

- Stay Tuned for Articles on Local Poets and Writers
- Join Us for upcoming WAG Public Reader Series—Details and Date coming Soon!

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The WAG Digest

VOLUME 4 ISSUE 10

OCTOBER 28, 2012

WAG Speaker Series



Join us on Dec. 2 for Science Fiction Author Chris Berman. Due to a family emergency, Chris was forced to cancel earlier in the year but is finally going to give us the benefit of his experience. Here is information about his books:

"You could call me the accidental author," says St. Augustine's [Chris Berman](#). While recovering from a bicycle versus SUV accident, Berman wrote his first novel, *The Hive*. The book went into bookstores in the U.S. and U.K. in February, 2009. He quickly followed that with *Red Moon* and *Star Pirates*. His novels *Das Bell* and *Ace of Aces* await publication.

"I love science fiction," he says. "I grew up on a diet of science fiction from the classic writers, but sci fi was no more my passion than science fact. As a boy, a neighbor was an amateur astronomer and he taught me about the heavens and how to photograph astronomical events, even grind my own mirrors and lenses to make telescopes. I'm also a spaceflight enthusiast and have some expertise in our world's space programs. I recently received my MA in military history from Norwich University, Vermont."

See all of Chris's work on his Web site at: <http://www.freewebs.com/chrisbfla/>

The WAG Speaker Series will not be held in November, due to Thanksgiving.

And stay tuned for our January Speaker, WAG member, Sandra Lambert who will tell

us about attending Yaddo. Never heard of Yaddo? Have you heard of James Baldwin, Leonard Bernstein, Truman Capote, John Cheever, Jonathan Franzen, Daniel Fuchs, Steve Giovinco, Philip Guston, Daron Hagen, Ruth Heller, Patricia Highsmith, Langston Hughes, Ted Hughes, Alfred Kazin, Stanley Kunitz, Jacob Lawrence, Alan Lelchuk, Robert Lowell, Flannery O'Connor, Sylvia Plath, Katherine Anne Porter, Mario Puzo, Henry Roth, Philip Roth, Clyfford Still, Lionel Trilling, Anne Truitt, or David Foster Wallace? They all attended Yaddo, too. Per Sandra:

They're called writers retreats or residencies or colonies, but what are they? And how do you apply? Who gets in? What happens once you arrive? Are there ongoing effects on your writing life? Best she knows, Sandra Gail Lambert will answer these questions and any others you might have.

Yaddo, McDowell, VCCA, Millay Colony, Atlantic Center for the Arts, the Vermont Studio Center—Sandra has been rejected by all of them, some more than once. But from time to time, she gets accepted. She's a two time alumni of the Atlantic Center for the Arts, and this summer she spent six weeks at Yaddo where she was served three meals a day in a castle, stayed in the room where Sylvia Plath once slept, and wrote more than she ever thought possible.

Sandra Gail Lambert is a fiction writer and memoirist. Among the places her work has been accepted are *The North American Review*, *Arts & Letters*, and *The Alaska Quarterly Review* as well as the anthologies *Something to Declare* and *First Person Queer*. She blogs about her writing life, with diversions, at www.sandragaillambert.com.

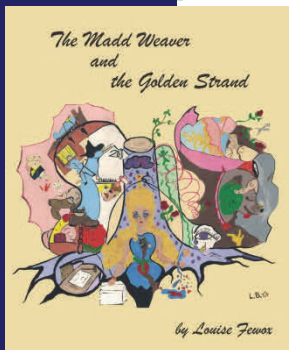
WAG Brags

Lola Haskins, dubbed Gainesville's "Poet Laureate" by Connor Calling, has given two presentations for the Writers Alliance, one on poetry and one on non-fiction. She will be speaking about both subjects in November.

Per Lola, "On November 1 at 5:30PM at the Hawthorne Library, I'll be telling stories (think Napoleon's nephew, a flying Wallenda, a ghost dog, and a murder mystery) and talking about some interesting Florida cemeteries.

