



# The SouthWest Sage

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The Voice of SouthWest Writers

July 2006

SouthWest Writers is a nonprofit organization dedicated to encouraging and supporting all people to express themselves through the written word.

## Reading for Blood: The Art of Script Reading

by Marc Calderwood

My eyes are red, puffy, and circled dark. My wife tells me I'm not drinking enough water between gallons of coffee. I know it's some of that, but my eyes are also bloodshot from reading. I'm on a quest—one that, physically, takes me no further than the nearest coffee shop, and yet, it's speeding me past where I currently write to where I want to write.

Consider writing as a way of creating life-forms that will soon live apart from us. In this process we engineer its bones so that it can stand by itself, fill it out with sinew and muscle and tendon, we flesh things out. But eventually, we need to siphon blood into that container and finally, fill it with a soul. This is what my current reading is all about. It's reading past learning the basics; it's all about the blood and the soul.

### Required Reading

I've been writing screenplays for nearly four years now. Like most, I've read the requisite pantheon of screenwriting books and more. During this time I also joined the major neophyte screenwriting sites (Trigger Street, Zoetrope, etc). These are the places where screenwriters post their work for critique. In order to post you must commit to read and critique three to five scripts written by others. To date, I've read and critiqued over 250 scripts. This was my flesh and bones period when I wrote several features and numerous short scripts. My shorts were fine pieces winning several national awards, but my feature length scripts were lacking. They were dim, nearly lifeless and empty.

Sometime last year I had a fist fight with my current script about something silly. Something like who the hell was in charge. So I decided to commit. I began to read professionally-written, feature screenplays. Those good enough to be made into films. At first it was excruciating, kicking-the-bedpost-in-the-dark-with-your-big toe painful. But, I had decided, if I was going to progress, I was going to have to kick the hell out of the bedpost.

One day, as I was grinding my way through the pages of *Adaptation* something inside me popped. It was startling, like when your ears have been clogged and abruptly clear, and you hear everything—I mean everything. Even the small sounds,

the low and dark sounds. Somewhere, in those words, in that twisted plot, in that process of character development, it happened. I fell in love with reading screenplays. I began to see past the flesh and bones to that place where blood and soul combine to make the screenplay a whole, filled with its own life.

### Finding the Material

One of the questions I'm asked most often is where to find scripts to read. There are two kinds of scripts that the aspiring screenwriter needs to read:

**Spec Scripts:** These are written in massive quantities by aspiring screenwriters. Good places to find these are American Zoetrope, Trigger Street, and The Writers' Building.

American Zoetrope, at [www.zoetrope.com](http://www.zoetrope.com) is one of the finest sites available, with departments dedicated to various areas of film and writing. If you're just starting, this site is a great place to begin reading the scripts of others and getting feedback on your own work. There's coverage for short- and feature-length scripts as well as a poetry section, flash-fiction and short-stories.

Trigger Street, located at [www.triggerstreet.com](http://www.triggerstreet.com), hasn't been around as long as Zoetrope and, in the past, had great difficulties in dealing with some of the critique given. But with Kevin Spacey backing the project, it's still a viable location for finding spec scripts to read.

For the more advanced writer, go to The Writers' Building at [www.thewritersbuilding.com](http://www.thewritersbuilding.com). This site charges for membership, but you'll find a higher caliber of writer and reader.

**Features to Film:** These are *the* screenplays, the ones that have made it to film. Reading these will teach you what it takes to make it into the big league, and you can find them on several sites.

Drew's Script O-Rama at [www.script-o-rama.com](http://www.script-o-rama.com) is one of the best. Screenplays, listed in alphabetical order can be downloaded for later reading. There's no charge for nearly 1,000 features and over 400 television scripts. A number of the scripts are available in several drafts. *Three Kings*, for example, is listed

*continued on page 3*

**WRITER'S GUIDELINES** The SouthWest Sage welcomes articles about the craft and business of writing. Articles should be 250 to 750 words long, plus a 40-word bio. Submissions are preferred by e-mail in an RTF attachment with 11pt. Times New Roman font and single-spaced. Bylines are given. No payment. The editor reserves the right to edit articles for length and content. Published articles will appear on the SWW website. Send submissions to [editor@southwestwriters.com](mailto:editor@southwestwriters.com).



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SWW dues are \$60 per year (or \$100 for 2 years).  
 Two individuals joining or renewing together get a special rate of \$50 each.  
 Students with current proof of attendance can enjoy a special \$40 rate.  
 At the \$60 rate, that's only \$5 a month to belong to a great organization!  
 You can now pay your dues securely online at [www.southwestwriters.org](http://www.southwestwriters.org).

Is it time for you to renew your SWW membership?  
 Check the website at <http://southwestwriters.com>.  
 It is now secure for online renewals and new memberships.

...Reading, *contued from page 1*

as the first, second, and final draft (the one that was shot). This allows the reader to see the changes that take place professional scripts prior to shooting.

Simply Scripts, [www.simplyscripts.com](http://www.simplyscripts.com) carries a great log of scripts, but also numerous treatments, radio scripts, anime scripts, television scripts, and scripts for plays and musicals as well. Again, all free.

Screenplays for You, <http://sfy.ru>, lists only screenplays, in alphabetical order, and has a great button for locating only the scripts that are in PDF format. Last is [www.scriptpimp.com](http://www.scriptpimp.com) – a great location for scripts, as well as information for those learning the craft of screenwriting.

**Reading or Studying?**

If you're looking to improve your writing skills you will, sooner or later, have to get down to the work of examination and assessment. Much like an autopsy, you'll want to pull things apart and learn what makes this particular screenplay work.

It's easy for me to get lost while reading a good book or a script, or watching a film, I've come to learn. Soon I become a part of the story and forget that I'm supposed to be an objective observer. What I determined, early on, is that to stay focused I have to keep careful notes.

While scripts like *Adaptation* and *Pulp Fiction* can bounce around like Silly-Putty, you soon recognize that all the basic parts are there. I take massive amounts of notes and categorize them in the following manner:

**1. Screenplay with writer's name:** Very important if you wish to learn more about the writer or want to read more of their work.

**2. Genre:** List this so you learn more about how Hollywood fits these into their little slots, and what it is exactly that you're writing.

**3. Dialogue Notes (DN):** Both the way something is said, and what is said. I often copy this right into my notes and make further notes to myself. For example, *As Good As It Gets* is one of the best examples of great adult dialogue, whereas in *The Mummy* the dialogue between the two romantic leads is fun and fast. *Fight Club's* dialogue is filled with smart lines that punch as hard as the film.

**4. Narrative Description (NARD):** I don't know about you, but I'm a big NARD guy. I feel that setting is just another character, and it needs to be given the same detail. Here's an excerpt from *Shakespeare in Love*.

