

# SouthWest Sage

April 2013 [www.southwestwriters.com](http://www.southwestwriters.com)

## SWW Contest Winners Find Success

By Andy Mayo

**P**ast winners of the SouthWest Writers annual writing contest credit the contest with providing valuable feedback and giving them the confidence to pursue getting their work published.

Susan Salluce of Springs, California, a 2010 winner, has sold more than 17,000 copies of her novel, *Out of Breath*, which is one of the top psychological thrillers on Amazon.com. Susan says winning the contest “gave me confidence,” even after an agent who initially had expressed interest in the book turned her down.

Her success at selling her self-published book, “shows you don’t have to have representation,” she says.

What you do have to have is a presence on the internet. Susan publishes her own blog, [www.sipnsharewithsusan.com](http://www.sipnsharewithsusan.com), and has developed online “mutual promotion” relationships with other Indie authors. She has done interviews for both radio and other blog writers and now has friends around the world. When a new friend comments on her book, sales shoot up.

David DeLee, has also taken the new route to publishing. His science fiction novel *Stede Bonnet* was published in e-book format for both Barnes & Noble and Amazon. “The contest gave me a lot of valuable feedback for shaping the final product,” he says.

Since winning first place with her screenplay *Dagger’s Draw* in 2010, Mary Haarmeyer of Santa Fe has had two scripts optioned: *Antioch*, a horror film, and the romantic comedy

*Death Everlasting* which wrapped up filming last month and is now in postproduction. Although it may be retitled *Over My Dead Body*, the film is scheduled to be submitted to Sundance and other major festivals this year.

Mary is also working with a team in New Mexico to film a pilot for her supernatural thriller TV series *Foreseeable*. She pitched it to the CW Network but was told the supernatural slot had already been filled. She plans to stay in touch, as she’s developing additional episodes and has begun work on a novel whose plot will precede the TV series.

In addition to her writing, Mary has started a film company, Reelflicks Productions, LLC and teamed up with a partner to form T-RO Films, LLC, a film equipment and rental company.

In 2010, Charles Joseph Greaves won two first place awards in the categories Mystery/Suspense/Thriller/Adventure Novel for *Hush Money* and Historical Fiction for *Hard Twisted*, as well as the top prize Storyteller award. His publishing success has been similarly stellar.

As Chuck Greaves, he is writing a series of legal mysteries for St. Martin’s Minotaur, the first of which, *Hush Money*, was published in May of 2012. The next installment, *Green-Eyed Lady*, is due out in June of 2013. As C. Joseph Greaves, he wrote *Hard Twisted* which Bloomsbury published as literary fiction. It was released worldwide in November of 2012.

Chuck took the established agent-publisher route.

Amanda Huneke is another winner. Her 2010 entry in the Children’s Picture Book category, *Monster on the Loose*, has just been published by a division of ABDO publishing. Paul Abdo was the 2010 judge in that category.

Jim Duggins of Rancho Mirage, California, won second place in the Historical Fiction category for his novel *Slave Stealer* which was subsequently published by Lightning Source for Barnes & Noble. Jim has also published a novel with Amazon’s BookSurge—*The Power*—and with Author House, after winning at the San Francisco Writer’s Conference/Indie Contest with *The Possession of Sarah Winchester*. He is currently working on *The Man without a Conscience*.

**SOUTHWEST WRITERS  
31ST ANNUAL  
WRITING COMPETITION**

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NOW!**

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**\$1,500 STORYTELLER AWARD FOR THE BEST OF THE BEST**

*12 Categories*

Rules and Entry Form at [swwcontest.com](http://swwcontest.com)

(Read the contest rules on newsletter pages 16 & 17)

**A New Perk for SWW Members in April**  
See Page 4.



Recently, I peeked into the fount of my creativity and found it bone-dry. Caught in the screen assembly, I discovered a green penny and what I thought was a flattened, crispy pack rat. However, I didn't verify the furry clot as a rodent corpse because of (1) Hanta virus and (2) yuck!

Apparently the three-year drought here in New Mexico has extended to more than the Rio Grande river system. So what did I do? Mope around until my muse showed up?

No way. If you saw my muse you'd know why waiting for him is a waste of time. He weighs three hundred and forty-seven pounds, has more body hair than a gorilla and chomps stogies. You can smell him a good ten minutes before he arrives. Listening to him is no joy either. He complains incessantly how the tutu chafes and that he has to walk everywhere because his wings are too small to get him off the ground. All of which gives him blisters. Poor baby. Plus, while he's here, he slurps down all the good

booze. Worse than a plague of in-laws during the holidays.

Instead, I did what I always do when my creativity reserve has needled over to "E." I headed to the local bookstore. On a good day, I mosey through the fiction section and search for my favorite writers. If things are desperate—as in "red-alert, creepy dead thing" desperate—I beeline to the self-help section. On this last trip, I discovered *The Muse is IN: An owner's manual to your creativity* by Jill Badonsky.

Badonsky targets mostly visual artists, and her book is colorful and well-illustrated. Don't let this distract you. She has great advice for writers as well. She reminds us that creativity requires that we cultivate a willingness to experiment with new things and make unusual connections. It is through such experiences we prime our creative pumps.

However, after a long innovation drought, we must safeguard this precious resource. We do so by taking small action steps to prevent raising the specters of procrastination and resistance. We lower our expectations of brilliance to promote experimentation and avoid destructive self-talk. Badonsky quotes Winston Churchill, "Perfection is spelled PARALYSIS."

We should encourage ourselves to "play" because this is how we discover new things. Punishing ourselves for not producing genius daily and denying ourselves "playtime" is counter-productive. As Ursula K. Le Guin says, "The creative adult is the child who has survived."

And last but not least, we should allow ourselves to rest and reflect. Badonsky counsels, "Quieting the incessant chatter of the mind relaxes the body and taps into the flow of inspiration, intuition and imagination." Hopefully, the well of your creativity never runs dry. But if you do start pulling up mud, perhaps Badonsky can help you, too.

Happy Writing!

Kathy

IN THIS ISSUE

- 1 SWW Contest Winners Find Success BY ANDY MAYO
3 Critique Groups
3 Albuquerque Area Writing Groups
4 Sixth 2012 Bimonthly Contest Winners
4 Welcome New SWW Members
5 Characters, Emotion and Viewpoint by Nancy Kress A Book Review BY A.R. AEBY
6 SWW Meetings
7 Classes & Workshops
8 A Soupçon of Arrogance BY OLIVE BALLA
9 Dear Oh Deer! by Lori Coffin
9 Not a Silent Night by Susan Dietrich Schneider
10 Member Successes
10 Member Books
11 Announcements
12 Poetry Corner BY DODICI AZPADU
14 Call for Nominations: 2014 SWW Executive Board
15 Student Scholarship Application
16 SWW Annual Writing Competition: Contest Rules

SouthWest Sage Advertising Rates Worldwide Internet Circulation

The SWW website receives thousands of page requests every month.

