

SFC Newsletter for Writers



VS Grenier-Author/Editor

Date: May 2009—

Issue # 31

Dear Friends,

First, I would like to start with some exciting news. I've kept it under my hat that I signed awhile back a book contract for my picture book entitled *Babysitting SugarPaw*, which is based off my short story recently published in *Stories for Children Magazine*. My short story also won 15th place for Fiction in the P&E Readers Poll. Anyway, I wanted to share with you that my picture book is do to release July 2009! I'm really excited because this my first children's book ever to be published. (Doing the happy dance.) Be glad you can't see me. LoL.

I'll keep you posted as things unfold. However, if you want to see the cover or learn a bit more about *Babysitting SugarPaw* visit my author website at <http://vsgrenier.com>.

Another exciting announcement is our new SFC Proofreader, Teresa Nordheim. Teresa has been an SFC Newsletter for Writers subscriber for some time and a fan of *Stories for Children Magazine* so we're really excited to have her join the team. Neysa Jensen has been promoted to SFC Copyeditor and primarily works on the monthly issues at SFC Mag and its yearly anthologies.

The *Stories for Children Publishing* website is almost complete. We have added some more pages and resource information. You can visit the *Stories for Children Publishing* website at <http://storiesforchildrenpublishing.com>. If you have any comments or suggestions, please contact us at *Stories for Children Publishing, LLC*. We are always looking for ways to improve and give our readers what they are looking for.

Lastly, I would like to thank all off you for your support and nominations for *Writer's Digests* 101 Best Websites for Writers. SFC is so excited to have won one of the slots among so many wonderful writing resources for writers this year. If you haven't seen or don't get the monthly updates from *Writer's Digest*, SFC Newsletter for Writers was listed in the 2009 101 Best Websites for Writers in the May/June issue of *Writer's Digest*. Below is our seal from *Writer's Digest*.



And now, here are the wonderful articles and information packed in this month's newsletter.

In The Beginning—Have you been to writer's conference or workshop and found yourself face to face with an editor . . . in the elevator or bathroom? I bet you wished you had a short pitch to throw out, hook their attention, and offer you their business card. Hilair Bell is with us again to share how to write a two-sentence pitch for those quick in-person situations.

In My Office—Carolyn Howard-Johnson shares a book review on a really great book about, *Publishing Possibilities*.

In You're Published—Saying you want to be published is really saying you want readers. So how do you can find them? Come read K. F. Zuzulo's article about *Finding Your Readers Online*.

In The Writing Life—You'll find part two to Simon Rose's article on writing science fiction and fantasy for younger readers. In part two, you'll learn about how *History is a Thing of the Past*.

In Let It All Out!—Okay, I hope you all really get a kick out of this one. Nadine Laman was kind to let me post her rant from her newsletter I get monthly. So, if you want a good rant, I suggest you read what Nadine had to say about a contest and its grand prize. I should also echo the words Nadine had to say after posting this rant in her newsletter, "bet I have some unsubscribers now. But honest, that is the 'gimmick' you are looking for...write true, honest, well."

Also, don't forget to check out Contest Row, Market Place, and Writer's Help. There's a lot of information in this newsletter, so take your time to make sure you don't miss anything.

All the Best,

VS Grenier

Member of SCBWI and Musing Our Children.

If you appreciate *SFC Newsletter for Writers* and *Stories for Children Publishing, LLC*, please consider nominating us for the "Writer's Digest's 101 Best Websites and Newsletters for Writers." You just need to send your comments and nominations for next year's list to writersdig@fwpubs.com with "Writer's Digest's Best Newsletters" or "Writer's Digest's 101 Best Websites" as the subject.

SFC Newsletter for Writers is always looking for articles to help authors and illustrators improve their writing skills, to inspire, and anything else involving the craft of writing or illustrating. We invite you to share your experiences with us and your fellow writers and illustrators. Submission guidelines can be found here: <http://storiesforchildrenpublishing.com>

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VS Grenier was voted one of the Best Editors in 2007 & 2008 ~Preditors & Editors Readers Poll

You can use excerpts from this newsletter as long as you give credit to the author and *SFC Newsletter for Writers* along with the link to the issue. If you would like to use an entire article, please email me so I can get in contact with the author for approval. Thanks.

Quote: I look for bad transition, unnecessary words, and descriptive gaps. And I pay attention to the pace and the music of the words.
~Janet Evanovich

Table of Contents:

- The Beginning
- My Office
- You're Published
- The Writing Life
- Let It All Out!
- Market Place
- Contest Row
- Writer's Help!
- Submissions

The Beginning

Scoring in the Elevator: All I know about writing a good two-sentence pitch
By: Hilari Bell

In order to sell a novel you need three different-sized pitches: a one or two page synopsis, a one-paragraph pitch, and a two-sentence pitch, which you could recite if you managed to trap an agent or editor in an elevator with you. They actually call these two sentences an "elevator pitch," or sometime a "logline pitch," a term that comes from screenwriting.

Whatever you call it, summarizing your 300+ page novel in two sentences is a tall order. It's something I'm not good at myself, but I sometimes think advice from someone who struggles with the process can be more useful than advice from someone to whom it comes naturally--and a natural pitcher I'm not!