EXT. THE ROSE THEATRE. BANKSIDE. DAY. WILL emerges from the theatre into a street throbbing with nefarious life. Whores, cutpurses, hawkers, urchins, tract-sellers, riffraff of all kinds in an area of stews (lowdown pubs), brothels and slums. It is some time before WILL spots THOMAS, way ahead of him in the crowded street The chase is taking them to the riverbank.

So we see that the theater is on the wrong side of the tracks, and so is Willie. How can anyone mistake what this scene is supposed to convey?

**5. Character Description (CD):** This comes in two forms, and I try to capture both. The first is the character's initial appearance. Here's an example from '*Bull Durham*' where the CD goes past the introduction and into the next sentence, following dialogue.

THE DOOR OPENS — A PLAYER ENTERS, in street clothes, carrying his suitcases. CRASH DAVIS, 30, older than the other players. And different. More than just opinions, he actually has a point of view. A career minor leaguer, hanging on wherever he can get a job. Unlike Ebby—Crash knows a lot about the world without baseball. Also unlike Ebby—he loves baseball desperately.

LARRY

Who're you?

Crash speaks slowly, with a trace of cynicism and pride, like an old warrior who knows he's just a hired gun.

The other CD's I collect are those that continue to tell us about the characters: who they are, what they feel, what their motives and processes are. These are usually sprinkled throughout the screenplay.

**6. Formatting Notes (FN or just NOTES):** There are books and books and books dedicated to format, yet every professional screenplay I've read makes and breaks its own rules. It's all based on how the writer wants the reader to read. Unfortunately, many new writers read a couple of screenplays and then spend a lot of time writing 'CUT TO:' all over the place. There's no need to reinvent the process of screenwriting. Study formatting first, using one of the formatting books available, then become a successful copy-cat.

**7. Copy, word-for-word, parts you enjoy:** There is great work being done, and it needs to be read and remembered.

**The Result**

I've gained here, by this work, much, much more than explicitly detailed knowledge. I've learned that master screenwriters write with an audacious abandon that can be felt as a living part of the story. This, to me, is the blood. It's what pumps through the pages and moves the story along.

I've learned that each writer is different in their process, and how they tell their tales comes directly from their core—it is a piece of them that becomes the soul of their tale. Last, I've learned that this is not *Mission: Impossible*. It is simply the work that must be done. Now, as I read, I no longer consider it work, or even a goal but a passionate love affair that will not end as long as I breath and as long as there are good screenplays to read.

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**Free Professional Email Address for SWW Members**

You can give editors, agents, and booksellers an address like [JoeSmith@southwestwriters.com](mailto:JoeSmith@southwestwriters.com) and their messages will be automatically forwarded to your existing address.

Send an e-mail message to [LorettaHall@southwestwriters.com](mailto:LorettaHall@southwestwriters.com), including your choice of SWW address and your existing e-mail address.

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The SouthWest  
Sage



*Eileen Stanton is an award-winning author, co-founder and past president of SWW, and long-time teacher at three universities, including the University of New Mexico. She has honed her interviewing talents over 15 years on the radio and in thousands of articles. She brings this expertise to the Sage's Markets column each month.*

*Let her know what questions you want answered.*

*Her email is [estanton@cableone.net](mailto:estanton@cableone.net).*

## The View from Inside Random House

by Eileen Stanton

Suzy Capozzi has been with Random House for six years. She is an editor with Random House Children's Books and the line manager for Step into Reading, the company's stepped reader series. She says she is anxious to come to SWW in August.

**Q.** What was your background before coming to Random House Children's Books?

**A.** I worked for about seven years in publishing, but in a very different arena—magazines. I also went to graduate school for early childhood education. While the teaching bug never quite bit me, the children's literature bug sure did. I was fortunate enough to take a class in children's literature and when the professor began the very first class reading aloud from Dr. Seuss, I had an a-ha moment. I moved back to New York and was lucky enough to land at Random House Children's Books.

**Q.** Your note to Keith said, "Although my editing responsibilities tend toward younger audiences, I am always on the lookout for middle-grade and YA projects." Does that mean you're also involved with children's picture books and early chapter books?

**A.** Yes. I edit baby books, picture books, and stepped readers in addition to middle-grade and young adult. I haven't worked on an early chapter book yet but I'm hoping to do so one of these days.

**Q.** You seem to be working with new first-time authors. What was it about them that made you take notice?

**A.** I think I've just been lucky to work with first time authors. There's a freshness to their voice and their outlook that I find appealing. It's also nice to introduce someone to the world of children's books officially. Unofficially they've always been a part of it. Their backgrounds are quite different, but the one thing these first-time authors have in common is a love of books and reading from an early age and a willingness to educate themselves with what is currently being published for children.

**Q.** What makes you passionate about the books you fight for?

**A.** For me it's always comes back to the voice. If the voice is authentic and relatable then I'm all in. A point of view that is full of character is essential. For example, I'm editing a potty book that has such a strong voice. That may sound improbable in terms of a potty book. But there is an absolute, and very inviting, attitude that comes across in the art and the text and it never wavers.

**Q.** What turns you off when you begin reading a manuscript?

**A.** Too many adverbs. The action should speak for itself.

**Q.** Do you prefer seeing manuscripts from agented writers, or will you take a look at manuscripts without an agent?

**A.** I prefer seeing manuscripts from agented writers. It is RHC's policy.

**Q.** What would you like to hear in the brief pitches conference attendees will give?

**A.** I'd like to hear a brief explanation of the plot as well as the origin of the idea. If there is something stylistically about the writing that the author wants to share, then reading a brief, illustrative passage would also be welcome.

**Q.** What do you want to see when you ask for a manuscript?

**A.** A cover letter, synopsis and three consecutive chapters. If there is a latter chapter that is relevant, that could be included as well.

### New SWW Email Address is Here

SouthWest Writers has retired its old AOL address and has replaced it with [SWWriters@juno.com](mailto:SWWriters@juno.com).

Please make note of this fact in your email address book.



## Book Review:

## Angelus by Jeanne Shannon, reviewed by Anne Marie Whitmore

This wide-ranging collection of poetry by experienced writer and Albuquerque local Jeanne Shannon can be compared to the kaleidoscopic view through a stained glass window. Unexpected images, brilliant colors, a sense of motion and growth along with a rich love and feel for language greet us on every page. The sacred and the secular, religion and reality are not two worlds, but coexist in this volume.

Shannon made the decision to be a writer when she was only eleven. She sent off her first poems when she was growing up on a farm in Virginia. A long-time resident of Albuquerque, Shannon has a Masters Degree in English, has work published in many books of poetry and was the editor of the now defunct Blackberry Literary Journal. She is the publisher of Wildflower Press, a small company featuring poetry, memoir and fiction.

