

SouthWest Sage

August 2012 www.southwestwriters.com

On Imitation

by Bentley McGrath

In an effort to procrastinate writing this article, I did some research (read: randomly surfed the web for stuff) on the internet about my favorite author, Ken Bruen. Bruen is an Irish author of hard-boiled/noir fiction, and his Jack Taylor series is my weakness. In fact, I would sleep with the existing nine volumes under my pillow each night if it weren't so uncomfortable and didn't cause such violent dreams. Anyway, when asked "What would be your advice to new writers?" Bruen responded: "[W]rite every day and read like a bastard. Imitate freely." The clouds parted and the writerly muses sang traditional gospel songs—I found a reason to write about my favorite author. (Irrefutable evidence that procrastination works.)

I have heard the advice on more than one occasion—as have you—that imitating the writing of a highly stylized writer can be a great exercise to help an author get the hang of unique and distinctive rhythm, word use, grammar, punctuation, and storytelling. And that once you master the style of other writers, you are better able to define your own. In my experience as both a writer and a reader, Bruen is so outside the boundaries of conventional storytelling that his writing shouldn't actually work. Instead, it is compelling and mesmerizing, yet peculiarly spare.

In case you're interested in an imitation exercise, I put forth these 10 unlikely rules for imitating Bruen freely:

1. **Write lists.** Now, make them poetic. Use this passage as your guide:

He also put books aside, then later I'd get a parcel containing

poetry
philosophy
and the hook
American crime novels.

2. **Use local accents and vernacular.** If you nail the timbre and context, you may not even need to explain their precise meaning. E.g., "Arrah, go on our that. It takes a real man to carry flowers."

3. **Make chapter lengths arbitrary.** Write only as much as is needed for a particular chapter. Forty words are plenty,

but try to keep each chapter to six pages or fewer.

4. **Give your protagonist one—maybe two—redeeming qualities.** Make him remorseless in his treatment of his mother. Make him unreliable and inexcusably violent. Make him an alcoholic and an addict. Now, give him a soft spot for swans and the homeless. Then let him weep at the death of his favorite publican.

5. **Keep your descriptions to a minimum.** Let the reader fill in the blanks. Keep the locales of your novel's most important happenings vague and let the action within them be your focus. For example: a major setting in Bruen's

The Guards is Grogan's, "the oldest unchanged pub in Galway." Want to know what it looks like? This will have to suffice: "...it remains true to the format of fifty or more years ago. Beyond basic. Spit and sawdust floor, hard seats, no-frills stock.... The bar is free of ornamentation. Two hurleys are crisscrossed over the blotched mirror. Above them is a triple frame. It shows a pope, St. Patrick, and John F. Kennedy. JFK is in the centre."

6. **Regularly switch point of view from first- to third-person and back again.** Let your reader get inside your protagonist's head, yet still be able to omnisciently follow the action.

7. **Make innumerable local references.** Do not explain them. Do not apologize for them.

8. **Use little to no dialogue attributions.** See how far you can take this. One page? Maybe two? To make this work: a) begin with a simple attribution at the outset of dialogue;

(Continued on page 5)

Mark Your Calendars

SWW Annual Awards Banquet
September 15, 2012

See page 3 for more details





Recently an editor called and offered me a job to write an exercise book to accompany one of my textbooks. I could use the money, but I don't want to lose all my fiction writing time. What should I do?

According to recent happiness studies, we choose poorly when it comes to making a decision with the goal of increasing our long-term happiness. (For a great summary of these studies, read Daniel Gilbert's [Stumbling on Happiness](#).) When we make decisions, there is a tug of war between the brain and the heart, between logic and emotion. Some decisions are all brain—leaping out of the way of a speeding truck. Some decisions are all heart—do I pick the red shirt or the blue shirt?

Unfortunately for us, most choices fall in the middle and we have a hard time balancing the needs and wants of the head and the heart, especially when we are making a decision that impacts our happiness, such as selecting what we write.

We are taught to make decisions using our brains. Sounds wise but it doesn't end up that way if we apply the brain requirement to things that aren't life and death (i.e., running from a rabid grizzly). Our decisions are often faulty because our lizard brain makes decisions out of fear. According to Gilbert, decisions made out of fear do not result in increasing our long-term happiness.

However, what about those warm-fuzzy decisions of the lion heart? Such choices are made out of a place of joy. If our goal is to increase our overall happiness, shouldn't we go with the heart? On the other hand, if we decide with the heart instead of the brain, wouldn't we all become drunken sex addicts with a severe weight problem? According to the studies, the answer is no. We desire an increase in the long-term and know better than to go for the quick fix (unless we happen to be Charlie Sheen).

What actually does make us happier? According to happiness research, more [sex](#), more [socialization](#), more [experiences](#) and a [narrow gap](#) between the rich and the poor. Sounds like heart decisions to me. I am a writer and a scientist. I am not suggesting we ignore the lizard brain. It has kept us alive through the millennia. Thank you! However, if we are looking for long-term happiness, then we shouldn't ignore the lion heart either.

What will I do about that textbook offer? My day job pays the rent. I will not have to live in a cardboard box if I stick to fiction for now. Thanks but no thanks, Mr. Editor. Today, I am going with my joy and not with my fear. I hope those studies are right.

Happy writing!

Kathy

IN THIS ISSUE

- | | |
|---|-------------------|
| 1 On Imitation | Bentley McGrath |
| 3 SWW Annual Awards Banquet Information | |
| 3 Members Seeking Critique Groups | |
| 4 2013 SouthWest Writers Officer Nominees | |
| 5 A Writer's Ethics | Olive Balla |
| 6 Bagging Your First Magazine Assignment | Melody Groves |
| 7 SWW Meetings | |
| 8 August/September Classes | |
| 9 August/September Workshops | |
| 10 Should You Attend a Writers' Conference? | Patricia Fry |
| 11 Tell Me, Can You Feel It? | Christie L. Keele |
| 12 Member Successes | |
| 13 Announcements | |
| 14 Welcome New SWW Members | |
| 15 Student Scholarship Application | |

*I write
as straight as I can,
just as I walk
as straight as I can,
because that is
the best way
to get there.
~ H.G. Wells*

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: \$60 (\$55 renewal if paid two months in advance)

Student: 18 and over, \$40; under 18, \$25

Requires proof of student status

Outside U. S.: \$65, Lifetime Membership: \$750

Download the *Sage* from www.southwestwriters.com

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



SouthWest Sage

*Published monthly by the Board of Directors
of SouthWest Writers, a nonprofit,
tax-exempt 501(c)(3) organization.
Subscription is a benefit of membership.*

