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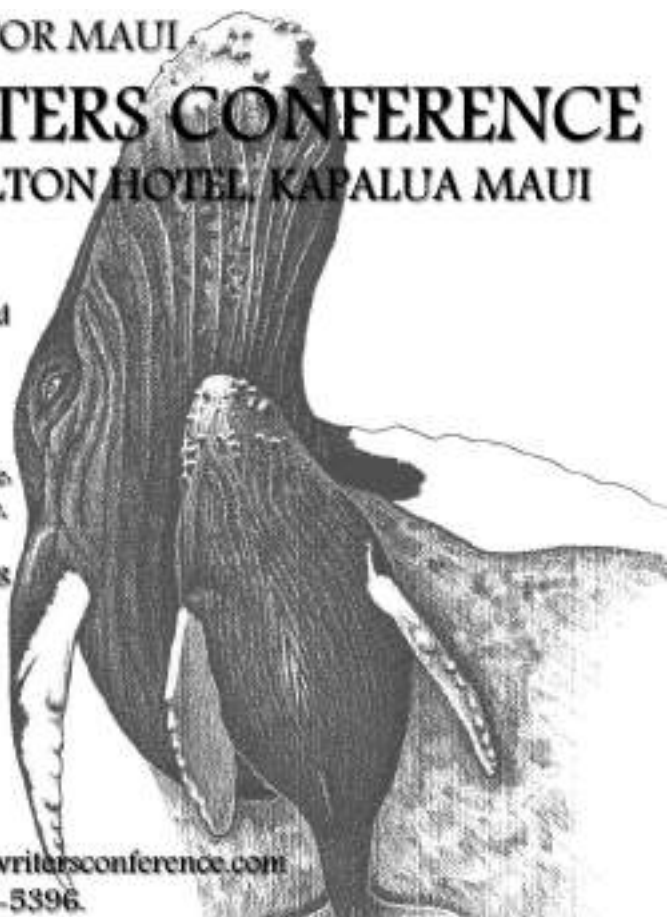
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- Children's/Young Adult Fiction
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EARLY BIRD DEADLINE: May 6, 2013

Entry Deadline: June 3, 2013

Enter on or before the Early Bird deadline and receive a \$5 discount per entry.

Entries will be accepted online at writersdigest.com.

82nd Annual *Writer's Digest* WRITING COMPETITION COLLECTION

The Grand Prize manuscript, the First Place manuscript in each category, and the names of the top 10 winners in each category will be printed in a special competition collection.

(Publication date: November 2013. You are not required to purchase the collection to enter the competition.)



Credit: Keith Levit/pixmac

Enter the 82nd ANNUAL WRITING COMPETITION for a chance to gain access to agents, to editors, to your peers, to readers. Winning entries will be on display in the 82nd Annual *Writer's Digest* Competition Collection and will gain the spotlight they deserve. Top winners will be listed in the November/December 2013 issue of *Writer's Digest* magazine.

GRAND PRIZE:

- \$3,000 cash
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- Individual consultations with 4 editors or agents

Category Prizes:

- 1st Place: \$1,000 cash and \$100 off WD Shop purchase
- 2nd Place: \$500 cash and \$100 off WD Shop purchase
- 3rd Place: \$250 cash and \$100 off WD Shop purchase
- 4th Place: \$100 cash and \$50 off WD Shop purchase
- 5th Place: \$50 cash and \$50 off WD Shop purchase
- 6th – 10th Place: \$25 cash

All winners receive a 1-year *Writer's Digest* VIP membership

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1. You may enter as many manuscripts as you like in each of the following categories:

- Memoirs/Personal Essay, Children's/Young Adult Fiction and Magazine Feature Article: 2,000 words maximum.
- Mainstream/Literary Short Story and Genre Short Story: 4,000 words maximum.
- Inspirational Writing: 2,500 words maximum.
- Rhyming Poetry and Non-rhyming Poetry: 32 lines maximum.
- Stage Play and Television/Movie Script: send the first 15 pages in standard script format, plus a one-page synopsis. Stage plays and television/movie scripts—original or written for any series in production on or after Jan. 1, 2013—are eligible; adaptations will not be accepted.

2. Enter online at writersdigest.com or submit via regular mail to the address below. Mailed entries must include your name, address, phone number, email, line or word count and competition category in the upper left hand corner.

3. Your entry* must be original, unpublished, unproduced, written in English and not accepted by any other publisher or producer at the time of submission. *Writer's Digest* retains one-time publication rights to the Grand Prize and First Place Winning Entries in each category to be published in a *Writer's Digest* publication.

*Entries in the Magazine Feature Article category may be previously published.

4. Top Award Winners will be notified by mail before Oct. 14, 2013. The top 10 winners in each category will be listed in the November/December 2013 issue of *Writer's Digest*. All winners will be listed in the 82nd Annual *Writer's Digest* Writing Competition Collection and on our website at writersdigest.com. Prizes will be sent by Nov. 15, 2013.

82nd Annual Writer's Digest Writing Competition OFFICIAL ENTRY FORM

EARLY BIRD DEADLINE: MAY 6, 2013

Entry Deadline: June 3, 2013

Early Bird Entries receive a \$5 per entry discount

Name _____

Address _____

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State _____ ZIP _____

Country _____

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email _____

☐ Please contact me via email with future writing competition updates.

Number of Entries in Each Category:

Please enter the following number of my manuscripts in each of these categories:

- ___ Memoir/Personal Essay
- ___ Genre Short Story
- ___ Mainstream/Literary Short Story
- ___ Magazine Feature Article
- ___ Rhyming Poetry
- ___ Non-rhyming Poetry
- ___ Stage Play
- ___ Television/Movie Script
- ___ Children's/Young Adult Fiction
- ___ Inspirational Writing

Early Bird Entry Fees: Poems \$15 for first entry; \$10 for each additional. All other entries \$27 for first manuscript; \$20 for each additional.

After May 6: Poems \$20 for first entry; \$15 for each additional. All other entries \$32 for first manuscript; \$25 for each additional.

☐ I am submitting 1 poem at \$ _____
and ___ additional poems at \$ _____

☐ I am submitting 1 manuscript at \$ _____
and ___ additional manuscripts at \$ _____

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☐ Please send me ___ copy(ies) of the 82nd Annual *Writer's Digest* Writing Competition Collection (available November 2013). I'm enclosing \$10.00 plus \$1.95 shipping and handling for each collection ordered.

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2012: The Year in Review

Stay up to date on the latest news and trends
in both markets—and how they can affect
your writing in the year ahead.

BY LINDA FORMICHELLI

The publishing industry in 2012 has had its ups and downs: In short, book publishing was up — and magazine sales were down. But the e-everything revolution has brought a lot of excitement, from burgeoning e-book sales, to evolutions in magazine publishing, to new technology that lets publishers adopt printed context to be read on everything from your smartphone to your Kindle.

HEADLINES

Authors Guild vs. Google: The Saga Continues

The year brought the next installment in the long-drawn drama between the Authors Guild and Google. In 2005, the Authors Guild filed a class action lawsuit against Google for scanning books that were still under copyright protection. Now, Google is appealing the class action status of the lawsuit, saying that authors should individually sue Google. According to a U.S. Circuit Judge ruling earlier in the year, if the appeal is successful, it could lead to potential inconsistent rulings “in nearly identical suits ... and increase the cost of litigation.”

Move Over, Gutenberg

The Espresso Book Machine [Fig. 1] made its debut in 2007, and more bookstores and libraries are installing this wonder, which automatically prints and binds library-quality paperbacks with glossy covers — all on demand and in about six minutes for a 300-page book. As of July 2012, the EBM, which is the size of a standard copy machine, is in 54 libraries and bookstores

worldwide, meaning that patrons potentially have access to any book—even those out of print.

Goodbye to Literary Icons

Helen Gurley Brown, author of the 1962 bestseller *Sex and the Single Girl* and legendary former editor-in-chief of *Cosmopolitan* magazine, died at age 90 on Aug. 13. Frank A. Bennack, CEO of Hearst Corporation (publisher of *Cosmopolitan*), said that Gurley Brown’s work “revolutionized the magazine industry.”

We also said goodbye on June 5 to Ray Bradbury [Fig. 2], iconic author of such noteworthy books as *The Martian Chronicles* and *Fahrenheit 451*. As his obituary in *The New York Times* stated, “Mr. Bradbury was the writer most responsible for bringing modern science fiction into the literary mainstream.” Just a few months before Bradbury’s death, well-known writers such as Dave Eggers and Margaret Atwood contributed to a Bradbury tribute collection called *Shadow Show: All-New Stories in Celebration of Ray Bradbury*, which was released in July.

Another big loss to the industry was children’s book author and illustrator Maurice Sendak, best known for *Where the Wild Things Are*, who died in May. A film version of the seminal

book was released in 2009, to much critical acclaim. Sendak’s posthumous work *My Brother’s Book*—a picture book written for and inspired by his late brother Jack—will make its debut in February 2013.

That Social Media Thing? Unimportant, Say Trade Publishers

Are some publishers behind the Twitter/Facebook/Pinterest times? A survey commissioned by Publishing Technology and FutureBook found that nearly half of trade publishers have no idea how much social media has impacted their book sales, because they don’t have the means to trace its effects. When asked how influential social media chatter was in driving sales, nearly 63 percent of the survey’s respondents said it was either unimportant or totally irrelevant. Publishing Technology concluded that social media is too big a marketing channel to be ignored, and that publishers will eventually learn to track it just as they track in-store sales.

Newspaper Comeback?

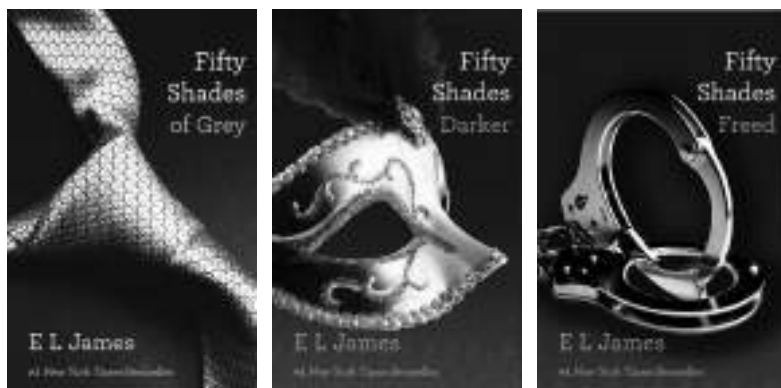
Thanks to digital paywalls that make readers cough up money for online news, newspapers’ weekly circulation went up 0.7 percent and Sunday circulation jumped 5



[Fig. 1]



[Fig. 2]



[Fig.3]

percent over the six months leading up to March 2012. *The Wall Street Journal* leads the pack, with an average circulation of 2.1 million across print and digital.

BOOK PUBLISHING NEWS

Good News for the Book Publishing Industry

According to the Association of American Publishers, compared with January 2011, January 2012 saw double-digit sales revenue growth across categories. For adult books, hardcover sales increased 21.6 percent and e-books sales increased 49.4 percent. Children's and young adult e-book sales jumped an amazing 475.1 percent, while paperback sales increased 61.9 percent. And in total, adult trade increased 16.4 percent, and children/young adult leapt 80.5 percent.

Erotica Flies off the Shelves

While some dismiss it as “mommy porn,” the racy *Fifty Shades of Grey* trilogy [Fig.3] by E.L. James sold 10 million copies — print, e-book and audio — in six weeks, and the first book in the series skyrocketed to the top of *The New York Times* bestseller list in March. According to BookScan data, the trilogy, which originated as

Twilight fan fiction and was later published by Knopf Doubleday, captured an astonishing 25 percent of the adult fiction market in the weeks surrounding its release. However, some libraries are refusing to carry the risqué books, to the dismay of the National Coalition Against Censorship.

Lies About The Jefferson Lies

In August, publisher Thomas Nelson recalled all copies of *The Jefferson Lies: Exposing the Myths You've Always Believed About Thomas Jefferson* [Fig. 4] by David Barton after critics revealed factual inaccuracies and historical misinterpretations — including claims that Jefferson was an orthodox evangelical Christian. Despite the massive recall, the book hit No. 8 on the Amazon bestseller list a week later, even though it was available only through independent booksellers.

Bob Dylan Said What?

In more “factual inaccuracy” news, author and journalist Jonah Lehrer resigned from *The New Yorker* in July after it was revealed that he fabricated Bob Dylan quotes in his book *Imagine*. A month earlier, Lehrer had been caught taking some of his old work from *The Wall Street Journal* and *Wired* and recycling it to blog posts

for *The New Yorker*. Houghton Mifflin Harcourt immediately stopped shipment and e-book sales of *Imagine*. In August, Lehrer also lost his gig as a blogger for *Wired.com*.

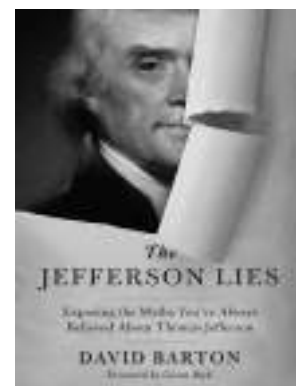
E-books T romp Over Print Books

For Bloomsbury, British publisher of the *Harry Potter* series, global e-book sales rose a whopping 70 percent year-over-year for the period of March 1 to May 31 — while print sales fell by 2 percent.

But in an effort to kindle (no pun intended) excitement around print books, Argentinean publisher Eterna Cadencia released *El Libro Que No Puede Esperar* (*The Book That Can't Wait*) — with disappearing ink. As soon as the reader opens the book and turns the pages, the ink starts to fade with age, and disappears completely in about two months.

Alleged Price Fixing Lands Publishers in Court

In April, the Department of Justice filed anti-trust cases against Apple and five publishers it accused of scheming to raise the price of bestselling and new e-books. Hachette, HarperCollins and Simon & Schuster settled out of court, though they insisted they were not guilty. Apple, Penguin and



[Fig. 4]

Macmillan refused to settle, and the U.S. District Court has set a trial date for June 2013.

Some Authors Earn Big

While some authors complain of piddling advances, others are raking it in. James Patterson [Fig. 5], who published 14 new titles in 2011, topped *Forbes*'s list of high-earning authors with \$94 million. Stephen King [Fig. 6] was next with \$39 million, thanks to his time-travel novel *11/22/63* and a new installment of his Dark Tower series. Janet Evanovich [Fig. 7] earned \$33 million in 2011, John Grisham made \$26 million, and Jeff Kinney of *Wimpy Kid* fame came in fifth with \$25 million. Next year, expect to see *Fifty Shades* author James on the list — her trilogy brought her \$1.3 million per week at the height of its frenzy, and she also received \$5 million for theatrical rights.

Amazon Sells Books—Outside of Amazon

Amazon Publishing's East Coast Group imprint is slated to publish books by authors like Tim Ferriss, Deepak Chopra and Penny Marshall. And you can expect to see those books in brick-and-mortar bookstores next fall, as the company has struck a deal with Houghton Mifflin Harcourt's New Harvest imprint to publish the East Coast Group's adult titles in print and distribute them in North America outside of Amazon's online portal.

Crowdsourcing Novels

Crowdsourcing — turning to the wisdom or efforts of large numbers of people to get things done — is a growing trend, and this year brought innovations in crowdsourced novels.

First, the *Sydney Morning Herald* invited readers to contribute chapters to its novel *The Necklace*. Interested



[Fig. 5]



[Fig. 6]



[Fig. 7]

authors were asked to craft chapters of 1,500–2,000 words, and describe how the eponymous necklace came to be in a different suburb of the city with each chapter. The paper's editors chose which chapters to include, and ended up with nine chapters written by 10 authors. The novel was completed in January.

Then, Chicago author Willy Chyr started a project called The Collabowriters, which invited people to contribute one sentence — of under 140 characters — to a novel about a widower named Zachary. Readers vote on each sentence, and once a sentence reaches a score of 5, it's added to the novel. As of September, only about 1,245 words had been written. Given that the median word length of a novel is 64,000 words, this is a very long-term project. (Want to contribute a sentence? Visit thecollabowriters.com/book.)

MAGAZINE PUBLISHING NEWS

New Magazines Hit the Market

Worried about print magazines going the way of the dodo? Well, take heart: In the first half of 2012, exactly 100 new magazines appeared on U.S. newsstands, plus another 294 special issues, annuals and bookazines. In

June alone, 14 regular magazines and 45 special issues debuted.

Newsstand Sales Plummet

According to the Audit Bureau of Circulation, in the first half of 2012, average magazine newsstand sales dropped 9.6 percent, with some titles falling by double digits: *Cosmopolitan* was down 15.5 percent, *People* decreased by 18.6 percent, *Star* fell 14.2 percent, *Vogue* dropped 16.5 percent and *Vanity Fair* went down 18.8 percent. Declines in newsstand sales were partially made up by increases in subscription sales, so overall circulations were down by just 0.1 percent. On the other hand, digital sales more than doubled — but they accounted for only 2 percent of total sales and didn't do much to offset the drop in newsstand sales. Ad sales were also down 8.8 percent for this period.

Samir Husni of the blog Mr. Magazine offers three reasons for the decline on newsstands. First, he posits that the cover price of magazines is too high; the average price is a whopping \$8, with some going as high as \$17. The average shopper isn't going to pick up an armful of magazines at those prices. Second, Husni says that consumers are confused by too many options, with some categories boasting up to 50 titles. Finally,



[Fig. 8]



[Fig. 9]



[Fig. 10]

super-low subscription prices — with discounts of up to 93 percent off some cover prices — mean consumers subscribe rather than buy magazines off the shelves.

Digital Sales Up, Up and Away

Even while newsstand sales of magazines plummeted, digital subscriptions jumped 70 percent in the first half of 2012 compared to the same period in 2011. The top digital magazine was *Game Informer* [Fig. 8], with a circulation of 1,218,634. *Maxim* was next with 284,824, followed by *Cosmopolitan* [Fig. 9] (185,673); *Poder Hispanic* (170,868); *National Geographic* (134,656); *Popular Science* (93,037); *O, The Oprah Magazine* (81,259); *ESPN The Magazine* (75,600); *Nylon* (75,184); and *Parenting* [Fig. 10] (74,790).

Magazines Going for the Shock Factor

With newsstand sales so sluggish, some magazines are turning to outrageous covers in order to catch readers' eyes. For example, the May 21 issue of *Time* magazine featured an attractive young mom breast-feeding her 3-year-old son. It ended up being *Time*'s best-selling issue of the year at that point, and the magazine doubled its subscription sales for that week.

Then there was *Newsweek*'s May 21 cover image [Fig. 11] of President Barack Obama with a rainbow-hued halo and the headline "The First Gay President." And the February cover of *Bloomberg Businessweek* featured an image of a Continental airplane and a United plane, er, mating — with the headline "Let's Get It On." These covers attracted much controversy — which, to magazine publishers, can be pure sales gold.

Responsive Design: The Wave of the Future

Some publishers, like *The Boston Globe* and SAY Media, are turning to responsive design — layout and design that automatically formats itself on the fly to fit desktops, tablets and phones. This not only cuts coding costs for

publishers and makes life easier for them — since they don't have to worry about keeping up with the burgeoning number of reading platforms — but it also creates a more user-friendly experience for readers. The only problem? The ad industry hasn't caught up, and we have a way to go before we see truly responsive ad design.

CONCLUSION

2012 has been a mixed bag: Magazine newsstand sales dropped precipitously, while digital took up some of the slack; book publishing saw double-digit sales gains; and sad news like lawsuits and books being recalled for factual inaccuracies was tempered by good news, as mega-hit authors pull in millions and new technology creates excitement around publishing.

What's in store for 2013? Look for more technological advances in the industry, continued rises in e-book and digital magazine sales, and, with hope, the conclusion of the Google and e-book pricing lawsuits. Get ready for an exciting ride! **YB**

Linda Formichelli (therenegadewriter.com), co-author of *The Renegade Writer*, teaches an e-course on breaking into magazines and offers writers phone mentoring.



[Fig. 11]

Finding the Heart of a Story

Two-time Pulitzer Prize winner Gene Weingarten gives insight on writing, reporting and how, exactly, to capture the meaning of life.

BY MARC D. ALLAN

Gene Weingarten suggests that winning a Pulitzer Prize is “pure luck.” “The Pulitzer is a crapshoot,” *The Washington Post* feature writer/humor columnist says. “Your piece has to hit a few people the right way at the right moment.”

Easy for Weingarten to be modest: He's the only two-time winner of the Pulitzer for feature writing. In the first, 2008's “The Fiddler in the Subway” (“Pearls Before Breakfast” when it first appeared in *The Washington Post*), Weingarten arranged for violin virtuoso Joshua Bell to play outside a D.C. Metro station during morning rush hour to see if anyone would notice. His 2010 winner, “Fatal Distraction,” recounts stories of parents who accidentally killed their children by forgetting them in cars.

Those stories and 18 others are collected in *The Fiddler in the Subway*, which includes an introduction that

doubles as a superbly instructive primer on writing.

Here, the feature-writing guru offers the inside story on how he crafts his Pulitzer-grade prose.

What's one thing an aspiring writer must understand about writing?

I can tell you what it's definitely not. It's definitely not “*I* before *e* except after *c*,” because what about *either*?

But seriously ... is there one thing an aspiring writer must understand?

That it's hard. If you think it's not hard, you're not doing it right.

One of the things I admire about your work is that you consistently prove that great writing begins with great reporting. Talk about the importance of reporting.

Well, let's start with the maxim that the best writing is understated, meaning it's not full of flourishes and semaphores and tap dancing and vocabu-

lary dumps that get in the way of the story you are telling. Once you accept that, what are you left with? You are left with the story you are telling.

The story you are telling is only as good as the information in it: things you elicit, or things you observe, that make a narrative come alive; things that support your point not just through assertion, but through example; quotes that don't just convey information, but also personality. That's all reporting.

What distinguishes a well-told story from a poorly told one?

All of the above. Good reporting, though, requires a lot of thinking; I always counsel writers working on features to keep in mind that they are going to have to deliver a cinematic feel to their anecdotes. When you are interviewing someone, don't just write down what he says. Ask yourself: *Does this guy remind you of someone? What does the room feel*

like? Notice smells, voice inflection, neighborhoods you pass through. Be a cinematographer.

Do you have any particular writing rituals or techniques that would help other writers?

Until I got to the end of your sentence, I had an answer. Alas, I don't think this would be helpful to many writers: After I report a story, I look at my notes carefully, then lock them away and don't look at them again until I have a first draft. I find it liberating to write without being chained to your notes; it helps you craft an ideal story. Then I go back to the notes and realize what I wrote that I can't really support, what quotes aren't quite as good as I thought, etc. It can be hugely frustrating, but it also sometimes leads me to go back and improve reporting, to make the story as good as I thought it could be. Not sure this will be helpful to most people. It's kind of insane.

You say all stories are ultimately about the meaning of life. How do you find that heart of the story?

By persuading yourself, going in to a story, that it must be about something larger than itself—some universal truth—and always searching for

whatever that is. Sometimes, midway through, you realize it's not what you thought, it's something else. But, to quote Roseanne Roseannadanna, "... It's always something."

Let's say you only get 20 minutes with your subject. How do you find the meaning of life in 20 minutes?

Nasty question. But you gotta be fair here: I never said all stories have to explain the meaning of life. All stories have to at least try to explain some small portion of the meaning of life. You can do that in 20 minutes,



"When you are interviewing someone, don't just write down what he says. ... Notice smells, voice inflection, neighborhoods you pass through. Be a cinematographer."

and 15 inches. I still remember a piece that the great Barry Bearak did in *The Miami Herald* some 30 years ago. It was a nothing story, really: Some high school kid was leading a campaign to ban books he found offensive from the school library. Bearak didn't even have an interview with the kid, who was ducking him. The story was short, mostly about the issue.

But Bearak had a fact that he withheld until the kicker. The fact put the whole story, subtly, in complete perspective. The kicker noted the true, wonderful fact that the kid was not in school that day because "his ulcer was acting up." Meaning of life, 15 inches. **YB**

Marc D. Allan is a freelance writer based in Indianapolis. His work has appeared in *The Washington Post*, the *Los Angeles Times* and *NUVO News*.

All in the Timing

Find pitch-perfect hooks for articles on virtually any topic by targeting anniversaries.

BY DON VAUGHAN



I love anniversaries—and not just the one I celebrate each June with my lovely wife. Newsworthy milestones of all sorts can mean big bucks for savvy freelance writers. Over the years, I've landed numerous anniversary-based assignments from magazines large and small. The key is to uncover the happenings other writers may not be privy to—and have something fresh to say about them.

Here's how to do it.

1. STUDY UP, AND KNOW WHAT'S GOING ON WHEN.

Most writers pitch ideas pegged to traditional holidays such as Thanksgiving and Christmas. Instead, ask yourself: What big, unique anniversaries will occur this year and, even more important, next year? This kind of advance planning can pay off in a major way.

The U.S. government provides a good overview of upcoming holidays, major anniversaries, and historic dates of interest online at usa.gov/Topics/Reference-Shelf/Calendars.shtml. An Internet search of “anniversaries + [specific year]” can also reveal many potential article angles. The bigger and rounder the number of the anniversary, the hotter the hook. Target these findings first in your queries, because well-known anniversaries are where the competition will be toughest. Then ...

2. EXPLORE YOUR PERSONAL INTERESTS.

We all have things we're passionate about—and a lot of them have pitch-worthy anniversaries.

One idea I wouldn't have found on usa.gov: I'm a big fan of writer

Edgar Rice Burroughs, so I knew early on that 2012 was the centennial anniversary of the first appearance of Tarzan in *All-Story Magazine*. I pitched various ideas pegged on this seminal pop-culture event to an array of magazines and received three assignments: a 12,500-word oral appreciation for *Filmfax*; a profile of Burroughs for *Famous Monsters of Filmland*; and a feature on Tarzan movies for *VideoScope*.

I'm also a big military history buff, and recently came across a mention of the Navy Experimental Diving Unit on The History Channel. I did a little digging and found that 2012 was the 85th anniversary of NEDU's founding. I pitched a story to *Military Officer*.

While the unit's history and accomplishments were certainly newsworthy, it was the article's anniversary-based hook that sealed the deal.