Written over a ten year period, *Angelus* is a free-spirited collection that shows us the influence of travel, art, music, science and autobiography. The titles of the poems themselves are evocative and show no subject is too large or too small: *Carrying Water in a Sieve*, *Going Blind in April*, and *The World Seen through Broken Glass* are among her offerings. The title of the first poem, *K.M.*, stands for Katherine Mansfield, one of the author's favorite writers, along with Virginia Woolf and Eudora Welty. Even the title of the book comes from the traditional, Catholic church-bells' call, three times a day, for people working in the fields to pause for prayer.

Rather than analyze, Shannon would like readers to see her poems as "painting and music in words, and to take away their own subjective responses." However, with her vivid, often unexpected word pairings, Shannon offers us food for the intellect as well as a feast for the spirit.

The book closes with the Canonical or monastic hours, those nine Latin divisions of day and night, when members of religious orders would stop and pray every two or three hours, a life more governed by meditation, the natural world and the rising and setting of the sun. But the rich images speak of nature more than organized religion.

Shannon's advice for neophyte writers is "learn as much as you can about the craft of writing, write as well as you can, and don't be discouraged by rejection."

*Angelus*, Fithian Press, May 06. 112 pages, \$14, paperback.

## Two Words or One?

by Barbara DuBois

Writers often have difficulty deciding whether such a word as "awhile" is one word or two. There are several tricks that can help. One is to consider part of speech, another is to try to separate the word syllables and a third is to use substitute words.

For example, comparing the phrases *everyday clothing* and *every day* shows that the one-word form is an adjective modifying the noun *clothing*, but that the two-word form has the adjective *every* modifying the noun *day*. All the writer has to do then is to decide whether the sentence requires separate words that are distinct parts of speech or requires one word that is a single part of speech.

The phrase "*everyone* is broken" means all people are broken. The writer might actually mean to say that *every one* is broken, where *every* is an adjective modifying *one*. One might refer to a vase, perhaps. "*Everyone* is broke" makes sense, with *everyone* a one-word pronoun referring to people.

The second trick is easier for those impatient with grammar: if the words may be separated by a modifier, they should not be combined. If you mean to say *every single day*, as in, "Every day I get the blues," you should not write *everyday*.

Here are a few more examples: "This may *very well* be my favorite" must not be written, "This maybe my favorite." "They want to be *a functioning part* of society," must not be written "They want to be *apart* of society." And we can see that, "The United Nations had *around* of discussions about policy," is wrong because it could be written, "The United Nations had *a long round* of discussions about policy."

If you need a third trick, substitute words help. In the above example, *everybody* may be substituted for *everyone* because we never write it as two words. For *maybe*, substitute *perhaps* or *is possibly*. For *everyday*, try *routine* or *ordinary*, and for two-word substitutes, use other time expressions, which never combine: *every hour*, *every month*, *every year*.

"Turn your report *into* the boss" sounds like magic, your report is transformed into the boss. By saying, "Deliver your report to the boss," it is easy to see that the *in* belongs with *turn*.

Here are some mistakes that you may try the tricks on: "Somethings should never be mailed"; "I parked my car in a tow a way zone"; "Fred does not like spagetti anymore than Suzi does," and "You've come along way, Baby."

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*Barbara DuBois is a retired English teacher. She has published many travel and language pieces as well as book reviews and two books of poetry.*



### Contest Connection

by Joanne Bodin, 2006 Contest Chair

August first is the deadline for all manuscripts to be returned from judging. Winners will be notified by mail in the second week

of August and plans are underway for the Award's Banquet in September.

The menu will be listed in the August Sage. Reservations are payable in advance and can be mailed to the SWW office at 3721 Morris St. NE, Suite A, Albuquerque, New Mexico 87111. This will be a fantastic banquet and we look forward to honoring the winners in all nineteen categories.

Just a reminder about your contest entries:

- All manuscripts will be mailed back with critiques by the second week of September, around the time of the Award's Banquet.
- Those that put their name on the actual manuscript had to be disqualified from judging, but will still receive a critique.
- Some entrants used metered postage on the return envelope. If you do not receive your manuscript back it is because we require stamps on the SASE. Please wait until after the Award's Banquet and call me at 505-880-8326. Leave a message with your full name, phone number, and category entered. You can pick up your manuscripts at our SWW office.
- Some judges opted not to return manuscripts of entrants who did not win. Only the three winning manuscripts are guaranteed to be returned, some entrants may receive the critique but not the judged manuscript.

**SAVE THE DATE: Noon, Saturday, September 16, 2006 at The Marriott Hotel, 2101 Louisiana NE, Albuquerque, New Mexico (just north of I-40). We will begin taking reservations on a first come first serve basis in July.**

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*Joanne Bodin, Ph.D., is the 2006 SWW Writer's Contest Chair. She is a retired teacher of the gifted in Albuquerque. Her book, Step By Step Storytelling: A Narrative Language Curriculum, is used throughout the school district. She is currently working on a novel and is learning jazz piano.*

### SouthWest Writers Critique Service

A thorough critique and assessment of your manuscript by published writers, teachers, or agents. Books, articles, short stories, stage plays, and screenplays...even poetry. Turnaround of approximately two weeks.

Query letter up to three pages: \$15

Synopsis up to three pages: \$25

All other manuscripts up to ten pages: \$35

Thereafter: \$3.50/page

### For The Beginning Writer

by Beth Donahue

I began writing ten years ago out of necessity. I moved to Cleveland, Ohio to begin a counseling and hypnotherapy practice. I needed free advertising.

During a women-in-sales networking meeting I asked if anyone knew who I could contact to get some free newspaper coverage. I was told to call the editor of the *Working Woman* column in the Sunday edition of *The Cleveland Plain Dealer*. I called Mary Ellen and we arranged to meet for lunch. She asked for an article.

Since I had never written a column in my life I edited an old Toastmaster's speech and used it as my first column. Something clicked in my brain and I began writing regularly. I had a column published every three months for nine years.

After I moved to Albuquerque I met the editor of *New Mexico Woman Magazine* and told her, "I am a writer." I sent her some old articles and was offered a monthly column, *From My Perspective*.

After a couple of years I asked my editor if she thought I was a good enough writer to attempt a feature story. She told me I was a "gifted and tight" writer, so I began to get (as well as suggest) assignments. I also entered the 2006 Southwest Writers contest, sent an article to a Byline contest and ordered business cards.

Southwest Writers has given me confidence. For those who are thinking about writing, or are closet writers, afraid to let anyone read your writing, so here are some suggestions.

All you need is a good idea and some persistence. Persistence pays off. Write every day, go to the library and check out books on writing and read everything you can get your hands on. And don't be afraid to ask writers for whatever you need.