President Kathy Kitts
kkitts@kkitts.net
Vice-President Larry Greenly
SWWriters@juno.com
Secretary/Historian Susan Alexis
sjalexis@msn.com
Treasurer Terry Hicks
earthreflections@aol.com
Annual Contest Chair Cynthia Boyd
St.Boyd@comcast.net
Class/Workshop Coordinator
Dodici Azpadu swwClasses@gmail.com
Fundraising Terry Hicks
earthreflections@aol.com
Membership Grant Bresett
gnjinm@hotmail.com
Public Relations Sandra Serrano
shrimpeight@yahoo.com
Social Media Tiffany Tackett
swwSocialMedia@gmail.com
Sponsored Programs Terry Civello
terryrose150@yahoo.com
SWW Sage Editor Kathy Wagoner
JustWriteSWW@gmail.com
Webmaster Bob Kidera
Webmaster.sww@gmail.com

E-lert Mistress Gail Rubin
Gail_Rubin@comcast.net
Volunteer Wranglers
Bob Gassaway Gassaway@unm.edu
Dennis Kastendiek dwjkas@yahoo.com

SWW Office:
3721 Morris St. NE, Suite A
Albuquerque, NM 87111
phone: (505) 265-9485
e-mail: SWWriters@juno.com
website: www.southwestwriters.com

*Articles are copyright © 2012 by author.
Facts, views and opinions expressed
are those of the authors and do not
necessarily reflect the viewpoints
or opinions of SouthWest Writers.
SWW does not necessarily
endorse the advertisers.*

SWW Annual Awards Banquet • September 15

The winners of the 2012 Annual Writing Competition and the winner of the Parris Award will be announced at the SouthWest Writers Annual Awards banquet on September 15, 2012 from 6 pm to 9:30 pm. The banquet will be held at the Fez Club, Ballut Abyad Shrine Center, 6600 Zuni Rd SE, Albuquerque, NM 87108 (located west of Louisiana Blvd, east of San Pedro Dr, between Dakota St and Florida St, enter the parking lot from Florida St).

The banquet menu includes tossed salad, mashed potatoes, gravy, vegetable medley, roll and butter, apple pie, coffee, iced tea, and your choice of entrée:

1. Roasted Pork with Chipotle sauce
2. Baked Chicken
3. Eggplant Parmesan

The price is **\$40 per person**, payable by cash, check, Visa or MasterCard at the SouthWest Writers office, 3721 Morris St NE, Albuquerque, NM, 87111; at regularly scheduled meetings; and by phone (505) 265-9485. Choose entrée for each person attending, and note any food allergies.

Business attire. Cash bar available. Two provost marshals will be on duty in the parking lot during the banquet.

Reservations are accepted until noon on September 10, 2012.

Members Seeking Critique Groups

Fantasy/Sci-Fi

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

Genre/Mainstream Fiction

Mike Zimmerman, mikeyzman@gmail.com
prefers: Rio Rancho/Albuquerque
Mon-Thu evenings

Mainstream Fiction

Christie Keele, ckeele10@hotmail.com
prefers an online/email critique group

Memoir Writing

Terry Wright, Terry_w38@yahoo.com
prefers: anywhere near Montgomery Blvd
11:00 am, Mon-Fri

Mystery/Suspense

Pete David, cp_david@msn.com
prefers: NE Heights
flexible: day/frequency

Screenwriting

Eric Schneider, ericapril46@yahoo.com
Prefers: Pueblo, CO or by phone/email
flexible except for Mondays

All Genres, Fiction/Nonfiction

J. Allen Whitt
allen.abq.personal@gmail.com
prefers: Rio Rancho, Albuquerque
flexible: day/time

Critique Groups Seeking Members

Nonfiction

Contact John Egbert or Wally Gordon
egbertenator@gmail.com
wallygordon@q.com



Follow us on Twitter
@SW_Writers



Find SouthWest Writers
on Facebook

2013 SouthWest Writers Officer Nominees

President

Dr. Kathy Kitts, current SWW president, is a recently retired geology professor who served as a science team member on the NASA Genesis Discovery Mission. Before that, she directed a planetarium for nine years. Having been born and raised in the Southwest, she always planned on moving to Albuquerque and joined SWW before leaving Northern Illinois University. She has dozens of non-fiction publications encompassing everything from professional papers to general interest articles to textbooks. However, she no longer wishes to talk about “what is” but rather “what if.” To that end, she has moved to writing both short literary fiction and novel-length science fiction.



Vice-President

Dr. Larry W. Greenly, current SWW vice-president and office manager, has been a member since 1992 and has held every position on the board except treasurer. Greenly is a recipient of the SWW Parris Award and several Service Awards. He has published hundreds of articles, has won awards as a writer and editor, and has a YA biography book coming out soon. In an outreach program for SWW, Greenly taught writing classes as a volunteer at Bear Canyon Senior Center for eight years. Greenly, a three-time SWW president, is aiming to improve SWW's financial status and to maintain the highest standards of ethics in the organization.



Secretary

Susan Alexis, current SWW secretary and historian, was born and raised in Minnesota, the heart of Swede country. She came to Albuquerque to earn a Master's degree in Spanish, taught in Colorado, lived seventeen years in Mexico, and since returning to Albuquerque in 1995 has traveled as interpreter with thirteen medical missions to Latin America. She has authored various articles for *Guideposts*, *The World & I*, and *Grit* as well as two books on short-term volunteer missions: *Healing the World One by One* and *Caring Hands*. Her introduction to SouthWest Writers came in 1999 when she took a class on book proposals, and she has been an active member ever since. Susan became a Board member in 2011, serving first as historian, then as membership chair. She hopes to continue to serve SWW as secretary in 2013.



Treasurer

Terry Hicks, current SWW treasurer, was appointed to the SouthWest Writers board of directors in 2012 as the fundraising chair, and took over the responsibilities of treasurer in April. She looks forward to this opportunity to continue serving the membership. Terry has a great love of adventure and a longstanding passion for bringing people, places, and concepts together. Her life as a Spiritual Ecologist began as a child in the Himalayan foothills and has expanded through her exploration and study of plant-soil-water relationships in remote western US ecosystems. She has moved from writing numerous technical and scientific papers to storytelling focused specifically on screenplays, essays and short fiction pieces, bridging her two loves of science and the Divine.