Business card size: \$20 1/4 page, vertical: \$40 1/3 page, horizontal: \$50 15% discount for 3 mos. 20% discount for 6 mos.

Deadline: 1st of each month for the following month. Payment due with camera-ready ad copy in .jpg format.

Annual Membership in SouthWest Writers

Individual: \$70 (\$65 renewal if paid two months in advance) Student w/proof of student status: 18 and over, \$40; under 18, \$25 Outside U.S.: \$75, Lifetime Membership: \$750

Download the Sage from www.southwestwriters.com

Join us every month:

first Saturday, 10 am-Noon and third Tuesday, 7-9 pm New Life Presbyterian Church, 5540 Eubank NE Albuquerque, New Mexico 87111



## South West Sage

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## Members Seeking Critique Groups

### Fantasy/Sci-Fi

Linton Bowers, lbowers27@gmail.com  
prefers: online/email group

### Mainstream Fiction Only

Stephen Gregg, sgregg5@cableone.net  
Albuq./Bernalillo/Rio Rancho  
Flexible: day/time

### Mainstream Fiction (and Other)

— and Genre  
Mike Zimmerman, mikeyzman@gmail.com  
Albuq./Rio Rancho  
Mon-Thu evenings

### — and Memoir

Kate Leistikow, Call 867-9586  
kathleenleistikow@gmail.com  
Albuq./Corrales/Placitas/Rio Rancho  
No evenings, flexible time

### Memoir

Terry Wright, Terry\_w38@yahoo.com  
anywhere near Montgomery Blvd  
11:00 am, Mon-Fri

### Mystery/Suspense

Pete David, cp\_david@msn.com  
Albuq. NE Heights  
flexible: day/frequency

### Young Adult Fiction

Damita Butler  
deneemarieb@yahoo.com  
any day, after 4:00 pm

## Critique Groups Seeking Members

### Children's/MG/YA

See Albuq. Area Writing Groups, below

### Fiction/Nonfiction

Chris Enke, 867-3131, enke@unm.edu  
Erna Ferguson Library  
Alternate Wednesdays, 4-6:00 pm

### Genre, Novel Length

Lee, Lee@seki.com  
Second Tuesday each month, 7:00 pm  
Reviewing ready-to-query novels

### Mainstream Fiction

Online Critique Group  
Christie Keele, ckeele10@hotmail.com

### Nonfiction

Wally Gordon, wallygordon@q.com  
Albuq., every other Wed., 4-6 pm  
281-1227

### Sci-Fi

Send name/writing experience to:  
Cosmic\_Connections\_SF\_Critique\_Group@yahoo.com

### Screenwriting

See Albuq. Area Writing Groups, below

### Writer's Circle

Bring what you need to write.  
1st & 3rd Sunday each month, 2-4 pm  
Page One Bookstore, Juan Tabo Plaza  
11018 Montgomery Blvd NE, Albuq.

## Albuquerque Area Writing Groups

**The Albuquerque Croak & Dagger** chapter of Sisters in Crime meets 4th Tuesday of the month, 7 pm, police briefing room at James Joseph Dwyer Memorial Substation. [www.croak-and-dagger.com/](http://www.croak-and-dagger.com/)

**Bear Canyon Writing Group:** Don Morgan and Dennis Kastendiek moderate, all genres welcome. Mondays 2:30-3:45 pm at Page One on Juan Tabo and Montgomery.

**Children's/MG/YA Writers,** 3rd Saturday critique group, share and receive feedback. Meets monthly at Erna Ferguson Library, San Mateo & Co-manche, 10:30-12:30. Bring 5 copies of 5 pages max., double-spaced, to share.

**Duke City Screenwriters,** every other Thursday, 6-8 pm at UPublic Station on 3rd St: critique, education, and fun. Contact Marc Calderwood at [skatingkokopelli@hotmail.com](mailto:skatingkokopelli@hotmail.com).

**SCBWI: Society of Children's Book Writers and Illustrators,** 2nd Tuesday each month, 7-8:30 pm, Alamosa Books, 505-797-7101. Short workshops/discussions. Pre-schmooze dinner, Dion's on Wyoming & Paseo, 5:30-6:45 pm. [schmooze@scbwi-nm.org](mailto:schmooze@scbwi-nm.org)

**Writers2Writers,** 2nd Monday each month, 6:30-7:30 pm, New China Restaurant, Fortuna & Coors. Monthly speakers. All genres welcome. [pmpprescottenterprises@yahoo.com](mailto:pmpprescottenterprises@yahoo.com)

### APRIL PERK FOR SWW MEMBERS

SWW members who show their membership cards at Chez Axel already receive a 20 percent discount for everyone at their table for lunch or dinner, any day of the week.

Now, for the month of April, SWW members who show their membership cards at Chez Axel will instead receive two meals of their choice for \$30, including a glass of wine or a dessert for each diner. And that includes everyone at the same table.

The offer is good any night, Tuesday through Friday, during the month of April. Chez Axel is a laid-back French restaurant with excellent food and a pleasant ambience. Our own SWW member, Larry Greenly, plays piano on Fridays from 6:30-7:30 p.m.

Chez Axel, 6209 Montgomery Blvd NE  
(NE corner San Pedro and Montgomery)  
Reservations recommended but not required:  
881-8104

### *Congratulations to the Winners of the Sixth 2012 SWW Bimonthly Writing Competition*

*~ Holiday Anecdote ~*

#### 1st Place

Lori Coffin • Saratoga Springs, NY  
"Dear Oh Deer!"

#### 2nd Place

Susan Dietrich Schneider • La Junta, CO  
"Not a Silent Night"

#### 3rd Place

Joann Mazzio • Silver City, NM  
"When Santa Came to our House"

#### Honorable Mention

Elizabeth Rose, Galisteo, NM  
"...in foreign parts."

Rose Marie Kern, Prescott, AZ  
"The Thanksgiving Trip"

Darlene Buechel, Chilton, WI  
"Easy Bake Christmas"

Gary Smith, Rio Rancho, NM  
"I Met a Man Today"

*Read the First Place and Second Place winning entries  
on page 9 of this newsletter.*

## Welcome New SouthWest Writers Members

<i>Susanna Abbey</i>	<i>Colombe Leland</i>
<i>Philip Blumberg</i>	<i>Patrice Lewis</i>
<i>Ruth Burns</i>	<i>Mareth Maassen</i>
<i>Dave DeWitt</i>	<i>Andrea Mays</i>
<i>Sarah Dominguez</i>	<i>Elaine Montague</i>
<i>Michael Fingado</i>	<i>Celeste O'Neill</i>
<i>Richard Gamble</i>	<i>Stella Pevsner</i>
<i>Ramona Gault</i>	<i>Gina Prihoda</i>
<i>Robert Gore</i>	<i>Heidi Roberts</i>
<i>Susan Grayson</i>	<i>Jasmine Sena</i>
<i>Emily Henderson</i>	<i>Carla Smith</i>
<i>Christina Hoff</i>	<i>James Tuton</i>
<i>Marcus Ivey</i>	<i>Carol Voelkle</i>
<i>Ann Karmol</i>	

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Let's be honest. We are all striving to improve our writing, with varied results. Unfortunately, our desire and efforts are not always the key that unlocks the door to progress. The real trick of it is to sift the pearls from the muck, so you aren't wasting your precious, limited time (and money) on something pretty useless, and this is where I am trying to come in. I am willing to use my own precious and limited time to try and help. Not only to improve my writing, because, frankly, I need it, but also to do a little something for my fellow writer and seeker of betterment in the process. And my first offering is from the Write Great Fiction series by Writer's Digest—*Characters, Emotion and Viewpoint: Techniques and exercises for crafting dynamic characters and effective viewpoints* by Nancy Kress.