Join Southwest Writers. It took me four months to get my \$60 membership fee together but joining made me feel like an official writer. Then come to every Southwest Writers meeting. Even if you aren't interested in the program you will always learn something, get ideas, and meet really nice people. Attending meetings is like getting a four year college degree in journalism.

If you enjoy writing there is probably a reason. Find out what you're comfortable writing and begin. Let a SWW member critique your writing – even if it's bad in the beginning you will improve with guidance. If I can do it, you can do it. Good luck!

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*Beth Donahue is a hypnotherapist and counselor in private practice, focusing on helping people to quit smoking. With newfound confidence, she is tackling a non fiction book that she foresees being on the New York Times Bestseller list.*

We request that you e-mail your announcements about writing-related activities to SWWriters@juno.com no later than the first day of the month preceding publication. Please limit the announcement to 60 words or less.

### Events/Workshops

**\*7/08, 9am-4pm: Wordharvest** hosts best-selling author Margaret Coel in a day-long workshop, Write Dialogue Readers Love in Santa Fe, \$130, includes lunch. Appropriate for beginning and advanced writers. Classes limited to 15.

**\*7/8, 5pm: David Grant Noble** talks about his newest book, *The Mesa Verde World* at Collected Works Bookstore. Noble brought together 21 original essays, and over 165 photographs, maps and site plans. The book examines Native Americans of Mesa Verde and their use of astronomy, rock art, migration patterns and Mesa Verde itself. This free talk and booksigning is open to the public. Collected Works Bookstore in Santa Fe, 208 W San Francisco, 505-988-4226.

**\*7/11, 7pm: Poets Night at Collected Works**, James Navé and Leslie Ullman read. Navé is a fixture on the Poetry Slam circuit and co-founder of Poetry Alive! Ullman's first book of poems, *Natural Histories*, won the Yale Younger poets Prize in 1978 and she has been awarded two National Endowment for Arts Fellowships. This is a free event and will be followed by refreshments and booksigning. Collected Works Bookstore in Santa Fe, 208 W San Francisco, 505-988-4226.

**\*7/12, 10:30am-noon: Old Soldiers Never Die**, an Albuquerque Genealogical Society meeting at the Special Collections Library, 423 Central NE, Albuquerque, 505-848-1376.

**\*8/9, 10:30am-noon: Summer Stories**, stories of the Albuquerque Genealogical Society. Special Collections Library, 423 Central NE, Albuquerque, 505-848-1376.

**\*Every Tuesday, 10-11:15am: Craft of Writing Workshops** Taught by author/essayist/poet Linda Sonna. \$10, Drop-ins welcome. Wired Café, Taos, 505-737-9092.

### Authors Wanted

**\*Blogger John Knudson** has a weekly poetry post. He wants poems by local poets. Contact him if you'd like to post a poem at johnknuds@ix.netcom.com or see his blog at <http://albloggerque.blogspot.com>.

**\*Steffanie Gibbons** is the editor of *New At Home*, a magazine for people who have just bought a house in Albuquerque or Santa Fe. They are looking for writers for assigned feature topics. [editor@newathome.com](mailto:editor@newathome.com)

### Authors Wanted

**\*Local Book Clubs and Published Authors** wanted for the Author Book Club Connection (ABCC). When the information is put together it will be put on a web site so book clubs can contact the authors. If you are in a book club or a published author and would like to be part of ABCC contact Scott at [alley0412@msn.com](mailto:alley0412@msn.com).

**\*The Million Pound Story**, an online writing project, is seeking loose plot outlines for a story of the fantasy genre. The outline will offer writers a starting point and should define a timeframe, basic information on characters, world & environment and loosely define the story. Go to [www.millionpoundstory.com](http://www.millionpoundstory.com) for more information. Send submissions to [story@millionpoundstory.com](mailto:story@millionpoundstory.com).

**\*Photo Journal** is a monthly newspaper with distribution all over New Mexico. They are looking for reviews, interviews, and articles on fine art photography. Contact [tomg@photojournalsw.com](mailto:tomg@photojournalsw.com) for more information.

**\*A New Forum** for all things poetry is up at [abqslams.org](http://abqslams.org). Go there and poke around, join, and post.

**\*The Writers Room** is for writers to write, read, use the free wireless internet or reserve the space for a class or event. Upstairs at 826 Camino de Monte Rey, between St. Francis and Pacheco in Santa Fe. Call 505-577-1125 or email [litcenter@recursos.org](mailto:litcenter@recursos.org).

### Odds and Ends

**\*Copier Technical Services** (aka JT Tech Services) repairs printers, copiers and typewriters, sells supplies and new or reconditioned equipment. The business participates in the SWW Membership Perk Agreement: members receive a 10% discount. They have temporarily moved to 2520 La Charles NE, Abq. Bruce, 505-296-6331.

**\*Seeking History of SouthWest Writers** The SWW Board is compiling a historical archive of the beginning and early development of SouthWest Writers. All members who can contribute information, please send email to [judyducharme@southwestwriters.org](mailto:judyducharme@southwestwriters.org) or [sandyschairer@southwestwriters.org](mailto:sandyschairer@southwestwriters.org).

**\*Sabra Steinsiek** is seeking suggestions for a column on gift books for the holidays. If you have a book you would like to be considered for the article send an e-mail to [writersabra@hotmail.com](mailto:writersabra@hotmail.com). Book must be in print by November 1, 2006. Send ONLY Title/Author/Publisher/Genre/Five line description by May 31, 2006. You will receive a response only if your book is requested for further information. **page 7**

August 19, 8:30am to 5:30pm at Howard Johnson Hotel & Convention Center, Albuquerque, NM

## SouthWest Writers One-Day Conference For Writers of Middle Grade and Young Adult Novels

Presenters include two editors from New York City and a panel of published authors from this area.

Suzy Capozzi, editor with Random House Children's Books, has been with Random House for six years, and she's currently on the lookout for middle-grade and young adult projects. She's also the line manager for Random House's stepped reader series, Step into Reading. (See Markets, page 4)

Claudia Gabel, editor with Delacorte Press, joined Delacorte Press in November 2005 after two years in children's book packaging and four years in adult publishing. She is always looking for a distinctive, unforgettable narrative voice in middle-grade and young adult novels. Her specialty is commercial fiction, including sweet but sexy contemporary romances, sweeping historical epics, thrilling whodunits, and chilling horror novels. She is currently seeking out literary titles to add to her list, especially ones that deal with identity and multicultural issues. Her most well-known projects are the bestselling *Summer Boys* series and the critically acclaimed *Midnighters* books.

Suzy and Claudia will each take 10 minute pitch sessions during the conference. Conference attendees must sign up for these sessions when registering for the conference. There will also be a panel of published authors who will share valuable advice and experiences as well as answer questions.