ELECTION SWW 2013 OFFICERS

The election will be held at the annual meeting on October 6, the first Saturday meeting of the month. Nominations of candidates were received from the general membership through May 31, 2012. Nominations can also be made from the floor at the October 6 meeting. You must have the consent of the candidate whom you are nominating and they must meet the qualifications as stated in the SWW by-laws.

To be eligible for either of the offices of president or vice-president, a person shall have been a member of SouthWest Writers Board in the past five years. The secretary and treasurer shall have been a member of SouthWest Writers in good standing for no less than one year immediately preceding the date of nomination, unless waived by the Board, and have the necessary qualifications for the job.

If you or someone you know is interested in one of the four officer positions, please contact Dodi Azpadu, Nominating Committee Chair, at SWWclasses@gmail.com.

Not long after I began writing fiction, it became apparent that beyond the mechanics of style and grammar, lay a critical issue with which I had to come to grips. An issue with which none of my creative writing classes ever dealt, and about which I never gave much thought. At least not until I kept plowing headlong into it.

How will my writing affect my readers? And how much should I care?

Although premature, since my suspense novel has not yet gone to publication, I knew if I wanted to keep writing, those questions had to be answered to my own satisfaction.

After doing an internship as a therapist in a mental health facility, living for three months in a safe house for battered women, and teaching third-generation gangbangers in a small New Mexico high school, realistic scenes of violence come easily to me. But, like making the morning prune decision, how much is too much? What level of graphic realism is necessary to the story?

Concerns about how we humans are affected by what we put into our minds kept tripping me up.

Over and over, intense, soul-freeing scenes spilled onto my paper, only to be halted by the memory of lessons learned in graduate psychology classes pointing out the “monkey see, monkey do” side to our human nature.

The thought ginned up such fear of the potentially disastrous side effects of my stories, I nearly gave up writing. What if I wrote a horrific scene that fell into the hands of a border-line psychotic? And what if my scene was then used as a blueprint to act out his disturbed fantasies?

Writing is part of my DNA. I've been telling stories since I learned to speak. So, like it or not, I had to identify the level of realism I owe my readers. I had to find the sweet spot between my Code on the one side, and my drive for self-expression on the other. And I didn't want to spend even one minute in self-recrimination.

Some writer friends told me to metaphorically put on my big girl pants and jump headlong into the fray. They told me not to fight the darkness, to embrace it, give myself over to it, and then write about it. That not to do so is to allow my internal editor/parent too much control, thereby quenching my writer's fire, watering down my prose.

One well-meaning friend even suggested I watch a couple of Slasher films and allow myself to identify with the hollow-souled perpetrator. While that approach might produce something more marketable than my own Voice has generated, it's not for me. It's simply not where I want to spend any of my life-time.



That's not to say that there isn't a place for stark realism. Anyone who's read Dostoyevsky or Conrad must admit to gaining a level of thought-provoking enrichment not found in the writings of more placid or timid authors.

I would not even begin to compare my humble musings with those of the greats. But I have learned from them. And I have used their compelling, often dangerous and enlightening, works as a yardstick against which to measure my own.

So, I will continue to write about the dark side of human nature, but I will do it in keeping with my Code. If my internal censor tones down the graphics a bit, and my writing ends up smacking of Agatha Christie, so be it. I just want someone, somewhere, to enjoy reading what I've written.

*A retired educator, **Olive Balla** is a professional musician who lives in Los Lunas 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 on her website at www.omballa.com.*

On Imitation

(Continued from page 1)

b) keep sentences short and language clipped—most people don't speak in full sentences, so why should your characters?; c) make sure that each character's intention within the dialogue is so clear that there can be no question as to which character is speaking.

9. **Create a compelling central plot.** Ignore it. Draw your readers in with a mystery—a murder or a mutilation will do—then have your private investigator wander in and out of scenes that might move the mystery to a resolution. Try solving the mystery halfway through the novel; now, make the last half as un-put-down-able as the first.

10. **Define your protagonist by his favorite books, movies and music.** Send your readers off to read other writers, to watch movies they've never heard of and to populate their iPods with undiscovered music. Point them down a media rabbit hole. When they come out the other side, they will better understand your protagonist. Odds are, they will even re-read your novels to affirm this newfound understanding.

Good luck. And if you succeed at all of these, let me know, because I'm sure I will want to sleep with your book under my pillow too.

***Bentley McGrath** just about had a heart attack in June when she thought her computer mercilessly murdered the final draft of this article. Share your most heart-stopping and gory story of writing loss over at www.BentleyMcGrath.com.*

And why aren't you writing for magazines? I can list the reasons if you can't come up with your own. No new ideas. Don't know which magazine would take my article. No clue how to begin. And for cryin' out loud, I'm a *fiction* writer!

These are excuses, not reasons. I'm here to tell you that you can and should write for magazines. With over 9,000 published annually, there is at least ONE that will publish your article. But wait! In addition to a plethora of magazines (both print and online), the question then is: why should I want to? I'll tell you why.

1. Relatively short turnaround time. Generally, you get assigned a story with a deadline anywhere from a week to three months down the road. It's published shortly after that, maybe a month or two later. It's so much quicker than novels that have to go through editing, formatting, more editorial, layout, editorial, cover design, final editorial and then publishing. We won't even mention distribution and marketing. No marketing involved in your magazine article. (On the plus side, your weekends are now free. On the down side, you have nothing to sign—although I *did* sign an article I wrote for New Mexico Magazine for my mail carrier!)

2. A little bit goes a long way. That research you did for your novel (you *did* do research, didn't you?), use it for magazine articles. Take the same information, change it around, put the focus on a different aspect and *voilà!* Article number two. Why not write as many articles as you can for as many publications as you can using the same research? Why not, indeed?

Here's how it's done. Say you wrote a novel where the murderer is somewhat of a snobbish wine connoisseur who lives in New Zealand. Well, there you go. One article about the types of wine produced in New Zealand (yes, they do); another article about traveling there to tour the wineries; a third article about how the Kiwis (the native population) use wine in their celebrations. I don't know about you, but I can think of about 30 more articles based on New Zealand wine.

And it's a HUGE plus if the editor knows you have a book with this information in it. He'll let you plug your book down in the bio section at the end of the article. Definitely an ego-boosting thing to do.

3. First North American Serial Rights. A way cool writer-friendly law that says once your article is published and the magazine is off the shelf, then the rights revert back to you and you can sell that puppy as is again—for less money, of course. A word of caution: some magazines do not accept reprints. Some love them (such as *Readers Digest*). Check with the website and/or editor to be sure. You've got to be professional. If they don't take reprints, don't try to fool them. If, however, it's been 10 years, tell them and there's a chance they'll say yes.