The only real rule for a two-sentence pitch is to "Wow!" your audience. For me, at least, knowing this rule is no help whatsoever. I need to know how to wow. Just remember, there are no hard and fast rules here--only pirate-style guidelines.

Guideline 1: The first part of the pitch sets up the general situation. A homesteader sends for a mail order bride...(I heard this used as pitch example somewhere--I've no idea whose pitch it is, and I apologize for stealing it. But it's such a good example.) The second part introduces a factor that makes this book different from all the other books like it. Or just a factor that sounds interesting, that zings you: ...concealing the fact that he's been deaf from birth.

You'll note this isn't two sentences; it's a one-sentence pitch in two parts. (Hence guidelines instead of rules.) But many of the better short pitches I've heard consist of a one-two punch--and the second punch is the harder. The fact that the homesteader in this romance has been deaf from birth, and that he conceals it when he sends for his bride, is the thing that makes this book different from all the other mail-order-bride romances. And it makes the central conflict in the story clear.

Guideline 2: You can't put more into this pitch than the general set up and one other point of interest.

Boy who's been raised living under the stairs by abusive relatives finds out that he's a wizard, and goes to a magical school, and ends up fighting the evil wizard who killed his parents, even though the evil wizard was supposed to be dead.

This is only one sentence, but it's still a terrible pitch. It can, of course, be fine tuned down.

Harry discovers that he has magical powers when he's invited to attend a school for wizards, but he ends up fighting the evil wizard who killed his parents.

OK, the first sentence almost works for me, but the last one still doesn't have enough zing. (I believe I mentioned that I struggle with this.) The attribute that makes the first part of the sentence better, and is still working against the last part, brings me to...

Guideline 3: Specific is better than vague. Ends up fighting against the wizard is too vague. Who killed his parents actually works pretty well.

So after brainstorming it with a friend, I ended up with:

Harry discovers that he has magical powers when he's invited to attend Hogwarts school for wizards, but the evil wizard who killed his parents is hiding at Hogwarts, waiting to finish the job.

Let me run you through another set of pitches that illustrate specific-is-better:

Girl falls for sexy vampire--will he be able to refrain from killing her?

Even though this is the core of Twilight, it's a terrible pitch. It sounds exactly like every other vampire romance on the market.

Girl goes to live in a small Washington town, and falls for a sexy loner who she eventually discovers is a vampire.

This is a little better, because the beginning is more specific, but it's still no different from

every other vampire romance.

Girl falls for a sexy vampire--but the boy who falls for her is part of a werewolf tribe committed to defeating the vampires.

It's not great, but it does manage to bring in an element that doesn't exist in every other story in this genre, and it also brings in the promise of conflict.

Guideline 4: Make sure your pitch reveals some major conflict in the story.

Here's a set of pitches for a duet I have coming out from Houghton Mifflin sometime in the future. And this really was the best pitch I could come up with at the time.

Two teens are recruited by a shape shifter to stop a looming ecological catastrophe.

My agent hated this--and she was right, it's utterly boring--so she changed it to:

Two teens are recruited by a shape shifter to change the course of humanity.

It sounds more interesting, but it's still way too vague. Change the course of humanity? What does that mean? On the other hand, I couldn't think of anything better, so we went with it.

A few months ago, a group of writers gathered at an SCBWI schmooze and we went around the circle and work shopped each other's logline pitches for an upcoming writer's conference--and the results were amazing. All but one person (who must have been one of those natural pitchers I talked about earlier) came in with the usual vague, not very interesting pitch. But as 16 writers kicked those pitches around they got better and better till we all left with sharp pitches that really worked--including my pitch which became:

Two teens, recruited by a shape shifter to stop a bio-plague, find themselves in the middle of a shape shifter war.

Guideline 5: Don't try to do this all by yourself! Odds are you're too close to your story to know what you can leave out, and to isolate the right zing factor for the second punch. To know what's really interesting about your character's situation, and which conflict will make people sit up and take notice. Get together a large group of fellow writers and work on each other's pitches--I can't guarantee you'll be pleased with the result, but your chances are a lot better if you let more brains into the process. And people who haven't read your story, and don't know it intimately, can often give you better feedback than people who do.

That's pretty much the sum of my knowledge--now all you need is the right elevator.

Hilari Bell writes SF & fantasy for children and teens. Her previous writing tips can be seen on her website: www.hilaribell.net

My Office

Publishing Possibilities

Subtitle: Eight Steps to Understanding Your Options and Choosing the Best Path for Your Book
By Cheryl Pickett

Brighter Day Publishing, 2009

ISBN: 9780615260808

Nonfiction/Publishing/Writing

Contact Reviewer: hojoreviews@aol.com

Getting Your Publishing Options Straight

Simplifying the Path to Publishing

Reviewed by Carolyn Howard-Johnson, award-winning author of *This Is the Place* and *Harkening: A Collection of Stories Remembered*, *Tracing*, a chapbook of poetry, and the author of the *HowToDoItFrugally* Series of books for writers

The days when authors were at the mercy of others are gone. Any writer, in any genre, now has choices; those who rely on the old, traditional mode of publishing may be doing themselves a disservice. Equally so of those who plunge headlong into the world of partner, subsidy and self-publishing without considering what that will entail.