From the very beginning I knew *Characters, Emotion and Viewpoint* was well worth my time. It was the kind of book that made me want to get a highlighter and dust off my old college study habits. It helped bring me back to the important basics of character creation and their part in fleshing out the plot to build a story, while also introducing some ideas I never gave enough consideration to and some that were completely new. I am not a classically trained writer. My highly decorative degree in history, while useful in many respects, did not fully prepare me for my heart's pursuit, and so I am working at filling in the gaps. Thankfully, books like Nancy Kress' are helping me out.

Nancy Kress is obviously well acquainted with the material from a teacher's point of view, but she also gives the impression of a writer who has been in the trenches and managed to soldier on. This book is broken down into easily digestible bits, but not dumbed down to the point of boredom. I found it very engaging, which took a lot of pressure off me as a reader. Because, let's face it, no matter how much good information a book has, if it can't keep your attention, you will never get through it or you will hate every moment you sacrifice to it until the blissful release of finishing the last page.

I never felt adrift during my reading. Kress was always thorough enough that I left each section feeling like I really understood what she was saying. The writing is concise: good at not only telling you what is needed and why, but how to apply the principles as well. Kress gives relatable real-life examples, using well-known books and authors to illustrate her points, adding legitimacy to what she is telling and showing. The exercises—which help with skill building and thinking out of the box—chapter recaps and, finally, the checklist bring home her message in different ways forcing even me, which is never a small feat, to really pay attention.

This is material that deserves to be absorbed and digested, not just motored through. I took a break after each chapter



A.R. Aeby received a Bachelor of Arts in history almost solely from the love of stories, even nonfiction ones. She is the author of the book review blog *Whymy Likes Books*, where her goal is simply to share her passion for books. But she is a book author with the eternal hope of becoming a published book author. She lives in the deserts of New Mexico with her two young daughters and her husband of ten years. Visit her blog at <http://whymylikesbooks.blogspot.com>.

to think on things, which slowed down my reading considerably, but hopefully to good effect. So understand before you start that while you could get through it in an afternoon, decide whether or not you *should* get through it quickly and how you can best receive the full benefit. Personally, I put it on an easy-to-get-to shelf so I can reread it again in the near future and reinforce the good habits I'm trying to instill in my writing.

Good information from a well-written source is fantastic, but I personally find it even more reassuring when my "authority" has the credentials to back them up. When reading any material like this, used as an educational tool and not merely opinions, my college training and delightfully vivid Professor Sarasohn taught me that a little investigation into the author is a good way to legitimize the work. A quick peek at Nancy Kress' Amazon author page and at her website (<http://www.sff.net/people/nankress/>) helped fill in the blanks regarding her fitness to write this book. Nancy Kress is an international author of 22 books who has won two Nebulas and a Hugo and is the *Writer's Digest* magazine fiction columnist. She also regularly teaches a workshop in Maryland. I would say she definitely qualifies as an authority.

Published in 2005, *Characters, Emotion and Viewpoint* is new enough to be very relevant, but old enough to be found at a reasonable price on Amazon.com, Walmart.com, or even Powells.com with a variety of new and used editions. I am positively in favor of buying this book and keeping it as part of your personal writing library. But, as always, borrowing it from the library before purchasing it is never a bad idea to make sure you are getting what you need.

If you are tired of disappointing, lackluster and maybe just so-so characters, *Characters, Emotion and Viewpoint* can help make them a potent force—characters that not only serve their purpose, but also help breathe life into your plot.

## Meetings

Members are free, Guests \$10

**Saturday, April 6**  
**10:00 am to noon**

***Jumping Genres, Telling the Truth, and Learning How to Wait***

**Lynne Hinton**

Hear from a veteran published author about publishing in more than one genre, the importance of being truthful with your characters and their stories, and some tips on what to do while you're waiting for replies from agents, editors, and contests.

**Lynne Hinton** has published fifteen books including the two award-winning novels *Friendship Cake* and *Pie Town*. She has also written a mystery series and a nonfiction book of essays. She is a regular guest columnist with *The Charlotte Observer* and leads retreats and workshops on Writing as a Spiritual Practice. Lynne is from North Carolina and lives in Albuquerque.



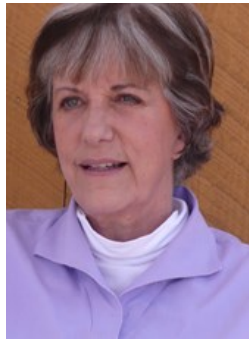
**Saturday, May 4**  
**10:00 am to noon**

***Writing Ordinary Stories in Extraordinary Ways***

**Jean Waszak**

Jean Waszak will discuss how to write columns and essays using material gleaned from everyday life. She'll also give tips on injecting humor in your writing—a touch every editor loves.

**Jean Blackmon Waszak** has won national awards for fiction, nonfiction and essays. She won first prize for short fiction in the Writer's Digest annual writing contest and was nominated for a Grammy Award in the Spoken Word category for one of her essays that was recorded by Alfre Woodard. For 21 years she has written a newspaper humor column and she is a staff writer for *Corrales MainStreet News*. Her work has appeared in numerous magazines, newspapers, and anthologies. For many years she taught Focus on Fiction Workshops, UNM Honors Seminars, and fiction workshops at the Taos School of Writing. With her husband, John, she owns and operates a little grocery store in Corrales which provides rich and endless inspiration for her writing.



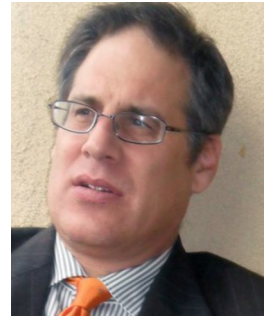
**Tuesday, April 16**  
**7:00 pm to 9:00 pm**

***How to Turn Your Life into a Best-selling Novel: Use Your Personal Experience to Spice Up Your Writing and Not Get Sued***

**Jonathan Miller**

Join us for **Jonathan Miller's** discussion of how to use your life experiences to create a commercially viable novel. He will focus on the mystery and romance genres, but anyone with an interest in good stories will find something useful in his presentation. Attendees are encouraged to bring pitches—some will receive advice on making their novel dream come true.