4. And the clincher (insert drum roll here): Writing for magazines pays. Okay, you probably can't count on selling one article and then taking your long-awaited trip to Hawaii on that paycheck alone. Magazines pay anywhere from nothing up to \$2/word. That's right. *Per Word*. Who wouldn't want to earn \$2 for typing the word "the"? Sign me up. The average is .30/word with some regional publications offering less. The good news: the more often you write for the same editor, the more he pays. Generally. So, since they publish fairly soon after you submitted the article, you don't have to wait forever to get that check. Most times they'll pay after acceptance. And most times they pay with a 50 percent kill fee.* Look carefully at the contract. It'll say in there. If not, ask the editor to include it.

And usually, they pay extra for photos. Check their submission guidelines or call their office. If you can offer photo services (it's SO much cheaper to take them yourself), it's a Big-foot foot in the door.

Do some quick arithmetic with me: Say 750 words at .20 per word: \$150. Not shabby. If you do that once a week, that's... let's see...carry the one... \$600/month. Within a year you could be sailing to Hawaii. Don't forget sunscreen. Swimsuits are optional.

* A "kill fee" means that after you submit your article and they accept it, and for some reason totally out of your control they decide not to run it, they'll give you half of the agreed upon rate. At this point, you can shop that article around without rewriting it at all. Kind of a win-win deal. Kind of.

Melody Groves is teaching a four-session class on how to bag your first magazine assignment, Monday nights, 6:30-8:00 starting September 10. See page 8 of this newsletter for more information.

SOUTHWEST WRITERS MONTHLY MEETINGS

are held at

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

*For more information,
call the SWW office at 265-9485.*

*To register for classes and workshops:
sign up at SWW meetings or register online at
www.southwestwriters.com*

Meetings

Members are free, Guests \$5

Saturday, August 4
10:00 am to noon

Copyright for Authors: History, Mythology, and Practice

John W. Byram



Copyright is the protection federal law gives authors and artists for their creative work, subject to certain limitations. These limitations are much misunderstood and have changed dramatically over the years. How is copyright defined, why does "creative expression" need protection, and how can authors best navigate the world of copyright rules and regulations found in the publishing industry today?

John W. Byram began his publishing career with W.W. Norton & Company in New York after graduating from Williams College in 1989. At Norton, he started as a campus sales representative, transitioned into a marketing position, and then became a full-time academic science editor. John joined the University Press of Florida's acquisitions department in 2002 as associate director and editor-in-chief. He became director of the University of New Mexico Press in 2010.

Saturday, September 1
10:00 am to noon

Get Off the Map to Get on the Map: The Art of Originality in Writing

Carolyn Flynn



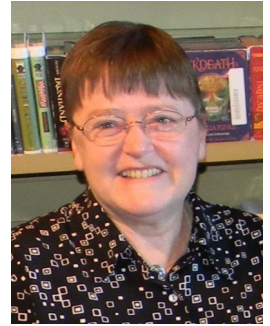
Carolyn will discuss fresh techniques for telling timeless stories in original, startling, and memorable ways. She'll give practical tools of craft, as well as insights into how to create a writing life that cultivates originality.

Carolyn Flynn is a recent graduate of Spalding University's brief-residency MFA in Writing program and longtime editor of the *Albuquerque Journal's Sage* magazine. She is the winner of the Renwick-Sumerwell and SouthWest Writers fiction prizes, has had literary short stories published in *Ellipsis* and *The Crescent Review* and was featured in the German anthology *Wilde Frauen*. Her creative nonfiction piece "Pound of Flesh" was published in 2011 in *The Tampa Review* and received a glowing review in *The Review Review* for its inventive take on the spiritual cost of rampant capitalism. She also won the *Albuquerque the Magazine* 2010 short fiction prize for "Blood." She has been short-listed for the Tom Howard Prose Prize in creative nonfiction and the Danahy Prize in fiction. Find out more at www.carolynflynn.com.

Tuesday, August 21
7:00 pm to 9:00 pm

Tying Readers to Your Words

Sarah Storme



Using examples from genre fiction, Sarah will discuss techniques you can use to draw readers into your book. This interactive session will cover deep point of view, first person versus third person, characterization, and other aspects of dynamic storytelling. Professional advertising copywriter and voice actor Clifton Chadwick will assist with the presentation and discussion.

Sarah H. Baker writes mystery as S.H. Baker, romance as Sarah Storme, and erotica as Lydia Parks. She has 15 novels, 9 novellas, and 2 audiobooks published, and writes for Kensington, Harlequin, Five Star, and others. Sarah's first full-cast audio production from Siren Audio Studios, *Return to Marshall's Bayou*, is a finalist this year in the national Audie Awards. **Clifton Chadwick**, a graduate of UNM's College of Fine Arts, has divided his time between raising three daughters, working in radio, television and print advertising, acting in radio and television commercials and, occasionally, walking the boards of several local stages. Clifton's first principle role in a full-cast audio production is in Siren Studios' *Return to Marshall's Bayou*.

Tuesday, September 18
7:00 pm to 9:00 pm

Find Your Story, Write Your Memoir

**Lynn C. Miller
and Lisa Lenard-Cook**



Using the *Fiction Writer's Toolkit*, Lynn and Lisa will talk about the catalyst in writing a memoir, which they call "the occasion of the telling." This presentation is based on the first chapter of their new book *Find Your Story, Write Your Memoir* due for release in March 2013 from University of Wisconsin Press.



Lisa Lenard-Cook has two award-winning novels, *Dissonance* (UNM Press, 2003) and *Coyote Morning* (UNM Press, 2004). Her nonfiction book, *The Mind of Your Story*, was a main selection of the Writer's Digest Book Club. **Lynn C. Miller** is the author of *The Fool's Journey* and *Death of a Department Chair*, and co-editor of *Voices Made Fresh: Performing Women's Autobiography*. Lynn and Lisa co-founded ABQ Writers Co-op. Visit their website www.abqwriterscoop.com.

August/September Classes

Classes are held at the SWW Office, 3721 Morris NE, Albuquerque 87111

THE ART AND CRAFT OF WRITING FANTASY By Kirt Hickman

6 Sessions:

Aug 2, 9, 16, 23, 30, Sept 6

Thursdays: 6 - 8:00 pm

\$240 members, \$300 non-members

Limited to 14 students

This comprehensive course covers topics to include plot, characterization, setting, exposition, scenes, narrative style, dialogue and others. These will be covered in a general sense (as they apply to all forms of fiction) with additional considerations relevant to fantasy and other forms of speculative fiction. Students are encouraged to apply the skills they learn in class to their own writing projects, with discussion at the beginning of each session regarding particular student challenges.