Conference attendees may bring two double-spaced pages from your novel or work-in-progress to receive a personal critique by one of the authors from the panel.

Cost for the conference is \$79 for SWW members and \$139 for non-members. The non-member cost includes a one-year membership in SWW.

Coming in from out of town? Howard Johnson is proving special room rates for attendees. \$44.95 plus tax per night. Call Howard Johnson at (505) 296-4852 and ask for the special rate through SouthWest Writers.

For any questions contact Keith Pyeatt, SWW Conference Coordinator, at [k\\_pyeatt@comcast.net](mailto:k_pyeatt@comcast.net) or call at 505-299-1906.

### How Would You Like To See Your Byline Here?

We need your articles for the Sage!

The Sage Editor wants articles on SWW meetings and events.

This is your chance to flex your reporting muscles, send in your opinions, testout a new style, have fun writing and get published in the Sage.

We prefer articles be saved as Word documents and sent by email.

Don't forget to tell us what the article is about, a little bit about yourself.

Please send to [editor@southwestwriters.com](mailto:editor@southwestwriters.com).

**Thanks so much!**



**Registration Form:**

**SouthWest Writers' One-Day Conference for Writers of Middle Grade and Young Adult Novels.**

August 19, 2006, 8:30 - 5:30

Howard Johnson Hotel & Convention Center, Albuquerque, NM

Registration includes all conference workshops and presentations, a box lunch, refreshments, the opportunity for one private ten-minute pitch session with either Claudia Gabel or Suzy Capozzi, and the opportunity to have the two opening, double-spaced pages of your manuscript critiqued by a published author in the genre.

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_  
PHONE: \_\_\_\_\_ EMAIL: \_\_\_\_\_

Are you a member of SouthWest Writers?  
YES \_\_\_\_\_ NO \_\_\_\_\_

How did you hear about this conference? \_\_\_\_\_  
\_\_\_\_\_

Conference Cost:  
\_\_\_\_\_ @ \$79.00 SWW member cost = \$ \_\_\_\_\_  
\_\_\_\_\_ @ \$139.00 non-member cost (includes 1 year membership) = \$ \_\_\_\_\_  
TOTAL \$ \_\_\_\_\_

Method of payment (the only credit cards we accept are MasterCard and Visa)  
\_\_\_\_\_ Check made out to SouthWest Writers  
\_\_\_\_\_ MasterCard  
\_\_\_\_\_ Visa

If paying by credit card:  
Cardholder Name: \_\_\_\_\_  
Card Number: \_\_\_\_\_  
Expiration Date: \_\_\_\_\_  
Billing Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

I'd like a ten minute pitch session with (check ONE only):  
Claudia Gabel \_\_\_\_\_ Suzy Capozzi \_\_\_\_\_

Note: Pitch sessions will be assigned first come, first serve. If the editor you choose is booked full but there's still a pitch session available with the other editor, we will assign you to her.

For hotel reservations, call Howard Johnson at (505) 296-4852 and ask for the SouthWest Writer Conference special rate.

Check in time begins at 8:00. We look forward to seeing you on August 19<sup>th</sup>.

Very rarely are SWW programs cancelled, but it is possible should the weather become fierce. Please remember, if you have doubts about whether a program will happen, or about the time or topic, call the SWW office number (505) 265-9485 during business hours, M-F 9am - noon.

Program Location:  
New Life  
Presbyterian Church  
5540 Eubank NE,  
Albuquerque

*Saturday, July 1, 10:00am to noon*

## What Writers Need to Know About Publishing

In this intensely competitive publishing environment, it is absolutely critical that writers understand what goes on from acquisition to the day a book goes on sale, but major trade publishing houses do not want writers to know what goes on behind the scenes. Jerry Simmons will reveal the secrets of these publishers and explain why decisions are made, and how they can negatively impact the career of an unsuspecting writer.

Jerry Simmons has worked on books by James Patterson, Nicholas Sparks, Michael Connelly, Robert Kiyosaki, Alice Sebold, Sandra Brown, David Baldacci, Nelson DeMille, Scott Turow, Robert James Waller, and Jack Welch, all New York Times best-selling authors. He has also worked on such multi-million copy selling titles as: *The Bridges of Madison County*, *Rich Dad, Poor Dad*, *Scarlett*, and *Lovely Bones*.

*Tuesday, July 18, 7:00pm to 9:00pm*

## How I Lost and Found My Voice: The Road Less Traveled to Publication

Dewey Johnson has long been a story teller, but the loss of his voice to spasmodic dysphonia fueled an interest in turning stories into a novel. Learning how to structure a novel at the Iowa Writers Festival, he then crafted a novel set against a real-life event, Roswell's winning the Little League World Series in Williamsport, PA. The talk has to do with personal experiences, plot, voice, and scene crafting.

Johnson's first novel *Summer of Champions* was published this past November by Texas Tech University Press. Dewey grew up in Roswell and has lived in Albuquerque since 1978. He has a bachelor's degree in mathematics, a master's degree in theology, and is the pastor of Sandia Presbyterian Church.

*Saturday, August 5, 10:00 am to noon*

## Verb and Metaphor

Juan Blea will take participants through the components of a metaphor and show how they relate to verbs. Using the AGENT-ACTION-OBJECT formula, Juan develops new metaphors from verbs that may not have been considered for usage in poetic language.

During the talk Juan will:

1. Define metaphor and discuss various types of metaphors
2. Discuss the components of a metaphor: tenor and vehicle.
3. Describe how verbs allow both complex and simple metaphor construction once a writer understands how tenor and vehicle relate to verb construction using the agent-action-object formula.
4. Construct metaphors in new contexts using all the previous concepts.

Juan Blea is from Santa Fe, New Mexico. His research interests include human cognition, especially as it pertains to language. Juan, 34, holds a Master's from College of Santa Fe and is currently working on a new novel and promoting his current novel, *Butterfly Warrior*.

*Tuesday, August 15, 7:00pm to 9:00pm*

## How to Break into Print through Your Local Newspaper

You don't have to write the Great American Novel to see your name in print. Your local newspaper offers many possibilities for getting your first byline. Whether you are interested in food or travel, sports or feature writing, community newspapers are always seeking content. Learn how to approach an editor, how to pitch a story, and how news writing differs from other styles of writing in this interactive workshop by veteran journalist Diane Velasco.

Velasco, a Chicago native, has been a journalist in New Mexico since 1996. She has focused primarily on business reporting, winning several awards for her work and is experienced in both print and radio news writing. Velasco worked at the *Albuquerque Journal* for more than five years, covering real estate, economic development and international trade. She left last year to launch the Citizen Media Group, a nonprofit news and education organization that publishes news online at [www.thecitizen.info](http://www.thecitizen.info). The purpose of the organization is to encourage civic engagement by breaking down the barriers between the press and the public.