3. CAST A WIDE NET.

This is a rule of thumb in most aspects of freelancing, but especially with anniversary pieces: You never know who's planning to cover what, or what special issues are being cooked up that your piece might fit nicely into. I pitched different aspects of the centennial anniversary of Tarzan to everyone from *Boys' Life* to *RT Book Reviews*. I knew I wouldn't get assignments from them all, but I increased my chances by pitching broadly and appropriately. (Besides, I've found that even rejections can open the door to

future proposals.) Whenever possible, target both local and national publications—and cater each pitch to its specific market.

4. AVOID LOW-HANGING FRUIT.

By that, I mean the stereotypical ideas—the first ones that come to mind—that every hack will be pitching related to a specific holiday or anniversary. Instead, find an innovative way to spin the topic that will make your pitch stand out from the others. Rather than pitch a standard profile of Burroughs to *Filmfax*, for example, I decided to interview famous artists and writers about their appreciation of Burroughs' works. The resulting article was a unique tribute that also provided me with the

opportunity to talk to creators I've long admired.

5. PITCH EARLY.

Because of lengthy editorial lead times, most magazines want anniversary-related queries at least four to six months—if not more—in advance. If you're unsure of when to pitch, consult the publication's submission guidelines or ask the editor how far out they work. (Also, request the magazine's editorial calendar for the coming year; it could give you more great ideas regarding appropriate anniversary pitches.) The most successful writers pitch early, and pitch often. **YB**

Don Vaughan (donaldvaughan.com) is a North Carolina-based freelancer and founder of Triangle Area Freelancers.

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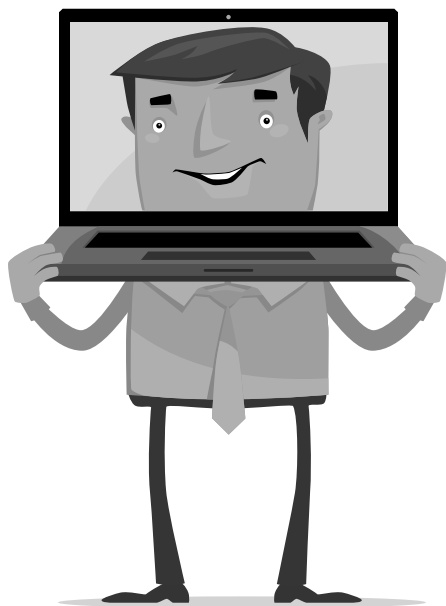
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The Great E-Debate

Is it ever OK to conduct interviews via email? Here's what you need to know.

BY KRISTEN FISCHER

As a copywriter and journalist, email is a critical part of my information-gathering process. So I was caught off guard a while back when one of my editors took a hard stance on using email for interviews: *Never, ever do it.*

Should we strike e-interviews from our journalistic process? Are they ever OK? Turns out it all depends on both the publication or editor you're writing for, and the nature of the piece. All interview forms have pros and cons, but email can be a viable option if you know how and when to use it successfully. Here are some things to consider before you schedule that next Q&A.

Making the Choice

"It's in a writer's best interest to determine whether or not an actual 'talk' will enhance their piece," says Gina LaGuardia, a former magazine editor who runs a content development firm.

Want a profile with a lot of personality? Telephone and in-person inter-

views best allow reporters to establish a rapport with the subject, or to pursue new angles that come up in conversation.

"I can almost guarantee that you'll get better, livelier and more interesting quotes if you speak directly to the person," Leslie Dinaberg, editor at *Santa Barbara Seasons* magazine, says.

Email interviews let subjects polish their statements—which is decidedly not what you want for a hard-hitting exposé, but something that can actually be a benefit in other situations. Need some general opinions or facts from an expert? There's no reason a quick written Q&A can't do the trick.

Of course, e-interviews have other benefits, too, especially for writers working on tight deadlines. Tom Bentley, a freelance writer and editor, points out that email can streamline contact with hard-to-reach sources while eliminating inaccurate quotes and the time it takes to transcribe conversations. And it can come in handy to have complete quotes preserved

in writing if you need to access them quickly in the future.

Offering Full Disclosure

Even if you're not after scintillating dialogue, it's possible your editor could view your e-interview as a lazy shortcut. Should you reveal your methods ahead of time—or at all?

First, check your contract and the submission guidelines of the publication to see if e-interviews are openly discouraged. Then, if you're still not sure, consider asking your editor, being careful to explain why you think an e-interview would be appropriate or beneficial for the piece.

Typically, you can feel out when it will be a no-no. In general, large print publications expect your stories to reflect real conversation, while smaller ones are more receptive to quotes from emailed exchanges.

Some editors even have standards for a combination of the two methods. Paula Derrow, articles director at *Self*, says email is OK for follow-up

information, but talking is always the best first step.

Pulling It Off

Even if you think an email interview would be best, it's still a good idea to give your source the option of email *or* real talk. Go with what makes him most comfortable.

If you and the source agree to move forward with an e-interview, here are some tips:

- Introduce your email by sharing information on the publication you're writing for, the focus of the article, your deadline, and a note that you may follow up for more information.
- Confirm that you're actually corresponding with the interviewee (and not, say, her PR representative).
- Ask each question in as much detail as possible, and try to avoid setting yourself up for one-word answers. One editor interviewed for this piece suggested limiting email Q&As to no more than five questions, to avoid overwhelming the subject while maximizing the depth of the responses you do get.
- Add a complete email signature—including your phone number—and make sure you get the source's contact information as well.
- Set an initial deadline for the source that gives you enough time to go back for more information, should you need it. It may take a few days to receive a response from an interviewee.

Whether it's via email or over the phone, the outcome of an interview largely depends on the skill of the writer facilitating the exchange. Ask your questions the right way, and you'll be on the path to a perfect piece. **YB**

Kristen Fischer (kristenfischer.com) is a copywriter from the Jersey Shore who conducted both email and phone interviews in researching this article.

Even if you think an email interview would be best, it's still a good idea to give your source the option of email *or* real talk.

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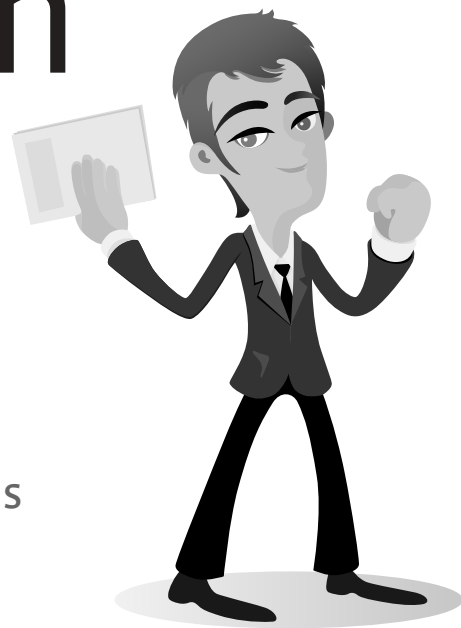
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How to Pitch Freelance Articles

Use these simple tips to craft submissions that successfully land assignments.

BY JOHN MOIR



The Greek mathematician Archimedes once said, “Give me a lever long enough, and I can move the world.” After more than 15 years of freelancing, I have learned that Archimedes’ dictum also applies to building a career writing articles for magazines, newspapers and online media. Astute freelancers use leverage to progress toward ever-better assignments.

Here’s how it can work.

Seven years ago, an article I wrote received a first-place award from a writing conference at the National Steinbeck Center. Several magazines had already rejected the article, but suddenly—with the award in hand—the piece had leverage. Within two weeks, an editor at a national magazine snapped it up. The prize also drew

the attention of an agent and eventually led to a book deal. That award served as a fulcrum that moved my writing world, propelling my work to heights I’d only dreamed about.

Leverage takes many forms: It can be your professional background, a unique experience, publication in a big magazine or perhaps a writing award. In the competitive world of freelancing, having something extra to help capture the attention of busy editors is a powerful asset.

These days, leverage is more important than ever as digital publishing roils traditional print journalism. But despite the industry’s turmoil, freelancing opportunities still abound. For every print publication that’s cutting back on acquisitions, there are new opportunities to be found on the Internet.

Here are my best tips for submitting articles that will enable you to leverage your way toward better assignments at major markets.

Submission Tips

☐ **RESEARCH YOUR POTENTIAL SUBJECT UP FRONT.** Editors almost always buy nonfiction articles based on a query letter. With a query, you don’t have to write the article until you have a contract, and the editor can provide input on the direction of your piece before it’s written. But in order to write a compelling query, you need not just an idea for an article, but a thorough grasp of your material. The trick is to conduct just enough research to craft a persuasive pitch. That said, my preference is to err on the side

of additional research. In the long run, it usually saves time—and helps avoid awkward surprises.

RESEARCH YOUR MARKET. Once you're confident you understand what your article would need to cover, begin a second round of research to determine the best publishing opportunities. Start with publications where you have a realistic chance of acceptance, which for beginning freelancers often means smaller, regional or niche publications. When you have potential targets in mind, comb their submission guidelines for specifics; in this genre in particular, they're often gold mines of information that will be invaluable in tailoring your pitch to a specific publication. Finally, search the archives (often available online) of your target publications for articles on your topic; if you discover that a market has published something similar to your proposed piece in the past year or two, it's best to try elsewhere.

SPEND AMPLE TIME WORKING ON YOUR QUERY. Sure, it sounds straightforward: Write a one-page, three- or four-paragraph letter that opens with an intriguing hook to pique an editor's interest, and follow that with a succinct description of the article's key points. Conclude with a summary of your writing credentials and pertinent previous publications or honors. One page doesn't sound

like much, but query letters take time. To impress an editor: Polish, polish, polish.

DIRECT YOUR QUERY TO A SPECIFIC EDITOR. Send it via email unless the submission guidelines specify otherwise. If you're not sure which editor handles acquisitions for the department most appropriate for your proposed piece, I've found it helpful to phone the magazine and ask the receptionist for this information.

there's good reason to diverge from this in any significant way, it's best to let the editor know well ahead of deadline. Similarly, if questions about style or content arise as you're writing (e.g., "Is writing in first person acceptable?" or, "Can you use white spaces for narrative breaks?"), check with your editor. When in doubt, ask. Then, when you submit the completed piece, ask if the editor will allow you to include a short bio and link to your website.

In the competitive world of freelancing, having something extra to help capture the attention of busy editors is a powerful asset.

REMEMBER THAT REJECTION ISN'T PERSONAL—IT'S JUST THE WAY THINGS WORK. When an editor says no, immediately take two steps: 1) Email the editor a short thank-you for considering your piece. 2) Maintain your momentum by immediately sending the article to the next market on your list.

WHEN AN EDITOR SAYS YES ... (Woohoo—this is the payoff for all the work you did researching and pitching the piece!) Be sure to clarify the deadline, word count and pay rate for the assignment up front. Use the query letter plus any direction provided by the editor as your template for writing the article. If you find

When you succeed in doing all of the above, don't forget to celebrate! Upon the article's publication, reward yourself for your accomplishment. Despite the inevitable twists and turns, writers with perseverance and professionalism have an excellent chance of leveraging their way toward increasing success in marketing nonfiction articles. That's good news, because this approach is still the best way I know of to write on topics about which you are curious or passionate—and to do it on your own terms. **YB**

John Moir (jmoir.com) is an award-winning environmental journalist, the author of *Return of the Condor* and the 2009 Annual Writer's Digest Writing Competition grand-prize winner. He has written for many publications, including *The New York Times*. Much of his work focuses on preserving biodiversity. Moir lives in Santa Cruz, Calif.

10 Common Reasons Queries Are Rejected

When it comes time to pitch your next article idea, avoid these gaffes from the get-go and bypass the rejection pink slip.

BY KELLY JAMES-ENGER

In freelance writing, rejections are part of the territory. In fact, I don't tell students in my writing workshops what to do *if* they get rejected—I tell them what to do *when* they get rejected. But new writers (and even experienced ones) often wonder why. Why didn't their pitch sell? Why did the editor say no, or fail to respond?

Chances are good that your query was rejected for one of the following 10 reasons:

1. YOU MISREAD THE MARKET.

Your idea may have been excellent, but it wasn't right for that particular publication. Your query should answer the question, "Why will readers care?" If your pitch doesn't make that clear, the editor will reject it.

2. THE EDITOR ACTUALLY LOVED THE IDEA.

She loved it so much that she's already assigned something similar to another writer, or has a piece like it in the inventory waiting to be run. Sorry—you can't do anything about it, but at least it's not your idea that failed.

3. SHE NEVER GOT IT.

That's why following up is critical. How can an editor respond to something she never had the chance to read?

4. YOU PITCHED AN IDEA THAT WOULD NORMALLY BE ASSIGNED TO A STAFF WRITER.

Make sure you read the publication's most current guidelines so you know what type of work is assigned to freelancers. Pitching something that would

be written in-house shows that you didn't do your homework beforehand.

5. YOU DIDN'T PROVIDE ENOUGH DETAIL ABOUT HOW YOU'D APPROACH THE STORY.

How long will the piece be? What kinds of sources will you interview? How will you structure the article? Will you include a sidebar or two? The more detail you provide, the easier it is for your editor to envision your piece—and say yes to you.

6. YOUR QUERY IS SLOPPY.

Even if your idea is sound, if your pitch has misspellings, grammatical mistakes or other glaring errors (such as spelling the editor's name wrong), it isn't impressive. To an editor, a sloppy query = a careless writer.

7. YOU PITCHED TOO LATE.

In other words, you queried a holiday idea to a national magazine in October, when the holiday editions are already in production. Magazines have varying lead times, so make sure

lines has already passed (typically four to six weeks), you're not being a pest; you're being a pro.

9. YOUR IDEA IS NOTHING SPECIAL.

Editors want "fresh." They want "new."

Editors want "fresh." They want "new." They want ideas that haven't been done to death.

you've given yourself plenty of room (at least six months for national pubs) when you pitch a seasonal topic.

8. THE EDITOR HASN'T READ IT YET.

That's another reason to follow up on every query. Provided the response time stated in the submission guide-

They want ideas that haven't been done to death. To set your weight-loss pitch apart, don't query with a hook like "5 Easy Ways to Lose Weight." A unique or counterintuitive spin, such as "Eat More, Weigh Less," or "Laugh Yourself Skinny," is more likely to stand out—and sell.

10. SHE THINKS YOU STINK.

And she thinks your ideas stink, your work stinks, and she wants you to lose her contact info—permanently. I'm kidding. That may be the first thing you think when you get a rejection, but that isn't why editors reject you. More likely you just had the wrong idea for the wrong editor at the wrong publication at the wrong time.


So don't take rejection personally, even if it hurts. Shake it off and move on to the next market for your pitch. When you find the right editor at the right publication at the right time, she'll say yes. **YB**

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Query Success

A literary agent shares a real-life novel pitch that ultimately led to a book deal—and shows you how to successfully query your own work.

BY MARY KOLE

One of the easiest ways to learn what makes a good, standard query letter is simply to see an example of one that does its job well. If you write fiction or narrative nonfiction, a query letter is your first (and often, your only) chance to get an agent interested in reading (and, with hope, signing) your work. You should put just as much care and attention into crafting and polishing your query as you did into your manuscript. After all, if your pitch doesn't hit its mark, your book will never leave your desktop.

The main objective of a query is simple: Make the agent care enough about your protagonist and your plot that she wants to read more.

Following is a successful query for a middle-grade novel that led to me first requesting this full manuscript and later signing on to represent the author, Dianna Dorisi Winget. Her debut book, *A Smidgen of Sky*, went on to sell to Harcourt and hit shelves this fall.

No matter what you're writing—fantasy, thriller, sci-fi, romance—or whether you're writing for children or adults, there's a lot you can learn from this example about conveying characters clearly and getting an agent invested in your story in just one short page.

❶ This is pretty basic personalization, but it shows me that Dianna did her research. In your query, make it clear that you've done your homework and are querying this particular agent with good reason. Agents like to see signs that you're a savvy writer who is deliberate about the submission process—that bodes well for your working style, should we partner with you in the future.

❷ It's unusual to lead with accolades, but in the children's world, the Highlights Chautauqua workshop is a big deal, so this got my attention. If you have similar achievements, by all means, shout them from your opening paragraph! If not, just dive right in and start telling me about your novel.

❸ In setting up your story, you absolutely must convey a sense of what your main character wants most in the world, and of what's standing in her way, as Dianna does here. We care about Piper Lee right away because we know what she cares about, and this is key.

❹ We get a good sense of Piper's character here; it's important that your query not just flatly tell us about your characters, but show us who they are. The conflict (another essential element of all compelling fiction) rises when the fiancé and future stepsister are introduced. Dianna does a great job of establishing her protagonist's denial, and she's already built a lot of tension when she hints at what will soon shatter it. This further demonstrates that her story is driven by strong character motivations—just as any good page-turner should be.

❺ This gutsy scheme teaches me even more about Piper Lee. It's also bound to have some disastrous consequences, and that's exactly what agents want to see in a novel: strong actions, strong ramifications, and lots of emotions tied to each.

Dear Ms. Kole,

According to your agency's website you're actively seeking middle-grade fiction, so I'm pleased to introduce my novel, *A Smidgen of Sky*.

This novel won me a scholarship to attend the Highlights Foundation Writers Workshop at Chautauqua. It was also awarded honorable mention in the Smart Writers W.I.N. Competition.

A Smidgen of Sky is the story of ten-year-old Piper Lee DeLuna, a spunky, impulsive dreamer, whose fierce devotion to her missing father is threatened by her mother's upcoming remarriage.

Everyone else has long accepted her father's death, but the fact that his body was never recovered from his wrecked plane leads to Piper's dream that he might one day reappear and free her from the secret guilt she harbors over his accident. Her stubborn focus leaves no room in her affections for her mother's fiancé, Ben, or his princess-like daughter, Ginger.

Determined to stop the wedding, Piper Lee schemes up "Operation Finding Tina"—a sure plan to locate Ben's ex-wife and get the two of them back together. But just as Piper succeeds with step one of her plan, a riot breaks out at the prison where Ben works, and suddenly nothing seems sure.

Since middle-graders care deeply about things and people and love to daydream about their future, I think readers will identify with Piper Lee and find her an appealing heroine as she learns that you can both cherish the past and embrace the future.

This story, set in the coastal region of Georgia, runs about 33,000 words and is somewhat similar in tone to Kate DiCamillo's *Because of Winn-Dixie*.

I'm a 1990 graduate of the Institute of Children's Literature and my work has been published in *U*S* Kids*, *Child Life*, *Columbia Kids*, *True Love*, *Guide* and *StoryPlus*.

Thanks very much for your time. I have included the first ten pages and look forward to hearing from you.

Truly yours,
Dianna Winget

6 This is a bit of self-analysis that I wish writers wouldn't indulge in when writing queries. Dianna could've easily left this paragraph out (especially the vague "since middle-graders care deeply about things and people") and let the strength of the story speak for itself. Of course you think the book is thematically resonant and that readers will love it—you wrote it! So refrain from editorializing. That said, this still makes this letter a great example to show here—because it's proof that even a query faux pas won't result in an instant rejection. If you sell your story well enough, agents will overlook small missteps.

7 This simple sentence is a great and concise summary of necessary information. When you query, be sure to include the stats of your manuscript (genre, target audience, word count, etc.) and any relevant comparative titles—with a caveat: Be sure to highlight a comp title only if it helps the agent get an accurate picture of the style of your story and if it doesn't smack of delusions of grandeur. Claiming you're "James Patterson meets Dan Brown" is useless. Dianna's comparison here was quite apt and, again, made her seem savvy—and realistic.

8 The bio paragraph and sign-off are short and sweet, and that's really all we need. If you've hit on the basics well and conveyed the essence of your story and why it's a good fit for that particular agent, you've done all you can to entice us to request the full manuscript. **YB**

Mary Kole (kidlit.com) is a senior literary manager and head of picture books, middle-grade and young adult at Movable Type Management. She is also the author of *Writing Irresistible Kidlit: The Ultimate Guide to Crafting Fiction for Young Adult and Middle Grade Readers*, available in December from Writer's Digest Books.

How to Submit Nonfiction Books

Use this checklist to compile a clear, effective book proposal and sell agents and editors on your concept.

BY FRED ROSEN

Since January 2008, I'd wanted to write a true crime book about Gary Hilton. My gut told me there was more there than just a story about a convicted murderer sentenced to life in a Georgia prison. The guy was a serial killer who'd cut a deadly swath through the South, under the radar of the national media, and he was still to be brought to trial in Florida and North Carolina for three more murders.

Every publishing house I approached, including one I'd already worked with, turned down the first draft of my proposal. *Why?* I asked myself. Part of the problem was inherent in my subject: So far he'd been convicted of only one murder. Plus, the victims' families were largely silent in the media, which meant the usual sources weren't eager to talk.

Around this time, I got a new agent who helped to streamline and simplify the proposal structure for me. I'd already published some two dozen books, so proposal writing was nothing new—but I'd gotten sloppy in what I was bringing to the table. In the second draft, I emphasized that I'd authored four successful books about Florida crime, and reassured the editor that I knew the state had Hilton dead to rights, the only question being whether or not he'd get the death penalty. And I trusted the material I already had, using Hilton's own chilling words describing the killing in Georgia.

The revised proposal went out in September 2010, seven months before Hilton's Florida capital murder trial began. I signed a contract a month later, and the book was published in August 2011.

Today's challenging publishing market is still full of opportunity for nonfiction writers of all types. You just have to be better now than before. The bar has been raised. The belief in yourself and your idea will sell your book, as long as you know what steps to take. And the first and most important one is to construct a salable book proposal, which you'll use to pitch your book either to agents who can represent your work (the route you'll take if you're targeting large publishing houses, most of which don't accept unagented submissions), or to acquisitions editors at appropriate publishers (a viable route if your topic is niche or regional in nature). For most book-length nonfiction (memoir and similarly narrative works being the exceptions), you'll get a contract based on the proposal alone, before you write the book. Here's what that all-important submission package should include.

SUBMISSION CHECKLIST

- ☐ **Cover Page:** List your title, subtitle (if applicable) and name. (But keep an open mind when it comes to the title. I wrote a proposal for a true crime book I titled *Stinky*. I loved the title. My editor disagreed, though, and I followed his expert guidance on what sells in the genre. *Body Dump* has since sold tens of thousands of copies.)
- ☐ **Overview:** In one or two pages, present the book's controlling idea, including the main characters, the setting and what makes your take on the story unique. This is where you need to nail it. Take a tone that's confident, but not too confident. You don't want to come off as a prima donna.
- ☐ **Table of Contents:** Number and name each chapter. The bonus is that doing so will help you see the skeleton of how the book will come together.
- ☐ **Detailed Outline:** Start with the TOC you just created and flesh it out, writing a short explanatory paragraph for each chapter. This reveals the real heart of the proposed book.
- ☐ **Sample Chapter:** Submit any chapter from the book you desire to write. Choose carefully: What you want to do is give the editor an idea of how well you write and how you will convey the story or information your book will present in a unique way. Remember that editors are looking for style, but it's a mistake to try to be "stylish." Don't use a 12-buck word when a three-buck word will do. Write as simply and compellingly as you can.
- ☐ **Competitive Titles:** List at least three books that have some similarity to your book and that have sold well. Explain how they markedly differ and why yours is different enough that it belongs on the shelf alongside them.
- ☐ **Publicity/Marketing/Promotion:** Perhaps the most important part of your proposal, this section needs to convince the editor that you bring something to the table that will help sell copies—and that it's something nobody but you can bring. Detail things like media contacts, your online network, previous media experience and any outreach related to your platform. This is not the time to be modest. This is the time to explain why you are The Dude and not Jeff Bridges.
- ☐ **Author Bio:** Explain who you are and why you are the person to write this book. List previous books and articles published, any honors you've been given, relevant academic degrees and the like.
- ☐ **Straightforward, Professional Formatting:** For the most part, this speaks for itself. But for examples of the best way to space and align things like outlines and TOCs in your proposal, consult a resource like the latest edition of *Formatting & Submitting Your Manuscript* (Writer's Digest Books) to be sure your submission complies with industry standards. **YB**

A veteran true crime author with more than 20 books published worldwide, **Fred Rosen** is also the award-winning crime historian who wrote *The Historical Atlas of American Crime*. A former columnist for *The New York Times*, he is an adjunct associate professor of film at the New York Institute of Technology. His frequent media appearances as a crime expert include "Dateline NBC," "Inside Edition" and MSNBC. His latest book is *Trails of Death*.



From Blog to Book

What if a single writing project could help you build your online platform and complete a book manuscript—at the same time? Here's how to leverage your blog into a book deal.

BY NINA AMIR

Writers don't just write. Not anymore. At least, not those writers who want to become published authors.

These days, writing is only part of the equation—you have to spend a large portion of your time creating an online presence and building the platform needed to sell books to publishers and, ultimately, your audience. Writers' resources—including the most valuable one, time—are stretched thinner than ever before.

But here's the great thing: You can create an online presence, build your platform *and* get your manuscript written quickly and easily *all at once*, no matter your genre. Better yet, you can do so while engaging in the one activity you do best: writing.

You can do so by blogging your book.

Why It Works

There's a reason so many publishers expect their authors to have a blog: It's the most efficient way to publicize both a book and an author.

So it was only natural that publishers began commissioning books based on popular blogs alone. They realized that a blog with a large and loyal readership is a successfully test-marketed idea—one with a high likelihood of selling print books to those fans, among others.

Although some industry watchers claim the blog-to-book trend reached its height back in 2009, when some 50 such deals were made (and the film *Julie & Julia*—based

on a blog that became a book—debuted), bloggers continue to receive book deals regularly from publishers large and small. The recent wave of blog-to-book titles includes *101 Uses for My Ex-Wife's Wedding Dress* by Kevin Cotter, *HACK: Stories From a Chicago Cab* by Dmitry Samarov, *Fed Up With Lunch* by Sarah Wu (aka “Mrs. Q”) and *Confessions of a Scary Mommy* by Jill Smokler, to name just a few.

However, these writers did not necessarily set out to publish books; they simply blogged and got “discovered.” What I'm suggesting is to take it a step further, as I did with my own book

There's a reason so many publishers expect their authors to have a blog: It's the most efficient way to publicize both a book and an author.

How to Blog a Book—to intentionally write a marketable book as you blog.

The basic idea is simple: You publish your book one post at a time on the Internet. As you do, you build that coveted fan base. And if that audience gets big enough, there's a good chance you'll attract the attention of an agent or publisher.