Kirt Hickman, author of the award-winning science-fiction thrillers *Worlds Asunder* and *Venus Rain*, the high fantasy novel *Fabler's Legend*, and the comprehensive/practical self-editing guide *Revising Fiction: Making Sense of the Madness*, was a technical writer for fourteen years before branching into fiction. His methodical approach to writing and teaching has blessed his writing students for years. He has taught through SWW, UNM Continuing Education, at numerous writing conferences throughout the southwest, and has contributed a monthly column titled "Revising Fiction" to the *Sage*.



THE DIVINING PEN: WRITING INTO THE SPIRIT

By Kathryn Johnson Cameron & Sarah Kotchian

4 Sessions:

Sept 6, 13, 20, 27

Thursdays: 3 - 5:00 pm

\$160 members, \$200 non-members

Limited to 10 students

This interactive class is for those who, through writing, seek to come closer to the truth of who they are and what it all means—a way of writing that humans across cultures, genres and throughout history have been engaged in. Using prompts from literature, pictures, memories, and shared insights, we will write in class and share our writing to explore a spiritual path through writing.

Kathryn Johnson Cameron completed her Masters work at Yale in the study of art, religion and literature, and her doctorate at Columbia Seminary in the study of sacred writing and culture, and has published theological writing and poetry. She checks her email at dkkwcam@gmail.com. **Sarah Kotchian** is a graduate of the Hesychia School of Spiritual Direction, and has taught classes on incorporating spirituality into every day. Her doctoral work was in the area of faith, leadership, and corporate environmental performance.

MEMOIR WRITING: OUR STORY, OUR LIVES By Lisa Hase-Jackson

6 Sessions:

Aug 22, 29, Sept 5, 12, 19, 26

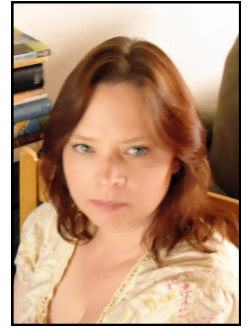
Wednesdays: 6 - 8:00 pm

\$240 members, \$300 non-members

Limited to 14 students

Whether you wish to preserve your life story or publish the next bestseller, this series of classes provide an opportunity to mine and develop your memories into well-crafted stories. In addition to exploring ways to retrieve memories, this class provides instruction on writing with the finesse of a fiction writer. We will learn to apply such important craft elements as character, plot, description, dialogue, setting, pacing, and theme. No matter what your experience with writing, this class will support you as you discover ways to refine and focus your stories as well as identify and expand upon the underlying themes that are present in them.

In addition to holding a Master's Degree in English, **Lisa Hase-Jackson** has over ten years of experience teaching narrative and nonfiction writing, facilitating workshops in a variety of genres, and supporting writers of all backgrounds/skill levels.



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

By Melody Groves

4 Sessions:

Sept 10, 17, 24, Oct 1

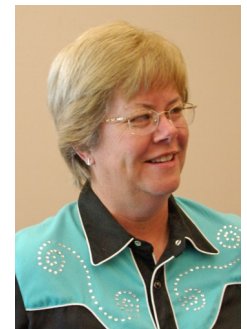
Mondays: 6 - 8:00 pm

\$160 members, \$200 non-members

Limited to 14 students

In today's writing world, the opportunity to write for magazines is almost endless. With over 9,000 published yearly, in addition to 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. This class is for you. 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 writes for *New Mexico Magazine*, *True West*, *American Cowboy*, *Enchantment*, *Chronicles* (on line), *Albuquerque the Magazine*, *abqARTS* and *Desert Exposure*.



August/September Workshops

Workshops are held at Bear Canyon Senior Center or the SWW Office. Call (505) 265-9485 for more information.

WRITE YOUR HEART OUT: FROM JOURNAL-WRITING TO STORY-TELLING By Lisa Hase-Jackson

Saturday, Aug 11 • 9:00 am - 1:00 pm

See Half-Day Workshop Prices Below

Whether you are just beginning your writing journey or have been traveling the writer's path for some time, this workshop will help you explore the process of journal writing and its role in developing new ideas, subjects, and imaginative connections that lend themselves to effective story-telling. In addition to discussing effective ways to establish consistent writing practices that fit any lifestyle, participants will have the opportunity to generate new material in response to writing prompts and offer ideas from their journals for feedback and development ideas. Sharing is encouraged and always optional.

Lisa Hase-Jackson holds a Master's Degree in English with an emphasis in writing from Kansas State University and is a trained Creativity Coach for writers. She has over ten years of experience teaching narrative and non-fiction writing, facilitating workshops in a variety of genres, and supporting writers of all backgrounds and skill levels. Her poems and articles are published in an assortment of journals and magazines and she currently edits *200 New Mexico Poems*, an official centennial project celebrating New Mexico's history. Read Lisa's blog at www.ZingaraPoet.net.

THE ELUSIVE VOICE By Chris Eboch

Saturday, Sept 22
9:00 am - Noon & 1:30 - 4:30 pm

\$80 SWW Members

\$90 Osher Members

\$140 Non-members, \$150 at the door

Ask editors what they're looking for, and the top response may be "a strong voice." But what does that mean? How do you know if you have one—and if you don't, how do you develop one? Voice can be taught. This **full-day workshop** helps you find your own true voice. Dozens of hands-on exercises give specific techniques to make your writing stronger without losing the special element that makes it yours.

Chris Eboch's novels for ages nine and up include *The Eyes of Pharaoh*, a mystery in ancient Egypt; *The Well of Sacrifice*, a Mayan adventure; and the *Haunted* series. Her book *Advanced Plotting* helps writers fine-tune their plots. Learn more at www.chriseboch.com. Chris also writes action-packed romantic suspense for adults (as Kris Bock) involving outdoor adventures and Southwestern landscapes, including *Rattled*, *Whispers in the Dark*, and *What We Found*. Read excerpts at www.krisbock.com. Check out her writing tips at her Write Like a Pro! blog: <http://chriseboch.blogspot.com>.