**Jonathan Miller** has published seven books—including *Crater County*, *La Bajada Lawyer*, *Conflict Contract*, and *Lawyer Geisha Pink*—and has completed three more. Several of his books have won statewide, regional and national awards.



**Tuesday, May 21**  
**7:00 pm to 9:00 pm**

***Everything You Wanted to Know About Critique Groups But Were Afraid to Ask***

A panel of four local writers who belong to critique groups will explain advantages of critique groups, how to join or start one, how to conduct a critique group and other useful insights. Published writers Bob Gassaway, Jeanne Shannon, Judith Avila and Sue Houser will form the panel. Bring your questions and share your own experiences. Tables will be set up after the panel's presentation to help facilitate starting or joining critique groups looking for new members.

### **SWW MONTHLY MEETINGS**

are held at

**New Life Presbyterian Church**  
**5540 Eubank NE**  
**Albuquerque, NM 87111**

*For more information or to register for classes and workshops, sign up at SWW meetings or call the SWW office at 830-6034.*



Try our Google Calendar link and see what's coming up at a glance for each month. Use the link on the SWW website or click here: [www.google.com/calendar/embed?src=swwcalendar%40gmail.com&ctz=America/Denver](http://www.google.com/calendar/embed?src=swwcalendar%40gmail.com&ctz=America/Denver)



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## Classes & Workshops

Classes and Workshops are held at the SWW Office, 3200 Carlisle Blvd NE, Suite 114, Albuquerque 87110, 505-830-6034

### HOW TO WRITE FOR MAGAZINES: OR HOW YOU CAN BAG YOUR FIRST MAGAZINE ASSIGNMENT

with Melody Groves

4 Sessions: April 8, 15, 22, 29

Mondays: 6:00 - 8:00 pm

\$160 members, \$200 non-members



In today's writing world, the opportunity to write for magazines is almost endless. With over 9,000 published yearly, including online magazines, the world is your oyster. But there are tricks to bagging an assignment. Finding the right market, finding the right editor, finding out about the competition—all tricks of the trade. So if you've got a good idea but don't know where to go and how to start, look no more. In four short weeks, the class will cover finding your story, finding the market, tweaking the same idea for different magazines, photo requirements, and approaching an editor. And that's just for starters.

**Melody Groves** has written for *New Mexico Magazine*, *Wild West*, *True West*, *American Cowboy*, *Enchantment*, *Chronicles* (on line), *Albuquerque the Magazine*, *abqARTS*, and *Desert Exposure*.

### THE ADVENTURER'S TOOLKIT: WRITING NONFICTION BEYOND BORDERS

A Half-Day Workshop  
with Karen Coates

June 8 • Saturday, 9:00 - Noon

See workshop pricing on this page.



The best nonfiction stories rely on writers leaving their comfort zones and exploring the unknown. This exploration can involve literal travel into foreign terrain, or it can take place within a writer's usual geography—visiting a new bar, hiking a new trail, or patronizing that little hole-in-the-wall restaurant you walk by every day. This workshop will encourage participants to use all their senses in their writing, hone their note-taking strategies, immerse themselves in unfamiliar situations, and take risks to spark creativity. It will offer practical tips like using photos and recordings to verify details in writing, and rounding out stories with research to add texture and take stories up a notch. Finally, the workshop will discuss the process of marketing and selling the work once it's ready.

As a journalist for 20 years, **Karen Coates** has contributed to numerous publications including *Archaeology*, *Gourmet*, *National Geographic Books*, and *Travel + Leisure Southeast Asia*. She teaches seminars, workshops, and university courses for journalists, writers, and editors in the US and developing countries. Visit [www.karencoates.com](http://www.karencoates.com), her food blog: <http://ramblingspoon.com/blog>, and the website for her new book *This Way More Better*: [www.thiswaymorebetter.com](http://www.thiswaymorebetter.com).

### HALF-DAY WORKSHOP PRICES:

**\$40 SWW MEMBERS**

**\$50 OSHER MEMBERS W/CARD**

**\$70 NON-MEMBERS • \$75 AT THE DOOR**

### Workshop and Class Refund Policy

Full refund if cancellation is received more than 7 days before class. From one week out to 24 hours before class, participant is entitled to select another class. Inside of 24 hours, participant receives no refund or class. For multi-session classes, if you miss a class, you receive no refund. We pay our instructors based on how many students enroll, so you are part of that roll count if you don't cancel as detailed above.

\*\*\*\*\*  
\*  
\* Thanks to all of you who bring snacks  
\* to share at our monthly meetings.  
\*  
\* The board and attendees greatly appreciate  
\* (and enjoy) your thoughtfulness.  
\*  
\*\*\*\*\*

### WHAT CLASSES/WORKSHOPS DO YOU WANT?

SWW has a proud tradition of offering the best workshops and classes for our members and guests. Each year we strive to put excellent teachers in front of you who will help you on the writing path and give you great value for your hard-earned dollars.

We want to hear from you about the workshops and classes that interest you. We need to know what you want, need, or in your wildest dreams could envision. We will be flexible to encourage and help the fledgling writer or the consummate professional who has a wild idea. Tell us what you need and we'll seek out the people who can bring their knowledge to help you.

The best way to communicate your ideas is to write a note, letter, or email. Send your ideas to Patricia Woods at [alamohousepublishing@gmail.com](mailto:alamohousepublishing@gmail.com), or by regular mail to: SouthWest Writers, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110.

We welcome the opportunity to help you design your own curriculum this year. Please let us hear from you.

This past week I was whining to a friend about the query-and-wait-query-again-wait-again process. I complained that at my age, the length of time involved in that whole thing is a real issue. According to my high school website, classmates are dropping like flies, and I'd like to leave something for my progeny to remember me by, blah, blah, blah. My friend commiserated with me, as good friends will. And then she said something that took me by surprise. She said, "You've heard all your life what a good writer you are. Is it possible that a tiny bit of entitled arrogance has plugged the pipes of your learning curve?"

Arrogant? Moi? But a no-holds-barred introspection revealed a sad smidgen of truth in my friend's words. I do indeed carry around my own ash-filled urn of what I call Unfulfilled Expectations (UE). And I'm fairly certain that I'm not the only writer suffering from this condition.

Here's how UE works:

Beginning when you were about the age of ten, your friends asked you to tell ghost stories at all the sleepovers. Your extemporaneous flights of fantasy wowed them, and catapulted you to the top of the "A List" for elementary school parties.

Ditto middle school.

When you got to high school, your English teachers consistently wrote "Excellent" at the top of your reports. One even gushed over your artistic imagery and suggested you sign up for the journalism class.

When you got to college, at least one professor commented on the superior quality of your essays. Perhaps he even suggested you take some classes in creative writing.