Publishing Possibilities, by Cheryl Picket gives a new author the essentials they need to choose a publishing process that is best for his or her books and experienced writers options they may never have considered.

Authors who have been around publishing for a while may have picked up shreds of publishing wisdom that are not rooted in fact, even terms that are misused. Picket clarifies. She also offers these more experienced authors new possibilities, especially if their work has taken a new direction. A publishing plan for one genre may work fine but not work as well for another.

I must insert a disclaimer here. After reading ***Publishing Possibilities***, I asked Cheryl to contribute a column to my newsletter, *Sharing with Writers*. That does not diminish my belief that this book serves authors. In fact, it confirms that I found it a useful resource for writers.

Publishing Possibilities is short and clearly written so it does not soak up unnecessary valuable time an author could use doing other things to further their careers. It gives them the essential on publishing as well as resources for finding more information from seasoned and trusted publishers, writer's Web sites, and consultants.

Carolyn Howard-Johnson's first novel, *This Is the Place*, has won eight awards. Her book of creative nonfiction *Harkening*, won three. A UCLA Writers' Program instructor, she also is the author of another book essential for writers, *USA Book News' Best Professional Book of 2004*, *The Frugal Book Promoter: How To Do What Your Publisher Won't*. The second in the *HowToDoItFrugally* series is *The Frugal Editor: Put Your Best Book Forward to Avoid Humiliation and Ensure Success* also a *USA Book News* pick and winner of *Reader Views Literary Award* and the *New Generation Award for Marketing*. Learn more at www.howtodoitfrugally.com

You're Published!

Find Your Readers Online

by: **K. F. Zuzulo**

You've written a book! That's a major accomplishment and don't let anyone tell you that you can't be published. But by saying that you want to be published, you're really saying that you want readers; and you can find them. They are out in the Internet ether, waiting to read your book. You need only to remember: PACKAGE, MESSAGE, and MARKET.

Your book is your PACKAGE, and so is your website. If you have a book, you should have a website. If you start with a polished product, you'll be better prepared to find your readers.

So, write your book, revise, edit, and rework until you're proud of your product. Simultaneous to this, you should prepare your website. A website is also part of your package. Your book and the topic should be the focus of the website if you are not a known author. A good web designer can come up with an image that will be the hallmark of what you've created. Use it for online representations of your book, for postcards (to be distributed in your local community) and business cards. This is called branding, and it will help establish your product for when you get to the marketing tasks. Now you have a book, a website, and an image. You can be published within two days.

Time for the MESSAGE aspect of e-publishing. This simply is putting your book into the ether. Prepare a three- or four-sentence synopsis of your book and a short bio about yourself. You should already have this from your website. You will use it wherever you post your book. Amazon offers a Digital Text Platform that will upload and convert your book into an e-book. From Amazon, this feature makes your book exclusively available for download to their electronic reader, the Kindle. But it puts you in good company: your book among 90-some thousand other books. You should create a bio page within Amazon that will link you to the listing of your book.

Next could be Mobipocket, which happens to be owned by Amazon, but will place your book into additional e-book markets. Mobipocket offers E-Book Base where you upload your book to their online store. You have to sign agreements as you do for Amazon and mail them in to the company's respective headquarters. Once approved, you will open a publisher account and agree to give Mobipocket a percentage of each sale made, as you did with Amazon. You won't get rich from this venture, but you will be published and available to readers. Mobipocket is affiliated with numerous e-book stores, such as FictionWise and BooksOnBoard. If your sales for your book take off, you may become a featured author at either of these sites. And that's where marketing comes in.

You're ready to MARKET your book. You need to get the word out about your book. First, establish a budget. Determine how much money can you spend and then break that down into where you will spend it. In order to find the best markets for your book, you need to analyze what your topic is, who your protagonist or antagonist is, what they do -- this will help you determine your audience. What kind of book have you written? If it's a thriller and your protagonist is a naturopath, your audience lies among naturalists, herbalists, massage therapists, etc. These are your keywords. Find bulletin boards where these topics are discussed and tap into the audience. But be savvy. Many bulletin boards have rules of conduct and they don't approve of shameless hucksters. You can also use those keywords to run ads on the internet, as you can do through Google AdWords. You should already have signed on with an analytics service that will track traffic to your website; where it came from, how long it stayed, etc. AdWords or a similar service, like ExactSeek, can target web browsers that touch upon your keywords. You prepare a short ad that is placed according to searches that people do. If they click on your ad, you pay for that click.

Most importantly, don't forget your local community. Who's on your personal e-mail list? Everyone is thrilled to know an author. Send out an e-mail telling people about your book and asking them to visit your website. Take some postcards promoting your book to local restaurants and specialty shops. If you're really ambitious, you can also set up a website that can provide a shopping cart feature. Sell your book from your own website. You will need to convert your book into a downloadable format, like Adobe or MSReader, and unless you do this yourself (time-consuming and difficult), you will have to pay a service to do the conversion for you. The next issue will be whether you sell a secure, encrypted version of your book (again, more expensive and time-consuming, but preserves the integrity of a single sale rather than allowing the purchaser to forward your book over the internet.) The field of encrypted text is known as digital rights management, and that's a topic for another guide.