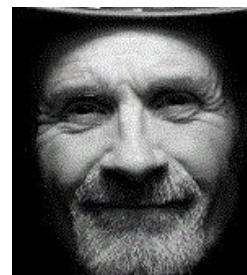
WIELDING THE ACTS: POWERING THROUGH THE STRUCTURAL IMPERATIVE OF THE AMERICAN SCREENPLAY By Marc Calderwood

Saturday, Sept 8 • 9:00 am - Noon

See Half-Day Workshop Prices Below

This workshop will explain required screenplay structure and how to wield it to your advantage through three acts, as well as character and story structure, and how to blend them for a successful outcome. Application of structure in action will be shown through film clips. Do's and don'ts in terms of how to approach the business of screenwriting will also be discussed. This workshop helps screenwriters at any level, and the topic of character and story structure is broad enough to aid those writing longer pieces of fiction and those who simply want to gain a greater enjoyment of the craft of film.

Marc Calderwood is an award-winning screenwriter and a screenwriting consultant.



WRITING YOUR MYSTERY NOVEL By Steve Brewer

Saturday, Sept 29 • 9:00 am - 1:00 pm

See Half-Day Workshop Prices Below

Mysteries and thrillers lead the bestsellers lists, always among the most popular genres. Writing crime fiction requires a disciplined, organized approach, with special attention paid to the solution of the mystery and the big payoff at the end. Veteran mystery author Steve Brewer discusses research, outlining, writing and rewriting in this half-day seminar, including a four-arc story structure that works best to build suspense.

Steve Brewer is the author of more than two dozen books—17 published the traditional way, and the rest self-published as e-books. His first novel, *Lonely Street*, was made into a Hollywood movie, released in 2009. Two other crime novels are currently under film/TV option. Steve turned to crime fiction full-time 15 years ago after a long career in the news business. Visit his blog at www.stevebrewer.blogspot.com.



HALF-DAY WORKSHOP PRICES:

**\$40 SWW MEMBERS • \$50 OSHER MEMBERS w/CARD
\$70 NON-MEMBERS • \$75 AT THE DOOR**

New 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.

Should You Attend a Writers' Conference This Year? *by Patricia Fry*

Have you thought about attending a writers' conference, but you're not sure it's the right move for you? Some conferences are a bit pricey. Not all of them respond to your writing or publishing interests. Some are held in remote destinations. But if you are a writer working to improve your craft, a freelancer seeking work, or an author in search of inspiration/an agent/a publisher or book promotion advice, there's bound to be a writers' conference for you. What can a writers' conference do for you, anyway?

Depending on the agenda of the particular conference:

- You can meet agents and editors and discuss your project with them.
- You'll learn techniques that can enhance your writing.
- You'll gain insights into the world of freelance article/story-writing.
- You'll learn volumes about the publishing industry and how to navigate it on behalf of your book project.
- You'll come to understand more about book promotion and how to apply the principles to your fiction or nonfiction book.
- You'll have the opportunity to network with other writers and writing/publishing professionals.
- You'll most likely walk away feeling more knowledgeable and inspired.

I've met writers who just blossomed after a writers' conference experience. They found the information, support, direction, and inspiration they sought. Some discovered the help they required in the form of an editor, mentor or coach. But some went home harboring the same lack of confidence and direction as when they arrived at the conference. How can this happen? What went wrong for these attendees?

- Most likely they showed up hoping to have their beliefs validated rather than being open to new information.
- They didn't fully participate—using this time as an opportunity to sleep in and see the sights rather than buckle down and learn.
- They stayed to themselves and rarely spoke to anyone else.
- They didn't participate in discussions during sessions.
- They neglected to take notes or pick up all of the handouts.
- They didn't follow through after the event and request resources or follow leads to discover additional information.



If you plan to attend a writers' conference this year—and I recommend that you do—please consider the following:

- **Choose an appropriate conference.** Study the lineup of workshops leaders, topics and special offerings (such as agent meetings or manuscript evaluations) to make sure this is a good fit for you.
- **Participate fully with an open mind.** This means attend every relevant session. Listen and learn. Ask questions.
- **Network at every opportunity.** In other

words, communicate with other attendees as well as session leaders. Again, ask, listen and learn. Share with others, but you'll benefit more by listening than you will by talking.

- **Exchange business cards** with everyone you connect with.
- **Take good notes** and pick up all of the handouts.
- **Follow through** and follow up after the event.
- **Consider purchasing products** by the presenters whose messages or material resonated most with you.

A writers' conference is as good as each attendee makes it. Do your part by participating fully with an open mind.

You can locate writers conferences locally by doing an Internet search or use one of these directories:

<http://www.writing.shawguides.com>

<http://writersconf.org>

<http://www.allconferences.com>

<http://www.newpages.com/writing-conferences>

Patricia Fry is the author of 35 books, including *Publish Your Book, Proven Strategies and Resources for the Enterprising Author* and *Promote Your Book, Proven Low-Cost Tips and Techniques for the Enterprising Author* (Allworth Press, 2011 and 2012). Check out her author services at www.patriciafry.com. Visit her daily blog, www.matilijapress.com/publishingblog.

Place Your Ad Here

Advertise your writing-related products and services.

Business Card Size only \$20.00

Other Sizes:

1/4 page, vertical: \$40 • 1/3 page, horizontal: \$50

I never wanted to be a writer before, at least not much. Writing a novel was something I wanted to do “some-day.” So when I sat down to begin the first draft of my novel, all I thought would help me was weeks of studying how to write, and a story buzzing around in my head.

I have always been an avid reader, devouring books of all kinds like they were life itself. And since I’ve started writing, I’ve discovered more of what I already knew; books are life, drenched through in words, sentences, paragraphs. And the question I then had to ask myself was...Can I put life on paper? Will I be able to tell a story that speaks to the human condition?

I knew I had a good story. It’s one of those that speaks of different elements of life, and, supported by the sharp sense of reality in which I wrote and tried to convey through the story, I still wondered if readers would feel what I intended them to feel. In other words, could I touch their hearts or minds in some way? If I couldn’t do this, then I knew my novel wouldn’t be worth reading.

While finishing the first part of my second draft, I came to a scene where a father has to identify the body of his small son in a morgue. As a mother, I knew this would be the most excruciating kind of pain that any parent could endure, and, therefore, knew I had to deal with the scene very carefully. Since I don’t consider myself a “wordy” writer, I knew I still had to convey the father’s emotions through well-chosen words, and they all had to count.

I’m not the overly emotional type. I tend to rely on intellect through most of my internal or external encounters. So, upon reading the first draft of this scene, I could see the lack of depth the words conveyed. The scene was too short, the words seemingly on the cooler side, like a vault sliding out of a wall. Or, maybe I was a little hard on myself.