Over the subsequent years, friends and family members said you were destined to make a name for yourself. Some even jokingly admonished you to remember your roots once you become rich and famous (Except for your Dad, who told you to get a real job).

You did get a real job, but you continued to write on the side, biding your time, savoring the taste of certain, eventual success.

By the time you reached adulthood, you had been sautéing in the honeyed warmth of kudos and gold stars for a couple of decades. Timing seemed to be right, and you came up with a great idea for a novel.

The completion of that first novel was hailed by friends and family as a ground-breaking event. Accolades flew like dust in Oklahoma. You smugly submitted a query to a few agents.

Your first salvo of rejections dented your kudo-softened exterior. But you were pleased to learn that even Rowling's first Harry Potter novel was rejected by big-name publishers before being reluctantly picked up. You decided to persevere.

With the passing of a couple of years, and after a few more rejections, you began to question your desire to write. Your dad said perhaps you should stick with your day job. What used to be the glistening promise of authorial success became lodged in your throat as a bitter I-can't-believe-no-one-recognizes-my-talent pill.

But cheer up. That doesn't have to be the way your struggle for publication ends. It does appear, however, that the question might not be whether or not you *want* to become a published author, but how *badly* you want it.

Literary agent Rachelle Gardner, one of my favorite bloggers, suggests there are hoards of gifted writers who can't be bothered to learn writing basics, or about the world of publication. These are writers who are unwilling to spend the time and energy necessary to make it in today's market. I suspect their numbers include scores of those who as elementary students were given gold stars for no particular reason, thereby learning that success comes with minimal effort.

It's not that there is anything wrong with self-awareness, or with recognizing one's potential. Real self-confidence is a good thing. It provides an inner strength that carries us through the invariable tough times life brings.

But as my still-best-friend hinted, the other side of that coin may be a sense of entitlement that serves as a crutch, as an excuse to avoid the hard work required to make the most of those talents. The problem with arrogance is that it makes us lazy.

Those of us who are determined to get published must be willing to do the things required to make it happen. We must go back to the beginning. We must not only learn the craft from the basics up, but we must learn all we can about The Industry. And, of course, we must never give up.



*Olive Balla is a retired educator and professional musician who lives in Los Lunas, New Mexico with her husband Victor and their puppy HalfNote. Ms. Balla has authored one suspense novel entitled An Arm And A Leg, and is nearing completion on a second. The first chapter of An Arm And A Leg is posted on her website at [www.omballa.com](http://www.omballa.com).*



FIRST PLACE  
6TH BIMONTHLY WRITING COMPETITION

**Dear Oh Deer!**

by Lori Coffin

The holiday song, “Grandma Got Run Over By a Reindeer” has been a seasonal must since its release in 1979. But until Thanksgiving a few years ago, I didn’t recognize the terrifying truth of the lyrics.

My husband and I were living down South in a little house off the beaten path. I was in the habit of walking through the woods nearby when I noticed that I was being watched. By a deer. Every day she would appear out of nowhere, like a ghost, following me just off the path to my right. I was surprised at first, and a little awe-struck. But as the pattern continued, her presence unnerved me, and I started thinking there must be something wrong. After all, weren’t deer supposed to be timid animals? Bambi-like creatures who ran from man? This one was the exact opposite. She brazenly walked closer and closer, till I began to worry she was going to attack. I feared going for my daily walks, but didn’t really know what to do. Tell someone I was being stalked by a deer? It sounded crazy, even to me. I googled rabid deer and support groups for deer-phobia, but neither was of any help. Days passed and I knew something had to give. Finally, on Thanksgiving, it did.

In typical holiday fashion, both my husband and I ate too much. Todd was headed back to his favorite sofa spot when I had an inspiration.

“Come with me on my walk!” I exclaimed. “It will help your food settle.”

Surprisingly, he agreed. We whistled for our two small dogs, who usually stayed home with Todd, and headed out. The dogs often hiked with us, never leaving our side, even without leashes. But five minutes down the path that day, they tore off into the woods. Just minutes later they reappeared, chasing a tiny fawn.

“Oh, no!” I exclaimed, yelling for them to stop. “That poor baby!”

“Poor baby?” Todd said. “Just wait. Poor dogs.”

He was right. The fawn headed around a bend with the dogs close behind. Suddenly the sound of their barking headed back towards us. Here came the dogs, running for dear life. Here came the crazed doe, hot on their tails. Our dogs ran straight for us, right between my legs, and made a beeline for home. Mama deer didn’t stop. She was breathing fire, sparks flying from her hooves, dead set on her new target—me. My life flashed before my eyes. Seconds before impact, Todd leaped in front of me, throwing out his arms and growling like a bear, a move he would later claim to have learned on the Discovery channel. Bambi’s mom spun on a dime, her tail brushing his arm, and headed back into the woods.

I no longer laugh when I hear the tale of Grandma’s tragic demise. Instead, I shudder, realizing how close I came to joining her. *R.I.P. Grandma, I think. R.I.P.*

SECOND PLACE  
6TH BIMONTHLY WRITING COMPETITION

**Not a Silent Night**

by Susan Dietrich Schneider

In the winter of 1980, I began playing music in the Boston subways on a rickety, old accordion my then-husband, Joel, had found in a junk shop. I couldn’t play it at first, but with my piano background, I picked out some familiar tunes on the keyboard, making my way around the buttons with my left hand, like reading Braille. My first time out, I made both decent music and decent money.

By summer, I traded up to a pearly white accordion with gold-glitter keys, and made even better earnings. Encouraged by my new music career, I took the next step: I bought a Radio Shack headset mic and belt-pack amplifier so people could hear me over the loud instrument. The added vocals instantly increased my income, and my fun.

But just before Christmas, disaster struck. After a busy day playing underground on Boston’s Red Line, I gathered up my change and put my beautiful accordion into its case. Suddenly, a drunk careened toward me like a spinning top. He grabbed my accordion by the strap and swung it around like a discus, then let it fly into the subway wall, before he spun away.

I ran to pick up the pieces of my broken accordion— heartsick, shocked, and horrified at the loss of my livelihood.

The next day I felt no better, but Joel was looking at the bright side. “You still have your mic and amp,” he said. “Just go out and sing Christmas carols *a cappella*.”

“Oh, yeah, sure,” I responded, rolling my eyes. “I’ll look like a total idiot. I’d rather go out there stark-naked than sing without an instrument.”

But Joel persisted, took me back to Radio Shack, and bought a battery-powered reverb. “Here, you gotta try this. It’ll give your voice the dimension the carols need.”

I tried it in the kitchen when we got home, and, sure enough, my voice sounded nice. Still, I was terrified to sing in public without my accordion. But we had a baby and no other income, so I trudged downtown, picked a spot on a busy corner, and sang “Silent Night” into the cold, grey air.

I couldn’t believe the response. Immediately, a middle-aged black woman smiled and put a dollar in my box. Every few minutes, another person gave me a tip and a smile, saying, “That sounds beautiful!” or “What a lovely voice you have!”