This approach is ideally suited to the nonfiction genre because the subject matter lends itself to being broken down into smaller bits that are conducive to blog posts. But no matter what you write—long-form fiction, short stories, etc.—you can blog your way

to a book deal, and the strategies for pulling it off are similar.

How to Get Started

To begin blogging your book, you obviously need a blog. You can either build a blog into a more comprehensive website or create a stand-alone hub through a user-friendly platform, such as WordPress.

As you should with any book idea, before you start writing, spend time carefully evaluating your concept. Your competition for readers exists not just in the online and brick-and-mortar bookstores, but also in the blogosphere. To find competing blogs,

go to Technorati.com or Blogcatalog.com, or simply Google “blog” plus the keywords related to your topic. What do you like that these other blogs are doing? What do you dislike? How can you make yours unique?

Overall, your content strategy will be different than that of a regular blogger. Start by outlining a writing plan, just as you would for any other book project. Your goal is to map out your content in post-sized bits of material you can cover well in 250–500 words.

Once you've decided how many chapters you'll have and what they'll

generally cover, break each chapter on your outline into as many sections with subheads as possible, each one representing the title of a blog post. If, for example, you figure out you'll have 10 chapters and each one needs to average 5,000 words in order to reach your target book length, each one will then need to be broken into 14 posts averaging 350 words. That's about 14 subheads on your outline.

Do this for every chapter and you will know exactly how many days it will take to blog your book. If you write according to this plan for an average of five days a week, a 50,000-word book will be finished in about seven months. This should take you only about 30 minutes a day—an hour tops. Don't spend tons of time polishing and perfecting. You are not creating a final version but rather a first draft.

Of course, the schedule is up to you: If you don't want to blog every day, you can sit down once a week and write five posts. You can then set them up to publish once per day.

Or, you can be like Gina Trapani, who started the blog *Lifehacker* (lifehacker.com) and wrote 12 short posts a day for nine months. She built up enough traffic in that time to attract not only lots of readers, but an agent, too. She landed a deal for a book of the same title, released in 2006.

As you work, you'll almost certainly have ideas for additional content that wasn't in your outline. Stick to your original plan while saving these ideas in a separate file. They'll become additional special content that will appear only in your printed book. That will give you new material—a buying incentive—to mention in your book proposal when the time comes.

You'll be amazed at how writing posts regularly maximizes your time, skill and talent. It polishes your chops, keeps you on the path to finishing your manuscript, and even lets you incorporate feedback and criticism along the way.

How to Take It to the Next Level

To build a strong platform you want to write short, often and consistently over a long period of time—not only because that's the way most readers prefer content online, but because the more you write, the more you produce for search engines, which regularly comb sites for updates to catalog. This is what makes you findable on Google, Yahoo!, Bing, etc. This is SEO.

SEO—search engine optimization—is more than a trendy phrase: It really does pay off, especially when blogging a book.

To have your blog rise up in the search engine results, possibly as the first hit, the recipe for success is simple: You need only write in a focused manner on your topic. If you are writing a nonfiction book, this is especially easy. By writing on topic day in and day out, you produce tons of keywords and keyword phrases, and your blog becomes search engine optimized organically.

If you are writing fiction, getting a good ranking in search results can prove more difficult, since your posts may not use the same keywords or terms over and over again. So download some SEO blog plug-ins to help you, and study up on SEO to find out how you can research and utilize frequently searched keyword titles to bolster your posts.

It takes time to build a readership. The 20-week period it took me to finish blogging the first draft of *How to Blog a Book* was not enough.



I published posts three or four days a week, with each post averaging 350 words, and ended up with a manuscript of about 26,000 words. I hadn't planned correctly. I ultimately spent another six to nine months blogging on the topic before drawing a substantial readership—and completing a final draft more than double my initial length.

Add to your book blogging a bit of social networking, and your reach widens. Make sure you share every post on at least two or three social networks, such as Twitter, Facebook, LinkedIn and Google Plus.

As your manuscript and readership grow, so will your platform. You may get (or successfully seek) opportunities to write guest posts for other popular blogs, or you might get requests to speak at events or be interviewed as an expert source. It's a snowball effect. Your platform will grow, and you will have done nothing but blog your book.

How to Go From Blog to Book Deal

As you blog your manuscript, take some time to prepare a book proposal and a query letter. You'll need to have these materials whether an agent or publisher approaches you or whether you decide to submit on your own.

If your readers are showing up consistently, there's no need to wait for someone to knock on your door. Knock on theirs. When you do, make sure your proposal includes all the basics, but also:

- How your printed book will be different from your blogged book.
- How many unique visitors and page views your blog has per month.
- Statistics on your blog's rate of growth over time.
- Your Google page ranking, if it is a 4 or higher. (Page rankings are a

TWO MORE BLOG-TO-BOOK FAQ'S

1. Won't agents and editors be turned off by the fact that a blogged book could be considered "previously published"?

On the contrary, successful blogs work like beacons to literary agents and editors. When they see a thriving blog, they see an idea that already has a proven track record of success—all the more reason to print it as a book ... especially in tough economic times when publishers are hesitant to take risks on new authors and titles.

2. Why would loyal blog readers want to purchase a book they've already read online?

If this question posed a big enough concern, blogged books wouldn't be doing as well as they are, and, therefore, publishers wouldn't keep acquiring them.

A printed book represents an infinitely more intuitive way to browse your material, since blogs typically highlight the most recent posts. Moreover, the most successful blogged books contain extra material not featured on the blog. Remember also that with a printed book, you'll appeal to entirely new audience segments.

factor in how high you appear in search results. They're basically a measure of the value of your site to people searching the Internet, and are rated on a scale from 1–10, with 10 being the best. Simply perform a search for "Google page rank" to find out yours.)

- Your Alexa ranking, if it is below 1 million. (Alexa measures website traffic, and ranks sites on a scale from 1—the best—to numbers in the millions. Visit alexa.com.)

Although large publishing houses will want to see a sizable blog readership—possibly as large as 50,000–100,000 unique readers per month—many mid- and small-sized houses will be happy with lower figures, even under 10,000 per month.

If you can show a publisher that you have some additional platform outreach, your smaller audience may be enough. Although my readership

was not large when my agent began approaching publishers with *How to Blog a Book*, my platform already included a position as an expert on a radio show, two online columns, speaking engagements and the combined readership of four other blogs.

So, stop worrying about how you're going to find the time to complete your manuscript, create your online presence, build a strong platform, get your book published, and everything in between.

Instead, get a blog and do what you do best—just in a new form. Write. Blog your book. **YB**

Nina Amir is the author of *How to Blog a Book: Write, Publish, and Promote Your Work One Post at a Time* (Writer's Digest Books). When she isn't blogging or writing books, she inspires and coaches writers to combine their passion and purpose to create published products.

50 Simple Ways to Build Your Platform in 5 Minutes a Day

BY CHRISTINA KATZ

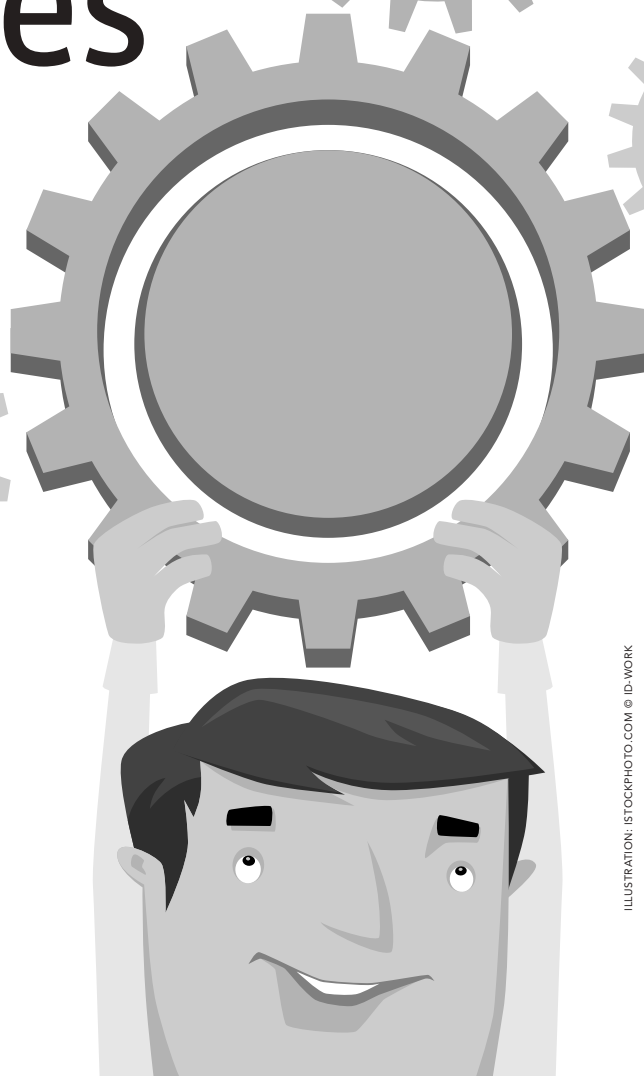
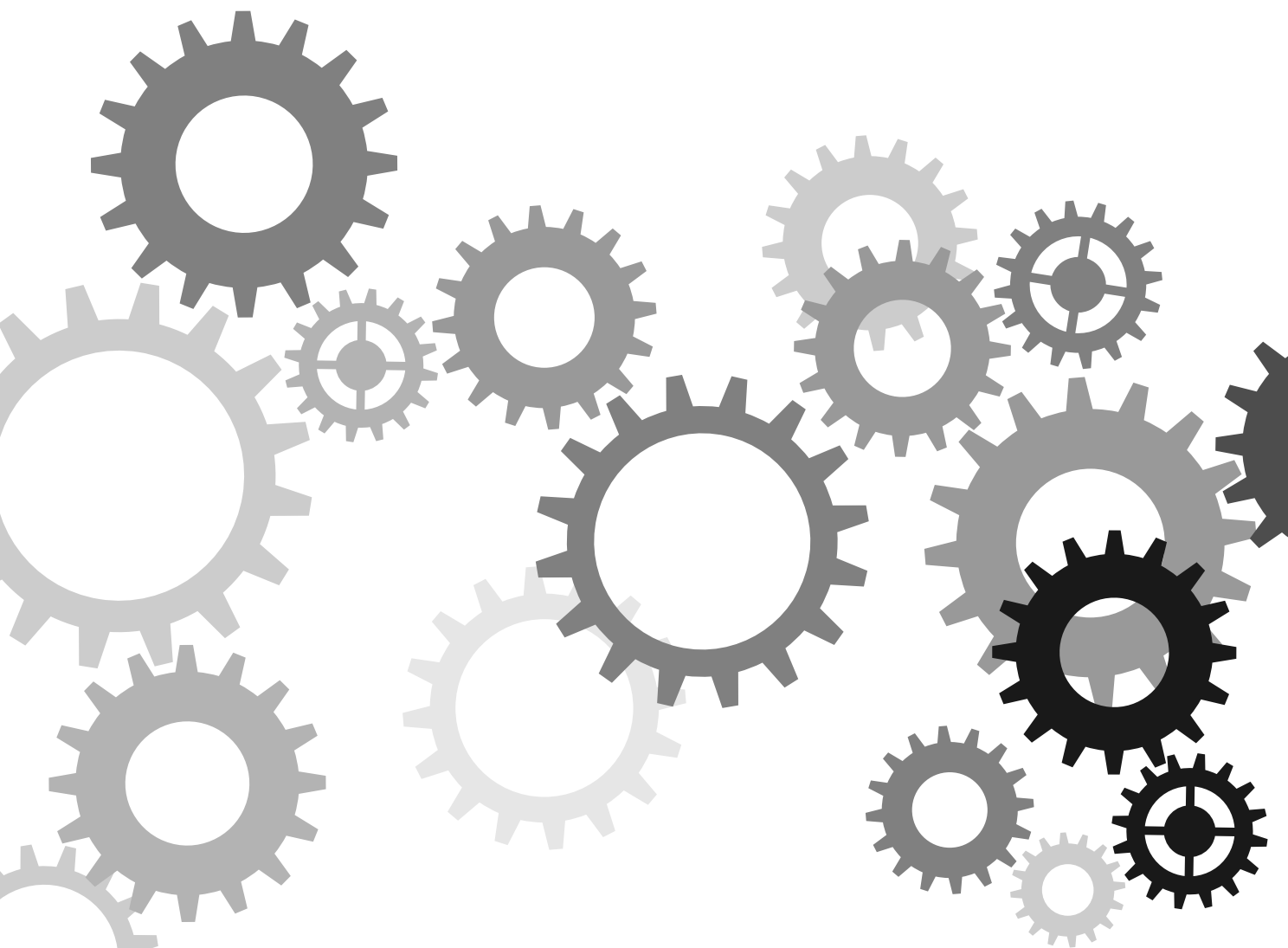


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Writing rules. Self-promotion drools.

Isn't this how most writers think? But as long as you view your writing as art and your self-promotion efforts as the furthest thing from art, your chances of ramping up a successful 21st-century writing career are going to remain slim to none.

These days, there's an art to writing and an art to self-promotion. From the moment you start putting words to the page, it's never too early to start thinking about how you're going to share them. And once you begin to see your writing and promotional efforts as equally artful, something wonderful starts to happen: You find readers.

Books aren't written overnight—they're developed one day at a time. And it's the same with our platforms,

which comprise all the ways we make ourselves visible to our readers. The idea that you need a platform might seem overwhelming at first. But if you consistently take small steps to put yourself out there, before you know it, you'll have built a strong, sturdy foundation for your work.

So, if you're the kind of writer who prefers being read to being unknown (who doesn't?), here are 50 quick, simple ways to launch your platform into action. Think of each small step as a giant leap toward finding readers—and a fun, rewarding opportunity to share your hard-wrought words with others.

Listen and Learn

1. FIND YOUR KEEPERS.

Clarify the kinds of readers you want to connect with now, and you'll be glad you did later. First, jot down a

quick list of all the types of readers you've ever had. Now, decide which groups you want to stay connected with for the long haul, and make them your keepers.

2. START SURVEILLANCE.

Google Alerts (google.com/alerts) can help you become practically omnipresent in only a few clicks. Take five to set up alerts to notify you when your name, articles, book(s), Twitter handle, site URL and/or specialty topics pop up online. When you're alerted to people promoting your name, supporting your work or sharing your ideas, stick out your virtual hand and say, "Hey, thanks! I appreciate that."

3. POLL FOR SOLUTIONS.

Ask questions. You'll get answers. If you're wondering which online photo

hosting service to use, or if others are having the same server problems that you are, try posting the question on Facebook and Twitter. I do this often, and love coming back and reading what others have said. If it's a decision you're making, share which advice you followed.

4. SHOW RESPECT.

On social networks, follow and friend folks in your field whom you admire. Steer clear of anyone shifty, clingy or shilling stuff all the time. A good rule of thumb: Don't promote or forward the causes of anyone online who you wouldn't in regular life. It takes time to get to know people, but it's worth it when your reputation is on the line.

5. STUDY THE COMPETITION.

Jump on a search engine and type in the keywords that describe what you write about. See who pops up on your radar. Don't be afraid of the competition; study your competitors. What are they doing better than you? Add what you learn to your to-do list.

Create Context

6. INTRODUCE YOURSELF.

Take a few minutes to write a brief bio you can use wherever your name appears online. Include your URL, relevant professional credentials, recent publications (online or off), significant self-published efforts and professional partnerships.

7. SHOW YOURSELF IN ACTION.

I'm willing to bet you have a whole bunch of photos of yourself out and about doing what you do. If some are shots of you writing, great. But even better if you have some decent-quality photos of you speaking, teaching a workshop, signing books or the like.

Collect them, and use them to accompany your posts online.

8. POST ADS AND AFFILIATE LINKS.

You need to make money to invest money in your platform, so why not make the most of the resources and tools you already like? You won't get rich from affiliate revenue, but it can add up over the course of a year and cover some of your ongoing platform expenses. It takes minutes to post an ad or affiliate link on your website or blog.

9. HOLD AN EVENT.

Have an event with a time limit (like one week only, or 30 days). Create whatever type of environment is appropriate for what you write—perhaps an activity where something has to be completed in a certain amount of time so there is a ticking-clock factor (think NaNoWriMo). Create an environment that draws in your tribe, helps people interact and get to know one another, and converts folks into loyal fans who will keep coming back for more. Dream something up.

10. GRADE YOURSELF.

HubSpot makes free graders (grader.com) that can gauge the effectiveness of your website, blog, Google Alerts, Facebook page, Twitter account and more. Each grader takes less than five minutes to run. Do so periodically, and add its suggestions to your to-do list.

Contribute Content

11. GIVE IT AWAY.

Spread the word across your social networks for everyone to come and get whatever you can give for free. If you already wrote an article that you don't plan to sell, why not give it away? Maybe you created something

inspirational or uplifting. Give it away. People love free.

12. BRAINSTORM 20 IDEAS.

If you don't constantly ask yourself what new ideas you have, half of them will get away. And then you'll have to read your idea on someone else's blog, or in a magazine or newspaper with someone else's byline. That's how the zeitgeist works. So get in the habit of writing down your ideas, perhaps in a special idea journal. Drain your brain into it five minutes at a time.

13. PUT YOUR BEST FORWARD.

Make sure people who are just discovering your offerings can go straight to some of your best online writing that has passed the test of time. Otherwise it's just going to get buried under your latest efforts. Most blogs have widgets that will do the rounding up for you. Create a way to send fans and followers straight to your best posts.

14. RECYCLE.

Take a few minutes to pitch content you've already written to a new outlet. Can you find a blog, forum or association newsletter that might be interested in your topic? Put some of your old writing to work all over again for fresh eyes.

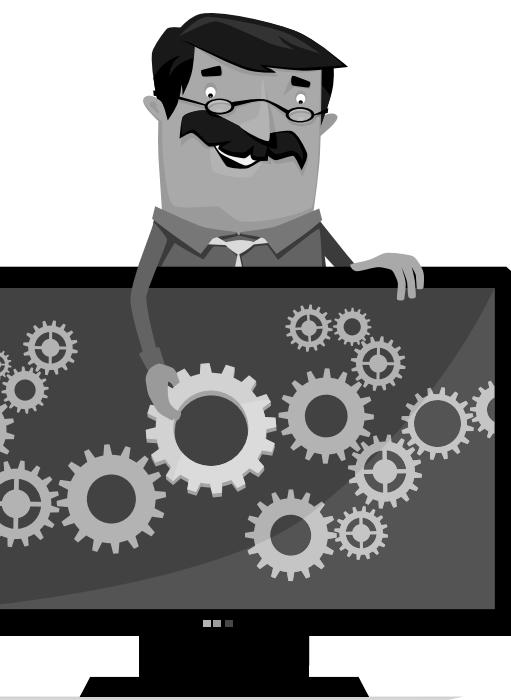
15. REVIEW WORTHY WRITERS.

Inquiring readers want to know what books you like and why. Briefly review books as you read them and post your insights on review sites (like Goodreads, Amazon.com and Red Room). For good karma, sing the praises of your all-time favorites, too.

Cultivate Community

16. PROMPT A RESPONSE.

A prompt is a suggestive word or theme that cues an interactive response from others. It can be as



simple as a photo, symbol or word, or as complicated as a riddle. When hosting an annual book giveaway, I asked a question each day for a month, and everyone who answered was entered in the drawing. Participants loved the prompt more than the free books. It's a fun way to interact with your growing online community.

17. TAKE FIVE TO INTERACT.

Reply to commenters on your blog. Thank people who used your free content. Think of three people to appreciate for any reason at all. Spend a little bit of time with those who've gone out of their way to care about you.

18. MAKE AN ENGAGING OFFER.

If you're working on a project and you need people to get involved, offer something—say, a discount or kick-back—to the first 50 who express interest. Create excitement for those who are willing to work with you.

19. FORM STRATEGIC PARTNERSHIPS.

Who do you want to partner with? Being friendly and helpful should have no strings attached—but true

partnerships are mutually beneficial, formal agreements in which each party is hoping to gain something specific. List three likely partners and reach out to them.

20. CREATE A QUICKIE BLOGROLL.

Make a quick list of writers you admire. Then search for links to their blogs or sites to create your blogroll. Position your blog as an inspiring resource by going for quality, not quantity.

Be Authentic

21. BE YOURSELF.

Advice that tells authors to act like brands encourages us to forget to act like regular people. But social media is made for people, not robots. The fact that you're a writer and a parent or an uncle and a Packers fan or a vegetarian makes you interesting. Your readers and fans want you to be personable, not a one-topic ever-plugging broken record. Spend five minutes making a profile more you.

22. PUT PASSION INTO ACTION.

Let's say you write literary fiction. Isn't that harder to build a platform around? Nope. Take your passion

online and put it to work. Don't assume no one cares. Assume there are a million people out there like you, and start connecting with them. Take five to write a quickie mission statement about why you're on fire about your topic. Reread it every time you get online. It will help focus your efforts.

23. GET TOGETHER.

Let folks know that you'll be speaking or signing or teaching (or whatever else you do) near them when you travel. Make yourself accessible.

24. SPARK CONVERSATIONS.

Other people are just as passionate about your topic as you are. So get on Google, do a Twitter search, visit forums where your topic is trending and spend five minutes participating in a chat. If nothing is happening, strike up your own conversation.

25. SHARE THE JOURNEY.

I bet you have a lot going on right now. Surely some of it is interesting. Or perhaps you have a fresh take on what you have on your plate that others would find humorous or refreshing. Update others on what's happening

PLATFORM BASICS

These 50 strategies assume you've already got the very basics in place. But if you don't, there's no time like the present! Here's a handy checklist.

Home Base: Your website/blog

Social Networks: Facebook, Twitter, LinkedIn

Homes Away From Home: Amazon.com page, FiledBy page

Routine Visits: Forums, groups, tweetchats

Regular Haunts: Red Room, Goodreads, Shelfari, LibraryThing, JacketFlap

right now. Don't try to keep your ups and downs a secret. Curious fans love to be treated like insiders.

Synergize Connections

26. FRIEND AND FOLLOW MEDIA PROS.

Track down media folks related to your career thrust, and friend and follow them on social networks. Never come on too strong. Just be laid-back and friendly. And if you have social-media clout, don't be surprised if they're looking for you, too.

There's an art to writing and an art to self-promotion. From the moment you start putting words to the page, it's never too early to start thinking about how you're going to share them.

Influential people will come to you when your passionate action makes you stand out.

27. SAY THANKS.

In five minutes you could crank out a handwritten thank-you note, stick a coffee or book gift card in there, address and stamp it. Why not do this at least once a month?

28. ARTICULATE YOUR ALLIES.

Who supports your work? Whose work do you champion? Identify someone you have mutually compatible goals with, and see how you can help each other. Suggest ways to cheer each other on.

29. GENERATE A Q&A.

Create a series of questions on a topic you find fascinating, and then get interesting people in your genre or area of expertise to answer them in

any format: a video chat, a written Q&A or an audio chat. It makes compelling content.

30. SHAKE THINGS UP.

Don't be one-note. Stop agreeing with everyone about everything and take five minutes to form a rebuttal (without turning it into a rant). Take a dull topic and make it interesting by putting a new spin on it or taking a contrarian stance. Get people engaged in the conversation.

Produce Yourself

31. CAPTURE EMAIL ADDRESSES.

Use a newsletter service or RSS feed service to create a place front and center on your site where folks can sign up to receive correspondence from you or to have your blog posts delivered to their inbox.

32. GO MULTIMEDIA.

Bring old content to life using fresh media. Spend five minutes practicing reading something you've written out loud into your smartphone. Or boil down a chapter or article into five tips off the cuff and record them unscripted. Let your words riff. Don't try to make it perfect.

33. ASK FOR FEEDBACK.

To learn to do what you do better, get your audience involved. Create a five-minute feedback form and send it out.

34. OUTSOURCE SOMETHING.

Take five to consider all the hats you wear: the creative, the closer, the perpetual student, the accountant, the publicist, etc. Identify a weakness that someone can help you with now. Then hire or solicit the support you need.

35. SHARE MORE.

One common mistake we make is slaving over our content to make it perfect, thinking that if we do, readers will come to us. But too often, no one comes! Work hard to maximize everything you write. I've counted 49 ways you can use the "Share This" button to buzz content you want to champion. Get this button for your blog and browser now.

Publicize Yourself

36. HUNT AND ANSWER.

Don't forget the traditional media. Answer media requests at Help a Reporter Out (helpareporter.com). In five minutes you can find and respond to at least one appropriate media request. Make a game of how fast you can weigh in. Every post is another way to get your name out there.

37. GROW YOUR LIST.

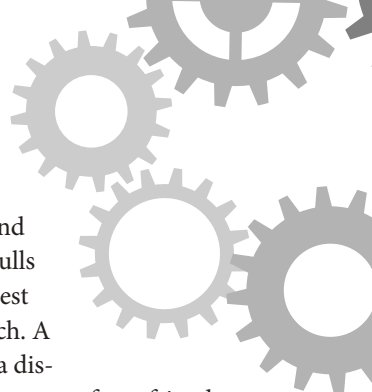
Wherever you go, whatever you do, bring along your email sign-up sheet on a clipboard. Even better if you can offer a benefit for signing up, such as a free story, checklist or special report. Never sell or share contact information.

38. THINK AHEAD.

What do you have coming up? Keep a list of any future events and publications on your blog, in your newsletter, on social media and in your email signature. Update it often.

39. COMPARTMENTALIZE.

Segment your email lists by what folks need from you, not what you need



from them. I wouldn't send attendees of my Northwest Author Series the same correspondence that I send my former students or my e-zine subscribers. Each email group gets its own type of correspondence. Reorganize your email groupings.

40. MASTER THE 5-MINUTE RELEASE.

Zoom in on the latest happenings, holidays and story hooks and tie your career news in with what else is going on in the world. Write five-minute mini press releases and send them out at least monthly. Short is good.

Pay It Forward

41. ROUND UP RESOURCES.

Round up books, websites and other resources on topics related to yours and then add them to your home page. Be helpful to others, and they'll send people to you.

42. BOOST OTHERS.

Help a fellow author or a first-timer buzz his outstanding new book, class, service or conference. If you're a believer, become an evangelist. And if you really mean it, offer a testimonial. Why not?