Then, on November 29, the Thursday after Thanksgiving, at 7PM at the main library in Gainesville, I'll be telling poems from my brand-new collection, just out. It's called *The Grace to Leave*, and the locales vary from my body to the moors in Yorkshire, to Iraq, to Florida. For more information about me, see www.lolahaskins.com."

Rick Sapp's vignette *Cutter* - vignette: a snapshot in words whose aim doesn't lie within the traditional realms of structure or plot, but instead focuses on one element, mood, character, setting or object - has been selected to appear in "The Best of Vine Leaves Literary Journal 2012." An anthology of [Vine Leaves](#), it is slated for release in print form on December 1.



Congratulations to WAG member Louise Fewox for publishing her e-book, *The Madd Weaver and the Golden Strand*. Louise's book is the heart-rending story of her experience with mental illness in her family, including the schizophrenia suffered by her son. Louise's hope is that her book will help those who are dealing with mental illness. The book is available on Amazon for \$3.99, and is free to Amazon Prime customers.

http://www.amazon.com/Madd-Weaver-Golden-Strand-ebook/dp/B009NXPM9E/ref=sr_1_1?ie=UTF8&qid=1349875997&sr=8-1&keywords=louise+fewox

Seven of **Kaye Linden's** haiku were accepted for the upcoming publication cycle of [Daily Haiku](#) and "will be a part of the first round of this publishing cycle," write editors Nicole Pakan and Patrick Pilarski. "It's quite exciting," Kaye says, "as I've just started learning haiku." There is, in addition to the e-publication, a print anthology. Kaye recently emailed to let us know that she has been accepted for the daily haiku journal's contributing haiku team!



5 Publishing Industry Myths Debunked

By [Writers Relief Staff](#) on September 14, 2012.



A professional writer is an amateur who didn't quit. —Richard Bach

If you're a writer, you've probably been exposed to the classical mythology of the publishing industry. No, we're not talking about editors with winged sandals shuttling manuscripts between city skyscrapers, or publishers sitting like Zeus with his thunderbolts in the clouds, looking down on the helpless little writers of the world.

We're talking about the myths that writers and others in the publishing industry perpetuate about books and literary journals, even though they are mostly inaccurate. Read on as we lead you through the labyrinth of publishing myths, and we take them down like Theseus tackling the Minotaur.

Myth #5: The publishing industry closes down in the summer.

Truth: The publishing industry is a major business. Though the stats vary, rumor has it that book publishing is nearly a \$30 billion per year business. Can you imagine the industry "suits" sitting at a conference table telling their team, "Let's just take a breather this summer—I don't really need that new Jaguar after all"? Neither can we.

Why the myth persists: Some publishers will close early on Fridays in the summer—the theory being that editors and others will take projects home with them to read. And, of course, since colleges aren't open in the summer, some university-affiliated [lit mags](#) will put a hold on active reading. But the fact remains that most people in the industry don't have the luxury of kicking back and taking a long summer vacation. Time is money, people! Time is money.

Myth #4: All you need is one book published to make it big.

Truth: Even though some people believe that just getting one book published by a major house will send a writer's career into *Times* List-topping glory, very few writers shoot right to the top. Most have a long, slow climb ahead of them. Take author [Robyn Carr](#), who's been hitting the best seller lists regularly of late. In one keynote speech at the [NJ Romance Writer's Put Your Heart In A Book Conference](#), she told listeners (we paraphrase): "I'm an overnight success, and it only took thirty years to get here."

Why the myth persists: Writers who skyrocket to the top with one book are like fireworks in the night sky; it's hard not to pay attention to them. Next thing you know, the media's doing page one stories about the latest newbie to hit the bookstands, while those authors who have been footslogging to the mountaintop are relegated to page fifteen. On first glance, one might think instant fame is a matter of having one book on the shelves.

Myth #3: If I get a traditional publisher, I won't have to worry about promotion.

Truth: Err! Wrong. Major publishers tend not to dedicate their advertising dollars to the new kids on the shelf. It has to do with the old 80/20 rule. Of all books published, only about

"We're talking about the myths that writers and others in the publishing industry perpetuate about books and literary journals, even though they are mostly inaccurate."