With good planning, and a few simple digital steps, you can be an e-published author find your readers online. Good Luck.

About The Author

K. F. Zuzulo is the author of *A Genie in the House of Saud: Zubis Rises*, which is available at her website <http://www.zubisrises.com>.

The Writing Life

Science Fiction and Fantasy For Younger Readers - Part Two - History is a Thing of the Past
By [Simon Rose](#)

History is a thing of the past and there are over five thousand recorded years of it to serve as an inspiration for writers in many different genres. Both historical fiction and time travel adventures, either for children or adults, show no signs of waning in popularity, but to be plausible to the reader, even stories involving magic or imaginary technology have to be well grounded in reality. In *The Alchemist's Portrait*, during a school field trip to the art gallery at a local museum, Matthew journeys through the frame of a magical painting, this acts as a time portal, to Amsterdam in the year 1666. A straightforward idea maybe, but how does this doorway actually work? Although time travel may remain firmly in the realm of fiction, the conditions under which it occurs still have to appear believable. If readers consider your means of time travel to be utterly ridiculous, they will quickly be turned off the story altogether.

As a writer, it's vital that you create a credible method, machine, or device for your time traveler, and many so-called time travel stories often overlook this important aspect. Especially in relation to novels for younger readers, the main character goes back in time at the end of chapter one, has a series of adventures in the past, before the he or she returns safely home at the book's conclusion. While these types of stories are set in a distinct time period, they should perhaps be more accurately classified as historical fiction. In numerous classic time travel tales, the hero goes into the past or future only to discover that their machine or device has either malfunctioned, become broken or is stolen by the chief villains of the piece.

This leads to an adventure in which the main character is stranded in a far-flung time period, and a story in which time travel itself, along with all its complexities, is the key element.

Simon Rose is the author of science fiction and fantasy novels for children, including *The Alchemist's Portrait*, *The Sorcerer's Letterbox*, *The Clone Conspiracy*, *The Emerald Curse* and *The Heretic's Tomb*. He offers a wide variety of workshops, presentations, and Author in Residence programs for schools and libraries around the world, covering such topics as where ideas come from, story structure, editing and revision, character development, time travel stories, history and research and more. He is also available for presentations, workshops, and public speaking engagements with a wide range of adult audiences, offers creative services designed for writers, including editing, critiquing, manuscript evaluation and freelance writing services, including website content and copywriting, for the business community. Details of school and library programs, plus online readings, excerpts from his books, reviews, and reader, student and teacher comments may be found at <http://www.simon-rose.com/> You may also visit his blog at <http://simon-rose.blogspot.com/>

Article Source: http://EzineArticles.com/?expert=Simon_Rose

Let It All Out!

In today's mail, paper mail, came an 'invitation' for a self-published novel contest. The company sponsoring the contest is well respected, even by me -- which is no small feat. Winning would be an order out pizza moment, bragging rights, and many pats on the back. But, the prize, except for the cash portion, is nothing I'd want.

Why not want the grand prize? Because it assumes the winner wants to be rescued from the horrid stigma of self-publishing. Maybe most do. Maybe most want an agent. (I know several writers who have wonderful agents.) Maybe most self-published novelists, indie authors, think someone else will put more effort than they do into marketing their works.

The reality is that no matter what you spend or if you sell your soul, no one in the industry is going to do more than the minimal effort to make themselves money on a particular book. Sorry to say, most novels are mid-list. Most novels are the chorus for one or two star soloists. (Mine included, I'm sure.)

Yet, "they" promise that a social network website (not a real social network with real friends, the cyber networks), blogging, a certain book, a ranking number, a particular reviewer, a contest, a book doctor, a spot on Oprah (that will never, ever happen) is the answer to selling indie fiction. Goodness! Quit believing in the Emperor's New Clothing.

I've had it up to here with all this. **Do you want to know how to sell fiction?**

Easy. **Write a fantastic story, true to its telling and well written.** That's it. It doesn't matter if it is published mainstream traditional publishing, POD-ish, indie self-publishing, or on a cocktail napkin. If the novel entertains, touches, moves, excites, and wows readers, it will be a bestselling novel. Period.

Believe in yourself. Believe in your story. You can do this marvelous thing. I know you can. The secret is the emperor is naked. Now, get back to writing.

(Bet I have some unsubscribers now. But honest, that is the 'gimmick' you are looking for...write true, honest, well.)

Nadine Laman In the tradition of Irish storytellers' wit, humor, tragedy, tongue-in-cheek satire, my characters' strengths, and weaknesses are exposed to further explore the human drama in which we live. I prefer to write in a personal voice for the protagonist - a much more enjoyable style for me - and, I hope for you. I currently live in Phoenix, Arizona.

www.NadineLamanBooks.com

Check it out! <http://www.youtube.com/watch?v=vwh8DIXKXv8>

Witty, sensitive, refreshingly unpredictable contemporary women's literature

Market Place

Stories for Children Magazine

Pay: nonpaying for monthly issues (does pay if your work is selected for the "Best Of" anthology)

Stories for Children Magazine is currently in need of Nonfiction for all age groups for July 09 and August 09 issues.