## SouthWest Writers Workshops

Saturday, July 1, 1 pm to 4 pm

### SWW Workshop: Screenplay Confidential

Program Location:  
New Life  
Presbyterian Church  
5540 Eubank NE,  
Albuquerque

Learn the secrets to writing the great screenplay. Discover the seven essential elements of a good scene and where to begin and end those scenes in your script. Find formatting fundamentals, target three-act structure and its major turning points, understand good film speak and how to create it, and learn what makes a page-turning first scene. Finally, discuss ways of solving the age-old problem: how to market your script.

Rick Reichman's students have sold to Fox, Warner Brothers, HBO, Showtime and other major networks, and to such TV shows as *Roseanne*, *Home Improvement*, *Buffy The Vampire Slayer*, *Xena: Warrior Princess*, and *Strong Medicine*, to name just a few. His first book, *Formatting Your Screenplay* has sold over 13,000 copies and his new book *20 Things You Must Know To Write A Great Screenplay* is due out this fall. Reichman has written several documentary and training films and his screenwriting articles have appeared in *Creative Screening* and *The Writer* magazine.

This workshop is \$20 for members and \$30 for non-members.

Saturday, August 5, 1 pm to 4 pm

### SWW Workshop: Explorers of Inner Space: Access to Imagination in Fantasy and Science Fiction

Fantasy and science fiction summon worlds out of thin air. A daunting task—unless those worlds already exist, undiscovered. Can we learn to find those unknown continents? Join fantasist Betsy James in unique and personal exercises that will open the door to the stories only you could write. We'll explore regions like:

*Knock, Knock, Who's There?:* Your unique world readymade

*Mountains From Molehills:* A universe from a grain of sand

*Whazzup?:* Openness to natural plot

Journey into making your writing fresh and passionate!

Betsy James is the author of *Listening at the Gate*, *Long Night Dance* and *Dark Heart*, which together form *The Seeker Chronicles*. She is also the award winning author and illustrator of more than a dozen books for younger children. She lives in Albuquerque, where she leads workshops for adults and children, in both English and Spanish, and spends much of her spare time on foot in the deserts and mountains.

This workshop is \$20 for members and \$30 for non-members.


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Donations of refreshments at the regular SWW meetings  
will be gratefully accepted!

Please consider providing this valuable service to our  
organization.

*Note: This information is provided as a convenience. Before entering, be sure to check the listed website at the end of each listing for submission guidelines and information or write the sponsors to make sure a contest is right for you.*

**Deadline: 7/15/06.** Short story. *Glimmer Train's* Fiction Open. Prizes: \$2,000 first place, publication in *Glimmer Train Stories*, and 20 copies of that issue. \$1,000 second place. \$600 third place. Entry fee: \$15/story. Open to all writers, all themes, all story lengths (under 20,000 words), but no children's. Please use online submission procedure. [www.glimmertrain.com/fictionopen.html](http://www.glimmertrain.com/fictionopen.html)

**Deadline: 7/31/06.** Very short fiction. *Glimmer Train's* Very Short Fiction Award. Prizes: \$1,200 first place, publication in *Glimmer Train Stories*, and 20 copies of that issue. \$500 second place. \$300 third place. Entry fee: \$10/story. Original, unpublished very short (not to exceed 2,000 words) stories. No children's. Please use online submission procedure. [www.glimmertrain.com/vershorficaw1.html](http://www.glimmertrain.com/vershorficaw1.html)

**Deadline: 7/31/06.** Novel. The Dahlonega Literary Festival Prize in Literature. Prizes: \$500 and recommendation to a top NY agency for first place, \$300 second place, \$200 third place. Any genre of a finished, unpublished, novel between 50,000 and 150,000 words. Entry fee: \$35. [www.literaryfestival.org/07novel.htm](http://www.literaryfestival.org/07novel.htm)

**Deadline: 7/31/06.** Personal essay or memoir, creative nonfiction, short story, and poetry. Imago Press - *Oasis Journal*. Prizes: \$100 first prize for each category. Possible publication in the anthology dedicated to older writers even for non-prize winners. Entry fee: \$10. Must be 50 years old or older to enter. Prose may be 5,000 words or less. Three pages of poetry counts as one submission. Submission guidelines, entry form, and information at: <http://www.oasisnet.org>.

**Deadline: 7/31/06.** Poetry and short story. Dream Quest One Poetry and Writing Contest. Prizes for poetry: \$250 first place, \$125 second, \$50 third. Prizes for short stories: \$500 first place, \$250 second, \$100 third. All submissions are eligible for publication. Entry fee: \$5/poem \$10/short story. Poems must be 30 lines or fewer. Short stories must be five pages or less and may be any subject, theme, or genre, including nonfiction, essays, or journal entries. Submission guidelines and information at: <http://www.dreamquestone.com>.

**Deadline: 8/1/06.** Nonfiction. *Memoirs, Ink*. Prizes: \$1,000 first prize, \$500 second, \$250 third. Winners will be published at [www.memoirsink.com](http://www.memoirsink.com). Entry fee: \$15. Personal essays, memoirs, or stories based on autobiographical experiences. Narrative must be in first person, but any type, genre, or style is acceptable. Must be less than 3,000 words. Submission guidelines and information at: <http://www.memoirsink.com>.

**Deadline: 8/1/06.** Poetry. Rattle Poetry Prize. Prizes: \$5,000 first prize. Ten \$100 honorable mentions. Entry fee: \$16 (includes one yr subscription to Rattle). Submission guidelines and information at: <http://www.rattle.com/contest.htm>.

**Deadline: 8/1/06.** Short story. La Belle Lettre Mystery Contest. Prizes: \$100 first place. \$50 second place. \$25 third place. Three honorable mentions. All awards include a critique. Entry fee: \$6. Theme: Mystery. Maximum length 10,000 words (but "longer is not necessarily better"). Submission guidelines and information at: <http://www.labellelettere.com>.

**Deadline: 8/1/06.** Romance (book length). "Picture This" Contest. Prizes: \$100 first prize, certificates for second and third. Entry fee: \$20 for RWA members, \$25 for non-RWA members. Enter the scene the best describes your manuscript. Two published authors will select the top three entries. Harlequin editor Tina Colombo will be the final judge. Must be unpublished. Any category of romance. Send the best scene, 5 - 12 pages, and a one page set up to the scene. Submission guidelines and information at: <http://geocities.com/SoHo/Studios/2936/contest.htm>.

**Deadline: 8/31/06.** Script/Screenplay. Theatre Publicus Prize for Dramatic Literature. Prizes: \$200 Best of competition, \$150 Best full length play, \$150 Best one act play. Entry fee: \$20 for one submission, \$30 for two, \$50 for three or more. Submission guidelines and information at: <http://www.mediarlings.org/publicus>.