5 Myths Debunked

(Continued)

twenty percent are said to turn a profit. So, of course, publishers put their advertising bucks behind books that they know will sell. And if/when a new writer's book begins to take off by word of mouth, then they'll start pumping the advertising dollars to oil the gears.

Why the myth persists: First, there's a long held rumor that back in the old days (when dinosaurs still walked the earth), publishers published fewer books and therefore were able to more effectively "get behind" their individual publications (because of new models, they are willing to risk publishing more books, which gives more writers a chance). Second, we writers are wishful thinkers. Do we want our publishers to take on all of our promotion and advertising? Of course! But that's just not how it goes.

Myth #2: You have to know somebody.

Truth: Publishing is actually one of the few industries you can break into if you don't know anyone. Heck, you can get published even if you're a hermit who lives in a cave on a Colorado mountain and still uses a typewriter. If the writing's appealing/timely/dazzling, that's what matters most.

Why the myth persists: First, let's face it: While you don't have to know somebody to break in to publishing, it certainly doesn't hurt. Many people do break into the book world (and into the lit mag market) because they have connections with editors and others. So from the outside, it can be easy to write off (get it?) the whole industry as being about "who you know."

But the truth is, many writers continue to make successful connections the old-fashioned way: by making online or paper submissions.

Myth #1: You have to be published to get published.

Truth: This might be the most unfortunate and most widespread myth about the publishing industry. Sure, it absolutely helps to have a [good author bio](#) (we've said as much many times). "Smaller publications" can go a long way toward indicating that a writer is a potentially rising star.

That said, new writers are getting published every day. Every single day. They're getting published in online literary journals, in well-known lit mags, and yes, they're even getting offers of book deals from major publishers.

We at Writer's Relief see new writers published regularly. It's happening. And it makes our staff of hardworking submission strategists do a happy dance when it does.

Why the myth persists: Yes, it's hard to get those first publication credits if you don't know the proper way to make submissions (if you don't know, ask us for help). Certainly, writers who have a proven track record tend to get recurring book deals.

But consider this: Any writer you can think of—any writer—was unpublished at one point in time. New writers do break in with strong projects and professional submissions.

Thank you to Writer's Relief for 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 email), which contains valuable leads, guidelines, and deadlines for writing in all genres."



Where to Find Information on Successful Query Letters

By Wendy Thornton

In order to write a successful query, you'll need to read samples to see how it's done. With so much information available on the Internet about how to write successful query letters, where should you start?

One of the best sources of information is the Web site of Chuck Sambuchino. Sambuchino is an editor and author who writes a blog for writers. He posts actual queries from writers who secured agents on his blog, "How I got My Agent." And then the agents tell you why they found the letter compelling. You can sign up for Chuck's regular newsletter at this site: <http://www.writersdigest.com/editor-blogs/guide-to-literary-agents/successful-queries>.

Looking for lists of literary agents? Try http://agentquery.com/writer_hq.aspx. Besides giving you a database of potential agents, Agent Query also has one of the best pieces of advice about how to start your query letter. "Yo, agent!" is apparently not appropriate.

This site also gives specific examples of potential elevator pitches that describe famous best-sellers. These are the pithy, one or two sentence descriptions of your book that you would give if you were stuck in an elevator with, say, Steven Spielberg.

Are you interested in querying an editor to write a magazine article? Talk about pithy – the rules are different here. Check out this article - http://www.ehow.com/about_7236775_purpose-query-letter.html. Or try this from Writing.com - http://www.writing.com/main/view_item/item_id/844651-How-to-Write-a-Query-Letter. Since this text covers the differences between writing a query for an article and writing a query for a book, you can discover the best style for your own work by doing a little comparison. But either way, they stress – do your homework. Know the type of article the magazine usually publishes, or the type of novel the agent usually represents. When every person with a laptop is busy writing the Great American Novel, scattershot submissions won't make it.