Elated, I sent my carols sailing high among the cold, grey buildings, echoing off the walls towering above me, as people hurried by in the dismal weather, turning their heads to find the source of the mysterious, starkly beautiful, unaccompanied carols...

Day after day I sang, even reciting “The Night Before Christmas” between carols. On Christmas Eve the gloomy sky opened up and rained over \$200 into my tip box. With that money I bought a newfangled battery-operated keyboard, and for many years I played on the street, supporting my family and earning the nickname “Street-level Superstar.”

## Member Successes

Several members of SouthWest Writers, including **Irene Blea**, **Elizabeth Ann Galligan**, and **Gayle Lauradunn**, will participate in a 200 New Mexico Poems event on Saturday, April 6, 1-3 pm, Belen Library, 333 Becker Ave, Belen, New Mexico.

**Karin Bradberry** is participating in the Pulitzer Remix, a national poetry month project. She will use the 1986 Pulitzer Prize winning novel *Lonesome Dove* as her source text. One poem per day will appear during the month of April for *Lonesome Dove*. Eighty-four other poets will create found poetry from other Pulitzer prize-winning fiction. Follow the project beginning April 1 at [www.pulitzerremix.com](http://www.pulitzerremix.com).

**Elizabeth Ann Galligan** has two events in April for *Secrets of the Plumed Saint: A Tale of Intrigue from Northern New Mexico*—a book signing Saturday, April 13, 2 pm, Barnes & Noble, Coronado Mall, Albuquerque, NM; and an author talk, discussion and book signing on Saturday, April 20, 2 pm at Tome on the Range Bookstore, Las Vegas, New Mexico, 158 Bridge St. between NM Highlands campus and Old Town Plaza.

**Chuck Greaves'** sophomore novel *HARD TWISTED*, a Depression-era true-crime saga, has been named a finalist for the Oklahoma Book Award in Fiction. Chuck will be the luncheon Featured Speaker at the UNM Writers Conference in Albuquerque on April 13, 2013.

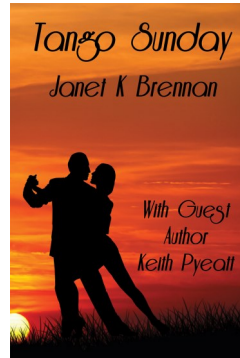
### 2013 Second Bimonthly Writing Contest Humorous Anecdote

Send us an anecdote about your most humorous spring memory in prose or poetry. Did your dog dig up your garden after you planted it, or did your kid pick all of your tulips for a bouquet? You get the idea. Double-spaced, up to 750 words (longer isn't necessarily better). Please note if you grant publication permission.

All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Postmark deadline is Tuesday, **April 30, 2013**.

Please include your address, phone, and email plus permission to publish or not on a separate sheet. Do not include identifying information on the manuscript itself. Mail entries to SWW Bi-Monthly Contest, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110.

## Member Books



*Tango Sunday* is a collection of fictional short stories about life on the edge. Janet Brennan's seventh book never fails to seduce the reader into realizing that life is not always as it seems to be. Brennan titillates the reader with good doses of revenge, ghosties, life in the spiritual world, and death, and demonstrates in these dark, twilight zone tales that "life simply is." Special Guest Author, award winning Keith Pyeatt. Available world-wide.

### YOU ARE INVITED TO PARTICIPATE IN THE 7<sup>TH</sup> ANNUAL AUTHORS FOR LITERACY EVENT APRIL 20, 2013 • 9:00 am-4:00 pm

Sponsored by the Moriarty Community Library and the Read "Write" Adult Literacy Program. Booth Space is FREE. This is a literacy awareness and fundraising event for the Read "Write" Adult Literacy Program. Moriarty Civic Center, 202 S Broadway, Moriarty, NM. For information or to RSVP, call 505-832-2513 or e-mail [authorsevent2013@gmail.com](mailto:authorsevent2013@gmail.com).



UNM Continuing Education

### WRITERS CONFERENCE From Start to Sales IX

UNM Continuing Education offers the 8th Annual Writer's Conference on Saturday, **April 13**, 8:30 am-4:30 pm. Editors and agents from New York City will join with authors and teachers to explore the latest trends in publishing. Go to [dce.unm.edu/writers](http://dce.unm.edu/writers).

### 30 DAYS TO SANITY STORIES

Do you have heart-warming, insightful, and powerfully moving stories about how to stay sane in this chaotic 24/7 world? A co-author of the New York Times Best-selling book series *Chicken Soup for the Soul* is currently seeking stories to be included in 30 Days to Sanity, an online stress/resiliency program. Now you have an opportunity to contribute to this new online program by sharing your strength, insights, knowledge and wisdom. Up to 1200 words. Deadline: **May 1, 2013**. For topics/guidelines: [stephanie@30daystosanity.com](mailto:stephanie@30daystosanity.com).

*If you are a SouthWest Writers member with a success or announcement you want to share, send it to Kathy Wagoner, SouthWest Sage Editor, [JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com).*

## Announcements

### SEEKING A TALENTED, EXPERIENCED ILLUSTRATOR OF CHILDREN'S LITERATURE

SWW Member Carla B. Heinecke, M.E requests your assistance in connecting with a local illustrator for her first in a series of books from the wilds of Idaho. This 32-page book, *Huckleberry Bear*, is for reading levels K-4. Email: [cbheinecke@yahoo.com](mailto:cbheinecke@yahoo.com) for quotes.

### 22ND ANNUAL ALBUQUERQUE ANTIQUARIAN BOOK FAIR

**April 5 & 6:** UNM Conference Center, 1634 University Blvd, NE, Albuquerque. Contact Alan Shalette for a discount coupon: (505) 291-9653, [alshal@unm.edu](mailto:alshal@unm.edu).



### WRITING FOR CHILDREN: THE CRAFT AND THE BUSINESS April 6, 2013, UNM SUB

A SCBWI-New Mexico Workshop with New York agent Linda Pratt. For more information, go to <http://www.scbwi.org/Regional-Chapters.aspx?R=31&sec=Conf>.



### 21st Annual Pikes Peak Writers Conference

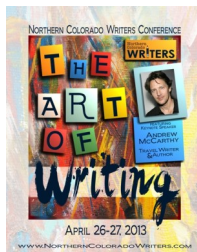
**April 19-21**, Marriott Hotel  
Colorado Springs, Colorado  
"Writing from the Ashes:  
Never Lose Sight of Your Dreams"

The conference will focus on picking yourself up out of the ashes of personal tragedy, professional rejection, a career in the slumps, or plain old writer's block. Go to <http://www.pikespeakwriters.com/html/ppwc.html>.

