

**Chapter 1 : A Newbie's Guide to Publishing: Writing Scams**

*Glimmer Train Stories #39 has 2 ratings and 0 reviews. An anthology of new short fiction by award-winning and emerging authors, this intimate collection.*

Tuesday, October 25, Writing Scams In my previous post, I talked about how important validation is for writers. There are many reasons why. Writing a book, even a bad book, is a big accomplishment. You spend months, or years, creating an entire universe. Naturally, you want others to recognize your efforts. Perhaps even pay you for them. Because personal opinion plays a part, it is harder to judge the quality of good writing. Paint an apple that looks like an apple, and you will be considered a decent artist. Play a song on the piano without messing up, and you will be considered a good musician. Finishing a book does not mean you will be considered a good author. Rather than treat publishing like a business as they should some authors treat themselves like artists, and then look for a way to legitimize their efforts. Even neophyte writers know this means: Getting an agent Getting published With most artistic endeavors, there is a learning curve. Writing has one as well, but it is harder to see. But the business is a result of years of evolution and attrition. As problematic as it may be, it has become a way for writers to prove their worthiness as artists. It proves that there are no easy routes to getting an agent, or getting a book deal. Authors that break in must meet some minimum requirements. They must tell competent, salable stories, based on the opinions of professionals who work within the industry. It is hard to impress these professionals. As such, since publishing became big-business, another type of big-business arose--validating the writer through alternative means. A book is an intensely personal thing. Many new writers cannot get validated through the NY publishing scene, so they seek alternative methods. Here are a few, and why they are bad. Agents need no license, no degree, no training. Anyone can call herself an agent. Getting a good agent is hard to do, because they have high standards. Even though they work for the writer, they have all of the control at the beginning of the relationship. Read the writing tips on my website for more about good and bad agents. When a cow is slaughtered, there is a lot of blood and extra bits and pieces that are of no use to the slaughterhouse. But this waste has spawned cottage industries that buy the offal and use it in pet food, fertilizer, and many other things. This is what happened in publishing. But even bad agents were swamped by needy writers, begging to be represented. So the bad agents came up with a plan. They would charge the writers a small fee. How hard is she going to work to sell your book? Not very hard at all. There are only so many markets, and they tend to be picky. Along came the contest. The story is what matters, not the number of awards the writer has won. You submit a poem, and it gets accepted into an upcoming poetry collection. Naturally you buy a copy, and so does Mom, and so does Aunt Grace and your best friend Phil. When you get the anthology, you see it is pages long, and your wonderful poem is crammed on a page with seven others. A traditional press makes money through book sales. A vanity press makes money off the writer. Some call it a technology, which it is. Some call it vanity, which it can be. If there is a contract between the press and the author which requires the author to pay money and also discusses rights and royalties, it is a vanity press. POD books are even more expensive than offset printed vanity books. Many writers want to self-publish. Paying someone else, either POD or Vanity, to publish your work is a very bad idea. Enter the freelance editor. Some are legitimate, and can be helpful. Some are scammers who charge a few grand and make the book even worse. Like agents, there is no license, experience, or education required to call yourself an editor. My advice is to learn how to edit yourself. You should be able to do that anyway. But if you need a second opinion, and are willing to pay for it, get references. Know beforehand what you are paying for. Some unscrupulous agents have worked with book doctors, selling them the addresses of the writers they have rejected. Some bad agents will also refer writers directly to a book doctor, for a referral fee. Beware anyone asking you for money. I have published author friends who successfully use freelance editors. I think your time and money are better spent learning the craft on your own. Read books about editing. If you really need a freelance editor, ask around. Get recommendations from your peers. Self-publishing is not vanity or POD publishing. A self-published author creates their own imprint, gets their own ISBN, copyright, and Library of Congress ID, finds their own distributor, allows for

returns, and knows up front the cost and effort going into their business. I believe it is easier to find a traditional publisher than it is to successfully self-publish, and would recommend writing another book before trying to self-publish a book that has been rejected by traditional publishers. If you do, do so knowing the risks involved. Education is your ally. Research is your friend. If it seems too good to be true, it probably is. The best things in life are the things that are earned, not handed to you. The harder you work for it, the sweeter success is when it arrives. NY publishing is flawed. It wants to reject you. Visit and sign up for [www](http://www). Each week there are new deals made with first time writers. It happens all the time. The true secret to getting published is simple:

### Chapter 2 : Gerard Varni (Author of Glimmer Train Stories #39)

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### Chapter 3 : Glimmer Train Stories, #40 | eBay

*The magazine is represented in recent editions of the Pushcart Prize: Best of the Small Presses, New Stories from the Midwest, the O. Henry Prize Stories, New Stories from the South, Best of the West, New Stories from the Southwest, Best American Short Stories, and The Best American Nonrequired Reading.*

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### Chapter 4 : Glimmer Train Press | WELCOME!

*Gerard Varni is the author of Glimmer Train Stories #39 ( avg rating, 2 ratings, 0 reviews).*

### Chapter 5 : Glimmer Train Stories | Awards | LibraryThing

*Glimmer Train Stories #39 by Gerard Varni, Paul Rawlins, Aaron Cohenk, Charles Baxter, Anne Pancake, Sergio Gabriel Waisman, Siobhan Dowd, Rita Costello, Randolph.*

### Chapter 6 : Randolph Thomas

*Glimmer Train, author of Glimmer Train Stories, #39, on LibraryThing LibraryThing is a cataloging and social networking site for booklovers Home Groups Talk Zeitgeist.*

### Chapter 7 : Glimmer Train Stories #39 by Susan Burmeister-Brown

*Glimmer Train has been discovering, publishing, and paying emerging writers since A handsome physical triannual (no advertising, ever), each issue presents a literary feast of short fiction! Fees Notice: This project charges fees (or requires purchases) for all submissions.*

Chapter 8 : Glimmer Train - Google Tabellen

*WRITING GUIDELINES THINGS YOU SHOULD KNOW. Glimmer Train will be pulling into the station for good at the end of , but we'll be accepting submissions through May 15, so there's still time to let us read and consider your work for publication.*

Chapter 9 : Glimmer Train - racedaydvl.com

*Andrea Fanning is a writer, stylist, and editor who works on commercial, editorial, nonprofit, and interior design projects. A lover of travel and purveyor of things beautiful, this creative professional (aka Ande Fanning) produces The Glimmer Train blog and specializes in photo styling, interior st.*