July: Articles and Crafts

Aug: Articles, Crafts and Puzzles

Submissions not related to the Idea Calendar would be most welcome. It gives us the opportunity to place them in other issues should July and August fill up quickly. No insect articles please!

Check the website for submission guidelines as they are updated on a regular basis.

All submissions must be sent to Angelika Lochner at

angelikalochner@storiesforchildrenmagazine.org.

Everyone here at Stories for Children appreciates you and your continued support of our magazine.

<http://storiesforchildrenmagazine.org>

POCKETS Magazine

Changes happening in September 2009

Now, don't panic, POCKETS is still buying stories, but they're going to have a new look: smaller page size, more photos, bold graphics, and shorter fiction. POCKETS will now be looking for stories from 600-900 words. They will also continue to buy poems, games, puzzles, and articles about real kids.

<http://www.upperroom.org/pockets/>

Appleseeds

Pay: Assume 100-150 words per page; payment approximately \$50 per page

APPLESEEDS is a 36-page, multidisciplinary social studies magazine for children ages 7 - 10 (primarily in grades 3 & 4). We are looking for articles that are lively, age-appropriate, and exhibit an original approach to the theme. Scientific and historical accuracy is extremely important. Authors are urged to use primary sources and up-to-date resources for their research. And remember, your article must stimulate the curiosity of a child. APPLESEEDS purchases all rights to material. Guidelines: <http://www.cobblestonepub.com/pages/writersAPPguides.html>

POPCORN magazine

Pay: \$75 and up

We encourage creativity and thinking. If you are writing about cultural or ethnic traditions, you should have a good understanding of the topic. Include references where necessary. Use quotations if you are quoting someone. Stories featuring world cultures, the arts, sports, adventure, mysteries, and traditional tales are encouraged. Submit ideas and crafts that are appropriate for any season. Seasonal crafts are also acceptable. Be creative while maintaining safety standards. If possible, submit a sample or photo of your completed craft. The submissions must be original. **Please download a copy of Popcorn Magazine for Children for \$3.95 at**

www.popcornmagazine.net

<http://www.popcornmagazine.net/guidelines.html>

Children's Writer

Pay: \$200 - \$300

A 12-page monthly newsletter in two sections reporting on the marketplace for children's writing—books, articles, stories, plays, activities, and more. Current news, trends, tips, how to write to publish. Audience: Beginning to well-established professional writers interested in learning more and keeping up-to-date on writing for children, selling their writing, and the juvenile publishing industry. Aims: Inform subscribers about, and analyze, current markets in articles, columns, and reporting of editorial needs. Help writers of all levels of expertise to strengthen their writing with markets in mind. Inspire, motivate, encourage the children's writing community.

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

Children's Better Health Institute

Pay: varies

The Children's Better Health Institute has slimmed down again. According to their web site,

there are now only three magazines in the CBHI family: Turtle, Humpty Dumpty, and Jack and Jill. On the upside, the submissions guidelines have been updated and all are accepting submissions again! Three magazines that are buying are better than five that aren't.
<http://www.cbhi.org/cbhi/writersguidelines.shtml>

Melting Pot Gifts - Greeting Cards

Pay: \$50/idea

Card should have an interracial theme. When writing text it might be helpful to have an image in your mind to go with the text. The art might be an interracial couple, interracial parents and their child, etc. (Both serious and lighthearted material considered). Offensive material will not be considered. Please do not submit more than 10 ideas at a time. All work should be original and author should keep copy of his/her work.

<http://www.meltingpotgifts.com/writers.html>

Writer's Digest

Pay: between 30 to 50 cents per word

Writer's Digest, the No. 1 magazine for writers, celebrates the writing life and what it means to be a writer in today's publishing environment. We consider completed manuscripts on spec as well as queries. For manuscripts, we pay 30-50 cents per word, on acceptance, for first world rights for one-time use and electronic use. Should we want to reprint anything we've purchased from you in anything other than electronic format, we'll pay you 25% of the original purchase price per use. Contributor copies are sent to writers and artists whose work appears in that issue.

<http://www.writersdigest.com/SubmissionGuidelines/>

Adventures of Sword & Sorcery Magazine

Pay: \$0.03-0.06/word

We are looking for Sword & Sorcery, Heroic and High Fantasy fiction from 1,000 to 20,000 words. We want fiction with an emphasis on action and adventure, but still cognizant of the struggles within as they play against the struggles without. As examples, think of the fiction of J.R.R. Tolkien, Fritz Leiber, and Katherine Kurtz, but with 90's sensibilities for a 90's audience. Include sexual content only as required by the story, but not excessive/porn. Please include a cover letter with publishing credits and submit the story in the standard format for fiction submissions. Enclose with the submission a self-addressed, stamped envelope with sufficient postage for return of the submission. Use International Reply Coupons as return postage if submitting from outside the U.S. Send all submissions to Randy Dannenfelser, Editor, PO Box 285, Xenia, OH 45385, or send e-mail submissions (ASCII files) to mailto:double_star@yahoo.com. And the best way to determine what type of stories we want to buy is to see what we have already bought.