43. OFFER YOUR SERVICES.

According to Gary Vaynerchuk's book *Crush It!*, the best question you can ever ask on social media is, "What can I do for you?" Such a simple idea,

yet so profoundly intelligent. Put it to work for you on a regular basis.

44. BE A GOOD GUEST.

Ask yourself the hard-hitting questions others don't dare ask (but are dying to know). Now you have a compelling guest post to share on your "Freebies" page.

45. HIT THE HIGHLIGHTS.

You don't have to give the play-by-play after you attend an event. But why not share the best of what you noticed or learned? You can even go multimedia with your coverage. Have your camera, audio recorder and video recorder ready to grab snippets of live action to share with others who wish they could've been there.

Strut Your Stuff

46. COUNT DOWN TO EVERY LAUNCH.

Do you have a book coming out? A new class? A new article in print? Make a big to-do about whatever you've got that's new. Announce each launch without pressuring anyone to spend. The place where your service connects with your audience is the place where you create the synergy that fuels your future projects.

47. SPIFF UP WHAT'S OLD.

Offer some kind of promotion to entice folks to your evergreen offerings. I offer a scholarship for two of

my classes, and this always pulls in fresh interest in what I teach. A scholarship, a discount, two for one, refer-a-friend—any strategy that makes something old new again is a good one.

48. MAKE MERCHANDISE.

Don't try to make money with every single thing you offer. Instead, let some of your offerings create buzz for your name using services like CafePress or Zazzle. A fan who likes what you do enough to wear your name on a product becomes a salesperson for your work. Create promotional offerings and put links to them on all the pages of your website. Why not?

49. SUSTAIN YOURSELF.

Being active online calls for balance and patience. Clarify how and where you want to spend your energy, and filter out the rest until you can ride the net without too many wipeouts. Take five and describe exactly what you hope to accomplish in the future time you invest.

50. BREAK OUT OF YOUR BOX.

Ask yourself, "What would I create if I let myself create anything I wanted?" Let go of any old labels such as novelist, poet or journalist. What would you really get a kick out of writing, right now? Spend five minutes jotting down the truth—the whole truth and nothing but what really sounds fun. Your ability to break out of your own box will inspire others, so go for it! **YB**

Christina Katz is the author of *Writer Mama: Get Known Before the Book Deal: Use Your Personal Strengths to Grow an Author Platform*; and *The Writer's Workout: 366 Tips, Techniques & Tasks From Your Personal Writing Career Coach* (all from Writer's Digest Books).

HANDY PLATFORM RESOURCES

For Keeping Tabs

- google.com/alerts
- feedburner.google.com
- grader.com
- sharethis.com

For Monetizing

- affiliate-program.amazon.com
- google.com/adsense

For Publicizing

- helpareporter.com
- cafepress.com
- zazzle.com

Let's Make a Deal

Learn the ins and outs of negotiating a book contract so you can be your work's best advocate.

BY JANE CHOATE

You've done it. You've sold your book. Hooray! You've accomplished something that many writers dream of. Now comes the fun part—negotiating the contract. Before you sign your John (or Jane) Hancock on the dotted line, however, take a look at the language of the contract.

It's important to remember that whoever drafts the contract sketches it for his or her advantage. Since publishers draft contracts, the terms are usually designed to be most favorable for publishers—not authors. Almost everything is negotiable; however, some of the terms and conditions (Ts and Cs) are not. For instance, no publisher is likely to change the clauses that indemnify him if the author is successfully sued for plagiarism.

Before disputing any clause, it's important to read the entire contract and try to understand each clause (which may require an attorney), then draft a list of clauses that you'd like to change. Divide them into three categories:

• **DEAL BREAKERS:** If this clause isn't changed, you won't sign the contract.

• **IMPORTANT:** Changing this clause is important, but if you can't get it modified, you'll still sign the contract—provided that you get other important clauses changed to your benefit.

• **NICE TO HAVE:** You'd be happy if this clause was modified, but it really isn't important. It's good to have a few clauses in this category, since it gives you negotiating room. (Note: When negotiating, do *not* tell the publisher which category each point is, so you can "give" on some of these and hold firm on the important ones.)

When actually negotiating the contract, I recommend face-to-face meetings, if possible. If not, use a phone call. Email is the least preferred method, since it provides less opportunity for explanations and can result in misunderstandings.

In any case, you should have a written list of each of the points you're disputing as well as the wording you would like to see in the contract. Here are the key points to understanding and negotiating your contract:

COPYRIGHT: Depending on what you've written and whether or not you plan to try to sell it again (in its entirety or in part) to another publisher, if the publisher insists on holding the copyright, this could be a deal breaker. On the other hand, if the work is so specialized that you know there are no other markets, you might agree to let the publisher copyright in his name. Ideally, however, the copyright should be in your name.

DELIVERY DATE: When are you required to deliver a completed manuscript? This is one of the more easily negotiated clauses. Be certain that you can meet the date, because you are technically in breach of contract if you miss it, and breach is *not* a good thing.

PAYMENT: Do you get an advance against royalties for your book? If so, when? If not, do you get a flat fee instead? This is often a difficult clause to negotiate, but it never hurts to try.

AUTHOR'S COPIES: I've found this to be one of the more easily negotiated clauses. If the publisher isn't willing

or able to increase the advance, they will often agree to give you additional author copies.

ROYALTIES: If your work will result in royalties, it's important to understand what those percentages are, what the accounting period is and how soon after it ends you'll receive royalty statements.

AUDITING: If you expect to receive royalties, the contract should include a clause allowing you to audit the publisher's books. This could be your only way of verifying that you've been paid the correct amount. Absence of this clause is a red flag.

REVERSION OF RIGHTS: It is advantageous to the publisher to retain those rights for as long as possible. It is equally advantageous for you, the author, to regain the rights as soon as possible. Why? If you are in possession

of the rights, you can resell your work to different venues. With my books, for example, I have had success in selling large print rights once I've regained rights to the book.

FIRST OPTION: In typical book contracts, you're asked to give the publisher the right of first refusal on your next book. The language in some contracts seeks to prevent the author from signing another contract with another publisher until the current book is published (publication can be months, perhaps years) after you've completed the manuscript.

The key is to make this clause as restrictive as possible. For example, if you've written a book set during the Civil War, you might want this clause to require you to send the publisher your next book set during that period. If you write books in a series, another way to restrict the clause is to agree to give the publisher right of refusal on

your next book featuring characters from the contracted book. The goal is to give you as much flexibility as possible and keep you from being locked into one publisher.

SALES TERRITORY: Publishers will want to publish your book in every language through the entire world. If you are agented, your agent will try to keep foreign rights on your behalf and try to sell them directly to foreign publishers. When publishers license translation rights, they split the proceeds received from foreign publishers with the author. If you aren't represented by an agent, ask if there is any flexibility regarding the split. Contracts frequently call for a 50/50 split between publisher and author. You can always ask for a better cut: "What about 75/25 or 60/40?"

SPLITS AND SERIALS: There are two basic questions regarding serial rights. First, who controls the rights? If you have an agent, he may try to keep control of the serialization rights. Second, what about the split? It is not uncommon for the author to receive 90 percent of the money from a first serial rights sale. Again, you need to request this clause, as you'll lose nothing if you ask but are refused.

When it comes to negotiating book contracts, be smart and be savvy. Remember, you are not just a writer—you're also a businessperson. **YB**

Jane Choate is the author of 32 books, including *Star Crossed* and *Eden's Garden*, and more than 300 articles and short stories. She is currently working on a new novel.

MORE ON ACCOUNTING

Beware of clauses that say that no payment or accounting is due unless it exceeds a specific amount. While the publisher may reasonably want to avoid issuing small checks, you should always receive a statement.

Joint accounting is a concept that stumps many authors. The term means nothing on your first book. It means a great deal, though, if you publish a second book with the same publisher. With joint accounting, all monies from both the first and second book go into the same pot.

If you haven't earned out the advance on your first book (which is common for a new author on her first book), but the second book does very well, the publisher will "ding" your account for the negative royalty balance on the first one. Obviously it is to your advantage to have this clause eliminated. Ask that each book stand on its own.



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The Categories

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Poetry

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Deadline: April 1, 2013



101 Best Websites for Writers

Culled from more than 4,000 nominations from writers worldwide, this definitive roundup of the best online resources is a must-have guide for every writer.

BY BRIAN A. KLEMS & KRISTEN GRACE

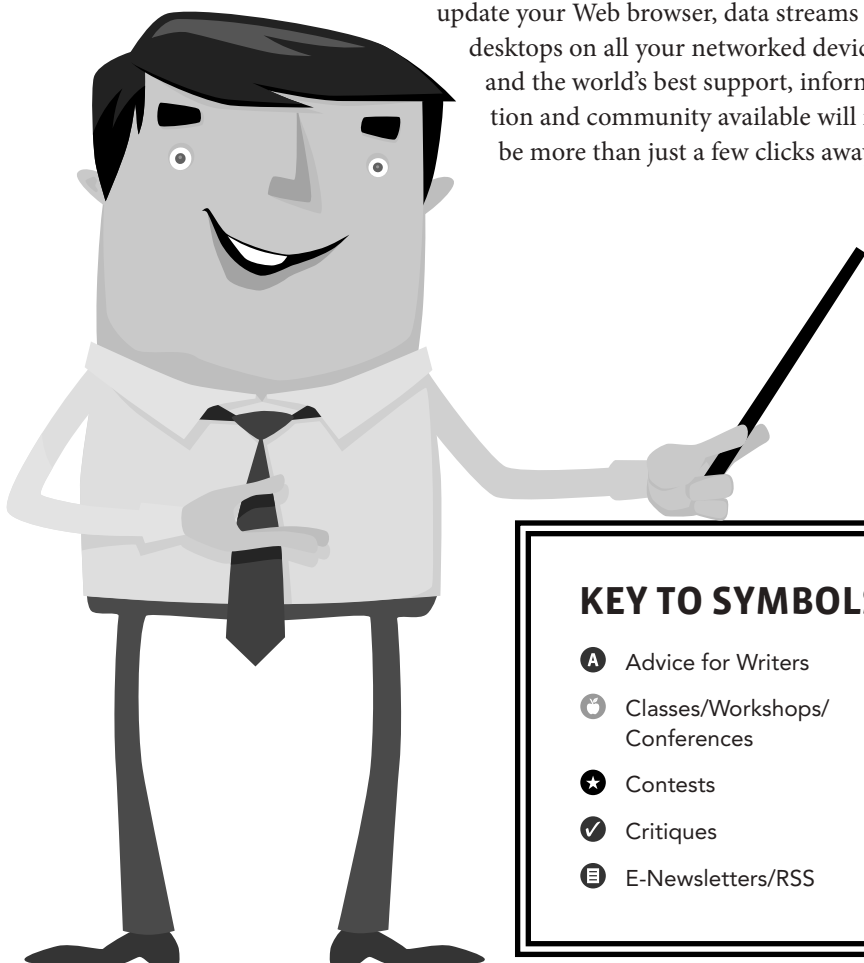
One of the most difficult chores for writers is sifting through the countless writing-related websites available in search of the gems that prove to be a valuable use of your time. That's why, for more than a decade, *Writer's Digest* magazine has been busy scouring the Web for you, rummaging through every online resource imaginable to simplify your search and bring you the best of the best.

One hundred and one of the best, to be exact.

Introducing our 14th annual 101 Best Websites for Writers, carefully culled by members of the *Writer's Digest* editorial team from this year's record-setting 4,350 nominations from WD readers and the broader writing community.

You'll find the list divided into nine sections: creativity, everything agents, online writing communities, general resources, writing advice, jobs and markets, publishing/marketing resources, genres/niches and just for fun. New this year, in each section we've called out one site as the "Best of the Best"—truly worthy of a visit from virtually every writer. We've also included symbols with each listing so you can quickly locate sites that have exactly what you need: advice for writers, classes/workshops/conferences, contests, critique sections, e-newsletters/RSS feeds, forums, content for young writers, job listings, markets for your work and a Twitter feed.

Use this indispensable roundup to customize and update your Web browser, data streams and desktops on all your networked devices—and the world's best support, information and community available will never be more than just a few clicks away.



KEY TO SYMBOLS & ABBREVIATIONS

- | | |
|--|----------------------------|
| A Advice for Writers | F Forums |
| C Classes/Workshops/Conferences | Y For Young Writers |
| ★ Contests | \$ Jobs |
| ✓ Critiques | M Markets |
| E E-Newsletters/RSS | T On Twitter |

1-6

Creativity

1. Bulwer-Lytton Fiction Contest ★

bulwer-lytton.com

How often can you win an award for writing something terrible? That's exactly the challenge offered up by the Bulwer-Lytton Fiction Contest. It's time you write something so bad, it's good.

2. Easy Street Prompts 📷📺

easystreetprompts.blogspot.com

Give your muse a visual boost by perusing these photo- and video-based writing prompts until inspiration strikes.

3. First 50 Words 📖

first50.wordpress.com

Looking for a quick morning cup of writing? Stop by Virginia DeBolt's website, where she delivers new prompts regularly and asks you to write 50 words on each, following only one rule: "Don't judge, don't edit, just write."

4. Six Sentences ★📖📷📺

sixsentences.blogspot.com

Write an entire story in just six sentences (that's right, just six sentences)

and submit it to this site. The best get published for all to see.

5. Six-Word Memoirs ★☆☆

smithmag.net/sixwords
If you thought writing a story in six sentences was a tall task, try doing a memoir in six words! You might be surprised to find how such a confining limit can set your creativity free.



6. The Story Starter ☆

thestorystarter.com
With more than 1.6 billion opening lines loaded into its database, this site offers up enough ideas to last a lifetime—or at least get you through your toughest writing droughts. And if you have kids who like to write, point them to the sister site, Story Starter, Jr.: thestorystarter.com/jr.htm.

7-17

Everything Agents

7. Adventures in Agentland ★☆☆

adventuresinagentland.com
Run by Bradford Literary Agency's Natalie Lakosil (née Fischer), this newer blog takes an energetic approach to fielding practical questions about queries and submissions.

8. Agent Query ★☆☆

agentquery.com

This site is a comprehensive database of reps and what they seek.

9. Association of Authors' Representatives ★

aaronline.org

The AAR is the closest thing there is to an accredited membership organization for literary agents, and its site allows you to search for reputable representatives, read the canon of ethics AAR members have pledged to follow, and more.

10. Chip's Blog ★☆☆

chipmacgregor.com
MacGregor Literary founder Chip MacGregor's deep knowledge of the business end of publishing, as well as the Christian books marketplace, add vigor to this informative site.

11. Janet Reid ★☆☆

jetreidliterary.blogspot.com
The epicenter of straight-dope, no-nonsense agent advice from Janet Reid of FinePrint Literary Management.

12. Kidlit ★☆☆

kidlit.com
This blog for writers of kids' books—from Andrea Brown Literary Agency's Mary Kole—just keeps getting bigger and better. It's a must-read for writers of juvenile fiction.

13. Literary Rambles ★☆☆

caseylmccormick.blogspot.com
While not an agent-run site, this blog is a gold mine for children's and young adult writers seeking reps because of its long list of "agent spotlights"—comprehensive looks at individual agents seeking new clients in the genre.

14. Pub Rants ★☆☆

pubrants.blogspot.com
Kristin Nelson, founder of Nelson Literary Agency, is the brain behind

this amazing blog, which has addressed just about every facet of publishing and submissions. Having agented 13 *New York Times* bestsellers, Nelson is refreshingly willing to share specific advice—including real query letters from her own clients.

15. QueryTracker ★☆☆

querytracker.net
This resource is designed to help you seek agents and track your progress on submissions. Be sure to check out the accompanying blog, too.



16. Rachelle Gardner ★☆☆

rachellegardner.com
Though she recently switched from WordServe Literary Group to Books and Such Literary Agency, Rachelle Gardner's popular blog continues. Among the highlights: She regularly poses open-ended questions about writing and publishing, allowing for healthy discussions in the comments following each post.

17. Red Sofa Literary ★☆☆

redsotaliterary.com
Dawn Frederick's blog earns its real estate on the home page of Red Sofa Literary by offering up lots of good submission tips alongside general advice for writers and "Red Sofa Chat" interviews with publishing pros and authors.

18–28

Online Writing Communities

18. Absolute Write absolutewrite.com

Nearly every writer can benefit from stopping by the Absolute Write Water Cooler, a forum where advice and discussion flow freely among the site's 45,000+ members, many of whom have experience in fiction, freelancing, editing or related fields.

19. Backspace bksp.org

With a brag-worthy third of its members being published or agented writers, this writing organization (home to several *New York Times* bestselling authors) is worth a close look. While the thriving forum requires a subscription fee (\$40 annually), non-members can access its advice-filled articles, videos and more.

20. Critique Circle critiquecircle.com

Writers of all ages and genres are welcome in this active online writing workshop, where you'll also find resources for tracking submissions, generating characters and measuring progress on manuscripts.

21. Critters Workshop critters.org

This site hosts a serious critique group for writers of science fiction, fantasy and horror.

22. My Writers Circle mywriterscircle.com

Here you'll find excellent advice and valuable resources for improving your writing skills. Submit your material to the workshop section to receive honest and helpful feedback.

23. National Novel Writing Month

nanowrimo.org

Join more than 250,000 writers in taking on the challenge of writing 50,000 words in 30 days during the month of November. Part of the fun is interacting with other participants on the forums and tracking your novel's progress with the online word counter.



24. Review Fuse reviewfuse.com

As long as you're willing to write reviews of others' work, you can get impartial evaluations of your own through this site. For every four reviews you complete, you get three back—and all behind the privacy of a wall that only those with a (free!) membership can access.

25. Writers Cafe writerscafe.org

Join this free writing community to garner reviews from other writers and participate in discussions about the craft.

26. The Writer's Chatroom

writerschatroom.com

Tune in to this site for real-time moderated chats that draw dedicated crowds; weekly staples include

Celebrity Sundays and Open Chat Wednesdays. Check the schedule for upcoming speakers and events.

27. Writing.com writing.com

It's no surprise so many writers have made themselves at home on Writing.com, where you'll be amazed at how much you can do for free: Share your work, enter contests, join writing circles and participate in a number of other writing-related activities. You even get your own Writing.com email address!

28. Young Writers Online youngwritersonline.net

Writers in their teens and early 20s are invited to post, discuss and critique work on this fun and active online forum.

29–31

General Resources



29. The Review Review

thereviewreview.com

Looking for literary venues for your work, but overwhelmed by all the journals available? Get to know them by reading reviews of the latest issues of a wide selection of mags here.

30. ShawGuides 🌐📖
writing.shawguides.com

Traveling toward your writing goals? Choose your destination wisely using this extensive list of more than 1,000 domestic and international writing conferences and retreats.

31. United States Copyright Office Ⓐ
copyright.gov

When it comes to protecting your work (and yourself), go straight to the source to learn everything there is to know about copyright.

32-48

Writing Advice

32. Donald Miller Ⓐ📖📖
donmilleris.com

Bestselling inspirational author Donald Miller reaches out to his fellow “creators” by offering poignant advice on writing, inspiration and creativity.

33. Editorial Anonymous Ⓐ
editorialanonymous.blogspot.com

This children’s book editor has chosen to remain nameless in order to offer honest advice on real submissions and answer readers’ questions with insider knowledge from the industry.

34. Grammar Girl Ⓐ📖📖
grammar.quickanddirtytips.com

Bestselling authority Mignon Fogarty tackles grammatical quandaries that even seasoned writers struggle with, answering difficult questions about punctuation, word choice, style and much more.

35. InkyGirl.com Ⓐ📖
inkygirl.com

Writer Debbi Ridpath Ohi provides great tips, inspiration and a variety of tools for fellow scribes. She also maintains a strong social media presence, including a highly active and popular Twitter feed.

36. Long Story Short: An E-Zine for Writers Ⓐ📖📖📖📖
alongstoryshort.net

Editors of this e-zine just for writers generously offer sound writing and publishing advice to anyone who asks.



37. Nathan Bransford Ⓐ📖📖📖
blog.nathanbransford.com

As both a published writer and former literary agent, Nathan Bransford brings a uniquely balanced perspective in sharing his upbeat and sensible knowledge about publishing, along with great advice for fellow writers.

38. A Newbie’s Guide to Publishing Ⓐ📖📖
jakonrath.blogspot.com

Wondering how to make a living as a genre writer? Thriller writer J.A. Konrath offers strong opinions on how to do just that as he blogs about his ongoing experiments with both traditional and self-publishing.

39. Novel Rocket Ⓐ📖📖
novelrocket.com

Take your writing to new places with this fantastic collection of interviews and advice from published authors as well as literary agents.

40. Plot Whisperer for Writers And Readers Ⓐ📖📖📖
plotwhisperer.blogspot.com

Struggling with plot? Award-winning writer and writing instructor Martha Alderson knows just how to help.

41. Preditors & Editors Ⓐ📖📖📖
pred-ed.com

Don’t be fooled by fraudulent publishing ploys. Preditors & Editors offers a great service to all writers as it aims to educate you on what to look out for when seeking publication.

42. StoryFix Ⓐ📖📖
storyfix.com

Author and writing instructor Larry Brooks provides a no-nonsense guide to publication-worthy writing. This site offers expert advice on story structure, character development and other related topics.

43. Terribleminds Ⓐ📖📖
terribleminds.com/ramble

If you’re easily offended, this probably isn’t the site for you. But if you’re looking for practical and no-holds-barred advice from someone who’s been there, check out writer Chuck Wendig’s outspoken blog.

44. WOW! Women on Writing Ⓐ📖📖📖
wow-womenonwriting.com

This e-zine supports women throughout every step of the writing process and takes a well-rounded approach to the writing life, covering topics ranging from finding your niche to

getting published—and presenting it all with a healthy boost of energy and creativity.

45. **Writer Beware Blog**

accrispin.blogspot.com

This industry watchdog group keeps writers and publishing professionals alike up to date on the latest scams, hoaxes and schemes circulating around the industry.

46. **Writer Unboxed**

writerunboxed.com

With a slew of top-notch contributors—ranging from leading literary agents to bestselling authors—this website offers valuable business and craft advice for all writers.

47. **The Writer Underground**

writerunderground.com

Once known as The Copywriter Underground, this site has morphed into a resource about all types of writing. Writer and online marketing consultant Tom Chandler discusses his secrets for success and provides a weekly “Tweetfest” of the best news spotted on Twitter.

48. **Writing Forward**

writingforward.com

The mission of Writing Forward is to “share helpful and inspiring creative writing tips and ideas to benefit the greater writing community.” Stop by to see how it’s doing just that.

49–61

Jobs & Markets for Writers

49. **All Freelance Writing**

allfreelancewriting.com

This site’s job board is handily brows-

able by category, or you can search for specific paying freelance markets.

50. **Berkeley Graduate School of Journalism**

journalism.berkeley.edu/jobs/list/jobs

Be a student of opportunity! Dozens of pages dedicated to writing gigs from all over the country are listed on this site.

51. **Duotrope’s Digest**

duotrope.com

Use this site’s detailed descriptions and growing market database to search for the perfect places to submit your work—and the submission tracker to monitor your results.

52. **Ed 2010**

ed2010.com

Aimed at helping aspiring magazine editors learn the secrets of the trade, this website offers writing and industry advice, as well as opportunities to meet up with magazine pros near you. You can also use the WhisperJobs section to find freelance and full-time magazine work.

53. **Editor & Publisher**

editorandpublisher.com

Take a look at this site’s classifieds section for the latest in writing, editing and publishing job openings.

54. **Freelance Writing Jobs**

freelancewritinggigs.com

New freelance opportunities are posted daily under the “Job leads” heading on this invaluable site.

55. **Freelance Writing Organization-Int’l**

fwointl.com

Download this site’s free writing resources toolbar for one-click

access to thousands of job listings and resources, and information on writing grants.

56. **FundsforWriters**

fundsforwriters.com

If you’re looking for information about grants, fellowships, contests and other ways to get paid to write, this site is for you.

57. **JournalismJobs.com**

journalismjobs.com

Regardless of your experience level, you’re sure to find opportunities tailored to you among this site’s hundreds of job listings from around the world. Search by industry, position and/or location.

58. **The Market List**

marketlist.com

Looking to publish genre fiction? This site specializes in market listings and resources for writers of children’s books, science fiction, mysteries and more.



59. **Mediabistro.com**

mediabistro.com

For industry news, freelance work or information about the field, check out this site’s job listings, news briefs, blogs and more.

60. Online Writing Jobs 🇺🇸

online-writing-jobs.com

Although this site's layout can be a little hard to navigate, the great search function makes up for it—as do the listings for hundreds of freelance opportunities that pay.

61. Writer Gazette

🇺🇸 🇨🇦 🇬🇧 🇫🇷

writergazette.com

This site offers easy access to contests, markets, advice and job postings. And it lives up to its name with extensive offerings of free articles on virtually everything writing-related.

62-74

Publishing/Marketing Resources

62. The Book Deal 🇺🇸

alanrinzler.com/blog

Stay up to date with the latest industry news through the keenly trained eye of publishing veteran and consulting editor Alan Rinzler.

63. The Book Designer 🇺🇸 🇬🇧

thebookdesigner.com

This site offers plenty of self-publishing resources, including articles on marketing, e-publishing and planning your book, in addition to its offerings designed to help independently publishing authors understand the importance of great book design from cover to cover.

64. A Book Inside — How to Write & Publish a Book 🇺🇸 🇬🇧 🇫🇷

abookinside.blogspot.com

When you're in need of a dose of excellent marketing and publishing advice, check in with author Carol Denbow. Her site features great tips and interesting author interviews.



65. BoSacks—Precision Media Group 🇺🇸 🇬🇧

bosacks.com

A staple to this list (and many other “Best Of” compilations), media veteran Bob Sacks delivers some of the most poignant industry news around, alongside well-reasoned commentary. Don't miss his free daily e-newsletters, which are thought-provoking, enjoyable and educational.

66. Coalition of Independent Authors 🇺🇸

coalition-independent-authors.com

Have you self-published, or are you thinking about doing so? Then consider joining this group of self-published writers who created the Coalition of Independent Authors to gain exposure for their work.

67. How Publishing Really Works 🇺🇸 🇬🇧 🇫🇷

howpublishingreallyworks.com

After three decades of navigating the publishing industry, writer Jane Smith shares lessons learned about the biz.