While I edited, I realized the words I used weren’t really cool. They simply weren’t the best I could do. I added, deleted, and tossed words around until my mind was a mass of fog. Even my laptop screen seemed to dim as I blinked, looked, and blinked again.

Now I needed to read what I considered my best so far. A comforting thought was I had a writer’s conference coming up and I could still work on the manuscript, even after I considered it finished. If there is such a state. What I wanted to

know, while I read, was would the intended feeling be invoked in me? Could I feel the father’s anguish between the lines? Or would it read like so many words in other novels where an emotion, no matter how wrenching it would be in reality, was somehow lost on the page?

“I’ve Got It!”

One soiled tissue and two gooey pieces of chocolate later, I had my answer. My heart was yanked through the scene, but gradually, like a mounting fear there’s no escaping from—the kind of horror I imagine in the middle of the night when I’m awakened by the sound of an ambulance siren, and my mind and heart lurch to the thought of one of my sons out there in the world, hurt, or worse. It’s bone chilling. That was the feeling this scene lent me.

After I collected myself a bit, shook the fog from my brain and let settle the pain in my heart, I sat back and re-read it, yet again. And I liked what I read.

I thought, if lucky, readers would feel the same, or something similar, and they would say, after reading my whole novel, “this novel definitely speaks to the human condition.”

I’ve also learned that all I’ve brought with me in my journey of writing was more than I initially gave myself credit for, more than just the studying I’ve done, or knowing the story line. It was allowing myself to be moved by not only words, which do matter, but by the desire to be swept away in a moment, no matter the situation, and asking others to join in the experience with me.



Christie Keele is a Hobbs (NM) High School English teacher and Debate Coach with a Master’s degree in Education. She’s been teaching for sixteen years and is fortunate enough to still love her job. She’s also in the process of completing a mainstream mystery novel. Now on the second draft, Christie attended the Taos Writer’s Conference in July and met with an editor as part of the workshop). She has a supportive husband, two handsome sons, and is currently enjoying her summer vacation.

Search New and Used
amazon.com.

Help Support SouthWest Writers
SWW receives a commission on all books ordered via the Amazon link on SouthWestWriters.com



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

Member Successes

Joe Badal's fifth novel *Shell Game*, a financial thriller, was released in June 2012. *Shell Game* is inspired by actual events perpetrated by bank regulators against community banks and pits a family-owned business against a corrupt bank regulator and a sociopathic vulture investor. Go to www.josephbadalbooks.com.

Joanne Bodin's award-winning novel *Walking Fish* was accepted in the Bernalillo County Library system and will be available for check-out in September of 2012. She will do a book signing at Treasure House Books in Old Town on Saturday, September 8th from 1-4 pm and will speak at the Writers To Writers meeting at Hastings on Coors, Monday evening, September 10th from 6:30-7:30 pm. She also received a great book review at www.readersfavorite.com.

Lois Duncan, author of *Who Killed My Daughter?* (about Kait Arquette's unsolved murder in Albuquerque), was the keynote speaker at the 35th TCF (The Compassionate Friends) USA National Conference/Fifth International Gath-

ering in Costa Mesa, CA, on July 20. Lois and her husband Don Arquette co-conducted a workshop for parents whose children have been murdered.

Melody Groves has a book trailer for her novel *Border Ambush* on YouTube at <http://www.youtube.com/watch?v=DASumvF1o04>. The trailer was produced by **Terry Hicks**.

John Orman placed in the *ABQ Journal's* Photo Caption contest for the competition starting on June 19, with winners printed in the *Journal* on June 26. The "Double Exposure" weekly contest is announced each Tuesday in the printed *Journal* in Section A, next to the last page, below the Letters to the Editor.

Kathy Wagoner (writing as Cate Macabe) has two signings scheduled for her book *This New Mountain*, one at Hastings (Wyoming store), August 24, 5:00-8:00 pm and another at Hastings (Juan Tabo store), September 28, 5:00-8:00 pm.

2012 Fourth Bi-Monthly Writing Contest Happy or Sad Memories

Write a personal memoir in first person of a happy or sad incident you have remembered throughout the years. Double-spaced, 750 words maximum. **Postmark deadline: August 31, 2012.**

Please include your contact information (address, phone and email) and permission to publish or not on a separate sheet. Do not include any identifying information on the manuscript itself.

All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Mail entries to SWW Bi-monthly Contest, 3721 Morris NE, Suite A, Albuquerque, NM 87111.

Professional Writer Wanted for paid tutor/mentor position:

I'm looking for a professional, published writer who can mentor my 9-year-old writer/illustrator-wannabe daughter, Giulia. As parents, our goal is not—necessarily—fame and fortune, but that she develop good writing skills, discipline and a passion for the process.

Giulia is a kind, funny and well-behaved child, who qualifies for C-level gifted in the Albuquerque Public School system; she just finished 3rd grade. She is currently studying poetry once per month at Tony Hillerman library; we would be especially interested in fiction writers who also enjoy writing poetry.

We live in the Nob Hill section of Albuquerque, but would consider traveling for sessions.

If you are interested, tell me something about yourself—your accomplishments, what you feel you have to offer, and what you would charge. Email TuttleBellon@gmail.com.

Gratefully,

Rebecca Tuttle

If you are a SouthWest Writers member with a success or announcement you would like to share with newsletter readers, send it to Kathy Wagoner, SWW Sage Editor, at JustWriteSWW@gmail.com.

Announcements

Scare the Dickens Out of Us ghost story contest offers cash prizes and trophies for ghost story entries of 5,000 words or less. Entry fee \$20.00. First place: \$1000.00 and a trophy. Second place: \$500.00 and a ribbon. Third place: \$250.00 and a ribbon. Also a Junior contest for ages 12-18. Entries accepted from **July 1-October 1, 2012**. Full rules and entry forms are at www.clarklibraryfriends.com.

Story Quest Short Story Contest is open for submissions **August 1-October 31**. Stories must be written with an emphasis on speculative fiction genres (horror, science fiction, and fantasy). Submissions must be 1000–3000 words in length. Note that the judges will be looking for fresh, character-centric stories with depth of skill in theme and plot construction. Zombies, vampires, elves, hobbits, orcs, are unlikely to get past round one. See contest rules regarding content. Go to www.ifwgpublishing.com on August 1 for updated information.