**Deadline: 8/31/06.** Fiction. Norumbega Fiction Awards. Prizes: \$200 outstanding fiction, \$150 best novel, \$100 best novella/short story collection, \$50 best short story. Entry fee: \$20 for one submission, \$30 for two, \$50 for three or more. Submission guidelines and information at: <http://www.mediarlings.org/norumbega>.

**Deadline: 9/15/06.** Nonfiction and Fiction. Rising Star Women's Nonfiction Book Award (nonfiction) and Women's Book Award Competition (fiction). There will be three winners, two in fiction, one in nonfiction. Prizes for all winners: \$500 winner, a one limited run printing of the book with 15% royalty on all books sold. Entry Fee: \$25 per submission. For more information contact Larnette Phillips at [ChelseaRichards1@aol.com](mailto:ChelseaRichards1@aol.com) or 7877 Highway 4, Jay, Florida 32565.

**Deadline: 9/22/06.** Young writers short story. O. Henry Short Story Competition for Young Writers. Prizes: \$100 and letter of introduction to the editors of the magazines represented in the O. Henry Prize Stories 2006. Winner and runners-up will be published online at <http://www.ohenryprizestories.com>. Entry fee: NONE. Maximum of 1,000 words. One entry per contestant between the ages of 14 and 22. Submission guidelines and information at: <http://www.randomhouse.com/anchor/ohenry/competition.html>

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*Keith Pyeatt is the new conference chair at SouthWest Writers, and a paranormal author. He refuses to clarify what's paranormal—him or his novels.*



Send information by e-mail in rich text format (.rtf) to SWWriters@juno.com.

**Melody Groves'** rodeo book, *Ropes, Reins, and Rawhide: All about Rodeo*, was released by UNM Press. This guide will launch at the Western Writers of America convention during the Cody Nite Rodeo in Cody, Wyoming. Groves recently became Publicity/Public Relations chair for Western Writers of America. Groves will be doing multiple booksignings in Silver City, NM, Cody, WY, Prescott, AZ, Cheyenne, WY and Deadwood, SD

**Loretta Hall**, who usually interviews other people for her nonfiction articles and books recently had the tables turned on her. Frank Gregorsky, who describes his web site as "a resource for imaginative producers of nonfiction text," interviewed her about her background and the process of writing one of her books, *Underground Buildings: More than Meets the Eye*. Excerpts from the three-hour interview are available now at ExactingEditor.com. The dialogue includes Gregorsky's suggestions for jump-starting a sluggish publicity campaign for the 2004 book.

**Shirley Raye Redmond's** *Shepherd King* will be released by Vintage Romance Publishing in July. A story of love, greed and betrayal, *Shepherd King* is a historical novel set in New Mexico's Jemez Mountains in 1891.

**Barb Villemez** won an honorary award from the 74th Writers Digest competition for her short story "Mama's Things."

Your successes could be on this page and our worldwide website to be seen by agents, editors, publishers, producers, and search engines. But you have to do more than just talk, you have to e-mail your successes to editor@southwestwriters.com. Don't miss this unique chance for free publicity and fame...and your right to brag!

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**505-836-5182  
Jennie**

**Critique Groups**

Submit addition or deletion requests or changes to  
SWWriters@juno.com.

**Wanting to Start Groups/  
Looking for a Group**

- \***Any Genera, Albuquerque:**  
GLBT Writers  
*Jim McDonough*  
505-688-2954  
jim@queerwriters.com
- \***Any Genre, Las Cruces:**  
*Barbara Villemez*  
505-522-5734
- \***Any Genre, Santa Fe:**  
*Mary Mazza-Anderson*  
cmmom@zianet.com
- \***Any Genre, Rio Rancho:**  
*Winnie Keith*  
505-771-8059  
w.leone@tableone.net
- \***Fantasy/Poetry:**  
*Janet Belovarsky*  
505-891-9529  
royalbloodseries@aol.com
- \***Fantasy/Romance:**  
*Heidi Punke*  
505-271-9772  
heidiamditch@yahoo.com
- \***Historical Romance:**  
*Leah Dodd*  
505-890-0210,  
patandleah@peoplepc.com
- \***Poetry:**  
*Billy Brown*  
505-401-8139, welbert@aol.com
- \***Sci Fi/Fantasy:**  
*Joel Holt*  
505-265-1938,  
loki265@hotmail.com
- \***Writing-for-fun:**  
East Mountains near  
Edgewood  
*Sandy Schairer*  
sandschairer@southwestwriters.com
- \***Short Nonfiction:**  
*Suzann Owings*  
505-867-0567

**Groups Seeking  
Members**

- \***Albuquerque Nonfiction:**  
Meets weekly at the old  
Albuquerque Press Club  
*Marianne Powers*  
505-892-4990, drifty@aol.com
- \***American Theater Ensemble Screenwriters and Playwrights:**  
Meets 1st and 3rd Tuesdays  
of the month, 7pm  
Puccini's Golden West, 620  
Central Ave SW  
505-242-2353  
elreytheater@qwest.net.
- Any Genre:**  
Meets once a month on  
Sunday afternoons  
*Michael Franco*  
MDLindell@aol.com

**Groups Seeking  
Members**

- \***Any Genre, including childrens, Albuquerque:**  
Meets the first Wednesday  
of the month, 7-9pm,  
Hastings Superstore,  
Wyoming and Montgomery  
*Sabra Steinsiek*  
505-260-1837
- \***Any Genre, Moriarty:**  
Second and fourth  
Thursday each month, 6pm  
Moriarty Library  
*Tina Ortega*  
505-832-2513,  
jleksutin@hotmail.com
- \***Any Genre, Rio Rancho:**  
*Alice Harpley and Bob Harpley*  
505-867-1408,  
riversedgebob@cableone.net  
riograndema@cableone.net
- \***Fiction & Nonfiction:**  
*Paula High*  
505-271-0837,  
plhigh@abq.com
- \***Land of Enchantment Romance Authors:**  
Meets the second Saturday  
of each month at noon.  
Potential members, attend  
three meetings to try it out.  
leranm.org.
- \***Mystery/Sci Fi:**  
*Fred Aiken*  
505-856-2145  
FredAiken@southwestwriters.com
- \***Novels/Short Stories:**  
*Janeen Anderson*  
505-899-5624,  
janeen@janglya.com
- \***Novel/Memoir**  
Meet online and monthly,  
NE Albuquerque.  
*Nancy Costeau*  
505-323-9681  
costeauwood@comcast.net
- \***Novels/Short Stories:**  
Meets Saturday afternoons  
Albuquerque Main Public  
Library on Copper  
*Jack Phelan*  
505-292-0576 or 256-3500
- \***The Santa Fe Screenwriter's Group:**  
*Susan Burns*  
505-474-8268,  
thursday51@aol.com
- \***Westside Scribes, Screenwriters:**  
Meets every other Thurs-  
day, Flying Star on Rio  
Grande Blvd.  
*Marc Calderwood*  
505-897-6474,  
skatingkokopelli@hotmail.com