68. Joe Wikert's Publishing 2020 Blog 🇬🇧

jwikert.typepad.com

O'Reilly Media Publisher Joe Wikert discusses the future of print, publishing and online media.

69. Mashable 🇺🇸 🇬🇧 🇫🇷

mashable.com

Read Mashable every day (and follow along on Twitter) to keep up with the constant changes in social media, technology and the Web.

70. OnceWritten.com 🇺🇸 🇬🇧 🇫🇷

oncewritten.com

Novice writers can find support for getting started at OnceWritten.com, which offers a variety of writing prompts, critique opportunities and other helpful resources tailored to beginners.

71. Publetariat 🇺🇸 🇬🇧

publetariat.com

This online news hub caters to small, independent presses and self-published authors. Be sure to check out the “Write” section for tips on improving your craft.

72. Seth Godin's Blog 🇺🇸 🇬🇧

sethgodin.typepad.com/seths_blog

Learn everything there is to know about self-marketing and platform-building from Seth Godin, an experienced and successful writer who is well recognized in the industry as an expert on the subjects.

73. We Grow Media 🇺🇸 🇬🇧

wegrowmedia.com

A practiced authority on social media and audience building, Dan Blank offers helpful tips for writers hoping to use social media to build a strong platform and increase readership.

74. Winning Writers 🇺🇸 🇬🇧

winningwriters.com

Is your poetry or prose ready to compete? Sign up for this free e-newsletter to get info on about 150 different writing contests. Consider a paid membership (\$9.95 quarterly) to get access to more than 1,250 other opportunities.

BEYOND 101: WD'S FAMILY OF SITES



WRITERSDIGEST.COM: For everything writing-related, check out WD's interactive online hub of free articles and downloads. Make this site your virtual writing home for useful craft tips, practical career advice, creativity-sparking prompts and more.



WRITERSMARKET.COM: Along with 9,000+ market listings updated daily, subscribers receive submission trackers, articles, industry updates and more. Annual, six-month and monthly paid subscriptions are available.



WRITERSDIGESTUNIVERSITY.COM: Get one-on-one instruction from experienced authors and editors in the comfort of your own home. WDU classes start year-round and cover everything from grammar to novel writing to marketing and publishing.



COMMUNITY.WRITERSDIGEST.COM: Join more than 12,000 members (and counting) on WD's social network, where you can connect with like-minded writers any hour of the day.



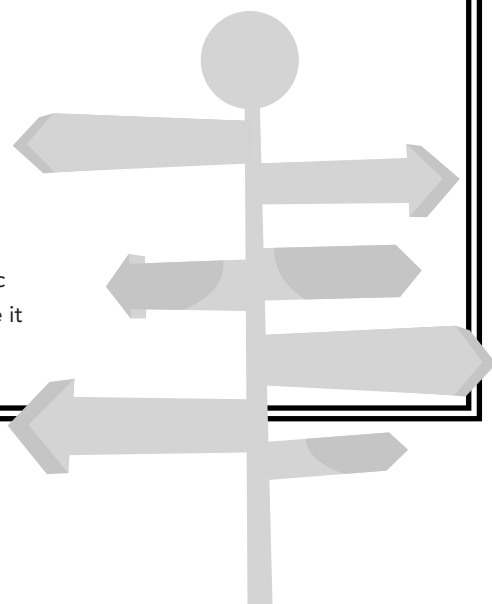
WRITERSDIGEST.COM/EDITOR-BLOGS: Put a friendly face and voice behind the writing advice you need with our family of WD bloggers. They have you covered, with staff-led discussions of writing and publishing, agent news and more.



DIGITALBOOKWORLD.COM: Focusing on e-publishing, DBW offers year-round education, networking and resources (online and off) for publishing professionals and their partners.



SCRIPTMAG.COM: Although it's new to the WD family, online resource *Script Magazine* is anything but a newbie in the scriptwriting world. For years it's been delivering essential advice and must-read news on craft, spec scripts, film festivals, how to make it in Hollywood, and more.



75–95

Genres/Niches

CHILDREN'S/YOUNG ADULT

75. Resources for Children's Writers

resourcesforchildrenswriters.com

Check out this site for hundreds of links to helpful resources offering advice on crafting, publishing and marketing books for young readers.

76. Society of Children's Book Writers & Illustrators

scbwi.org

This is the place to be for all writers of books for kids and young adults. Nonmembers can access all features except the forum (though membership, at \$60–100, is worth considering if you're serious about publishing in the genre).

FANTASY/SCIENCE FICTION

77. Quantum Muse

quantummuse.com

Full of user-created content, this site plays host to science-fiction and fantasy stories and artwork for others to read and rate. Featured writers can even receive monetary “tips” from generous visitors who enjoyed their work.

78. Science Fiction & Fantasy Writers of America

sfwa.org

Stay up to date on the latest genre news, including book releases, awards and more from this serious organization dedicated to supporting the community of science fiction and fantasy writers. Only paid members, however, can access the site's forums. Membership ranges from \$60–100.

FREELANCE

79. The Renegade Writer

therenegadewriter.com

This site's take on a successful freelancing career is to throw out the rulebook and do what works for you. Stop by if you're up to the challenge.

HORROR

80. Horror Writers Association

horror.org/writetips.htm

Improve the spooky side of your craft with help from the Horror Writers Association's numerous books, links and articles on successful horror writing. Consider HWA membership (\$45–110) to gain special access to the forum.

MYSTERY

81. Mystery Writers of America

mysterywriters.org

Join this community of mystery authors to network and get the latest clues on what's going on in the genre. Even nonmembers can access info on classes and contests for free.

82. Mystery Writing Is Murder

mysterywritingismurder.blogspot.com

Writer Elizabeth Spann Craig sticks to a strict blogging schedule to bring readers insightful posts on what makes a successful mystery novel. Stop by on Sundays to catch her weekly “Twitterific” roundup.

ONLINE WRITING

83. Wealthy Web Writer

wealthywebwriter.com

Expand your platform by learning tips and tricks for bringing traffic to your

website and improving your blog's overall visibility.

POETRY

84. Poetry Daily

poems.com

Stay current on your craft with Poetry Daily, an anthology that shares great contemporary poems by a wide variety of poets. Each day, it features a new poem from recent books and literary journals; a year's worth of previous content is archived, as well.

85. Poetry Foundation

poetryfoundation.org

The Poetry Foundation, the organization behind Poetry magazine, offers online resources that include podcasts, poems for children and the popular Harriet poetry blog.

86. Poetry Society of America

poetrysociety.org

The official website of the Poetry Society of America offers annual awards and contests. This organization is behind the popular poetic initiatives Poetry in Motion and Poem in Your Pocket Day.

87. Poets.org

poets.org

From the Academy of American Poets, this website includes a poetry map, resources for educators and, of course, poetry. Sign up for free email updates, and receive a new poem each day.

88. Silliman's Blog

ronsilliman.blogspot.com

There are quite a few great poetry blogs available for those interested in poetry, but this one stands out, featuring extensive advice to both novice and experienced poets.

ROMANCE

89. Romance Junkies A★✓E
romancejunkies.com

Stay current on the genre with this site's spotlights of up-and-coming romance writers, book reviews, interviews and more. Then, visit the Writer's Corner, where you can find a critique partner, info on the Romance Junkies Writing Contest and links to articles on writing.

90. Romance Writers of America A★F E
rwa.org

Find a community of more than 10,000 romance writers and stay up to date on everything romance-related in the publishing world. All features but the forums are open to the public (RWA membership ranges from \$120–165).

SCRIPTWRITING

91. MovieBytes ★E F M E
moviebytes.com

This is your one-stop spot for screenwriting contests and markets online. Subscribe to the e-newsletter to have the latest delivered to your inbox.

SPIRITUAL

92. Christian Storyteller A★E
christianstoryteller.com

This not-for-profit support network promotes, educates and encourages Christian writers to embrace their spirituality through writing.

93. Resources for Muslim Writers A\$
muslimwriters.blogspot.com

With resources ranging from faith-based organizations to scholarships to job opportunities, this site aims to help Muslim Writers take their writing to a higher level.



THRILLER

94. International Thriller Writers A★E
thrillerwriters.org

More than 1,300 members (including David Baldacci, Tess Gerritsen, Brad Thor and many other bestselling authors) represent 22 countries in this first-class organization dedicated to writers of thrilling suspense. Among its best offerings is the annual ThrillerFest event, boasting a star-studded lineup of speakers and instructors.

95. Murder By 4 A★E
murderby4.blogspot.com

What happens when four suspense authors join forces and open up their writing lives on a blog? You get Murder By 4. And it's a must-follow for all aspiring thriller writers.

96–101**Just for Fun****96. BookMooch** E
bookmooch.com

Refresh your bookshelf with BookMooch by swapping your old books for new ones. Connecting with other avid readers along the way is half the fun!

97. BrainyQuote E
brainyquote.com/quotes/keywords/writing.html

Search through hundreds of quotes from famous sources speaking to the risk, struggle and reward of writing.

**98. Daily Writing Tips** E
dailywritingtips.com

Visit every day for helpful hints on grammar, word choice, punctuation, style and more. The advice will come in handy when you least expect it.

99. Merriam-Webster Word of the Day E
merriam-webster.com/word-of-the-day

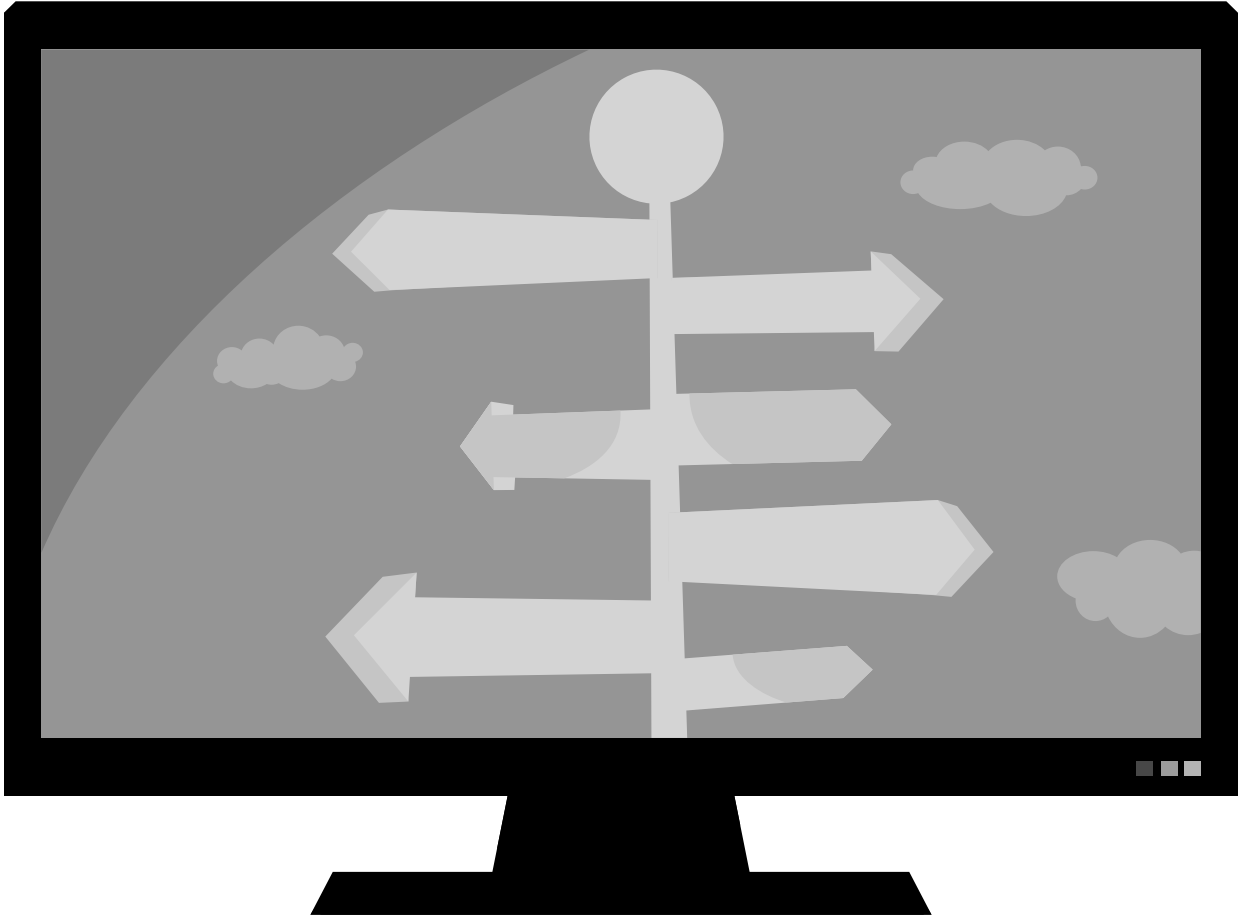
Expand your vocabulary one day at a time with this handy feature from the Merriam-Webster online dictionary.

100. Shakespeare's Den E
shakespearesden.com

Ever wanted a Charles Dickens action figure, or a Medieval writing set? Peruse this site and you'll walk away with a long wish list. (True, there are technically no freebies on this site, but even the window shopping is worth a visit.)

101. Squidoo E E
squidoo.com

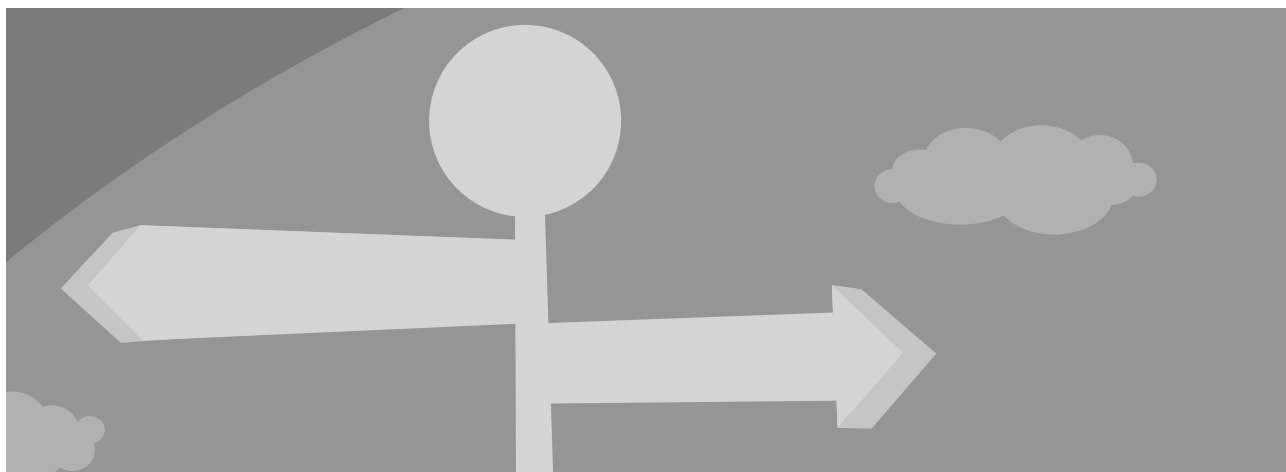
Become a "lensmaster" and share information about your nonfiction topic, or just scour this site for valuable information on all sorts of miscellanea. It's almost as addictive as reading Wikipedia. YB



The Top 100 Markets for Book & Magazine Writers

If you're finding it difficult to narrow down the perfect markets for your work, you're in luck. We've done the legwork for you. Here's our annual shortlist to simplify your search.

BY DYLAN McCARTNEY



You're clutching the manuscript of your newly finished novel, and you're finally ready to share it with the world. Or you've just come up with a wonderful idea for an article. Either way, you're likely asking yourself: *Where do I submit my work?*

You could start browsing through multitudes of listings online and otherwise, searching for one that fits your criteria. But that would take time—time you could be devoting to writing.

So allow us to do that portion of the work for you. With the help of the latest edition of *Writer's Market* (Writer's Digest Books), we've compiled this list of the top 50 book publishers that consider first-time and established writers, as well as 50 top magazines with their eyes on both new and seasoned freelancers.

The markets were carefully selected with specific criteria in mind. The book publishers were chosen because of their willingness to publish new (as well as unagented) authors, consider simultaneous submissions and pay advances.

The needs of the book publishers cover both broad and niche topics. There's a market for everything, from

experimental fiction to literary fiction to nonfiction.

The top magazines all pay on acceptance, draw at least 50 percent of their content from freelancers and are currently open to submissions. For easy reference, we've organized the magazines based on their focus and subject matter.

All of the listings were current at press time, but it's always a good idea to check the markets' websites before submitting to make sure their needs and guidelines haven't changed.

Now, polish up that query or manuscript and get ready, because we've just made it easier for you to find the right market for your work.

Book Publishers

1. Anvil Press

"Anvil Press publishes contemporary adult fiction, poetry and drama, giving voice to up-and-coming Canadian writers, exploring all literary genres, discovering, nurturing and promoting new Canadian literary talent." P.O. Box 3008

MARKET LINGO

- BIO:** Author biography briefly highlighting your credentials
- CIRC:** The number of copies a magazine distributes
- CLIPS:** Samples of a writer's published work
- KILL FEE:** Fee for a complete article that was assigned and later canceled
- MS(S):** Manuscript(s)
- QUERY:** A letter that pitches a book or article you'd like to write (typically nonfiction) or have written (typically fiction)
- SAE:** Self-addressed envelope
- SASE:** Self-addressed stamped envelope

MPO, Vancouver, BC V6B 3X5, Canada. (604)876-8710.

FAX: (604)879-2667.

EMAIL: info@anvilpress.com.

WEBSITE: www.anvilpress.com.

CONTACT: Brian Kaufman, publisher.

FICTION NEEDS: Contemporary, modern; no formulaic or genre.

RECENT TITLES: *Valery the Great* by Elaine McCluskey; *A Dark Boat* by Patrick Friesen; *You Exist. Details Follow.* by Stuart Ross.

TIPS: "Audience is young, informed, educated, aware, with an opinion and culturally active (films, books, the performing arts). No U.S. authors. Research the appropriate publisher for your work."

2. Arte Público Press

"Arte Público Press is the oldest and largest publisher of Hispanic literature for children and adults in the United States. We are a showcase for Hispanic literary creativity, arts and culture." University of Houston, 4902 Gulf Freeway, Bldg. 19, Room 100, Houston, TX 77204. (713)743-2845.

FAX: (713)743-2847.

EMAIL: submapp@uh.edu.

WEBSITE: www.artepublicopress.com.

CONTACT: Nicolás Kanellos, director.

NONFICTION NEEDS: Ethnic, language, literature, regional, translation, women's issues, women's studies.

FICTION NEEDS: Contemporary, ethnic, literary, mainstream—"written by U.S.-Hispanic authors."

RECENT TITLES: *Animal Jamboree:*

Latino Folktales by Judith Ortiz Cofer; *Dancing With the Devil and Other Tales From Beyond* by René Saldaña, Jr.; *Body Slammed!* by Ray Villareal.

TIPS: "Include cover letter in which you 'sell' your book—why we should publish the book, who will want to read it, why does it matter, etc. Use our ms submission online form."

3. Autumn House Press

"We are a nonprofit literary press specializing in high-quality poetry and fiction. Our editions are beautifully designed and

printed, and are distributed nationally."

87½ Westwood St., Pittsburgh, PA 15211. (412)381-261.

EMAIL: info@autumnhouse.org.

WEBSITE: www.autumnhouse.org.

CONTACT: Michael Simms, editor.

NEEDS: Poetry. "[We also accept] well-crafted prose fiction. Submit only through our annual contest. See guidelines online. Submit completed ms."

RECENT TITLES: *Irish Coffee* by Jay Carson; *Party Girls* by Diane Goodman.

TIPS: "The competition to publish with Autumn House is very tough. Submit only your best work."

4. Baen Publishing Enterprises

"We publish books at the heart of science fiction and fantasy." P.O. Box 1188, Wake Forest, NC 27588.

EMAIL: info@baen.com.

WEBSITE: www.baen.com.

CONTACT: Toni Weisskopf, publisher.

FICTION NEEDS: Interested in science fiction novels (based on real science) and fantasy novels that strive for originality (110,000–150,000 words).

RECENT TITLES: *A Beautiful Friendship* by David Weber; *Dragon Ship* by Sharon Lee and Steve Miller; *Queen of Wands* by John Ringo.

TIPS: "Keep an eye and a firm hand on the overall story you are telling. Style is important, but less important than plot. Good style, like good breeding, never calls attention to itself. Read *Writing to the Point* by Algis Budrys."

5. Black Mountain Press

"Black Mountain Press is a literary press for outstanding emerging writers publishing several different genres of books annually." P.O. Box 9907, Asheville, NC 28815. (828)273-3332.

EMAIL: jackmoe@theblackmountainpress.com.

WEBSITE: www.theblackmountainpress.com.

CONTACT: Jack Moe, editor (how-to, poetry); James Robiningski (short-story collections, novels).

NONFICTION NEEDS: Architecture, art, language, literature, sports, coffee table books, how-to, self-help.

FICTION NEEDS: Comic books, experimental, literary, short-story collections.

OTHER NEEDS: Poetry and poetry in translation.

RECENT TITLES: *Miami: A Survivor's Story* by Frank Abrams; *Angst in Angsville: The Faces, Fears and Fables of Asheville* by Carlos Steward.

TIPS: "Don't be afraid of sending your anti-government, anti-religion, anti-art, anti-literature, experimental, avant-garde efforts here. But don't send your work before it's fully cooked. We do, however, enjoy fresh, natural and sometimes even raw material."

6. Blue River Press

"Blue River Press has been publishing regional nonfiction, games and trivia books since 2004. There's something for the whole family at Blue River." Cardinal Publishers Group, 2402 N. Shadeland Ave., Suite A, Indianapolis, IN 46219. (317)352-8200.

FAX: (317)352-8202.

EMAIL: tdoherty@cardinalpub.com.

WEBSITE: www.cardinalpub.com.

CONTACT: Tom Doherty, president.

NONFICTION NEEDS: Autobiography, biography, general nonfiction.

RECENT TITLES: *A Practical Approach to Strength Training*, 4th Edition by Matt Brzycki; *Betty White: The First 90 Years* by Andrew E. Stoner; *Alabama Crosswords* by Dale Ratermann.

TIPS: "Most nonreligious adult nonfiction subjects are of interest. We like concepts that can develop into series products. Most of our books are paperback or hardcover in the categories of sport, business, health, fitness, lifestyle, yoga and educational books for teachers and students."

7. Breakaway Books

"Breakaway Books is a sports literature specialty publisher—only fiction, poetry and narrative nonfiction." P.O. Box 24, Halcottsville, NY 12438. (212)898-0408.

EMAIL: breakawaybooks@gmail.com.

WEBSITE: www.breakawaybooks.com.

NONFICTION NEEDS: Sports—narrative only; no how-tos.

FICTION NEEDS: Short-story collections, sports stories, translation.

RECENT TITLES: *The Lola Papers: Marathons, Misadventures, and How I Became a Serious Runner* by Amy Marxkors; *MoonWind at Large: Sailing Hither and Yon* by Matthew Goldman.

TIPS: “Audience is intelligent and passionately committed to athletes.”

8. Brewers Publications

“Brewers Publications is the largest publisher of books on beer-related subjects.” Imprint of Brewers Association, 736 Pearl St., Boulder, CO 80302. (303)447-0816.

FAX: (303)447-2825.

EMAIL: kristi@brewersassociation.org.

WEBSITE: www.brewerspublications.com.

CONTACT: Kristi Switzer, publisher.

NONFICTION NEEDS: “We only publish nonfiction books of interest to amateur and professional brewers. We are not interested in fiction, drinking games or beer/bar reviews.”

RECENT TITLES: *IPA: Brewing Techniques, Recipes and the Evolution of India Pale Ale* by Mitch Steele; *Brewing Better Beer: Master Lessons for Advanced Homebrewers* by Gordon Strong.

TIPS: “If your book is not about how to make beer, then do not waste your time or ours by sending it. Those determined to fit our needs will subscribe to and read *Zymurgy* and *The New Brewer*.”

9. By Light Unseen Media

“We are a niche small press that will only consider fiction and nonfiction on the theme of vampires.” P.O. Box 1233, Pepperell, MA 01463. (978)433-8866.

FAX: (978)433-8866.

EMAIL: vyrdolak@

bylightunseenmedia.com.

WEBSITE: www.bylightunseenmedia.com.

CONTACT: Inanna Arthen, owner/editor.

NONFICTION NEEDS: Alternative lifestyles, contemporary culture, creative nonfiction, history, language, literary criticism, literature, New Age, science, social sciences, folklore, popular media.

FICTION NEEDS: Fantasy, gay, gothic, horror, lesbian, mystery, occult, science fiction, short-story collections, suspense, western, young adult.

RECENT TITLES: *City of Promise* by Dawn Prough; *A True Son of Asmodeus* by Zvi Zaks; *Marco* by KT Pinto.

TIPS: “We strongly urge authors to familiarize themselves with the vampire genre and not imagine that they’re doing something new and amazingly different just because they’re not imitating the current fad. We’re looking for strong characters and good storytelling, not gimmicks. Our most successful promotional tag line is ‘Vampire stories for grown-ups.’ That gives a good idea of what we’re selling (and buying from authors).”

10. Caxton Press

“Western Americana nonfiction remains our focus. We define Western Americana as almost any topic that deals with the people or culture of the West, past and present.” 312 Main St., Caldwell, ID 83605. (208)459-7421.

FAX: (208)459-7450.

EMAIL: sgipson@caxtonpress.com; publish@caxtonpress.com.

WEBSITE: www.caxtonpress.com.

CONTACT: Scott Gipson, publisher.

NONFICTION NEEDS: Americana, history, regional. “We need good Western Americana, especially the Northwest; emphasis on serious, narrative nonfiction.”

RECENT TITLES: *Competitive Struggle: America’s Western Fur Trading Posts* by Roland G. Robertson; *The Enemy Never Came* by Scott McArthur.

11. Cedar Fort, Inc.

“We want to publish uplifting and edifying books [geared toward the Church of Jesus Christ of Latter-day Saints market] that help people think about what is important in life, books people enjoy reading to relax and feel better about themselves, and books to help improve lives.” 2373 W. 700 S., Springville, UT 84663. (801)489-4084.

FAX: (801)489-1097.

EMAIL: submissions@cedarfort.com.