### Northern Colorado Writing Conference

**April 26-27 • Fort Collins, Colorado**

The 8th Annual Northern Colorado Writers Conference centers around the idea that all good writing emerges from those writers who have the heart of an artist. This two-day event provides the opportunity to focus on the craft for two days and breathe new life and color into your writing. **\$50 discount for SWW members:** discount code "SWW" [www.northerncoloradowritersconference.com](http://www.northerncoloradowritersconference.com)



**Sixth Annual DFW  
Writer's Conference**  
**May 4-5, 2013:** Hurst, Texas

DFWCon 6 is a great way for writers, at all stages of their careers, to hone their craft, network with fellow writers, and meet literary agents, published authors, and other industry professionals like editors. Theme: No Word Wasted. Go to [http://dfwcon.org/?et\\_mid=598402&rid=2644988](http://dfwcon.org/?et_mid=598402&rid=2644988).

### Poets to Create Found Poetry from Pulitzer Prize Winners

Eighty-five poets from seven countries will create found poetry from the 85 Pulitzer Prize-winning works of fiction as part of Pulitzer Remix, a 2013 National Poetry Month initiative. Each poet will post one poem per day on the project's website ([www.pulitzerremix.com](http://www.pulitzerremix.com)) during the month of April, resulting in the creation of more than 2,500 poems by the project's conclusion. Follow the project beginning April 1.



### WEST TEXAS A&M UNIVERSITY • JUNE 10-14

Renowned, professional writers, including New York Times bestselling authors Jodi Thomas and Alexandra Sokoloff, combine their skills and knowledge to create a dynamic academy focused on making students published authors. West Texas A&M University and the Office of Continuing Education are pleased to host the annual West Texas Writers' Academy featuring award-winning, Writer in Residence, Jodi Thomas. Daily classes, afternoon critiques and seminars, special events including a movie night with Jodi Thomas and the outdoor musical drama TEXAS in the Palo Duro Canyon. Go to <http://wtamu.edu/academics/continuing-education-writing-academy.aspx>.



The Talkin' Broadway website [www.talkinbroadway.com](http://www.talkinbroadway.com) is seeking to expand its team of critics who review live theatrical performances in and around Albuquerque. You would need to write at least one review per month. There is no pay, but complimentary tickets are provided. You should see the show on its opening weekend and submit your review to the website's editor within 48 hours. If you're interested, please send writing sample and resume to [info@abqtheatre.org](mailto:info@abqtheatre.org) with the Subject Line: Talkin' Broadway. Or call Linda at 247-1909 for more information.

Wordharvest and co-sponsor St. Martin's Press are seeking entries for the **Tony Hillerman Prize**. The winner receives a contract with St. Martin's Press for publication of the novel and a \$10,000 advance. The competition is open to any writer who has never published a mystery novel. Murder or another serious crime/crimes must be at the heart of the story, emphasis on the solution rather than the crime. Deadline **June 1**. <http://www.wordharvest.com/contest.php>

**Oregon Coast Children's Book Writers Workshop, July 15-19** in the exquisite Oregon coast town of Oceanside. Instructors include five established children's book authors, two children's book editors from major houses, and one children's book agent. Visit [www.occbww.com](http://www.occbww.com).

**M**ost of the poems that follow have appeared elsewhere. Thanks are due to the authors for permission to re-print their work. The call for poems of fewer than 20 lines prevented some excellent SWW poets who generally compose in longer forms from participating. The short poem is like a short haircut. If it's not done right, there's no way to hide the result. I accepted all the poems that came my way until the space allotment was filled. Their quality is a gift of Poetry Month muses working overtime.

**Walking the Bosque**

*Karen McKinnon*

It's June, Russian Olive  
in bloom,  
little scented  
yellow stars  
surrounded by sharp  
thorns.

How do the birds  
who eat their olives  
avoid the thorns?

Along the acequia  
the water wrinkles  
as I begin to think.

I'd like to match  
what happens to me  
with what I need

when I trip over  
a cottonwood root.

"Come back, my psyche cries.  
Come back to this moment  
this now, this here"

where the air hangs lightly

in the sun's rays,  
where under my feet  
weeds grow  
so intricate  
as to make me pause  
in wonder.

**Venus Transit – 2012**

*John Ashbaugh*

*June, 2012*

Flaming Light,  
Falls through Roseviolet,  
Descending Into Night,  
Our underworld.

Flaming Star,  
Lights our way  
Through darkest night,  
Where there is nothing all around.

Walk together and wait  
Tonight.  
For the spark of Light that never dies,  
To find its way into the cave,  
Where the tunnel begins  
Leading to another birth  
On the other side of horizon,  
Where, as bright Morning Star,  
She Rises through Roseviolet Dawn.  
We meet again,  
On either side of today.

**At Sundown, Bosque del Apache**

*Jeanne Shannon*

how silver the wings  
of the sandhill crane

in the last light  
over the water

*(Continued on page 13)*

**Buñuelos***Elaine G. Schwartz*

La Familia Morada sits in silver silence beneath  
the pine covered slopes of the Sangre de Cristos  
as the plain wooden coffin glows like a golden-rose  
in the pink summer sun. Purple desert asters,  
embroidered upon the sons' many fringed tallit,  
sway and shimmer as the ritual dawning begins.  
Babies giggle and wiggle behind mothers' skirts  
while the mourners' Kaddish flows as steady  
as the life-giving waters of the Acequia Madre.

In the ancient woodstove memories  
of buñuelos, bizcochitos y chile verde  
wait for resurrection.

**REFLECTION***Elizabeth Ann Galligan*

Will you know me in the words,  
small smoke pots lined in rows?  
Will you see me behind the scrim  
indistinct, in silhouette?  
Will my words hang in air,  
my neon name in Sparkler glow,  
writ but fading fast,  
a lace of frost upon the grass?

**Cucaracha***Karin Bradberry*

I'm sick of killing cockroaches,  
tired of finding their disconnected legs  
littered like little saw blades  
reminding me of my massacre.  
Then I find a dried one intact,  
head bowed, on its back,  
six delicate legs crossed in prayer:  
God's perfect design.

**Before American Gothic***Donald DeNoon*

Frighteningly simple portrait  
Two stark figures  
Gaunt, balding man  
Very ordinary woman  
Neither appears happy

He  
Farmer grasping pitchfork  
Has fixed gaze  
That could stare down an enemy  
At six paces

She  
Dutiful daughter  
With wistful eyes  
Focused left  
Toward future that can never be

Couple poses  
Before American Gothic house  
Pointy window under steep angled roof  
Looks more like cold empty church  
Than warm family home

**STUDENT SCHOLARSHIPS**

SouthWest Writers is seeking deserving high school and college students for one-year scholarship memberships in our organization.

To be eligible, an applicant must be enrolled in high school or college.

If you know someone with the interest and desire to pursue a writing career or if you wish to apply yourself, please print the application form on page 15 and mail it to:

**SouthWest Writers**  
**3200 Carlisle Blvd NE, Suite 114**  
**Albuquerque, NM 87110**

## Call for Nominations

For the 2014 Offices of President, Vice-president, Treasurer, and Secretary of SouthWest Writers

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Please return your nominations by hand to Cynthia Boyd or Dodici Azpadu or by mail to the Nominating Committee, SouthWest Writers, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110 no later than April 30, 2013.