Would you like to get the perspective of a writer on querying agents or editors? Writer Nathan Bransford, author of such books as *Jacob Wonderbar and the Cosmic Space Kapow* (Dial, May 2011), *Jacob Wonderbar for President of the Universe* (Dial, April 2012) and *Jacob Wonderbar and the Interstellar Time Warp* (Dial, March 2013) has a great blog with all kinds of links to other sites. Nathan was formerly a literary agent with Curtis Brown, Ltd., although judging from his youthful photo, we suspect he did that in a former life. Find his advice at: <http://blog.nathanbransford.com/2010/08/how-to-write-query-letter.html>. Here is his link to the question, [Can You Query If You Are An Unpublished Novelist and Your Novel Isn't Finished?](#) Answer – "No."

Okay, so you've looked at all these sites, done your research, and now you're ready to write, right? Here we're back to that same old advice that plagues every writer – apply butt to chair and begin. You'll never get anywhere by spending all day on the Internet!



Writers Contests,

7th Year! The 2012 Anderbo Poetry Prize.

Postmark deadline: December 15, 2012

Judged by Sidney Wade

2012 Contest Assistant: *Anderbo* Poetry Editor Charity Burns

For up to six unpublished poems. Winner receives \$500 cash and publication on anderbo.com. Reading fee: \$10. Full guidelines @ anderbo.com/anderbo1/anderprize2012.html.

The Jeanne M. Leiby Chapbook Award in Fiction and Graphic Narrative.

Deadline: December 1, 2012.

Winner receives \$1,000 and letterpress chapbook publication. All submissions considered for publication in *The Florida Review*. Second and third place winners receive tuition at the Sanibel Writers Conference and Florida Writers Conference, respectively. Submit up to 35 pages with \$25 entry fee. Blind read—author's name should not appear on manuscript. Up to 50% of submission may be previously published in smallpress literary journals. For complete guidelines and to submit online, visit floridareview.cah.ucf.edu. Visit *The Florida Review* and the Jeanne M. Leiby Award on Facebook.



Writers Contests,

THE LYNDA HULL MEMORIAL POETRY PRIZE

Crazyhorse, Department of English
College of Charleston, 66 George St.
Charleston SC 29424

Phone: (843)953-7740

E-mail: crazyhorse@cofc.edu

Website: www.crazyhorsejournal.org

Contact

Contact: Prize Director.

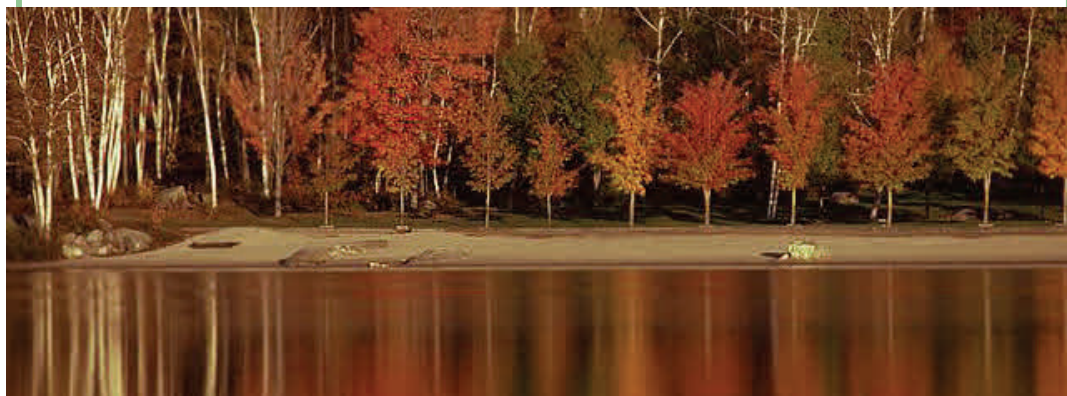
About

The annual Lynda Hull Memorial Poetry Prize offers \$2,000 and publication in Crazyhorse. All entries will be considered for publication. Submissions must be unpublished. Submit online or by mail up to 3 original poems (no more than 10 pages). Include cover page (placed on top of ms) with poet's name, address, e-mail, and telephone number, no identifying information on mss (blind judging). Accepts multiple submissions with separate fee for each. Include SASP for notification of receipt of ms and SASE for results only, mss will not be returned. Guidelines available for SASE or on website.