WEBSITE: www.cedarfort.com.

CONTACT: Shersta Gatica, acquisitions editor.

NONFICTION NEEDS: Agriculture, Americana, animals, anthropology, archeology, business, child guidance, communications, cooking, crafts, creative nonfiction, economics, education, foods, gardening, health, history, hobbies, horticulture, house and home, military, nature, recreation, regional, religion, social sciences, spirituality, war, women’s issues, young adult.

FICTION NEEDS: Adventure, contemporary, fantasy, historical, humor, juvenile, literary, mainstream, military, multicultural, mystery, regional, religious, romance, science fiction, spiritual, sports, suspense, war, western, young adult.

RECENT TITLES: *My Loving Vigil Keeping* by Carla Kelly; *The Candy Cane Queen* by Janice A. Sperry; *Garden of Lost Souls* by Erik Olsen.

TIPS: “Our audience is rural, conservative, mainstream. The first page of your ms is very important because we start reading every submission, but good writing and plot keep us reading.”

12. Centerstream Publishing

Publishes “music history and instructional books.” P.O. Box 17878, Anaheim Hills, CA 92817. (714)779-9390.

EMAIL: centerstrm@aol.com.

WEBSITE: www.centerstream-usa.com.

CONTACT: Ron Middlebrook and Cindy Middlebrook, owners.

NONFICTION NEEDS: Music related: history, instruction, reference guides, songbooks, biography.

RECENT TITLES: *Martin the Guitar* by Harry Musselwhite; *Regal Musical Instruments: 1895–1955* by Bob Carlin.

13. Clear Light Publishers

“Clear Light publishes books that accurately depict the positive side of human experience and inspire the spirit.” 823 Don Diego, Santa Fe, NM 87505. (505)989-9590.

FAX: (505)989-9519.

EMAIL: market@clearlightbooks.com.
WEBSITE: www.clearlightbooks.com.
CONTACT: Harmon Houghton, publisher.
NONFICTION NEEDS: Americana, anthropology, archeology, art, architecture, cooking, foods, nutrition, ethnic, history, nature, environment, philosophy, photography, regional, Southwest.
FICTION NEEDS: Children's, ethnic, historical, New Age, Southwestern, western, women's.
RECENT TITLES: *Raven Finds the Daylight and other American Indian Stories* by Paul M. Levitt and Elissa S. Guralnick; *Native American Twelve Days of Christmas* by Gary Robinson.

14. The Countryman Press

"The Countryman Press publishes books that encourage physical fitness and appreciation for and understanding of the natural world, self-sufficiency and adventure." P.O. Box 748, Woodstock, VT 05091. (802)457-4826.

FAX: (802)457-1678.

EMAIL: khummel@wnnorton.com.

WEBSITE: www.countrymanpress.com.

CONTACT: Kermit Hummel, editorial director.

NONFICTION NEEDS: Cooking, foods, nutrition, gardening, history, nature, environment, recreation, regional, travel, country living.

RECENT TITLES: *Lobster Shacks: A Road Guide to New England's Best Lobster Joints* by Mike Urban; *Adirondacks: A Great Destination*, 7th Edition by Annie Stoltie.

TIPS: "We publish several series of regional recreation guidebooks—hiking, bicycling, walking, fly-fishing, canoeing, kayaking—and are looking to expand them. We're also looking for books of national interest on travel, gardening, rural living, nature and fly fishing."

15. Dark Horse Comics

"In addition to publishing comics from top talent ... Dark Horse is recognized as the world's leading publisher of licensed comics." 10956 SE Main St., Milwaukie, OR 97222. (503)652-8815.

FAX: (503)654-9440.

EMAIL: dhcomics@darkhorse.com.

WEBSITE: www.darkhorse.com.

CONTACT: Submissions.

FICTION NEEDS: Comic books and graphic novels.

RECENT TITLES: *Star Wars Omnibus: Clone Wars Volume 1—The Republic Goes to War* by John Ostrander, et al.; *B.P.R.D. Hell on Earth, Volume 3: Russia* by Mike Mignola, et al.; *Oh My Goddess! Volume 42* by Kosuke Fujishima.

TIPS: "See website for detailed submission guidelines and submission agreement, which must be signed."

16. Dawn Publications

"Dawn Publications is dedicated to inspiring in children a sense of appreciation for all life on earth. Dawn looks for nature awareness and appreciation titles that promote a relationship with the natural world and specific habitats, usually through inspiring treatment and nonfiction." 12402 Bitney Springs Rd., Nevada City, CA 95959. (530)274-7775.

FAX: (530)274-7778.

WEBSITE: www.dawnpub.com.

CONTACT: Glenn Hovemann, editor.

NONFICTION NEEDS: Environment, animals, nature.

RECENT TITLES: *Granny's Clan: A Tale of Wild Orcas* by Sally Hodson; *Nature's Patchwork Quilt* by Mary Miche.

TIPS: "Looking for picture books expressing nature awareness with inspirational quality leading to enhanced self-awareness. Does not publish anthropomorphic works; no animal dialogue."

17. Down East Books

"Down East Books publishes books that capture and illuminate the unique beauty and character of New England's history, culture and wild places." Imprint of Down East Enterprise, Inc., P.O. Box 679, Camden, ME 04843. (207)594-9544.

FAX: (207)594-7215.

EMAIL: editorial@downeast.com; submissions@downeast.com.

WEBSITE: www.downeast.com.

CONTACT: Paul Doiron, editor.

NONFICTION NEEDS: Americana, history, nature, environment, recreation, regional, sports. "Books about the New England region; Maine in particular. All of our regional books must have a Maine or New England emphasis."

RECENT TITLES: *Mr. Rockefeller's Roads* by Ann Rockefeller Roberts; *Journey of the Sea Glass* by Nicole Fazio; *Maine Home Cooking* by Sandra L. Oliver.

18. Dufour Editions

"We publish literary fiction." P.O. Box 7, 124 Byers Rd., Chester Springs, PA 19425. (610)458-5005.

FAX: (610)458-7103.

EMAIL: orders@dufourEditions.com.

WEBSITE: www.dufoureditions.com.

NONFICTION NEEDS: translation and history.

FICTION NEEDS: Literary, short-story collections, translation. "We like books that are slightly off-beat, different and well-written."

RECENT TITLES: *Dominant Traits: Stories* by Eric Freeze; *A Pleasure to Do Death With You* by Paul Charles; *Welcome to Zero City Baby* by David Racine.

TIPS: "Audience is sophisticated, literate readers especially interested in foreign literature and translations, and a strong Irish-Celtic focus, as well as work from U.S. writers."

19. Frederick Fell Publishers, Inc.

"Frederick Fell Publishers has continued to be a leading trade independent book publisher in the United States due to its commitment to excellence. Now publishing 50 e-books per year [in addition to print books]." 2131 Hollywood Blvd., Suite 305, Hollywood, FL 33020. (954)925-5242.

EMAIL: fellpub@aol.com.

WEBSITE: www.fellpub.com.

CONTACT: Barbara Newman, senior editor.

NONFICTION NEEDS: Business, economics, child guidance, education, ethnic, film, cinema, stage, health, medicine, hobbies, money, finance, spirituality.

RECENT TITLES: *Your Health Your Choice* by Ted Morter; *Against My Will*

by Benjamin H. Berkley; *Coins 2012* by Steve Nolte.

TIPS: "We are most interested in well-written, timely nonfiction with strong sales potential. We will not consider topics that appeal to a small, select audience. Learn markets and be prepared to help with sales and promotion. Show us how your book is unique or better than the competition."

20. Gibbs Smith

"Gibbs Smith specializes in beautifully illustrated lifestyle books covering topics such as interior design, architecture, cooking, children's, home, green/sustainable and more." P.O. Box 667, Layton, Utah 84041. (801)544-9800.

FAX: (801)544-5582.

EMAIL: info@gibbs-smith.com.

WEBSITE: www.gibbs-smith.com.

CONTACT: Acquisitions editor.

NONFICTION NEEDS: Architecture, arts and crafts, cookbooks, gardening, gift books, humor, interior design, middle-grade (activity, arts/crafts, cooking, how-to, nature/environment, science), popular culture.

RECENT TITLES: *200 Appetizers* by Donna Kelly and Sandra Hoopes; *Ralph Kylloe's Rustic Living* by Ralph Kylloe; *Candy Making for Kids* by Courtney Dial Whitmore.

21. Hatala Geroproducts

"An independent company, Hatala Geroproducts publishes books, games, magnetic signs and greeting cards primarily for seniors." P.O. Box 42, Greentop, MO 63546.

EMAIL: editor@geroproducts.com.

WEBSITE: www.geroproducts.com.

CONTACT: Mark Hatala, Ph.D., publisher/editor-in-chief.

NONFICTION NEEDS: Romance, relationships, advice, travel, how-to. "All books are larger print, so mss should be around 50,000 words. Books should be of interest to older (60+) adults."

RECENT TITLES: *Mom No More* by Mignon Matthews; *How to be an Old Guy: Dispatches From the Retiree Front* by

Bill Kilpatrick.

TIPS: "Audience is men and women (but particularly women) over age 60. Books need to be pertinent to the lives of older Americans. No memoirs or poetry."

22. Heritage House Publishing Co.

"Heritage House publishes books that celebrate the historical and cultural heritage of Canada, particularly Western Canada and, to an extent, the Pacific Northwest." #340-1105 Pandora Ave., Victoria, BC V8V 3P9, Canada. (250)360-0829.

FAX: (250)386-0829.

EMAIL: editorial@heritagehouse.ca.

WEBSITE: www.heritagehouse.ca.

CONTACT: Vivian Sinclair, managing editor.

NONFICTION NEEDS: Adventure, contemporary Canadian culture, history, regional.

RECENT TITLES: *Backspin* by Arv Olson; *Quests for Fire* by Jon C. Stott.

TIPS: "Our books appeal to residents of and visitors to the northwest quadrant of the continent. We're looking for good stories and good storytellers. We focus on work by Canadian authors."

23. Holiday House, Inc.

"Holiday House publishes children's and young-adult books for the school and library markets. We have a commitment to publishing first-time authors and illustrators." 425 Madison Ave., New York, NY 10017.

EMAIL: info@holidayhouse.com.

WEBSITE: www.holidayhouse.com.

CONTACT: Mary Cash, editor.

NONFICTION NEEDS: Americana, history, Judacia, science.

FICTION NEEDS: Adventure, animal stories for young readers, contemporary, historical, holiday, humor, Judaica, literary, mainstream.

RECENT TITLES: *Bus Driver* by Nancy Poydar; *Ollie's School Day* by Stephanie Calmenson; *The Wing Wing Brothers Math Spectacular* by Ethan Long.

TIPS: "We need mss with strong stories and writing."

24. Houghton Mifflin Harcourt Books for Children

"Houghton Mifflin Harcourt gives shape to ideas that educate, inform and, above all, delight." Imprint of Houghton Mifflin Trade and Reference Division, 222 Berkeley St., Boston, MA 02116. (617)351-5000.

FAX: (617) 351-1111.

EMAIL: children's_books@hmco.com.

WEBSITE: www.houghtonmifflinbooks.com.

CONTACT: Kate O'Sullivan, senior editor; Ann Rider, executive editor; Margaret Raymo, editorial director.

NONFICTION NEEDS: Animals, anthropology, archeology, art, architecture, ethnic, history, language, literature, music, dance, nature, environment, science, sports. "Interested in innovative books and subjects about which the author is passionate."

FICTION NEEDS: Adventure, ethnic, historical, humor, juvenile, early readers, literary, mystery, picture books, suspense, young adult, board books.

RECENT TITLES: *A Girl Named Digit* by Annabel Monaghan; *Trick or Treat* by Leo Landry; *Malcolm at Midnight* by W.H. Beck and Brian Lies.

TIPS: "Faxed or emailed mss and proposals are not considered. Complete submission guidelines available on website."

25. Hunter House Publishers

"Hunter House publishes health (especially women's), self-help health, sexuality and couple relationships, violence prevention and intervention books." P.O. Box 2914, Alameda, CA 94501. (510)865-5282.

EMAIL: acquisitions@hunterhouse.com.

WEBSITE: www.hunterhouse.com.

CONTACT: Jeanne Brondino, editor.

NONFICTION NEEDS: Child guidance, community, health, medicine, nutrition, parenting, psychology, sex, women's issues, self-help, women's health, fitness, relationships, sexuality, personal growth, violence prevention. "Always looking for

good sexuality books. Currently want yoga books for a U.S. audience and books on natural/holistic health options.”

RECENT TITLES: *The Secret of Vigor* by Dr. Shawn Talbott; *303 Preschooler-Approved Exercises and Active Games* by Kimberly Wechsler.

TIPS: “Please send as much information as possible about who your audience is, how your book addresses their needs and how you reach that audience in your ongoing work. Include a marketing plan.”

26. Information Today, Inc.

“We look for highly focused coverage of cutting-edge technology topics, written by established experts and targeted to a tech-savvy readership.” 143 Old Marlton Pike, Medford, NJ 08055. (609)654-6266.

FAX: (609) 654-4309.

EMAIL: jbryans@infotoday.com.

WEBSITE: www.infotoday.com.

CONTACT: John B. Bryans, editor-in-chief and publisher.

NONFICTION NEEDS: Business, economics, computers, electronics, education, science, Internet, cyberculture.

RECENT TITLES: *Web of Deceit*, edited by Annie P. Mintz; *Face2Face: Using Facebook, Twitter, and Other Social Media Tools to Create Great Customer Connections* by David Lee King.

TIPS: “Our readers include scholars, academics, indexers, librarians, information professionals (ITI imprint), as well as high-end consumer and business users of Internet/WWW/online technologies and people interested in the marriage of technology with issues of social significance (i.e., cyberculture).”

27. Insomniac Press

“Midsized independent publisher with a mandate to produce edgy experimental fiction.” 520 Princess Ave., London, ON N6B 2B8, Canada. (416)504-6270.

EMAIL: mike@insomniacpress.com.

WEBSITE: www.insomniacpress.com.

CONTACT: Mike O'Connor, publisher.

NONFICTION NEEDS: Business, creative nonfiction, gay, lesbian, government, politics, health, medicine, language,

literature, money, finance, multicultural, religion, true crime. “Very interested in areas such as true crime and well-written and well-researched nonfiction on topics of wide interest.”

FICTION NEEDS: Comic books, ethnic, experimental, gay, lesbian, humor, literary, mainstream, multicultural, mystery, suspense. “We publish a mix of commercial (mysteries) and literary fiction.”

OTHER NEEDS: Poetry.

RECENT TITLES: *Dos Equis* by Anthony Bidulka; *Bad Mommy* by Willow Yamauchi; *Breaking Out II* by Kevin Alderson.

TIPS: “We envision a mixed readership that appreciates up-and-coming literary fiction and poetry as well as solidly researched and provocative nonfiction. Peruse our website and familiarize yourself with what we’ve published in the past.”

28. JIST Publishing

Publishes “practical, self-directed tools and training materials that are used in employment and training, education and business settings.” 875 Montreal Way, St. Paul, MN 55102. (800)328-1452.

FAX: (800)328-4564.

EMAIL: hstith@jist.com.

WEBSITE: www.jist.com.

CONTACT: Heather Smith, acquisitions editor.

NONFICTION NEEDS: Business, economics, education. “We want text/workbook formats that would be useful in a school or other institutional setting. We also publish trade titles for all reading levels. Will consider books for professional staff and educators, appropriate software and videos.”

RECENT TITLES: *50 Best Jobs for Your Personality*, 3rd Edition by Laurence Shatkin; *Quick Military Transition Guide* by Janet Farley.

29. Kar-Ben Publishing

“Kar-Ben Publishing creates award-winning children’s titles on a wide variety of Jewish subjects, including holiday books, folktales, contemporary stories and picture books reflecting the rich diversity of today’s Jewish community.” Imprint of Lerner Publishing Group, 241 First Ave.

N., Minneapolis, MN 55401. (800)328-4929, ext. 359.

EMAIL: editorial@karben.com.

WEBSITE: www.karben.com.

NONFICTION NEEDS: Picture books, activity books, arts/crafts, biography, careers, concept, cooking, history, how-to, multicultural, religion, social issues, special needs. “Jewish content children’s books only.”

FICTION NEEDS: Picture books, adventure, concept, folktales, history, humor, multicultural, religion, special needs. “Jewish content children’s books only.”

RECENT TITLES: *Barnyard Purim* by Kelly Terwilliger; *Dinosaur Goes to Israel* by Diane Levin Rauchwerger; *Grandma Rose’s Magic* by Linda Elovitz Marshall.

TIPS: “Do a literature search to make sure a similar title doesn’t already exist. Illustrators: Look at our online catalog for a sense of what we like—bright colors and lively composition.”

30. Lake Claremont Press/Everything Goes Media

“We specialize in nonfiction books on the Chicago area and its history, particularly by authors with a passion or organizations with a mission.” P.O. Box 711, Chicago, IL 60690. (312)226-8400.

FAX: (312)226-8420.

EMAIL: lcp@lakeclaremont.com.

WEBSITE: www.lakeclaremont.com.

CONTACT: Sharon Woodhouse, publisher and owner.

NONFICTION NEEDS: Americana, ethnic, history, nature, environmental, regional, travel, women’s issues, film/cinema/stage (regional)—as long as it is primarily a Chicago book.

RECENT TITLES: *Just Add Water: Making the City of Chicago* by Renee Kreczmer; *Gold Coast Madam* by Rose Laws and Dianna Harris.

TIPS: “Please include a market analysis in proposals (who would buy this book and where) and an analysis of similar books available for different regions. Please know what else is out there.”

31. Martin Sisters Publishing

"An independent publisher dedicated to delivering a quality reading experience to book lovers." P.O. Box 1749, Barbourville, KY 40906.

EMAIL: publisher@martinsisterspublishing.com.

WEBSITE: www.martinsisterspublishing.com.

CONTACT: Denise Melton, publisher/editor; Melissa Newman, publisher/editor.

NONFICTION NEEDS: Americana, child guidance, contemporary culture, cooking, creative nonfiction, education, gardening, history, house and home, how-to, humanities, juvenile, labor, language, law, literature, memoirs, money, nutrition, parenting, psychology, regional, sociology, spirituality, western, women's issues, women's studies.

FICTION NEEDS: Adventure, confession, fantasy, historical, humor, juvenile, literary, mainstream, military, mystery, regional, religious, romance, science fiction, short-story collections, spiritual, sports, suspense, war, western, young adult.

OTHER NEEDS: Poetry in translation.

RECENT TITLES: *Once Upon a Picket* by Muriel T. Eden-Paul; *In a Pickle* by Karen Robbins; *Obsidian* by Kayla Curry.

32. Milkweed Editions

"Milkweed Editions publishes distinctive voices of literary merit in handsomely designed, visually dynamic books, exploring the ethical cultural and esthetic issues that free societies need continually to address." 1011 Washington Ave. S., Suite 300, Minneapolis, MN 55415. (612)332-3192.

FAX: (612)215-2550.

EMAIL: submissions@milkweed.org.

WEBSITE: www.milkweed.org.

NONFICTION NEEDS: Agriculture, animals, archaeology, art, contemporary culture, creative nonfiction, environment, gardening, gay, government, history, humanities, language, multicultural, nature, politics, literature, regional, translation, women's issues, world affairs.

FICTION NEEDS: Experimental, short-story collections, translation, young adult.

RECENT TITLES: *American Boy* by Larry Watson; *Blood of the Sun* by Salgado Maranhão; *Silhouette of a Sparrow* by Molly Beth Griffin.

TIPS: "Please read [our] submission guidelines before submitting and acquaint yourself with our books in terms of style and quality before submitting. Many factors influence our selection process, so don't get discouraged. Nonfiction is focused on literary writing about the natural world, including living well in urban environments."

33. Minnesota Historical Society Press

"Minnesota Historical Society Press publishes both scholarly and general interest books that contribute to the understanding of the Midwest." Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102. (651)259-3200.

WEBSITE: shop.mnhs.org/mhspress.cfm.

CONTACT: Ann Regan, editor-in-chief.

NONFICTION NEEDS: Scholarly, Americana, anthropology, archaeology, art, architecture, community, cooking, foods, nutrition, creative nonfiction, ethnic, government, politics, history, memoirs, multicultural, nature, environment, photography, regional, women's issues, women's studies, Native American studies.

RECENT TITLES: *One Drop in a Sea of Blue* by John B. Lundstrom; *Somalis in Minnesota* by Ahmed Ismail Yusuf; *Mni Sota Makoce: The Land of the Dakota* by Gwen Westerman and Bruce White.

TIPS: "Books must have a connection to the Midwest. Regional works only."

34. Moonshadow/Wakestone Press

"Our goal is to enable authors to tell and sell their stories and make them a part of our culture. Moonshadow focuses on fiction, primarily for young adults. Wakestone focuses on nonfiction stories, biographies, lifestyle and advice." 200 Brook Hollow Rd., Nashville, TN 37205.

(615)739-6428.

EMAIL: info@wakestonepress.com.

WEBSITE: www.wakestonepress.com.

CONTACT: Frank Daniels III, editor.

NONFICTION NEEDS: Cooking, creative nonfiction, foods, history, house and home, law, memoirs, New Age, regional, sports, young adult.

FICTION NEEDS: Adventure, fantasy, horror, juvenile.

RECENT TITLES: *First Friend: Thomas Jefferson: The Original Social Network* by Kathleen Reid; *Galadria: Peter Huddleston and the Rites of Passage* by Miguel Lopez De Leon.

TIPS: "Be honest, be creative, be interesting."

35. Motorbooks

"Motorbooks is one of the world's leading transportation publishers, covering subjects from classic motorcycles to heavy equipment to today's latest automotive technology." Quayside Publishing Group, 400 First Ave. N., Suite 300, Minneapolis, MN 55401. (612)344-8100.

FAX: (612)344-8691.

WEBSITE: www.motorbooks.com.

CONTACT: Lee Klancher, senior editor.

NONFICTION NEEDS: Americana, history, hobbies, military, war, photography, translation.

RECENT TITLES: *The Chevrolet Small-Block Bible* by Thomas J. Madigan and Vic Edelbrock Jr.; *How to Restore and Customize Automotive Interiors* by Dennis W. Parks; *How to Ride Off-Road Motorcycles* by Gary LaPlante.

TIPS: "State qualifications for doing transportation-related subjects."

36. Orange Frazer Press

"Orange Frazer Press accepts [Ohio] non-fiction only: corporate histories, town celebrations and anniversary books." P.O. Box 214, 37½ W. Main St., Wilmington, OH 45177. (937)382-3196.

FAX: (937)383-3159.

EMAIL: publisher@orangefrazer.com.

WEBSITE: www.orangefrazer.com.

CONTACT: Marcy Hawley, publisher (custom book publishing); John Baskin, editor (trade publishing).

NONFICTION NEEDS: Audio, anthropology, archaeology, art, architecture, business, economics, cooking, foods, nutrition, education, history, nature, environment, photography, regional, sports, travel. "Sports and personalities are our main focus."

RECENT TITLES: *Harriett's Homecoming* by Susan Sachs Levine; *Never Not a Lovely Moon* by Caroline McHugh.

TIPS: "For our commercial titles, we focus mainly on sports and biographies. Our readers are interested in sports or curious about famous persons/personalities. Also, we mainly publish custom books now—90 percent custom titles, 10 percent trade titles."

37. Paragon House Publishers

"We publish general interest titles and textbooks that provide readers greater understanding of society and the world. Currently emphasizing religion, philosophy, economics and society." 1925 Oakcrest Ave., Suite 7, St. Paul, MN 55113. (651)644-3087.

FAX: (651)644-0997.

EMAIL: submissions@paragonhouse.com.

WEBSITE: www.paragonhouse.com.

CONTACT: Gordon Anderson, acquisitions editor.

NONFICTION NEEDS: Government, environment, multicultural, nature, philosophy, psychology, politics, religion, sociology, women's issues, world affairs.

RECENT TITLES: *Rape: Weapon of War and Genocide* by Carol Rittner and John K. Roth; *The Secret of Bog Lane* by Americo Tulipano; *The Federalist Papers: The Best Argument for the Constitution*, edited by Robert E. Berger.

38. Poisoned Pen Press

"Our publishing goal is to offer well-written mystery novels of crime and/or detection where the puzzle and its resolution are the main forces that move the story forward." 6962 E. First Ave., Suite 103, Scottsdale, AZ 85251. (480)945-3375.

EMAIL: submissions@poisonedpenpress.com.

WEBSITE: www.poisonedpenpress.com.

CONTACT: Jessica Tribble, publisher.

FICTION NEEDS: Mystery.

RECENT TITLES: *Scone Island* by Frederick Ramsay; *Champagne: The Farewell* by Janet Hubbard; *Dying Echo* by Judy Clemens.

TIPS: "Audience is adult readers of mystery fiction. Mss should generally be longer than 65,000 words and shorter than 100,000 words. [Prefer to avoid] novels centered on serial killers, spousal or child abuse, drugs or extremist groups, although we do not entirely rule such works out."

39. Quest Books

Publishes books on "transpersonal psychology, comparative religion, deep ecology, spiritual growth, the development of creativity and alternative health practices." Imprint of Theosophical Publishing House, 306 W. Geneva Rd., P.O. Box 270, Wheaton, IL 60187.

EMAIL: submissions@questbooks.net.

WEBSITE: www.questbooks.net.

CONTACT: Richard Smoley, editor.

NONFICTION NEEDS: Astrology/psychic, New Age, philosophy, psychology, religion, spirituality. "Our specialty is high-quality spiritual nonfiction with a self-help aspect."

RECENT TITLES: *Growing Into God: A Beginner's Guide to Christian Mysticism* by John Mabry; *The Trauma Tool Kit: Healing PTSD From the Inside Out* by Susan Pease Banitt; *Sufi Talks* by Robert Frager.

TIPS: "Read a few recent Quest titles and submission guidelines before submitting. Know our books and our company goals. Explain how your book or proposal relates to other Quest titles."

40. Quite Specific Media Group

"Quite Specific Media Group is an umbrella company of five imprints specializing in costume, fashion, theater and design." 7373 Pyramid Place, Hollywood, CA 90046. (323)851-5797.

FAX: (323) 851-5798.

EMAIL: info@quitespecificmedia.com.

WEBSITE: www.quitespecificmedia.com.

CONTACT: Ralph Pine, editor-in-chief.