Amazing Stories

Pay: 6¢ to 8¢ per word

AMAZING Stories is a full-sized quarterly magazine. Each issue includes top-quality short fiction (science fiction, fantasy, and occasionally horror) by freelance writers. The fiction ranges in length from 1,000 words up to 10,000 words. Authors who want to submit material should send in full manuscripts; we prefer not to receive queries. AMAZING Stories, the world's first science fiction magazine, is open to submissions of science fiction, fantasy, and horror stories - but we have a strong preference for science fiction. Within all of those genres, we want the best stories we can get. Isn't that true of any magazine? Well, yes: No editor is willingly going to settle for less than the finest material. But in AMAZING Stories, we want to be aggressive about breaking new ground. We want to push the envelope a little farther with every issue we publish. We want stories that not only stand at the frontier of speculative fiction, but expand that frontier.

Guidelines: http://www.wizards.com/Amazing/writers_fiction.asp

Monster Fighters

Pay: \$150 per selected story

NEEDED: creative writer (children's works). We're looking for a creative writer to work with us on an exciting new concept for the children's market (ages 2-7). Writers will be paid \$150 for each selected story. Topic: Create a Monster Fighter hero/heroine character and storyline designed to protect children and fight their bedtime-specific fears. These characters may be individuals or a group of Monster Fighters. Typical childhood fears include monsters, thunder, lightning, ghosts, darkness, loneliness, etc. Please do not limit your themes to these items. Limit: 5 pages, not including any illustrations. Deadline: August 31. E-mail submissions and inquiries to the attention of Mark Marks at <mailto:monsterfighters@netzero.net> Please include your name, E-mail, phone, and whether you're interested in working with us on a continuing basis.

Contest Row

Wacky Dream Story Contest

Entry Fee: \$10 for adults. Young authors (17 and under) free

Deadline: May 30, 2009

Send Stories for Children Magazine a short story for children ages 12 and under about a wacky dream. You can either write about a dream you've actually had or about a dream one of your characters has. It's up to you, but remember the story has to be for children ages 12 and under. This means no sexual content, violence, or anything related to drugs.

Submissions are due: March 1, 2009 thru May 30, 2009

Who can enter? Adults and Children (17 and under)

Contest Fees: Adults \$10

Children 17 & under FREE

Contest Prizes:

The Top Three stories for both categories will be published in the following months-

1st place in the July 2009 SFC issue

2nd place in the August 2009 SFC issue

3rd place in the September 2009 SFC issue

On top of being published in Stories for Children Magazine our Top Three Winners in both categories will also receive-

For Adults -

1st Place: A year subscription to Children's Writers put out by The Institute of Children's Literature.

2nd Place: Writer's Little Instruction Book: Craft & Technique by Paul Raymond Martin published by Writer's Digest

3rd Place: Writer's Little Instruction Book: Getting Published by Paul Raymond Martin published by Writer's Digest

For Youth (17 and under)- a \$10 gift certificate to a store of their choice.

To find out more visit <http://storiesforchildrenmagazine.org/WackyDreamStoryContest.aspx>

Hunger Mountain presents Katherine Paterson's Prize for Young Adult and Children's Writing

Entry Fee: \$20

Deadline: June 30, 2009

Calling all YA and children's writers! We are thrilled to present the inaugural [Katherine Paterson Prize for Young Adult \(YA\) and Children's Writing in Hunger Mountain](#).

Hunger Mountain, the arts journal of [Vermont College of Fine Arts](#), will launch our new online arts journal early this summer.

Our new site will include YA and Children's Literature. We'll feature articles on hot topics and trends in YA and children's literature, interviews with publishing industry insiders, and fiction selections by well-known and up-and-coming YA and children's authors.

Upcoming issues will feature pieces by Katherine Paterson, [Carrie Jones](#), [Cynthia Leitich Smith](#), [K.A. Nuzum](#), [Rita Williams-Garcia](#), [Sara Zarr](#), and many others!

Writers of young adult fiction, middle grade fiction, and picture books are encouraged to enter the Katherine Paterson Prize for YA and Children's Writing for a piece of fiction *not* yet under

contract or under consideration by a publisher.

Newbery Award-winning author Katherine Paterson will judge.

One winner will receive \$1000.00 and publication in Hunger Mountain online, and two honorable mentions will receive \$100.00 each.

Entries may include:

- young adult (YA) fiction (novel excerpt or short story).
- middle grade (MG) fiction (novel excerpt or short story).
- picture book (PB) (text only).