**New SWW  
Members**

- Anne F. Berlin
- Laurel I. Burnett
- Beth Busick
- Susanna Gonzales
- Doris Jacobs-Covington
- Janice Matthews
- Brett Nielsen
- Lorraine Parker
- Diane Velasco
- Daniel Woesner
- Dennis Zeunert
- Jane Zingelman

For information  
about benefits for  
SWW members  
contact:  
**Cheri Eicher**  
INDEPENDENT  
MEANS  
Group Benefits  
(505) 299-5919  
(800) 883-4310

independentmeans@comcast.net

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The SWW website receives  
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**Deadline:**

1st of each month  
for the following month.  
Payment due  
with camera-ready  
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**Because SWW  
is a nonprofit  
organization,  
we cannot accept ads  
for financial  
institutions,  
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or real estate.**

SWW Board Meeting will be held at the SWW office on Sunday, July 11, 2006, at 6 pm

Here we are:

3721 Morris St. NE Suite A  
Albuquerque, NM 87111-3611  
phone: (505) 265-9485 fax: (505) 265-9483  
e-mail: SWWriters@juno.com  
web: www.southwestwriters.org

### Recent Board Meeting Highlights

The membership voted to ratify the amendments to the Bylaws at the June 6 program, business portion. Thank you to all who responded. For a copy of the new wording, please contact the Board Secretary or visit the office to see the Bylaws book. We also have it in electronic form—if a member would like a full copy of the bylaws, contact sandyschairer@southwestwriters.com.

President Larry Greenly introduced the new Sage editor Lee Ross, a UNM graduate who has traveled extensively in Latin America. Lee announced plans to add more photos to upcoming newsletters. He would also like to see more reports on the meetings make their way to him.

Bonnie Hayes is moderating the monthly workshops. Treasurer Loretta Hall reported SWW received \$34 for Amazon.com referrals. See the logo for accessing Amazon on the SWW website, it costs nothing extra and helps benefit SWW. You do not have to be a member of SWW to use the services on the website.

Membership hovers at around 600. Reasons for increased membership: renewals are spread throughout the year, people are joining as they sign up for contests and conferences, and the board is calling for members to officially join the organization during monthly programs. The board wishes to thank enthusiastic members for their support, but would like to see membership back up to 800 or 1000. Joining the organization supports it with needed funding and assures that the doors will always be open. A reduced membership for young adults, \$25 a year instead of the \$60 for a standard membership, has been added.

The conference in August will be on the genres of young adult and middle-grade writing. Conference will include keynote speaker(s) and a critiquing panel.

The contest received more entries this year, with people entering from all over the world. This is attributed to increased exposure with the website and e-newsletter. There are two awards banquets scheduled, one for the contest and one for the Marty Award – Young Adult Journalist Contest. Keep checking the Sage for further details.

SWW is no longer able to carry the unsold books from the book table to the office between programs. Members are urged to sign in with their books at the beginning and remember to take unsold copies home again after the program. The receipts are now processed with a cash register and funds are mailed to the authors.

A Parris Award recipient, selected by the board in July, is awarded to a SWW member and author for exceptional service to the organization. This year Rob Spiegel was nominated. Service Award recipients are chosen in August.

A New Member breakfast is in the planning stages. If a member would like to help present, set up and host the breakfast contact the Board or Ron Schultz, the volunteer coordinator.

Members may see the complete minutes for the year and previous years as well as financial reports on file in the SWW office. Office hours: M-F, 9am-noon.

### President/Office Coordinator

Larry Greenly  
(505) 293-8550 · SWWriters@juno.com

### Vice President

Rob Spiegel  
(505) 275-2556 · RobSpiegel@southwestwriters.com

### Secretary/Parliamentarian

Sandy Schairer  
(505) 281-0546 · SandySchairer@southwestwriters.com

### Treasurer

Loretta Hall  
(505) 764-9906 · LorettaHall@southwestwriters.com

### Membership

Larry Greenly  
(505) 265-9485 · SWWriters@juno.com

### Public Relations

Melody Groves  
MelodyGroves@southwestwriters.com

### Critique Service

Edith Greenly  
(505) 265-9485 · SWWriters@juno.com

### Policies Procedures, and Audit

Lela Belle Wolfert  
(505) 899-2952

### Volunteer Coordinator

Ron Schultz  
(505) 323-9252 · RonSchultz@southwestwriters.com

### Workshop Coordinator

Bonnie Hayes

### Conference Chair

Keith Pyeatt  
(505) 890-5545 · keith@keithpyeatt.com

### Conference Chair and Historian

Judy Ducharme  
(505) 256-9659

JudyDucharme@southwestwriters.com

### Board Member at Large

David Corwell  
(505) 898-0624 · DavidCorwell@southwestwriters.com

### Writer's Contest 2006 Chair

Joanne Bodin  
(505) 880-8326 · drjsbodin@hotmail.com

### Other Key Positions

#### SWW Sage Editor

Lee Ross  
leeross@southwestwriters.com

#### Assistant Editor

Tom Gibbons

#### E-lert Mistress

Gail Rubin  
publicity@southwestwriters.com

#### Speaker Coordinator

Rob Spiegel  
(505) 275-2556 · RobSpiegel@southwestwriters.com



SWW is happy to announce the enormously expanded list of writer's resources website links is now on the SWW website.

Check it out.



## The SouthWest Sage

SouthWest Writers  
3721 Morris NE  
Albuquerque NM 87111  
www.southwestwriters.org  
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*Saturday, July 1, 1 pm to 4 pm*

# **SWW Workshop: Screenplay Confidential**

Learn the secrets to writing the great screenplay. Discover the seven essential elements of a good scene and where to begin and end those scenes in your script. Find formatting fundamentals, target three-act structure and its major turning points, understand good film speak and how to create it, and learn what makes a page-turning first scene. Finally, discuss ways of solving the age-old problem: how to market your script.

Rick Reichman's students have sold to Fox, Warner Brothers, HBO, Showtime, all the major networks, and to such TV shows as *Roseanne*, *Home Improvement*, *Buffy The Vampire Slayer*, *Xena: Warrior Princess*, and *Strong Medicine*, to name just a few. His first book, *Formatting Your Screenplay* has sold over 13,000 copies and his new book *20 Things You Must Know To Write A Great Screenplay* is due out this fall. Reichman has written several documentary and training films and his screenwriting articles have appeared in *Creative Screening* and *The Writer* magazine.

This workshop is \$20 for members and \$30 for non-members.



