 340004, Nashville, TN 37203-0004--or email (preferred).

Theme: Transitions. MUST BE spiritual and appropriate for those of Christian faith.

Type: Poetry and prose (400 words MAX) [Alive Now](http://alivenow.upperroom.org/) <http://alivenow.upperroom.org/>

Email: alivenow@upperroom.org

Other upcoming themes available at this site: <http://alivenow.upperroom.org/writers/>

RATTLE

Deadline: 02/01/2012

Submit to: RATTLE, 12411 Ventura Blvd., Studio City, CA 91604. Or send via email attachment (1 file) or pasted-in text.

Theme: **Poets in law enforcement**

Type: **Poetry and personal essays**

URL1: [Rattle](http://www.rattle.com/callsforsubs.htm) - <http://www.rattle.com/callsforsubs.htm> URL2: [Submission guidelines](#)

Email: submissions@rattle.com

Bitch Magazine

Deadline: 02/01/2012

Submit to: Bitch. Choose "Magazine: Submissions" from the Category drop-down.

Submit link: <http://bitchmagazine.org/contact/editorial>

Theme: **Elemental. MUST BE a feminist response to pop culture.**

Type: Essays (1,000 to 4,000 words)

URL1: [Bitch Magazine](#)

Contests

Folio Fiction Contest:

Postmark deadline: March 5, 2012

Fiction Contest! A first-place winner will receive \$500, and two honorable mentions will receive \$100 each. There is a \$15 submission fee, for which you will receive a complimentary copy of our Spring 2012 issue. The deadline for the contest, which will be judged by award-winning author Alan Heathcock, is March 5, 2012. Please see our website for complete guidelines: www.american.edu/cas/literature/folio/

BURNSIDE REVIEW

Fiction Chapbook Contest.

Postmark/Online submission deadline: December 31, 2011

2011 BURNSIDE REVIEW Fiction Chapbook Contest. Runs September 15–December 31. Judge: Blake Butler. Winner receives \$200 and 25 copies. Submit up to 10,000 words in any manner (one story or multiple stories) either electronically or through post. Complete details at www.burnsidereview.org or with a SASE to: Burnside Review, P.O. Box 1782, Portland, OR 97207.

Meridian

Meridian - Editors' Prizes

Deadline: December 30, 2011

Entry Fee: \$8

Website: www.readmeridian.org

E-mail address: meridianUVA@gmail.com

Two prizes of \$1,000 each and publication in the Spring/Summer issue of *Meridian* are given annually for a poem and a short story. Using the online submission system, submit up to four poems of no more than two pages each or a story of up to 10,000 words with an \$8 entry fee, which includes a subscription to *Meridian*'s electronic edition, by December 30. Visit the website for complete guidelines.

Meridian, Editors' Prizes, P.O. Box 400145, University of Virginia, Charlottesville, VA 22904-4145. Jeb Livingood, Faculty Adviser.

Moment

Moment Short Story Contest

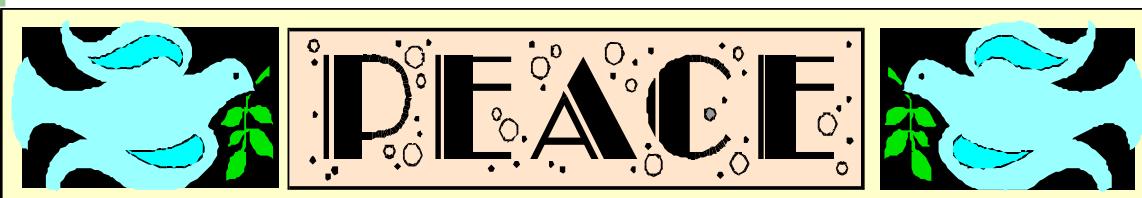
Deadline: December 31, 2011

Entry Fee: \$15

Website: www.momentmag.com

A prize of \$1,000 is given annually for a short story with Jewish subject matter. All entries are considered for publication in *Moment*. The prize is cosponsored by the Karma Foundation. Submit a story of up to 7,000 words with a \$15 entry fee by December 31. Visit the website for complete guidelines.

Moment, Short Story Contest, 4115 Wisconsin Avenue NW, Suite 102, Washington, D.C. 20016.