Costs: \$16/ms for new entrants. Fee includes a one-year/2 issue subscription to Crazyhorse, for each poetry ms entered and fee paid, subscription is extended by 1 year. Make checks payable to Crazyhorse, credit card payments also accepted (see website for details).

Freelance Facts

- Established: 1960
- Deadline: January 15.

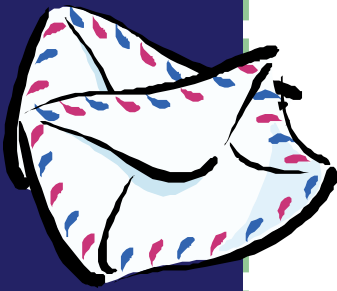


Writers Contests,

CROSSTIME SHORT SCIENCE FICTION CONTEST

P.O. Box 23749
Santa Fe NM 87502

Phone: (505)690-3923
Fax: (214)975-9715
Website: www.crossquarter.com



Calls for Submission

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FUN FOR KIDZ

P.O. Box 227 ♦ Bluffton OH 45817-0227 ♦ Phone: (419)358-4610 ♦ Fax: (419)358-8020

Website: <http://funforkidz.com>

Contact Marilyn Edwards, articles editor.

About - "Fun for Kidz is a magazine created for boys and girls ages 5-14, with youngsters 8, 9, and 10 the specific target age. The magazine is designed as an activity publication to be enjoyed by both boys and girls on the alternative months of Hopscotch and Boys' Quest magazines."

Editor's Note: Fun for Kidz is theme-oriented. Send SASE for theme list and writer's guidelines or visit www.funforkidz.com and click on 'Writers' at the bottom of the homepage.

Freelance Facts

- Established: 2002
- Simultaneous Submissions: Yes
- Buys first North American serial rights.
- Byline given.
- Pays on acceptance.
- Queries accepted by mail

Responds in 2 weeks to queries, 6 weeks to mss.

Nonfiction

picture-oriented material, young readers, middle readers: animal, arts/crafts, cooking, games/puzzles, history, hobbies, how-to, humorous, problem-solving, sports, carpentry projects. Submission Method: Submit complete ms. Length: 300-700 words.

Fiction

picture-oriented material, young readers, middle readers: adventure, animal, history, humorous, problem-solving, multicultural, nature/environment, sports. Length: 300-700 words.

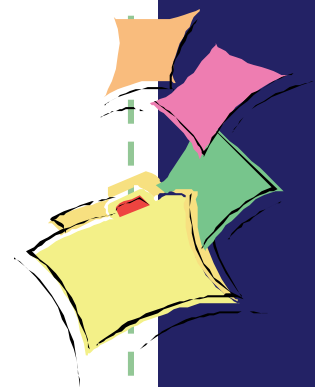
Children's

Illustration: Works on assignment mostly. "We are anxious to find artists capable of illustrating stories and features. Our inside art is pen and ink." Query with samples. Samples kept on file.

Photography: "We use a number of b&w photos inside the magazine, most support the articles

Tips

"Our point of view is that every child deserves the right to be a child for a number of years before he or she becomes a young adult. As a result, Fun for Kidz looks for activities that deal with timeless topics, such as pets, nature, hobbies, science, games, sports, careers, simple cooking, and anything else likely to interest a child."



Calls for Submission

TAB: THE JOURNAL OF POETRY & POETICS

Chapman University
One University Dr.
Orange CA 92866
Phone: (714)997-6750
E-mail: poetry@chapman.edu
Website: www.chapman.edu/TAB-Journal

Contact

Contact: Anna Leahy, editor, Claudine Jaenichen, creative director.