NONFICTION NEEDS: Fashion, film, cinema, stage, history, literary criticism, translation. Accepts nonfiction and technical works in translations also. For and about performing arts theory and practice: Acting, directing, voice, speech, movement, makeup, masks, wits, costumes, sets, lighting, sound, design and execution, technical theater, stagecraft, equipment, stage management, producing, arts management, business and legal aspects, film, radio, television, cable, video, theory, criticism, reference, theater and performance history, costume and fashion.

RECENT TITLES: *Emotion on Demand* by Michael Woolson; *Classic Fashion Patterns of the 20th Century* by Anne Tyrrell.

41. Recliner Books

"We are currently looking for literary fiction [and literary nonfiction] targeted at an adult audience, which we will publish in paperback and e-book formats." P.O. Box 64128, 5628 4 St. Northwest, Calgary, AB T2K 1B2, Canada. (403)668-9746.

EMAIL: submission@reclinerbooks.com.

WEBSITE: www.reclinerbooks.com.

CONTACT: Dustin Smith, editor.

NONFICTION NEEDS: Animals, anthropology, business, creative nonfiction, economics, environment, gay, health, history, language, law, lesbian, literature, medicine, memoirs, money, nature, politics, religion, science, sex, social sciences, sociology, women's issues, women's studies, world affairs.

FICTION NEEDS: Adventure, contemporary, experimental, feminist, gay, historical, humor, lesbian, literary, mainstream, military, multicultural, religious. "We are not currently accepting anything targeted at children, young adults or science fiction readers."

RECENT TITLES: *Notes for Monday* by Barb Howard; *Murder on the Bow* by John Ballem; *A Glass Shard and Memory* by J.J. Steinfeld.

TIPS: "Our audience is 24 years old and older, 70 percent female, 30 percent male [and] 90 percent Canadian."

42. Rio Nuevo Publishers

"We present the best of the West in words and pictures. Our award-winning books focus on arts and crafts, children's literature, cooking, history, gardening, memoirs, Native America, nature, spirituality and travel." Imprint of Treasure Chest Books, P.O. Box 5250, Tucson, AZ 85703. (520)623-9558.

FAX: (520)624-5888.

EMAIL: info@rionuevo.com.

WEBSITE: www.rionuevo.com.

NONFICTION NEEDS: Animals, cooking, foods, nutrition, gardening, history, nature, environment, regional, religion, spirituality, travel.

RECENT TITLES: *I Am the Desert* by Anthony D. Fredericks; *The Green Southwest Cookbook* by Janet E. Taylor; *Code Talker Stories* by Laura Tohe.

TIPS: "We cover the Southwest, but prefer titles that are not too narrow in their focus. We want our books to be of broad enough interest that people from other places will also want to read them."

43. Santa Monica Press

"At Santa Monica Press, we're not afraid to cast a wide editorial net. Our eclectic list of lively and modern nonfiction titles includes books in such categories as popular culture, film history, photography, humor, biography, travel and reference." P.O. Box 850, Solana Beach, CA 92075. (858)793-1890; (800)784-9553.

EMAIL: books@santamonicapress.com.

WEBSITE: www.santamonicapress.com.

CONTACT: Jeffrey Goldman, publisher.

NONFICTION NEEDS: Americana, architecture, art, contemporary culture, creative nonfiction, education, entertainment, film, games, humanities, language, literature, memoirs, regional, social sciences, sports, travel.

RECENT TITLES: *The Disneyland Encyclopedia* by Chris Strodder; *The Gumshoe and the Shrink* by David L. Robb; *A Perfect Haze* by Harvey Kubernik and Kenneth Kubernik.

TIPS: "Visit our website before submitting to view our author guidelines and to get a clear idea of the types of books we publish.

Carefully analyze your book's competition and tell us what makes your book different—and what makes it better. Also let us know what promotional and marketing opportunities you, as the author, bring to the project."

44. Sarabande Books, Inc.

Publishes "poetry, short fiction and creative nonfiction. We look for works of lasting literary value." 2234 Dundee Rd., Suite 200, Louisville, KY 40205. (502)458-4028.

FAX: (502)458-4065.

EMAIL: info@sarabandebooks.org.

WEBSITE: www.sarabandebooks.org.

CONTACT: Sarah Gorham, editor-in-chief.

NONFICTION NEEDS: Creative nonfiction, essay books.

FICTION NEEDS: Literary, novellas, short novels. "We consider novels and nonfiction in a wide variety of genres and subject matters with a special emphasis on mysteries and crime fiction. We do not consider science fiction, fantasy or horror."

OTHER NEEDS: Poetry.

RECENT TITLES: *Gin & Bleach* by Catherine Wing; *Let Me Clear My Throat* by Elena Passarello; *The City of Poetry* by Gregory Orr.

TIPS: "Sarabande Books publishes for a general literary audience. Know your market. Read and buy books of literature. [We also sponsor] contests for poetry and fiction."

45. Seal Press

"[A] feminist book publisher interested in original, lively, radical, empowering and culturally diverse nonfiction by women addressing contemporary issues from a feminist perspective or speaking positively to the experience of being female." 1700 4th St., Berkeley, CA 94710. (510)595-3664.

EMAIL: seal.press@perseusbooks.com

WEBSITE: www.sealpress.com.

CONTACT: Acquisitions editor.

NONFICTION NEEDS: Americana, child guidance, contemporary/pop culture, creative nonfiction, domestic violence, environment, ethnic, gay, lesbian,

memoirs, multicultural, nature, politics, sex, sexual abuse, travel, women's issues, women's studies.

RECENT TITLES: *Seeing Ezra* by Kerry Cohen; *Kissing Outside the Lines* by Diane Farr; *Airbrushed Nation* by Jennifer Nelson.

TIPS: "Our audience is generally composed of women interested in reading about women's issues addressed from a feminist perspective."

46. Silver Leaf Books

"Silver Leaf Books is a small press featuring primarily new and upcoming talent in the fantasy, science fiction, mystery, thrillers, suspense and horror genres." P.O. Box 6460, Holliston, MA 01746.

EMAIL: editor@silverleafbooks.com.

WEBSITE: www.silverleafbooks.com.

CONTACT: Brett Fried, editor.

FICTION NEEDS: Fantasy (space fantasy, sword and sorcery), horror (dark fantasy, futuristic, psychological, supernatural), mystery/suspense (amateur sleuth, cozy, police procedural, private eye/hard-boiled), science fiction (hard science/technological, soft/sociological), young adult (adventure, fantasy/science fiction, horror, mystery/suspense).

RECENT TITLES: *Betraying the God of Light* by Jared Angel; *Dark Destiny* by Linda McCue; *Mute* by Brian Bandell.

TIPS: "Follow the online guidelines. Be thorough and professional."

47. Tanglewood Press

"Tanglewood Press strives to publish entertaining, kid-centric books." P.O. Box 3009, Terre Haute, IN 47803. (647)348-4460.

EMAIL: khamlin@tanglewoodbooks.com.

WEBSITE: www.tanglewoodbooks.com.

CONTACT: Kairi Hamlin, acquisitions editor.

FICTION NEEDS: Picture books, adventure, animal, concept, contemporary, fantasy, humor.

RECENT TITLES: *Ashen Winter* by Mike Mullin; *Chester the Brave* by Audrey Penn; *Wild Rose's Weaving* by Ginger Churchill and Nicole Wong.

TIPS: "Please see lengthy 'Submissions' page on our website."

48. Torquere Press

"We are a gay and lesbian press focusing on romance and genres of romance. We particularly like paranormal and western romance." P.O. Box 2545, Round Rock, TX 78680. (512)586-3553.

EMAIL: submissions@torquerepress.com.

WEBSITE: www.torquerepress.com.

CONTACT: Shawn Clements, submissions editor; Lorna Hinson, senior editor.

FICTION NEEDS: All categories gay and lesbian themed: Adventure, contemporary, erotica, historical, horror, mainstream, multicultural, mystery, occult, romance, science fiction, short-story collections, suspense, western.

RECENT TITLES: *A Fighting Chance* by Andi Penn; *Moon Shadows* by Neena Jaydon; *Emerging Magic* by Angela Benedetti; *Hoarse Play* by Sean Michael.

TIPS: "Our audience is primarily people looking for a familiar romance setting featuring gay or lesbian protagonists. Please read guidelines carefully and familiarize yourself with our lines."

49. Whitaker House

"[Our mission is to] advance God's kingdom by providing biblically based products that proclaim the power of the gospel and minister to the spiritual needs of people around the world." 1030 Hunt Valley Circle, New Kensington, PA 15068. (724)334-2920.

FAX: (724)334-2932.

EMAIL: publisher@whitakerhouse.com.

WEBSITE: www.whitakerhouse.com.

CONTACT: Tom Cox, managing editor.

NONFICTION NEEDS: Biography, Christian living, healing, how-to, prayer, self-help. "[We accept only] submissions on topics with a Christian perspective."

FICTION NEEDS: African-American romance, Amish fiction, Christian fiction, historical romance. "All fiction must have a Christian perspective."

RECENT TITLES: *Sofia's Secret* by Sharlene MacLaren; *Prayers That Get Results* by Tom Brown; *Freedom Beyond*

Comprehension by Joan Hunter.

TIPS: "Audience includes those seeking uplifting and inspirational fiction and nonfiction."

50. Wild Child Publishing

"Wild Child Publishing is a small, independent press that started out as a magazine in September 1999. We are known for working with newer/unpublished authors." P.O. Box 4897, Culver City, CA 90231. (424)258-0897.

EMAIL: mgbaun@wildchildpublishing.com.

WEBSITE: www.wildchildpublishing.com.

CONTACT: Marci G. Baun, editor.

FICTION NEEDS: Adventure, children's/juvenile, erotica (for Freya's Bower imprint only), ethnic/multicultural, experimental, fantasy, feminist, gay, historical, horror, humor/satire, lesbian, literary, mainstream, military/war, mystery/suspense, New Age/mystic, psychic/supernatural, romance, science fiction, short-story collections, thriller/espionage, western, young adult/teen (fantasy/science fiction).

RECENT TITLES: *The Blue Hills* by Steve Shilstone; *Lucky's Charm* by Jenn Nixon; *City of Thieves* by Audrey Cuff.

TIPS: "Read our submission guidelines thoroughly. Send in entertaining, well-written stories. Be easy to work with and upbeat."

Magazines

SEEKING GENERAL INTEREST

51. American Baby

Meredith Corp., 375 Lexington Ave., 9th Floor, New York, NY 10017.

EMAIL: abletters@americanbaby.com.

WEBSITE: www.americanbaby.com.

70 percent freelance written. Monthly magazine covering health, medical and childcare concerns for expectant and new parents. Circ. 2,000,000. Offers 25 percent kill fee. Accepts queries and mss by mail.

NEEDS: Book excerpts, essays, general interest, how-to, some aspect of pregnancy or childcare, humor, new product, personal experience, fitness, beauty, health. Query or send complete ms.

LENGTH: 1,000–2,000 words. Pays \$750–1,200 for assigned articles, \$600–800 for unsolicited articles.

TIPS: "Get to know our style by thoroughly reading a recent issue of the magazine. Don't send something we recently published."

52. The American Legion Magazine

P.O. Box 1055, Indianapolis, IN 46206-1055. (317)630-1200.

FAX: (317)630-1280.

EMAIL: mgrills@legion.org; hsoria@legion.org.

WEBSITE: www.legion.org/magazine.

70 percent freelance written. Monthly magazine covering national security, foreign affairs, business trends, social issues, health, education, ethics and the arts. Circ. 2,550,000. Accepts queries by mail, email, fax.

NEEDS: General interest, interview.

Query with clips.

LENGTH: 300–2,000 words. Pays \$0.40 and up/word.

TIPS: "Queries by new writers should include clips/background/expertise, no longer than 1½ pages. Submit suitable material showing you have read several issues. *The American Legion Magazine* considers itself 'the magazine for a strong America.' Reflect this theme (which includes economy, educational system, moral fiber, social issues, infrastructure, technology and national defense/security) [in your query]."

53. Harper's Magazine

666 Broadway, 11th Floor, New York, NY 10012. (212)420-5720.

FAX: (212)228-5889.

EMAIL: readings@harpers.org.

WEBSITE: www.harpers.org.

90 percent freelance written. Monthly magazine for well-educated, socially concerned, widely read men and women who value ideas and good writing. Circ. 230,000. Offers negotiable kill fee. Accepts submissions and mss by mail.

NEEDS: Humor. No interviews or

profiles. Query.

LENGTH: 4,000–6,000 words. Generally pays \$0.50–1/word.

TIPS: “Some readers expect their magazines to clothe them with opinions in the way that Bloomingdale’s dresses them for the opera. The readers of *Harper’s Magazine* belong to a different crowd. They strike [us] as the kind of people who would rather think in their own voices and come to their own conclusions.”

54. Highlights for Children

803 Church St., Honesdale, PA 18431.

(570)253-1080.

FAX: (570)251-7847.

WEBSITE: www.highlights.com.

80 percent freelance written. Monthly magazine for children up to age 12. Circ. approximately 2.5 million. Accepts mss by mail.

NEEDS: Adventure, fantasy, historical, humorous, animal, contemporary, folktales, multicultural, problem-solving, sports. Does not want stories on war, crime or violence. Prefers complete ms.

LENGTH: Nonfiction: 800 words maximum. Fiction: 100–800 words. Pays up to \$150/article.

TIPS: “Know the magazine’s style before submitting. Send for guidelines and sample issue if necessary, [but] know our publication’s standards and content by reading sample issues, not just the guidelines.”

55. Ladies’ Home Journal

375 Lexington Ave., 9th Floor, New York, NY 10017. (212)557-6600.

EMAIL: lhj@mdp.com.

WEBSITE: www.lhj.com.

50 percent freelance written. Monthly magazine focusing on issues of concern to women 30–45. Circ. 4.1 million. Offers 25 percent kill fee. Accepts queries by mail, email.

NEEDS: Self, style, family, home, world, health, food.

LENGTH: 2,000–3,000 words. Pays \$2,000–4,000. Query.

TIPS: “*Ladies’ Home Journal* is for active, empowered women who are evolving in new directions. It addresses informational

needs with highly focused features and articles on a variety of topics.”

56. Men’s Health

Rodale Inc., 33 E. Minor St., Emmaus, PA 18098. (610)967-5171.

FAX: (610)967-7725.

EMAIL: mhletters@rodale.com.

WEBSITE: www.menshealth.com.

50 percent freelance written. Magazine published 10 times/year covering men’s health and fitness. Circ. 1,600,000. Offers 25 percent kill fee. Accepts queries by mail, fax.

NEEDS: Fitness, nutrition, relationships, travel, careers, grooming, health. Query.

LENGTH: 100–4,000 words. Pays \$1,000–5,000 for features, \$100–500 for short pieces.

TIPS: “The best way to break in is not by covering a particular subject, but by covering it within the magazine’s style.”

57. Metropolis

Bellerophon Publications, 61 W. 23rd St., 4th Floor, New York, NY 10010. (212)627-9977.

FAX: (212)627-9988.

EMAIL: edit@metropolismag.com.

WEBSITE: www.metropolismag.com.

80 percent freelance written. Monthly magazine (combined issue July/August) for consumers interested in architecture and design. Circ. 45,000. No kill fee. Accepts queries by mail, email, fax.

NEEDS: Essays, design, architecture, urban planning issues and ideas, interview of multidisciplinary designers/architects. No profiles on individual architectural practices, information from public relations firms or fine arts. Query.

LENGTH: 1,500–4,000 words. Pays \$1,500–4,000.

TIPS: “We’re looking for the new, the obscure or the wonderful. Be patient and don’t expect an immediate answer after submission of query.”

58. The Old Farmer’s Almanac

Yankee Publishing, Inc., P.O. Box 520, Dublin, NH 03444. (603)563-8111.

WEBSITE: www.almanac.com.

95 percent freelance written. Annual magazine covering weather, gardening, history, oddities and lore. Circ. 3,750,000. Offers 25 percent kill fee. Accepts queries by mail.

NEEDS: General interest, historical, how-to, garden, cooking, saving money, humor, weather, natural remedies, obscure facts, history, popular culture. No personal recollections/accounts, personal/family histories. Query with published clips.

LENGTH: 100–2,500 words. Pays \$0.65/word for features, \$25 for shorter pieces.

TIPS: “Our readers appreciate obscure facts and stories. Read it. Think differently. Read writer’s guidelines online.”

59. Yoga Journal

Active Interest Media, Healthy Living Group, 475 Sansome St., Suite 850, San Francisco, CA 94111. (415)591-0555.

FAX: (415)591-0733.

EMAIL: queries@yjmag.com.

WEBSITE: www.yogajournal.com.

75 percent freelance written. Magazine published nine times/year covering the practice and philosophy of yoga. Circ. more than 300,000. Offers kill fee. Accepts queries by email.

NEEDS: Book excerpts, how-to, exercise, inspirational, interview, opinion, photo feature, travel. Query.

LENGTH: 3,000–5,000 words. Pays \$50–2,000.

TIPS: “Please read several issues ... before submitting a query. Pitch your article idea to the appropriate department with the projected word count and what sources you’d use. In your query letter, please indicate your writing credentials. Please read our writer’s guidelines before submission.”

BUSINESS & INDUSTRY SPECIFIC

60. Corporate Board Member

Board Member Inc., 5110 Maryland Way, Suite 250, Brentwood, TN 37027. (615)309-3200.

FAX: (615)371-0899.

EMAIL: boardmember@boardmember.com.

WEBSITE: www.boardmember.com.
100 percent freelance written. Bimonthly magazine covering corporate governance. Circ. 60,000. Offers 25 percent kill fee. Accepts queries by email.

NEEDS: Stories on reform, shareholder suits, CEO pay, firing and hiring CEOs, setting up new boards, firing “useless” directors. Query.

LENGTH: 650–2,500 words. Pays \$1,200–5,000.

TIPS: “Don’t suggest stories you can’t deliver.”

61. Credit Today

P.O. Box 720, Roanoke, VA 24004.
(540)343-7500.

EMAIL: editor@credittoday.net.

WEBSITE: www.credittoday.net.
50 percent freelance written. Monthly newsletter covering business of trade credit. Accepts queries and mss by email.
NEEDS: How-to, interview, technical. Query or send complete ms.

LENGTH: 700–1,800 words. Pays \$200–1,400.

TIPS: “Make pieces actionable, personable and a quick read.”

62. Entrepreneur

Entrepreneur Media, 2445 McCabe Way, Suite 400, Irvine, CA 92614.
(949)261-2325.

WEBSITE: www.entrepreneur.com.
60 percent freelance written. Monthly magazine targeting entrepreneur readers who already run their own businesses and are seeking innovative methods and strategies to improve their business operations. No kill fee. Circ. 600,000. Accepts queries by mail, email.

NEEDS: How-to, information on running a business, dealing with the psychological aspects of running a business, profiles of unique entrepreneurs, current news/trends (and their effect on small business). Query with published clips.

LENGTH: 1,800 words. Payment varies.

TIPS: “Probably 75 percent of our freelance rejections are for article ideas

covered in one of our regular columns. Go beyond the typical, flat ‘business magazine query’—how to write a press release, how to negotiate with vendors, etc.—and instead investigate a current trend and develop a story on how that trend affects small business.”

63. Quill

Society of Professional Journalists, 3909 N. Meridian St., Indianapolis, IN 46208.

FAX: (317)920-4789.

EMAIL: sleadingham@spj.org.

WEBSITE: www.spj.org/quill.asp.
75 percent freelance written. Monthly magazine covering journalism and the media industry. Circ. 10,000. Offers 25 percent kill fee. Accepts queries by email.

NEEDS: General interest, how-to, technical. Query.

LENGTH: 800–2,500 words. Pays \$150–800.

TIPS: “We focus on the industry’s biggest issues while providing tips on how to become better journalists.”

64. Referee

Referee Enterprises Inc., 2017 Lathrop Ave., Racine, WI 53405.

FAX: (262)632-5460.

EMAIL: submissions@referee.com.

WEBSITE: www.referee.com.
75 percent freelance written. Monthly magazine covering sports officiating. Offers negotiable kill fee. Circ. 40,000. Accepts queries by mail, email.

NEEDS: Book excerpts, essays, historical, how-to, humor, interview, opinion, photo feature, technical as it relates to sports officiating. Query with published clips.

LENGTH: 500–3,500 words. Pays \$50–400.

TIPS: “Query first, and be persistent. We may not like your [first] idea, but that doesn’t mean we won’t like your next one. Professionalism pays off.”

FICTION & POETRY

65. Alaska Quarterly Review

ESB 208, University of Alaska-Anchorage, 3211 Providence Dr., Anchorage, AK

99508. (907)786-6916.

EMAIL: aqr@uaa.alaska.edu.

WEBSITE: www.uaa.alaska.edu/aqr.
95 percent freelance written. Semiannual magazine publishing fiction, poetry, literary nonfiction and short plays in traditional and experimental styles. Circ. 2,200. Byline given.

NEEDS: Fiction: Experimental, literary, translations, contemporary. Poetry: Avant-garde, free verse, prose poem, traditional. Drama: Experimental and traditional one-acts.

LENGTH: 1,000–20,000 words; 10 poems maximum. Pays \$10–200 subject to funding; pays in contributor’s copies and subscriptions when funding is limited.

TIPS: “All sections are open to freelancers. We rely almost exclusively on unsolicited mss.”

66. Asimov’s Science Fiction

Dell Magazine Fiction Group, 267 Broadway, 4th Floor, New York, NY 10007. (212)686-7188.

FAX: (212)686-7414.

EMAIL: asimovs@dellmagazines.com.

WEBSITE: www.asimovs.com.
98 percent freelance written. Magazine consists of science fiction and fantasy stories for adults and young adults. Circ. 50,000. No kill fee. Accepts queries by mail; accepts mss via online submission form, mail.

NEEDS: Fantasy, science fiction, hard science, soft sociological. Send complete ms with SASE, or use online submission form.
LENGTH: 750–15,000 words. Pays \$0.05–0.08/word.

TIPS: “In general, we’re looking for ‘character-oriented’ stories, those in which the characters, rather than the science, provide the main focus for the reader’s interest. Please do not send us submissions on disk or via email. We’ve bought some of our best stories from people who have never sold a story before.”

67. Ellery Queen’s Mystery Magazine

Dell Magazines Fiction Group, 267

Broadway, 4th Floor, New York, NY 10017. (212)686-7188.

FAX: (212)686-7414.

EMAIL: elleryqueenmm@dellmagazines.com.

WEBSITE: www.themysteryplace.com/eqmm.

100 percent freelance written. Monthly magazine (March/April and September/October issues combined) featuring mystery fiction. Circ. 100,000. Byline given.

NEEDS: Mystery, suspense. Submit ms via online submission form.

LENGTH: 2,500–8,000 words. Pays \$0.05–0.08/word, occasionally higher for established authors.

TIPS: “We have a Department of First Stories to encourage writers whose fiction has never before been in print.”

68. Glimmer Train

4763 SW Maplewood Rd., P.O. Box 80430, Portland, OR 97280-1430. (503)221-0836.

FAX: (503)221-0837.

EMAIL: eds@glimmertrain.org.

WEBSITE: www.glimmertrain.org.

90 percent freelance written. Quarterly magazine of literary short fiction. Circ. 12,000. Accepts mss via online submission form.

NEEDS: Short literary fiction.

LENGTH: Up to 12,000 words. Pays \$700.

TIPS: “Make submissions using the online submission procedure on [our] website.”

69. The Rag

11901 SW 34th Ave., Portland, OR 97219.

EMAIL: submissions@raglitmag.com.

WEBSITE: www.raglitmag.com.

80 percent freelance written. Quarterly online magazine featuring literary fiction and poetry. Byline given.

NEEDS: Fiction: Humorous, transgressive. Poetry: Avant-garde, free verse. “We accept all styles and themes.” Send complete ms.

LENGTH: 2,000–10,000 words for fiction; five poems or 2,000 words maximum for poetry. Pays \$20–300.

TIPS: “We like gritty material ... that is psychologically believable and that has some humor in it, dark or otherwise. We

like subtle themes, original characters and sharp wit.”

70. Suspense Magazine

JRSR Ventures, 26500 W. Agoura Rd., Suite 102–474, Calabasas, CA 91302.

FAX: (310)626-9670.

EMAIL: editor@suspensemagazine.com.

WEBSITE: www.suspensemagazine.com.

100 percent freelance written. Monthly consumer magazine covering suspense, mystery, thriller and horror genre. Offers 100 percent kill fee. Accepts query by email.

NEEDS: True crime, horror, mystery, suspense. Query.

LENGTH: 500–5,000 words. Pays commissions only, by assignment only.

TIPS: “Unpublished writers are welcome and encouraged to query. Our emphasis is on horror, suspense, thriller and mystery.”

71. Tin House

McCormack Communications, P.O. Box 10500, Portland, OR 97210. (503)274-4393.

FAX: (503)222-1154.

EMAIL: info@tinhouse.com.

WEBSITE: www.tinhouse.com.

90 percent freelance written. General interest literary quarterly. Circ. 11,000. Byline given. Accepts mss by mail, online submission form.

NEEDS: Fiction: Experimental, mainstream, novel concepts. Poetry: Avant-garde, free verse, traditional.

LENGTH: 5,000 words maximum for fiction; five poems maximum. Pays \$200–800 for fiction, \$50–150 for poetry.

TIPS: “Remember to send an SASE with your submission.”

HOBBIES & CRAFT

72. Bead & Button

Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187. (262)796-8776.

EMAIL: editor@beadandbutton.com.

WEBSITE: www.beadandbutton.com.

50 percent freelance written. Bimonthly magazine devoted to techniques, projects, designs and materials relating to making beaded jewelry. Circ. 100,000. Offers \$75

kill fee. Accepts queries by mail, email.

NEEDS: Historical, beaded jewelry history, how-to make beaded jewelry and accessories, humor, inspirational, interview. Query.

LENGTH: 750–1,500 words. Pays \$100–400.

73. Brew Your Own

Battenkill Communications, 5515 Main St., Manchester Center, VT 05255.

(802)362-3981.

FAX: (802)362-2377.

EMAIL: edit@byo.com.

WEBSITE: www.byo.com.

85 percent freelance written. Monthly magazine covering home brewing. Circ. 50,000. Offers 25 percent kill fee. Accepts queries by mail, email, fax.