For more information visit

<http://cynthialeitichsmith.blogspot.com/2009/04/hunger-mountain-presents-katherine.html>

Cheerios Spoonfuls of Stories Children's Book Contest

Entry Fee: No

Deadline: July 15, 2009

Cheerios® is searching for the next great children's book author. It could be you! Just enter your original children's book story by July 15, 2009. Limit 500 words. The Cheerios New Author Contest encourages aspiring authors to write and submit an original storybook for children ages 3 to 8. One (1) Grand Prize of \$5,000 cash will be awarded. In addition to the cash prize, the Grand Prize winning story submission will be offered to a reputable Children's Book Publishing company for possible future publication. Two (2) First Prizes of \$1,000 each will be awarded. The \$1,000 First Prizes will be awarded as checks made payable to each of the two (2) First Prize winners. You are not eligible to enter and will be disqualified if you are a professional writer, such as a novelist, magazine, blogger or newspaper writer who writes books or articles for pay, or you have authored a work of fiction that has been published or is about to be published in exchange for payment.

http://www.spoonfulsofstoriescontest.com/registration_form/

From TRI Studio LLC: The Fiction Flyer's Flash Fiction Contest for Writers "Old Mold New Milieu"

Entry Fee: None

Deadline: June 30, 2009

TRI Studio LLC, owner of the free ezine for writers, The Fiction Flyer, www.tri-studio.com/ezine.html announces a contest for writers of fiction, judged by youth book illustrator and author Kevin Collier, his author and wife, Kristen, and author and promotional guru, Carolyn Howard-Johnson. Old Mold New Milieu challenges authors and writers to choose two characters from one of their books or works and create a flash fiction story based on several prompts provided in the contest guidelines. Winners will receive certificates and modest cash prizes, and their stories will be published in the July/August issue of The Fiction Flyer with a subscriber list of about 1,000. The contest will be judged on the following criteria: Character strength and credibility, dialogue and short story development.

Contest details may be viewed here: <http://tri-studio.com/contestguidelines.html>

Writing on Walls Anthology III

Entry Fee: \$15

Deadline: August 1, 2009

Story length: up to 3,000 words. Multiple entries are permitted, but must include entry fee for each story. 1st place: \$200.00 + 4 books; 2nd place: \$150.00 + 3 books; 3rd place: \$100.00 + 2 books; 4th place: \$75.00 + 1 book. All twenty-five contributors will receive a free book. We accept all genres except pornography, erotica, new age, graphic horror, graphic violence, graphic language, children's stories, or pet stories. Nor will we accept anything deemed racial or biased toward any race, religion, or moral preference. No manuscripts will be returned. Submissions must have cover sheet that includes title, author, name, address, phone number, email, and word count. Author's name should not appear anywhere on the manuscript itself. Anyone not following the guidelines will be disqualified. Web site: www.thestorytelleromagazine.com. For

questions: storyteller1@hightowercom.com

In conjunction with:

The Storyteller Magazine
2441 Washington Rd.
Maynard, AR 72444

Amazing but True (nonfiction) Contest

Entry Fee: \$10

Deadline: July 30, 2009

For this new annual contest, send *Stories for Children Magazine* an amazing event or true story (nonfiction) for children. What age group you choose—3 to 6, 7 to 9, or 10 to 12—is up to you, but remember the event or story has to be true and for children, which means no sexual content, violence, or anything related to drugs.

Submissions will be accepted between May 4, 2009, and July 30, 2009.

Who may enter? Adults (18 and older)

Contest Fee: \$10

Contest Prizes:

The top article in each age group category will be published in the following months:

Ages 3-6 winner: September SFC issue

Ages 7-9 winner: October SFC issue

Ages 10-12 winner: November SFC issue

The SFC *Amazing but True* Grand Prize Winner: December SFC issue

In addition to being published in *Stories for Children Magazine*, all winners will receive a Winner's Certificate and

- SFC Grand Prize: 3 months' membership in the Children's Writers' Coaching Club (an \$81 value). For more information visit <http://www.cwcoachingclub.com/>
- 1st Place in each age group category: a one-year subscription to *Children's Writer* (a \$19 value). For more information visit <http://www.childrenswriter.com/>

All entries may be considered for publication in *Stories for Children Magazine* at a future date.

For more information visit: <http://storiesforchildrenmagazine.org/AmazingButTrueContest.aspx>

Writer's Help!

Grants:

Southern Arts Federation Touring Grants

<http://www.southarts.org/lit2010>

The Southern Arts Federation, with support from the National Endowment for the Arts, is pleased to offer grants to provide fee support for presenting organizations to host out-of-state writers for a literary presentation. This year, changes in the guidelines provide more flexibility for presenting organizations. Colleges, universities and other school-based presenters are now eligible to apply and grant funds can be used to support fees for multiple writers. To be eligible, literary projects must include a public reading and an educational component. Applications must be postmarked by Mon., June 1, 2009 for projects taking place between July 1, 2009 and June 30, 2010. The maximum request is 50% of the writer's fee, up to a total grant request of \$2,500.

Authors League Funds

<http://www.authorsleaguefund.org>

The Authors League Fund was established by the Authors League of America, Inc., to help career authors and dramatists in the United States in financial distress. The Fund makes interest-free loans to professional writers in need; for example, writers with health problems and inadequate health insurance, or older writers whose income has ceased. Loan-seekers must show need and documentation of their professional status.

Travel Grants for Professional Writers (Canada Only)

<http://www.canadacouncil.ca/grants/writing/wd127217018955000000.htm>

Travel Grants enable writers, translators, spoken word artists and storytellers (individuals) to respond to invitations that are important to their artistic development and career, such as: being a keynote speaker at an international conference or convention, participating in a large international festival, being the guest of honor at an important book fair, receiving official international honors or prizes, attending a book launch by a foreign publisher, attending a residency in an artist colony. This program covers international travel only. At the national level, only the participation in residencies is eligible. Promotional tours and literary readings abroad are eligible only if they are tied to a book launch. For promotional tours or book launches in Canada, eligible publishers can receive support from the publishing support programs of the Canada Council for the Arts.