About TAB: A Journal of Poetry & Poetics is a national and international journal of creative and critical writing. This new literary journal's mission is to discover, support, and publish the contemporary poetry and writing about poetry, to provide a forum in which the poetic tradition is practiced, extended, challenged, and discussed by emerging and established voices, and to encourage wide appreciation of poetry and expand the audience for poems and writing about poetry. "We welcome submissions of poems from established and emerging poets as well as critical essays, creative nonfiction, interviews, and reviews. TAB will reach audience of poets, poetry readers and appreciators, poetry scholars and critics, and students of poetry."

Covers: Publishes monthly electronic issues, one special print issue annually.

Freelance Facts

- Established: 2012
 - Simultaneous Submissions: Yes
 - Guidelines free online at website.
 - Buys first North American serial rights.
 - Byline given.
 - Pays on publication.
 - Queries accepted by e-mail
 - Sample copy for \$4 s&h or online at website.
 - Responds in 2-4 months to mss.
 - Publish time after acceptance: Publishes ms 2-6 months after acceptance.
- 100% freelance written.**

Nonfiction

Needs: essays, how-to, interview, photo feature, profile book reviews. All nonfiction must be related to poetry or poetics. Do not submit any nonfiction that is not related to poetry or poetics.

Submission Method: Submit complete ms.

Length: 500-8,000 words.

Calls for Submission

TAB (Continued)

"All contributors are awarded Tabula Poetica membership at the Sonnet level (\$50 equivalent) and receive two copies of the annual print issue, if the work appears in that issue or if copies are available."

Photography

Send photos with submission. Send GIF/JPEG files.

Include model releases.

Offers no additional payment for photos accepted with ms.

Purchases one-time rights on photos.

Poetry

Needs: Avant-garde, free verse, haiku, light verse, traditional

Does Not Want: No greeting card poetry. No work by writers under 18 years of age. No work by students, faculty, or staff of Chapman University.

Max Number of Poems: 5

Buys 50 poems/year

Tips

"Read poetry and read it widely. Take a look at the range we publish. Work hard and revise."



Clip Art — Photo by Unknown

Calls for Submission

GRIT MAGAZINE

1503 SW 42nd St.
Topeka KS 66609
Phone: (785)274-4300
Fax: (785)274-4305
E-mail: grit@grit.com
Website: www.grit.com

Contact

Caleb Regan, managing editor (cregan@grit.com).

About

Bimonthly publication. "We are looking for useful, practical information on livestock, gardening, farm equipment, home and yard improvement and related topics."

Covers: Covers rural lifestyles, country living and small farming.

Freelance Facts

- Established: 1882
- Simultaneous Submissions: No
- Guidelines available online.
- Buys shared rights, reprint and electronic rights.
- Circulation: 230,000
- Byline given.
- Pays on publication.
- Queries accepted by e-mail
- Sample copy available for \$6 with 9 x 12 SASE.
- Responds within 3 months to mss.

90% freelance written. Open to new writers.

Fiction

"We do not accept fiction or poetry submissions."



Calls for Submission

Ashland Creek Press open for submissions

Ashland Creek Press is currently accepting submissions of book-length fiction and nonfiction on the themes of travel, the environment, animal protection, ecology, and wildlife—above all, we're looking for exceptional, well-written, engaging stories. We are open to many genres (young adult, mystery, literary fiction) as long as the stories are relevant to the themes listed above. At this time, however, we are not reading submissions for children's books.

Submissions MUST be made online using the service Submittable. Visit www.ashlandcreekpress.com for full submission details.

The Lindenwood Review

The Lindenwood Review is currently accepting submissions of fiction, poetry, and personal essays for Issue 3. We welcome submissions from both new and established writers. We look for fiction with believable characters and a vivid story; poetry with original, interesting use of language; well-crafted, honest essays; and mostly, work that moves us. Submissions should be emailed to TheLindenwoodReview@lindenwood.edu. Please read the full submission guidelines at www.lindenwood.edu/lindenwoodreview/submissions.cfm.

Online submission deadline: December 15, 2012

NANO Fiction

NANO Fiction is currently accepting previously unpublished works of fiction 300 words or fewer. Please visit nanofiction.org for details.



Clip Art — Photo by Unknown



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://writersallianceofgainesville.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.

