



CALL FOR SUBMISSIONS:

**An Adventure of Your Own Choosing 1**

This is the first official call for submissions for Wooden Rocket Press, doing what the alt-lit publishing company set out to do in the first place: re-invigorate interest in old forms, not for irony but for honest enjoyment.

First up: the Choose Your Own Adventure

**An Adventure of Your Own Choosing** will feature flash fiction stories written by dozens of different authors all about the same characters, same setting, same general back story. They will be edited together in an anthology and connected to one another in alternating logical and illogical sequences depending on the characters different authors choose to highlight, the thematic action of the pieces, direction, etc. The goal is to create a piece that is at once unified and disparate, defined but confused.

The writing styles of the submissions are encouraged to be different and challenging, but they must conform to a certain number of rules regarding characters, setting, back story and themes. Basically everything that leads up to the choose your own adventure has been determined, where you take the characters is up to you.

The amazing thing about the choose-your-own-adventure paradigm is that it puts the reader in fantastical situations through a system of direct address, (referring to the main character as **You**, implicating the reader in all choices), and gives them the illusion of control over the action.

**AAOYOC1** deals with the extreme implications of isolation, whether it be physical, social, or interpersonal. **You** (the reader, the protagonist, and essentially a proper name so pardon the grammar here:) is trapped in a desert with his social worker **Sandra May Jacobs** and her boyfriend **Vic** after a field-trip of sorts went awry.

Writers are encouraged to submit **1-10 pieces** each **Twenty to Five Hundred Words in Length** (yes, that's 20 words to 500 words). Some room for excessive length is allowed, but the key here is type of brevity that will give way to the fast pace and inevitable interconnectedness of stories. For these to feel whole, writers will need to follow a few guidelines. Below is the synopsis of the character's back story and a few rules of engagement. This is an ambitious project, but I believe the final product will be completely worth it.

Send messages or submissions to [submissions@woodenrocketpress.com](mailto:submissions@woodenrocketpress.com)  
**Deadline is February 28<sup>th</sup>, 2010**

To fun and the printed page,  
Dave Proctor

Synopsis and Backstory

**You** is an ex-con with some social problems. **You** survives on very basic street-level scams and can see no other logical way to make the money needed to afford basic necessities; it's not that **You** sees these things as wrong, but rather can't see any other option. Two months prior to the events of the book, **You** was caught scamming **Sandra May Jacobs**, a black haired, bright-eyed social worker who, instead of pressing charges, took **You** as a client.

**Sandra May Jacobs** rarely wears revealing clothing yet is not reserved in her personality. She had been promoted before meeting **You** at the local chapter of United Way. She got a large raise and an administrative position that resulted in less human interaction and more paperwork than she was used to after 6 years with the organization. The inactivity was getting to her and, as a not particularly athletic woman with little desire to do leisure activities, she found her usually-sunny demeanor dissolving and herself sinking into a depression. She wears glasses. To counteract her worsening mood, her boyfriend **Vic** suggested a vacation in honour of her new position.

**Vic** is tall and thin, and his shoulders are frequently sunburned from running in his favourite orange sleeveless tee. He has been with **Sandra** for two years and can be a bit domineering in the relationship. He manages *The Narrator*, a store that sells books on tape and frequently listens to these as he runs. For the vacation he proposed that he and **Sandra** take an RV trip to Gold Canyon Arizona to run the Lost Dutchman Marathon, a run that could be his qualifier for the Boston event. "And there'd be lots of fun shops on the way for you," he promised.

**Sandra**, in one of her meetings with **You**, (which she has to do after hours when her paperwork is done), mentioned all of this to him. Knowing that the Lost Dutchman mine is incredibly rich, though it is only a legend, **You** stowed away on **Sandra** and **Vic's** RV with no map or plans of how to find the mine and, really, no idea what to do with any gold attained. Again, **You** just needs the means to survive and this seems like an easy plan.

When the RV breaks down on the 180, **You** climbs out from underneath the bed in the back and is surprised to see **Sandra** and **Vic** staring at billowing smoke emerging from the RV's engine, and not off in Gold Canyon. The story begins here. **You** is wearing a black sweater and jeans. **Vic** is wearing shorts and his favourite orange tee. **Sandra** is wearing a white blouse, khaki pants, and a white sweater tied around her shoulders. They are standing outside the RV, realizing they are stranded for 6 miles from a city in any direction, and mostly only see desert, rocks, and a few mountains, but who knows what could unveil itself if they just walk a little further.



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## Rules

- 1. Follow the backstory and description.** I've kept things as specific as possible to create a framework for the story, but also incredibly open with how the characters will interpret certain events. It will keep things coherent to keep characters with the same descriptions. It should be assumed that **You's** description should be kept general, so as to open this character up to a multitude of readings. Bear in mind **You** has hair, a face, and no visible deformities.
- 2. No killing or disposing of characters.** It makes the connectedness of the whole book, you know, really hard to maintain. So don't do it. You do not have to use every character in every story, and you are welcome to present a story that has an "end," to your story arc, but this is not necessary at all.
- 3. Submissions can comprise any part of the story.** Whether they are ten successive parts of the same story, ten random fragments, or a mix of both, submissions can be about anything or nothing. The editing process will determine just how organized these things are. Not all pieces in a given arc may be accepted, and the author may be asked to write another piece possibly. The editor will add the "to go to the mountain, flip to page 64" aspect after the fact.
- 4. Submissions must be numbered.** Because they won't have titles. They'll have numbers. Feel free to use roman numerals or Sanskrit, or playful variations on the English words for the numbers, (won, too, free, etc.)
- 5. Literally anything can happen** throughout the course of your submission. There is no force keeping the characters in the desert, or near the RV, or anything that has to say that they will move except for how their character traits would behave in such a situation. All that is important is that you follow the preceding rules and the theme of isolation, which shouldn't be super hard in a desert. And have fun with it, because if you don't the reader will know.

All questions and submissions go to [submissions@woodenrocketpress.com](mailto:submissions@woodenrocketpress.com)

Write hard,

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