Bubonicon 44 (Science Fiction & Fantasy Convention), **August 24-26** at the Albuquerque Marriott Uptown. The theme for the Con—The End of the World—is what you'd expect for 2012, which marks the end of the Mayan calendar. Yes, it's the Apocalypse! If you can attend only one convention before the end of the world, make it Bubonicon 44. After all, "It's the end of the world as we know it and the con is fine." www.bubonicon.com

Under the Gum Tree is a digital literary arts magazine, published quarterly and accepting continuous submissions. The editors are looking for creative nonfiction: true stories about human interactions—with each other, with food, music, film, told in original and beautiful ways. Submit by **August 25** to be considered for their Fall 2012 issue. For more information visit www.underthegumtree.com.

Prairie Schooner has announced its inaugural Creative Nonfiction Contest, judged by author Steven Church. The winner receives \$250 and publication in *Prairie Schooner's* Spring 2013 issue; \$5 to enter. **Deadline: August 31, 2012**. More details at <http://prairieschooner.unl.edu/?q=submit>.

200 New Mexico Poems: 100 Celebrating the Past, 100 More for the Future is still accepting submissions of New Mexico-themed poems of 40 lines or less. For submission guidelines: www.200NewMexicoPoems.wordpress.com.

Gulf Coast is accepting entries for the 2012 Barthelme Prize for Short Prose. The contest is open to prose poetry, flash fiction, and micro-essays up to 500 words. Winner receives \$1,000 and publication in the journal. Two honorable mentions will appear in issue 25.2, April 2013. All entries considered for paid publication on their website. **Deadline September 1, 2012**. www.gulfcoastmag.org.

The California Reading Association announces its third annual **Eureka! Award** for nonfiction children's books. **Deadline: September 1**. www.californiareads.org

Call for Authors. Knox Robinson Publishing is seeking manuscript submissions direct from authors of historical fiction and historical romance. Submit first three chapters of a completed manuscript, a synopsis and a completed author questionnaire. Go to www.knoxrobinsonpublishing.com for more information.

Radio Interviews. Sharon Vander Meer, host of Writer's Block, a weekly live radio program on KFUN/KLVF out of Las Vegas, NM, is seeking interviews with published authors and unpublished writers who are developing their craft. The hour-long program streams live Tuesdays beginning at 9 a.m at www.kfunonline.com. Contact Sharon at fsvandermeer@gmail.com or go to www.vandermeerbooks.com for more details.

Albuquerque Area Writing Groups

The **Albuquerque Croak & Dagger** chapter of Sisters in Crime welcomes mystery fans who enjoy felonious fun, absolutely criminal companionship and sensational speakers. Fourth Tuesdays of the month, 7:00 pm, police briefing room, James Joseph Dwyer Memorial Substation, (one block east of Tramway on Montgomery). www.croak-and-dagger.com/

Bear Canyon writing group: Don Morgan & Dennis Kastendiek moderate, all genres welcome, Mondays 2:30-3:45 pm, Bear Canyon Senior Center, 4645 Pitt St NE, 291-6211. Must be 50+ and a member of a senior center.

Duke City Screenwriters meets downtown at the Flying Star on 7th & Silver, every other Thursday (email for next date) from 6:00-8:00 pm to discuss film and critique screenplays. Contact Marc Calderwood at marccalderwood@hotmail.com.

SCBWI: Society of Children's Book Writers and Illustrators has monthly schmoozes in Albuquerque on the second Tuesday of each month, from 7:00-8:30 pm at Alamosa Books, 8810 Holly Ave NE, Albuquerque, NM 87122, phone (505) 797-7101. Schmoozes feature short workshops /discussions, followed by social time. Pre-schmooze dinner at the Dion's on Wyoming and Paseo from 5:30-6:45 pm. Contact schmooze@scbwi-nm.org for more information.

Writers2Writers meeting, the second Monday of every month, 6:30 pm at the west side Hastings at Coors and Montañó. Monthly speakers. All genres welcome.

Welcome New SouthWest Writers Members

Stacey L. Cooley
Shari Cross
Mary Hanley
Shayne Harley
Kathleen Leistikow
Mary L. McKnight
Daniel Montano
Billie Noland
Paul Noland
Gale OBrien
Timothy Roberts
Catherine Robinson
Melinda Williams

The first Southwest Book Fiesta will be at the Albuquerque Convention Center on Mother's Day weekend, **May 10-12, 2013**. In addition to the trade area of booths and tables, the floor will also have a food stage and another stage to feature poetry and children's books. There are five workshop areas that will have talks by WordHarvest, SouthWest Writers, New Mexico Book Co-op, and will feature topics on ebooks, marketing, Centennial Authors, writing, children's books, poetry, publishers' panel, and authors. The Convention Center is hosting a Mother's Day Brunch during the festival. This will be a true family activity to celebrate the book and reading. Show management is handled by Sunbelt Shows, the producer of the National Fiery Foods & Barbecue Show, the largest show in New Mexico for 24 years. Proceeds from the event will be donated to literacy groups and the New Mexico Library Foundation.

If you want to show off your books at the Southwest Book Fiesta next year, now is a great time to make a reservation for a booth. If you are thinking about participating, you can save 10% if you sign up between now and **September 1**. Plus, you only have to pay for half of it now (the remaining balance will be due no later than March 1, 2013). Tables start at \$150 for authors/booths just \$400. Space sharing is permitted. www.swbookfiesta.com.



SOUTHWEST WRITERS OFFERS STUDENT MEMBERSHIP SCHOLARSHIPS

SouthWest Writers is seeking deserving high school or college students for one-year scholarship memberships in our organization. Four scholarships remain to be awarded.

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 the next page and mail it to:

SouthWest Writers
3721 Morris NE Suite A
Albuquerque, NM 87111-3611

Critique Groups Seeking Members and Members Seeking a Critique Group

At SouthWest Writers, we love helping authors connect with each other. If you're a current member of SWW and are searching for a critique group, or are looking for another member to join your already existing circle, please email Kathy Wagoner at JustWriteSWW@gmail.com and we will publish your request.

Please include in your email:

1. Your name
2. Email address and/or phone number (this will be posted publicly in both the *Sage* and on our website)
3. Whether you prefer fiction/nonfiction or a mix of both
4. Which genres you are looking for
5. Geographic location (Belen, NW Heights, near UNM, etc.)
6. Anticipated frequency and date of meetings if known (i.e. second and fourth Tuesday, evenings)



Student Scholarship Application

Name: _____

Address: _____

E-Mail: _____ **Phone:** _____

Current School: _____

Current Level: _____

Area(s) of Interest: _____

(In 250 words or less tell us why you would like to be a student member of Southwest Writers):

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Recommended by:

Contact (phone/e-mail): _____

Send this application to SouthWest Writers, 3721 Morris NE Suite A, Albuquerque, NM 87111-3611