Contests

Boulevard

Boulevard Short Fiction Contest

Deadline: December 31, 2011

Entry Fee: \$15

Website: www.boulevardmagazine.org

A prize of \$1,500 and publication in *Boulevard* is given annually for a short story by a writer who has not published a nationally distributed book. The editors of *Boulevard* will judge. Submit a story of up to 8,000 words with a \$15 entry fee, which includes a subscription to *Boulevard*, by December 31. Visit the website for complete guidelines.

Boulevard, Short Fiction Contest, P.O. Box 325, 6614 Clayton Road, Richmond Heights, MO 63117. (314) 862-2643. Richard Burgin, Editor.

Crazyhorse

Crazyhorse Poetry and Fiction Prizes

Deadline: January 15, 2012

Entry Fee: \$16

Website: crazyhorse.cofc.edu

E-mail address: crazyhorse@cofc.edu

Two prizes of \$2,000 each and publication in *Crazyhorse* are given annually for a poem and a short story. Submit up to three poems or a story of up to 25 pages with a \$16 entry fee, which includes a subscription to *Crazyhorse*, by January 15, 2012. Send an SASE, e-mail, or visit the website for complete guidelines.

Crazyhorse, Poetry and Fiction Prizes, English Department, College of Charleston, 66 George Street, Charleston, SC 29424. Garrett Doherty, Managing Editor.



Conferences



FLORIDA Christian Writers Conference

March 1-4, 2012

Leesburg, FL

Want to read our Blog? Click [here!](#)

Home Faculty/Staff Register Schedule [Contact Billie Wilson](#)

Appointments Manuscript Submission Housing&Meals Prices Directions Comments Consultation

The 25th annual Florida Christian Writers Conference is designed to meet the needs of beginning writers to published authors. This is your opportunity to learn more about the publishing industry, build your platform and follow God's leading to publish the message he has given you. Location: Lake Yale Conference Center near Leesburg, Florida.

The Florida Christian Writers Conference offers:

- Appointments with Agents and Editors
- Manuscript Submission to Agents & Editors
- 7 Continuing Classes (6 Hours of instruction in a genre) **Select One**
- Mentoring Tracks limited to 10 participants in each track - take place during Continuing Class time slot

1. Fiction Project - Eva Marie Everson, Ken Kuhlken
2. Writing Articles
3. Non Fiction Project - Janis Whipple
4. Writing for Children - Christine Tangvald, Carol Wedeven
5. 72 Elective Workshops
6. 12 "After Hours" Workshops

Scholarships: To apply for all scholarships please email to billiewilson@cfl.rr.com a brief bio, financial situation and a snippet of your current writing project. We are grateful that Cecil Murphey has made scholarships available from the Cecil Murphey Scholarship fund. In addition to Cecil Murphey Scholarships we have one Christine Harder Tangvald Scholarship for an author writing for children.

Cash Awards: Manuscripts submitted are considered for an award in the following categories: Poetry, Drama/Screenwriting, Children's Book or Short Story, Curriculum , Short Story for Teens or Adults , Article, Devotional, Novel, Non-Fiction Book, Best Work for a First Time Conferee plus Writer of the Year Award of \$200 from WinePress Publishing Group.

Get the latest pre-conference updates, meet the faculty, and interact with other conference via our [blog](#), [Twitter](#), and [Facebook](#).

<http://www.flwriters.org/>

Tallahassee Book Festival and Writers Conference
Holiday Inn and Monroe St.
Conference Center
May 4-6, 2012

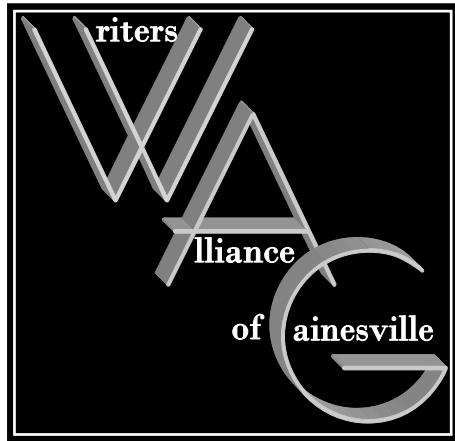
<http://twaonline.org/>



Steve Berry - Keynote speaker

HAPPY
HOLLY-DAYS

A decorative wreath made of green holly leaves and small red berries is positioned around the word 'HOLLY-DAYS'. The wreath is symmetrical and covers the bottom of the word.



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.