NEEDS: Historical, how-to, home brewing, humor, interview of professional brewers who can offer useful tips to home hobbyists, personal experience. Query with published clips or description of brewing expertise.

LENGTH: 800–3,000 words. Pays \$50–350 depending on length, complexity of article and experience of writer.

TIPS: “We seek articles that are straightforward and factual, not full of esoteric theories or complex calculations. Our readers tend to be intelligent, upscale and literate.”

74. Classic Toy Trains

Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187. (262)796-8776, ext. 524.

FAX: (262)796-1142.

EMAIL: manuscripts@classictoytrains.com.

WEBSITE: www.classictoytrains.com.

80 percent freelance written. Magazine published nine times/year covering collectible toy trains (O, S, Standard) like Lionel and American Flyer, etc. Circ. 50,000. Byline given. Accepts queries by mail, email.

NEEDS: General interest, historical, how-to (restore toy trains, design a layout, build accessories, fix broken toy trains), interview, personal experience, photo feature, technical. Query.

LENGTH: 500–5,000 words. Pays \$75–500.

TIPS: “It’s important to have a thorough understanding of the toy train hobby; most of our freelancers are hobbyists themselves. One-half to two-thirds of CTT’s editorial space is devoted to photographs; superior photography is critical.”

75. Dollhouse Miniatures

68132 250th Ave., Kasson, MN 55944.
(507)634-3143.

EMAIL: traci@ashdown.co.uk.

WEBSITE: www.dhminiatures.com.

70 percent freelance written. Monthly magazine covering dollhouse scale miniatures. Circ. 25,000. Byline given. Accepts queries and mss by mail, email.

NEEDS: How-to, miniature projects of various scales in variety of media, interview, artisans, collectors, photo feature, dollhouses, collections, museums. Query or send complete ms.

LENGTH: 500–1,500 words. Pays \$30–250 for assigned articles, \$0–150 for unsolicited articles.

TIPS: “Familiarity with the miniatures hobby is very helpful. Accuracy to scale is extremely important to our readers. A complete digital package (ms/photos) has a better chance of publication.”

76. Quilter’s World

185 Sweet Rd., Lincoln, ME 04457.

EMAIL: editor@quiltersworld.com.

WEBSITE: www.quiltersworld.com.

100 percent freelance written. Bimonthly magazine covering quilting. Circ. 130,000. No kill fee. Accepts queries and mss by mail, email.

NEEDS: How-to, interview, new product, photo feature, technical, quilters, quilt products. Query or send complete ms.

LENGTH: Varies. Pays \$100–200 for articles, \$50–550 for quilt designs.

TIPS: “Read several recent issues for style and content.”

REGIONAL & TRAVEL

77. AAA Living

Pace Communications, 1301 Carolina St., Greensboro, NC 27401.

FAX: (336)383-8272.

EMAIL: martha.leonard@paceco.com.

WEBSITE: www.aaa.com/aaaliving.

70 percent freelance written. Quarterly magazine for AAA club members in eight Midwest states (Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Wisconsin). Circ. 2.5 million. Offers 10 percent kill fee. Accepts queries by mail, email.

NEEDS: Travel. Query with published clips.

LENGTH: 150–1,600 words. Pays \$1/word for assigned articles.

TIPS: “Articles should have a strong hook, tell an entertaining story, be unique and should avoid merely listing everything there is to do at a location. Take the readers to places the locals love and visitors would never forget. Color and details are essential. Share a sense of experience that goes beyond ‘go here, do this.’”

78. Charlotte Magazine

309 E. Morehead St., Suite 50, Charlotte, NC 28202.

EMAIL: richard.thurmond@charlotte-magazine.com.

WEBSITE: www.charlottemagazine.com.

75 percent freelance written. Monthly magazine covering Charlotte life. Circ. 40,000. Offers 25 percent kill fee. Accepts queries by mail, email.

NEEDS: Book excerpts, exposé, general interest, interview, photo feature, travel. Query with published clips.

LENGTH: 200–3,000 words. Pays \$0.20–0.40/word.

TIPS: “A story for *Charlotte Magazine* could only appear in *Charlotte Magazine*. That is, the story and its treatment are particularly germane to this area.”

79. Cruising World

Bonnier Corp., 55 Hammarlund Way, Middletown, RI 02842. (401)845-5100.

FAX: (401)845-5180.

EMAIL: elaine.lembo@cruisingworld.com; cw.manuscripts@gmail.com.

WEBSITE: www.cruisingworld.com.

60 percent freelance written. Monthly magazine covering sailing, cruising/adventuring, do-it-yourself boat improvements.

Circ. 155,000. No kill fee. Accepts queries and mss by mail, email.

NEEDS: Book excerpts, essays, exposé, general interest, historical, how-to, humor, interview, new product, opinion, personal experience, photo feature, technical, travel. Query or send complete ms.

LENGTH: 1,000–1,500 words. Pays \$50–1,500 for assigned articles, \$50–1,000 for unsolicited articles.

TIPS: “*Cruising World*’s readers know exactly what they want to read, so our best advice to freelancers is to carefully read the magazine and envision which exact section or department would be the appropriate place for proposed submissions.”

80. Hemispheres

Ink Publishing, 68 Jay St., Brooklyn, NY 11201. (347)294-1220.

FAX: (917)591-6247.

EMAIL: editorial@hemispheres-magazine.com.

WEBSITE: www.hemispheres-magazine.com.

95 percent freelance written. Monthly magazine for the educated, business and recreational frequent traveler on [United/Continental Airlines] that spans the globe. Circ. 12.3 million. Offers 20 percent kill fee. Accepts queries by mail.

NEEDS: Nonfiction: General interest, humor, personal experience. Fiction: Adventure, ethnic, historical, humorous, mainstream, mystery. Query with published clips.

LENGTH: 500–3,000 words for nonfiction, 1,000–4,000 words for fiction. Pays \$0.50/word and up.

TIPS: “We increasingly require writers of ‘destination’ pieces or departments to ‘live whereof they write.’ Increasingly want to hear from U.S., U.K. or other English-speaking/writing journalists (business and travel) who reside outside the U.S. in Europe, South America, Central America and the Pacific Rim—all areas that United flies.”

81. Mountain Living

Network Communications Inc., 1777 S. Harrison St., Suite 903, Denver, CO 80210. (303)248-2060.

FAX: (303)248-2064.

EMAIL: cdeorio@mountainliving.com.

WEBSITE: www.mountainliving.com.

50 percent freelance written. Magazine published 10 times/year covering architecture, interior design and lifestyle issues for people who live in, visit or hope to live in the mountains. Circ. 48,000. Offers 15 percent kill fee. Accepts queries by mail, email.

NEEDS: Photo feature, travel, home feature. Query with published clips.

LENGTH: 500–1,000 words. Pays \$50–600.

TIPS: “A deep understanding of and respect for the mountain environment is essential. Think out of the box. We love to be surprised. Write a brilliant, short query and always send clips. Before you query, please read the magazine to get a sense of who we are and what we like.”

82. Travel + Leisure

American Express Publishing Corp., 1120 Avenue of the Americas, New York, NY 10036. (212)382-5600.

WEBSITE: www.travelandleisure.com.

80 percent freelance written. Monthly magazine edited for affluent travelers, exploring the latest resorts, hotels, fashions, foods and drinks, as well as political, cultural and economic issues affecting travelers. Circ. 925,000. Offers 25 percent kill fee. Accepts queries by mail, email submission form.

NEEDS: Travel. Query (email is preferred).

LENGTH: 3,000–5,000 words for features; 125–500 words for short pieces. Pays \$2,000–6,000 for features, \$100–500 for short pieces.

TIPS: “Queries should not be generic, but should specify what is new or previously uncovered in a destination or travel-related subject area.”

RELIGIOUS

83. Hadassah Magazine

50 W. 58th St., New York, NY 10019. (212)688-0227.

FAX: (212)446-9521.

EMAIL: magazine@hadassah.org.

WEBSITE: www.hadassahmagazine.org.

90 percent freelance written. Monthly general interest Jewish feature and literary

magazine. Circ. 300,000. Accepts queries by email.

NEEDS: Nonfiction: Social and economic issues, Jewish women's (feminist) issues, the arts, travel, health. Fiction: Ethnic/multicultural (Jewish). Query.

LENGTH: 1,500–2,000 words for. Pays \$500 minimum.

TIPS: “Stories on a Jewish theme should be neither self-hating nor schmaltzy.”

84. LIVE

Gospel Publishing House, 1445 N.

Boonville Ave., Springfield, MO 65802.

(417)862-1447.

FAX: (417)862-6059.

EMAIL: rl-live@gph.org.

WEBSITE: www.gospelpublishing.com.

100 percent freelance written. Weekly magazine covering practical Christian living. Circ. 35,000. Byline given. Accepts mss by mail, email.

NEEDS: Nonfiction: Inspirational, religious. Fiction: Religious, inspirational. Poetry: Prose poem, free verse, haiku, light verse, traditional. Send complete ms; three poems maximum.

LENGTH: 400–1,100 words for nonfiction; 800–1,200 words for fiction; 12–15 lines for poetry. Pays \$0.07–0.10/word for nonfiction and fiction, \$35–60 for poetry.

TIPS: “Don't moralize or be preachy. Provide human-interest articles with Biblical life application. Stories should consist of action, not just thought-life; interaction, not just insight.”

85. The Lookout

Standard Publishing, 8805 Governor's Hill Dr., Suite 400, Cincinnati, OH 45249. (513)931-4050.

FAX: (513)931-0950.

EMAIL: lookout@standardpub.com.

WEBSITE: www.lookoutmag.com.

50 percent freelance written. Weekly magazine for Christian adults, with emphasis on spiritual growth, family life and topical issues. Circ. 45,000. Offers 33 percent kill fee. Accepts mss by mail; accepts queries by mail, email.

NEEDS: Inspirational, interview, opinion, personal experience, religious. Query or

send complete ms.

LENGTH: 1,200–1,400 words. Pays \$0.11–0.17/word.

TIPS: “*The Lookout* publishes from a theologically conservative, nondenominational and noncharismatic perspective. We aim primarily for those aged 30–55. Most readers are married and have elementary to young-adult children.”

86. The Lutheran Digest

6160 Carmen Ave. E., Inver Grove Heights, MN 55076. (952)933-2820.

FAX: (952)933-5708.

EMAIL: editor@lutherandigest.com.

WEBSITE: www.lutherandigest.com.

95 percent freelance written. Quarterly magazine covering Christianity from a Lutheran perspective. Circ. 70,000. No kill fee. Accepts mss by email only as Microsoft Word or PDF attachments.

NEEDS: General interest, historical, how-to, personal or spiritual growth, humor, inspirational, personal experience, religious, nature. Send complete ms.

LENGTH: 1,500 words. Pays \$35–50.

TIPS: “Reading our writers' guidelines and sample articles online is encouraged and is the best way to get a ‘feel’ of the type of material we publish.”

87. U.S. Catholic

Claretian Publications, 205 W. Monroe St., Chicago, IL 60606. (312)236-7782.

FAX: (312)236-8207.

EMAIL: submissions@uscatholic.org (articles, essays); literaryeditor@uscatholic.org (poetry, fiction).

WEBSITE: www.uscatholic.org.

100 percent freelance written. Monthly magazine covering Roman Catholic spirituality. Circ. 40,000. Byline given. Accepts queries and mss by mail, email, fax, phone.

NEEDS: Nonfiction: Essays, inspirational, opinion, personal experience, religious. Fiction: Ethnic, mainstream, religious, slice-of-life vignettes. Poetry: Free verse. Query or send complete ms.

LENGTH: 2,500–3,500 words for fiction and nonfiction; 50 lines for poetry. Pays \$250–600 for nonfiction, \$300 for fiction, \$75 for poetry.

SCIENCE/TECHNOLOGY & HISTORY

88. Air and Space

Smithsonian Institution, P.O. Box 37012, MRC 951, Washington, DC 20013-7012. (202)633-6070.

FAX: (202)633-6085.

EMAIL: editors@si.edu.

WEBSITE: www.airspacemag.com.

80 percent freelance written. Bimonthly magazine covering aviation and aerospace for a nontechnical audience. Circ. 225,000. Offers kill fee. Accepts queries by mail, email, fax.

NEEDS: Book excerpts, essays, general interest on aviation/aerospace, historical, humor, photo feature, technical. Query with published clips.

LENGTH: 1,500–3,000 words. Pays \$1,500–3,000.

TIPS: “We continue to be interested in stories about space exploration. Also, writing should be clear, accurate and engaging. It should be free of technical and insider jargon, and generous with explanation and background. The first step every aspiring contributor should take is to study recent issues of the magazine.”

89. Archaeology

Archaeological Institute of America, 36–36 33rd St., Long Island City, NY 11106. (718)472-3050.

FAX: (718)472-3051.

EMAIL: editorial@archaeology.org.

WEBSITE: www.archaeology.org.

50 percent freelance written. Bimonthly magazine covering archaeology. Circ. 750,000. Offers 25 percent kill fee. Accepts queries by mail, email, fax.

NEEDS: Essays, general interest. Queries preferred over full mss.

LENGTH: 1,000–3,000 words. Pays \$2,000 maximum for features.

TIPS: “We reach nonspecialist readers interested in art, science, history and culture. Our reports, regional commentaries and feature-length articles introduce readers to recent developments in archaeology worldwide.”

90. Civil War Times

Weider History Group, 19300 Promenade Dr., Leesburg, VA 20176. (703)779-8371.

FAX: (703)779-8345.

EMAIL: cwt@weiderhistorygroup.com.

WEBSITE: www.historynet.com.

90 percent freelance written. Magazine published six times/year covering the American Civil War. Circ. 108,000. Accepts queries by mail.

NEEDS: Interview, photo feature, Civil War historical material. Query with clips and SASE.

LENGTH: Varies. Pays \$75–800.

TIPS: “Send query after examining writer’s guidelines and several recent issues. Include photocopies of photos that could feasibly accompany the article. Confederate soldiers’ diaries and letters are especially welcome.”

91. Inventors Digest

Inventors Digest LLC, 520 Elliot St., Suite 200, Charlotte, NC 28202. (704)369-7312.

FAX: (704)333-5115.

EMAIL: info@inventorsdigest.com.

WEBSITE: www.inventorsdigest.com.

50 percent freelance written. Monthly magazine covering inventions, technology, engineering and intellectual property issues. Circ. 40,000. Offers 40 percent kill fee. Accepts queries by mail, email.

NEEDS: Book excerpts, historical, how-tos (secure a patent, find a licensing manufacturer, avoid scams), inspirational, interview, new product, opinion (does not mean letters to the editor), personal experience, technical. Query.

LENGTH: 700–2,500 words. Pays \$50 minimum.

TIPS: “We prefer email. If it’s a long piece (more than 2,000 words), send a synopsis, captivating us in 300 words. Put ‘Article Query’ in the subject line.”

92. National Parks

National Parks Conservation Association, 777 Sixth St. NW, Suite 700, Washington, DC 20001. (202)223-6722.

FAX: (202)454-3333.

EMAIL: npmag@npca.org.

WEBSITE: www.npca.org/magazine.

60 percent freelance written. Quarterly magazine for a largely unscientific but highly educated audience interested in preservation of National Park System units, natural areas and protection of wildlife habitat. Circ. 340,000. Offers 33 percent kill fee. Accepts queries by email.

NEEDS: Exposé on threats, wildlife problems in national park, descriptive articles about new or proposed national parks and wilderness parks. Query.

LENGTH: 1,500 words. Pays \$1,300 for 1,500-word features and travel articles.

TIPS: “Articles should have an original slant or news hook and cover a limited subject, rather than attempt to treat a broad subject superficially. Specific examples, descriptive details and quotes are always preferable to generalized information.”

93. StarDate

University of Texas, 1 University Station, A2100, Austin, TX 78712. (512)471-5285.

FAX: (512)471-5060.

WEBSITE: www.stardate.com.

80 percent freelance written. Bimonthly magazine covering astronomy. Circ. 10,000. Offers 25 percent kill fee. Accepts queries by mail, email, fax.

NEEDS: General interest, historical, interview, photo feature, technical, travel research in astronomy. Query with published clips.

LENGTH: 1,500–3,000 words. Pays \$500–1,500.

TIPS: “Keep up to date with current astronomy news and space missions. No technical jargon.”

SPORTS & OUTDOOR ACTIVITY

94. Backpacker

Cruz Bay Publishing Inc., Active Interest Media Company, 2520 55th St., Suite 210, Boulder, CO 80301.

EMAIL: dlewon@backpacker.com.

WEBSITE: www.backpacker.com.

50 percent freelance written. Magazine published nine times/year covering wilderness travel for backpackers. Circ. 340,000. No kill fee. Accepts queries by mail

(include SASE for returns), email (preferred, with attachments and Web links).

NEEDS: Essays, exposé, historical, how-to, humor, inspirational, interview, new product, personal experience, technical, travel.

LENGTH: 750–4,000 words. Pays \$0.60–1/word.

TIPS: “Our best advice is to read the publication—most freelancers don’t know the magazine at all. The best way to break in is with an article for the Weekend Wilderness, Know How or Signpost department.”

95. Bowhunter

InterMedia Outdoors, 6385 Flank Dr., Suite 800, Harrisburg, PA 17112. (717)695-8085.

FAX: (717)545-2527.

EMAIL: curt.wells@imoutdoors.com.

WEBSITE: www.bowhunter.com.

50 percent freelance written. Bimonthly magazine covering hunting big and small game with bow and arrow. Byline given. Circ. 126,480. Accepts queries and mss by mail, email, fax.

NEEDS: General interest, how-to, interview, opinion, personal experience, photo feature. Query or send complete mss.

LENGTH: 250–2,000 words. Pays \$500 maximum for assigned articles, \$100–400 for unsolicited articles.

TIPS: “Be yourself. Tell your story the same as if sharing the experience around a campfire. Don’t try to write like you *think* a writer writes.”

96. Fur-Fish-Game

2878 E. Main St., Columbus, OH 43209. (614)231-9585.

EMAIL: ffgcox@ameritech.net.

WEBSITE: www.furfishgame.com.

65 percent freelance written. Monthly magazine for outdoorsmen of all ages who are interested in hunting, fishing, trapping, dogs, camping, conservation and related topics. Circ. 111,000. Byline given. Accepts queries by mail.

NEEDS: How-to, hunting, fishing. Query.

LENGTH: 500–3,000 words. Pays \$50–250 or more for features depending upon quality, photo support and importance to

the magazine.

TIPS: “We are always looking for quality how-to articles about fish, game animals or birds that are popular with everyday outdoorsmen, but often overlooked in other publications, such as catfish, bluegill, crappie, squirrel, rabbit, crows, etc. We also use articles on standard seasonal subjects such as deer and pheasant, but like to see a fresh approach or new technique. Instructional trapping articles are useful all year. Articles on gun dogs, ginseng and do-it-yourself projects are also popular with our readers. An assortment of photos and/or sketches greatly enhances any ms, and sidebars, where applicable, can also help.”

97. Outside

Mariah Media Inc., 400 Market St., Santa Fe, NM 87501. (505)989-7100.

FAX: (505)989-4700.

WEBSITE: www.outsidemag.com.

60 percent freelance written. Monthly magazine covering active lifestyle. Circ. 665,000. Offers 25 percent kill fee. Accepts queries by mail.

NEEDS: Book excerpts, new product, travel. Query.

LENGTH: 100–5,000 words. Pays \$1.50–2/word.

TIPS: “Queries should present a clear, original and provocative thesis, not merely a topic or idea, and should reflect familiarity with the magazine’s content and tone.”

98. Salt Water Sportsman

460 N. Orlando Ave., Suite 200, Winter Park, FL 32789. (407)628-4802.

EMAIL: editor@saltwatersportsman.com.

WEBSITE: www.saltwatersportsman.com.

85 percent freelance written. Monthly magazine for serious marine sport fishermen whose lifestyle includes the pursuit of game fish in U.S. waters and around the world. Circ. 170,000. Offers kill fee. Accepts queries by mail, email.

NEEDS: How-to, personal experience, technical, travel to fishing areas. Query.

LENGTH: 1,200–2,000 words. Pays \$300–750.

TIPS: “Shorter articles that get to the point

which are accompanied by good, sharp photos are hard for us to turn down.”

99. Skiing

5720 Flatiron Pkwy., Boulder, CO 80301. (303)448-7600.

FAX: (303)448-7638.

EMAIL: editor@skiingmag.com.

WEBSITE: www.ski.net.com/skiing.

60 percent freelance written. Magazine published eight times/year centered around recreational skiing. Circ. 430,000. Offers 15 percent kill fee. Accepts queries and mss by mail, email.

NEEDS: Essays, historical, how-to, humor, interview, personal experience.

Query or send complete ms.

LENGTH: 1,000–3,500 words. Pays \$500–1,000 for assigned articles, \$300–700 for unsolicited articles.

TIPS: “Writers must have an extensive familiarity with the sport and know what concerns, interests and amuses skiers. Start with short pieces (Hometown Hills, Dining Out, Sleeping In). Columns are most open to freelancers.”

100. USA Hockey

Touchpoint Sports, 1775 Bob Johnson Dr., Colorado Springs, CO 80906. (719)576-8724.

FAX: (763)538-1160.

EMAIL: usah@usahockey.org.

WEBSITE: www.usahockeymagazine.com.

60 percent freelance written. Magazine published 10 times/year covering amateur hockey in the U.S. Circ. 444,000. Byline given.

NEEDS: Nonfiction: Essays, general interest, historical, how-to play hockey, humor, inspirational, interview, new product, opinion, personal experience, photo feature, travel. Fiction: Adventure, humorous, slice-of-life vignettes. Query.

LENGTH: 500–5,000 words. Pays \$50–750 for nonfiction, \$150–1,000 for fiction.

TIPS: “Writers must have a general knowledge and enthusiasm for hockey, including ice, inline, street and other. The primary audience is youth players in the U.S.” **YB**

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Contact: Andy Vazquez, conference chair at www.avazquez@scwg.org, or www.scwg.org

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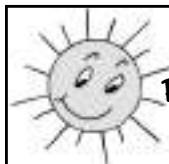
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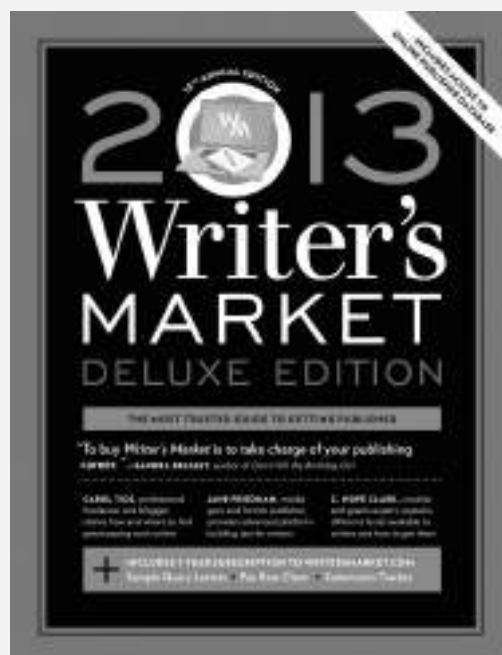
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5-Minute Memoir: An Audience of One

BY KRIS RADISH

The lone woman looked terrified. She sat with her shoulders hunched and her face down as if she were trying to turn her body into a tent where she could hide.

I remember standing off to one side and looking at her—really looking at her. She was clearly uncomfortable being in the bookstore, and her ill-fitting clothes, dirty shoes and trembling hands made me want to drop down and wrap my arms around her.

Before I could move, the bookstore manager came over and put her hand on my arm. “Kris, it looks like we picked a bad night for your presentation. I’m sorry. An audience of one isn’t the greatest. What do you want to do?”

I wanted standing room only, every book with my name on the cover sold, and free beer for the rest of the night. But instead I had the trembling woman who couldn’t raise her head to look at me. I had a cold night, dashed expectations and a slight pounding behind my eyes. But I was staying.

“Someone is here, and I’m going to do the entire talk and sit right down

with her,” I said. “I’ll be fine. This woman came to see me, and I’m going to honor that.”

My novels are real stories about real women and the real problems and joys they face every day. Some of these women wear ill-fitting clothes and some of them wear high heels. Some of them look me in the eye and some cannot raise their heads. One woman was all I really needed.

I sat down in front of her, pulled my chair close, and talked about my novel and my life. And then I asked about her life, and as she talked I could barely breathe.

“A year ago I was homeless and living behind the bookstore,” she told me. “I was a drug user and I watched people coming into the bookstore and authors, just like you, and one day I told myself that I would get straight and come back and sit here like this.”

I took her hands and held them as she cried and told me how this moment, me taking time to sit with her, was the most remarkable thing that had ever happened to her. I cried too as she told me about her new life plans.

Here was a woman right out of one of my novels. A soul seeking redemption, a second chance, fulfillment, joy and a chance to follow a dream.

I think of this woman when I create new characters and imagine them walking out of a dark spot and back into the light. I think about how important it is to be kind and open and to never miss a chance myself. I have had other audiences of one, and I never walk away. There is no room in my writing world for an ego. I remain humbled with each book sale, every time someone shows up to hear me speak. My readers tell me my books are a gift to them, but it’s the other way around. My readers are a gift to me. They’re my daily inspiration.

When the woman in the bookstore was ready to leave I hugged her for a very long time and then watched as she turned and walked down the sidewalk and away from the alley.

I love happy endings. They are everywhere. One at a time. **YB**

Kris Radish is a former journalist and the bestselling author of eight novels (most recently, *Tuesday Night Miracles*) and two nonfiction books.

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2. The entry fee is \$20 per manuscript. You may enter as many manuscripts as you wish. You may send one check (in U.S. funds) and one entry form for all entries.
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4. All mailed in entries must be typewritten and double-spaced on one side of 8½ x 11 or A4 white paper. Manuscripts will not be returned. Entries must be stapled.
5. Entries must be submitted by or postmarked by Dec. 17, 2012.
6. Winners will be notified by Feb. 28, 2013. If you have not been contacted by this date, you may assume that your entry is not a finalist and may be marketed elsewhere.
7. Enclose a self-addressed, stamped postcard with your entry if you want to be notified of its receipt. We cannot notify you personally of your story's status before the winners are announced.
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