

WRITER'S INK

October 2006

The Writer's Workshop of Bloomington

OCTOBER MEETINGS

All meetings are held at the Bloomington Public Library, 101 Fairfield Way, Bloomington, IL 60108, (630) 529-3120.

SATURDAY MEETING

October 14, at 9 a.m., in lower level Meeting Room B— **TOPIC: Describe your workspace in vivid detail. What items are on your desk? What pictures do you have on the walls? What does your trash can look like?** Sign in and be ready to begin critique by **9:15 a.m.** Everyone arriving after 9:15 a.m.—with something for critique—should sign in on the bottom of the sheet. Their pieces will be critiqued if time allows. Remember that manuscripts are limited to 2 pages. Format rules are minimum 11-pt. font and double-spaced with one-inch margins on top, bottom and sides.

WEDNESDAY MEETING

October 25, 7 p.m. in lower level **Meeting Room B**. This meeting is less structured to facilitate critique of longer manuscripts than those covered at the Saturday meetings.

PROOFREADING

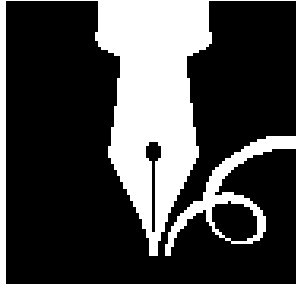
Proofreading is primarily about searching your own writing for errors, both grammatical and typographical, before submitting it for critique. The following is a resource to help you find and fix common errors.

owl.english.purdue.edu/

(Type “proofreading” in search box.)

If you have any questions about anything, please don't hesitate to give me a call.

Adeline Dobbins



COLUMN TWO

A portion of *Column Two* is reserved for brief announcements and special information members wish to share with others. E-mail either or both to Adeline at akd2820@comcast.net.

Calendar 2007

Contributor copies will be distributed at the library's Holiday Open House on **November 28th**. **Mark your calendar.**

The **7th Annual *Writer's Digest* Short Short Story Competition** is accepting entries! Say they are looking for “fiction that's bold, brilliant but brief,” 1,500 words or less. The deadline is **December 1, 2006**.

The Grand-Prize winner will receive \$3,000

GO TO:

<http://www.writersdigest.com/contests/shortshort/>

FOUND ON WEB SITE OF GOTHAM WRITER'S WORKSHOP

“You may take some consolation in knowing the rejection history of these writers and works:

Dune by Frank Herbert – 13 rejections

Harry Potter and the Philosopher's Stone – 14 rejections

Auntie Mame by Patrick Dennis – 17 rejections

Jonathan Livingston Seagull – 18 rejections

(continued)

A Wrinkle in Time by Madeline L'Engle – 29 rejections

Carrie by Stephen King – over 30 rejections

Gone With the Wind by Margaret Mitchell – 38 rejections

A Time to Kill by John Grisham – 45 rejections

Louis L'Amour, author of over 100 western novels – over 300 rejections before publishing his first book

John Creasy, author of 564 mystery novels – 743 rejections before publishing his first book

Ray Bradbury, author of over 100 science fiction novels and stories – around 800 rejections before selling his first story

The Tale of Peter Rabbit by Beatrix Potter – rejected so universally the author decided to self-publish the book.

From rejection slip for George Orwell's *Animal Farm*:

'It is impossible to sell animal stories in the U.S.A.'

From rejection slip for Norman MacLean's *A River Runs Through It*:

'These stories have trees in them.'

From rejection slip for article sent to the San Francisco Examiner to Rudyard Kipling:

'I'm sorry, Mr. Kipling, but you just don't know how to use the English language.'

From rejection slip for *The Diary of Anne Frank*:

'The girl doesn't, it seems to me, have a special perception or feeling which would lift that book above the curiosity level.'

Rejection slip for Dr. Seuss's *And To Think That I Saw It on Mulberry Street*:

'Too different from other juveniles on the market to warrant its selling.'

Rejection from a Chinese economic journal:

'We have read your manuscript with boundless delight. If we were to publish your paper, it would be impossible for us to publish any work of lower standard. And as it is unthinkable that in the next thousand years we shall see its equal, we are, to our regret, compelled to return your divine composition, and to beg you a thousand times to overlook our short sight and timidity'.'

Some "factoids" are just too astonishing to let them slide into oblivion without sharing. AD.