Workshops & Conferences:

BookExpo America / Writer's Digest Books Writers Conference

The seventh annual BookExpo America/Writer's Digest Books Writers Conference will be held Wednesday, May 27, 2009 at the Jacob K. Javits Convention Center in New York City. Best-selling suspense author Karin Slaughter (Triptych, Fractured) will be the keynote speaker. The BookExpo America/Writer's Digest Books Writers Conference is a one-day intensive conference. A main feature of the BEA/WDB Writers Conference is the innovative Agent Pitch Slam, with the largest gathering of agents of any conference, providing all attendees an opportunity to personally pitch their book idea to an agent and get immediate feedback. Several book deals have actually been struck using this process, including two deals alone from the Pitch Slam in 2008. Admission to the conference is \$199. The conference is open to the general public. Conference registration is online at <http://www.bookexpoamerica.com>

Writing For Young Readers

June 8-12, 2009, Provo, Utah. Find out more at: <http://ce.byu.edu/cw/writing/>

Writing the Rockies 2009 Conference

Welcome to "Writing the Rockies" 2009. Beginners, published writers, and anyone else who believes in the magic and power of the written word are invited to attend.

Dates: June 4 - 7, 2009

Set in the beautiful Gunnison Valley of the central Colorado Rockies on the campus of [Western State College](#), the workshop will offer valuable learning tools in an inspiring setting.

Workshop faculty members have a broad range of published works, including fiction, non-fiction, poetry, screenwriting, and magazine articles. Working with participants of all levels, our featured faculty will help writers hone their craft through lectures and will mix with participants during events outside of workshop sessions. Talk at leisure to our scheduled agent and book publisher for pitches. Plus, a special session on Western's new lo-residency MFA in COMMERCIAL FICTION, Poetry, or Screenwriting.

Earn college credit. Contact [Layne Nelson](#), Director of WSC's Extended Studies Program at (970) 943-2885.

To be included in mailings and notification of details of the conference, email Mark Todd at mtodd@western.edu, or Larry Meredith at lmeredith@western.edu, or call (970) 943-2016.

Nebraska Summer Writers' Conference

The Prairie Schooner Workshops

Weekend: June 13th & 14th, 2009; Weeklong: June 14th - 19th, 2009.

[Sign up right now](#) and commit yourself to developing your craft by attending the Nebraska Summer Writers' Conference. A luxury? Perhaps you could look at it that way. After all, you're immersed in your own imagination, studying intensively with esteemed authors, expressing yourself freely. A literary vacation – it's definitely luxurious. But a week focused on your own creativity can have more significant meaning too, resonating throughout the rest of your life. A creative atmosphere can be restorative and invigorating; writers leave the conference with renewed dedication to their work, somehow finally finding the time to polish those poems, finish those novels, stitch those fragments of lives into memoirs. And with instruction from editors and

other publishing professionals, you'll gain insights into the very tricky aspect of getting into print, allowing you to seek a readership, if that's what you choose to do. Whether you're hoping for a writing career, or simply looking for a creative outlet, the Nebraska Summer Writers' Conference promises to be a long-term investment.

Anhinga Writers' Studio 2009 Summer Workshops

Join us from July 29-August 1 in Gainesville, Florida, for The Anhinga Writers' Studio 2009 Summer Workshops! Coursework in general fiction, romance, mystery, poetry, and narrative nonfiction. Guest of Honor Charlaine Harris, author of the Sookie Stackhouse mysteries on which HBO series TRUE BLOOD is based. One-on-one agent, editor, and instructor meetings are available, as well as manuscript evaluations. Full tuition: \$395, \$375 through May 15. Single-day rates available. info@anhingawriters.org
<http://www.anhingawriters.org/>

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Come along for fascinating and intriguing interviews from writers, illustrators, and editors of the children's publishing industry. It is imperative for your writing career to grow on a daily basis by learning from others in the field. Donna McDine's monthly FREE newsletter, *Write What Inspires You!* will certainly help you do so. Additional features include a Proclaim Your Successes column; submission based Reflections or Dreams column, book review, and supporter ads. Each month you will walk away with new inspiration for your writing career. Go ahead opt-in today at www.donnamcdine.com.

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The SFC review team at *Stories for Children Magazine* is very interested in reviewing your book. Our magazine site posts book reviews monthly and lists all reviewed books in our SFC Bookstore. We will also email you the book review for you to use with your book promotion and marketing. All books reviewed by the editors at *Stories for Children Magazine* will be donated to a local children's library so more children can enjoy your work.

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- You've probably heard that you should warn your teenagers not to put anything online that would jeopardize their future careers. Same goes for writers.
- News travels faster than ever. If something comes up in current events that you can exploit to get publicity for your book, don't let it molder in your to - do file for a day. Jump on it now!
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Many of our tips come from Carolyn Howard-Johnson's newsletter, "Sharing with Writers." To subscribe to Sharing with Writers send an email with "Subscribe" in the subject line to: HoJoNews@aol.com.

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