### Office of President SWW

**Eligibility Requirements:** Any member in good standing who has served on the SWW Board for 1 year within the past 5 years.

Reference SWW By-laws and Policies & Procedures [www.southwestwriters.com](http://www.southwestwriters.com) for complete duties.

**Nomination Name** (please print):

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**Name of Nominating Member:**

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### Office of Vice-President SWW

**Eligibility Requirements:** Any member in good standing who has served on the SWW Board for 1 year within the past 5 years.

Reference SWW By-laws and Policies & Procedures [www.southwestwriters.com](http://www.southwestwriters.com) for complete duties.

**Nomination Name** (please print):

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**Name of Nominating Member:**

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### Office of Treasurer SWW

**Eligibility Requirements:** Any member in good standing.

Reference SWW By-laws and Policies & Procedures [www.southwestwriters.com](http://www.southwestwriters.com) for complete duties.

**Nomination Name** (please print):

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**Name of Nominating Member:**

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### Office of Secretary SWW

**Eligibility Requirements:** Any member in good standing.

Reference SWW By-laws and Policies & Procedures [www.southwestwriters.com](http://www.southwestwriters.com) for complete duties.

**Nomination Name** (please print):

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**Name of Nominating Member:**

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# SOUTHWEST WRITERS ANNUAL WRITING COMPETITION: CONTEST RULES

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The 31st Annual SouthWest Writers contest has 12 categories for novels, memoir, nonfiction, essay, short stories, children's picture books, screenplays and poetry.

A total of \$6,400 is awarded in cash prizes. Three winners in each category are selected by agents or editors unaffiliated with SouthWest Writers. The entry judged best among all categories wins the \$1,500 Storyteller Award.

Entries are open from March 1 to May 1 and may be submitted after May 1 until May 15 with payment of a late fee.

## RULES OF THE CONTEST

The contest is open to all original, unpublished\* work by English-language writers. First Place winning entries in prior SWW contests may not be resubmitted for judging in 2013. A First, Second, and Third Place winner will be judged in each of the 12 categories. Prizes: \$200 First Place; \$150 Second Place; \$100 Third Place. \$1,500 for the Storyteller Award—the entry judged the best of all entries in all categories.

Entries will be accepted **only** on-line (<http://swwcontest.com>) from March 1 to May 15, 2013. There is no limit on: (1) the number of categories you enter, and (2) the number of entries you submit in each category.

All prose submissions must follow standard manuscript format: 12-point Times Roman (or Times New Roman) font, double-spaced with paragraph indent and one-inch margins. Submissions not in this format will be disqualified. Screenplay submissions must use standard industry format.

All entries are judged anonymously. Your name or other identifying marks **MUST NOT** appear anywhere on the manuscript.

### CATEGORIES

**NOVELS:** For each of the following categories, upload <.doc> or <.rtf> files containing the first 20 pages of the manuscript + a single-spaced synopsis of no more than two pages.

1. Mainstream/Literary Novel
2. Mystery/Suspense/Thriller/Adventure Novel
3. Juvenile/Young Adult
4. Historical/Western

**SHORT STORY:** For each of the following categories upload a <.doc> or <.rtf> file containing the double-spaced manuscript, maximum 6,000 words. No minimum length.

5. Science Fiction/Fantasy/Horror
6. Mainstream/Literary

**NONFICTION:** (Rules vary by category)

7. Book Proposal—Upload <.doc> or <.rtf> files containing the first three chapters (maximum 50 pages) + a chapter outline of no more than three pages + a single-spaced one-page query letter.
8. Memoir—Upload <.doc> or <.rtf> files containing the first 20 pages of the manuscript into the online form + a single-spaced (two-page maximum) synopsis.
9. Essay—Upload a <.doc> or <.rtf> file containing the double-spaced manuscript (2,500-word maximum).

### **CHILDREN'S PICTURE BOOK:**

10. FICTION or NONFICTION: Upload a <.doc> or <.rtf> file containing the entire manuscript (500-word maximum) without illustrations.

### **SCREENPLAY:**

11. Upload a <.pdf> file containing the complete script for a short film (maximum 15 pages) in standard industry format.

### **POETRY:**

12. Upload a <.doc> or <.rtf> file(s) containing one poem up to three pages or three Haiku on one page.

\*Definition of "unpublished"—The submitted work must not be available to the public for sale. This includes, but is not limited to, the following venues: eBooks (Nook, Kindle, iBooks), Traditional Publishing (HarperCollins, etc.), or Print-on-Demand (Amazon or other distributors with an ISBN assigned). For screenplays, the script must be unoptioned; short films must be unproduced.

### CRITIQUE SERVICE

All entrants may request a critique by a professional writer, agent, or editor who is unaffiliated with the contest judging. The fee for this critique service is contained in the table on the following page.

*(Continued on page 17)*



**ENTRY FEES**

<b>ENTRY FEE FOR ALL ENTRIES EXCEPT POETRY</b>				
Entered	Members of SouthWest Writers		All Other Entrants	
No later than	Contest Only	Contest & Critique	Contest Only	Contest & Critique
May 1	\$20	\$45	\$30	\$55
May 15	\$25	\$50	\$35	\$60
<b>ENTRY FEE FOR POETRY</b>				
May 1	\$10	\$30	\$20	\$40
May 15	\$15	\$35	\$25	\$45

**PRIZES AND NOTIFICATIONS**

A First, Second, and Third Place winner will be judged in each category.

First Place: \$200

Second Place: \$150

Third Place: \$100

Storyteller Award (best of all entries): \$1,500

Winners will be notified in August, 2013 by email. Winners' names will be posted on the SWW website at or about the same time.

**JUDGING**

Contest judging takes place in two rounds. All contest entries are first judged by a qualified panel of writers and editors. The top 20 in each category are then sent to the appropriate editors or literary agents for each category who will determine the top three (3) places.

Contacting any judge during the contest period about an entry is an automatic disqualification.

Writers entering the contest retain all rights to their entries. By entering this contest, you agree to abide by the rules, agree that decisions by the judges are final, and agree that no refunds will be awarded.

SouthWest Writers commissions professional editors, agents, and publishers as judges. The judges' opinions do not necessarily reflect the opinions of SWW.

By entering the contest, you agree that matters relating to the contest which are not specifically covered by these rules will be decided solely at the discretion of contest officials. You will accept as final and be bound by all judges' decisions. You understand and agree that your manuscript will be evaluated subjectively, and SWW cannot accept liability for consequences arising from any opinion expressed. You agree to

hold harmless and indemnify SWW, its agents, employees, and volunteers for any and all losses, costs, or expenses incurred from any dispute arising from your participation in the contest.

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